

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 2005

847 messages · Sun 30 Jan 2005 – Mon 28 Feb 2005

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

February 2005 sent the list digging for the floor of language — the silence under it, the letters it is built from, the myth it is said to have come from. Eight hundred and fifty messages moved through the room in the cold, and its most characteristic threads all tunneled downward, past meaning and past craft, toward the raw materials: the twenty-six signs, the sacred origin, and the plain quiet that music and speech are laid over. It was a month less about what a poem says than about what a poem is made of, all the way down to the last thing under the last thing.

The letters came first, as a game. A thread called POST AN ALPHABET POEM drew abecedarians by the dozen, poets marching a poem word by word from A to Z — Christophe Casamassima of furniture press offering a line that ran *"acrimony! but can dis easy fret grant his insistence?"* before spending its way out to zohar. It was constraint as delight: hand the room the bare sequence of the alphabet and it would build, out of that most mechanical order, something that surprised even the builder.

Then the tunnel went deeper, into origins. A thread on Robert Graves revived his theory of poetic language, Mary Jo Malo tracing his account of the shift from a matriarchal to a patriarchal way of thought and insisting, with him, that once *"Poetry had power and produced tangible results in people's lives"*. A companion thread on the religious foundation of language pushed the same question further back still — the intuition that under the letters and the grammar lies something older than either, magic or prayer, the first use words were ever put to.

And under all of it, silence. The list took up John Cage's 4'33", trading its history — Glenn Bach recalling how David Tudor first performed it by keeping the piano shut, marking the movements only as he *"lowered and raised the lid of the keyboard"*, the score reading simply TACET. The piece proposed that the floor beneath all music was not a note but the room's own ambient sound, and that a composer's real work might be only to frame the quiet and ask you to hear it.

The month's perfect emblem was that silence going pop. mIEKAL aND reported that his campaign had landed 4'33" on an ABC radio poll of the piano pieces listeners could not live without — and he meant it literally, calling it *"the only piece which I literally can't live without"*, since as long as one is alive one cannot stop hearing. I have set February down exactly as the archive delivered it — the al-

phabet marched to Z, the goddess-tongue of Graves, the sacred root, and the silence charting at number forty — because it was the month the room dug to the bottom of language and found, waiting there, not a word but a quiet it could not switch off, and could not, that winter, stop loving.

— *K. M. F.*

Contents

Every entry links to its message. 847 in all.

30 JAN 2005

1. Haas Bianchi — Re: Any news?

1 FEB 2005

2. Alan Sondheim — The-doth-of-Christu-Alechem
3. Steve Dalachinsky — Re: Head count, please? WAS: backchannels should not be posted without ...
4. Murat Nemet-Nejat — Re: Shakespeare panned? spelling (spelling?) repaired etc
5. Murat Nemet-Nejat — Re: so hard to swallow
6. David Baratier — Tom Nattell
7. Ishaq — Tariq Ramadan's Open letter to President George W. Bush
8. Lawrence Upton — Re: Head count, please?
9. Jim Andrews — Re: Tariq Ramadan's Open letter to President George W. Bush
10. Jonathan Penton — Re: Head count, please?
11. K Zervos — Re: Head count, please?
12. Adeena Karasick — Talonbooks News
13. Brenda Coultas — Zinc Bar Calendar for Febuary, NYC
14. mIEKAL aND — Bird Brains Get Some New Names, And New Respect
15. Joseph Ahearn — Re: Thanks from Chicagopostmodernpoetry.com
16. Vernon Frazer — Re: Bird Brains Get Some New Names, And New Respect
17. furniture_press — Chaucer and Boccaccio - Transmogrification
18. Kevin Hehir — test
19. Shankar, Ravi (English) — DRUNKEN BOAT'S FIRST ANNUAL PANLITERARY AWARDS
20. Stephen Vincent — Is it Deja Vu - i.e. Vietnam - all over again?
21. Alan Sondheim — [Native Truth] The Broken Circle (fwd)
22. Mike Kelleher — IF ALL OF BUFFALO READ THE SAME BOOK
23. Stephen Vincent — Re: [Native Truth] The Broken Circle
24. amy king — PCA/ACA Conference in San Diego [roommate query]
25. alexander saliby — Re: [Native Truth] The Broken Circle (fwd)
26. Harry Nudel — winter....
27. Russell Golata — Fw: IF ALL OF BUFFALO READ THE SAME BOOK
28. Robert Corbett — [smart remark] Re: Poem: Callimachus: Credo
29. George Bowering — Re: [smart remark] Re: Poem: Callimachus: Credo
30. Brigitte Byrd — Any news?
31. Brigitte Byrd — What else can I say?
32. Michael Rothenberg — poet in alaska
33. Mary Jo Malo — so easy to swallow
34. Robert Corbett — Re: [smart remark] Re: Poem: Callimachus: Credo
35. Russell Golata — Re: so easy to swallow
36. K Zervos — spelling - what's in a name?
37. David Baratier — Re: digest restructuring
38. Nick Piombino — names

2 FEB 2005

39. Murat Nemet-Nejat — Re: Chaucer and Boccaccio - Transmogrification
40. Alan Sondheim — John Donne, The Computation
41. Mairead Byrne — Re: John Donne, The Computation
42. Mairead Byrne — Re: MORE Oatmeal! (I meant to get back to this
43. David Baratier — MORE Oatmeal! (I meant to get back to this
44. Murat Nemet-Nejat — Re: John Donne, The Computation
45. David Baratier — AWP
46. Jonathan Penton — Re: spelling - what's in a name?

47. James Finnegan — POETRY SUPER HIGHWAY: GREAT POETRY EXCHANGE
48. andrew and jeannie — poetic inhalation: february 2005
49. amy king — Re: AWP
50. David A. Kirschenbaum — Re: AWP
51. Nick Piombino — Bush and The Politics of Paranoia
52. Jesse Glass — Talisman House's Edition of Samuel Menashe
53. Alan Sondheim — Re: spelling - what's in a name?
54. Halvard Johnson — Re: spelling - what's in a name?
55. amy king — Re: AWP
56. Tim Peterson — New from PORTABLE PRESS AT YO-YO LABS: LUCENT AMNESIS, by Mari-
anne Shaneen
57. Rob McLennan — NORTHEAST ANTI-GHAZALS by Eric Folsom
58. Paul Catafago — Chinese-English translator needed
59. George Bowering — Re: AWP
60. Rob McLennan — junkmaildays by Sophie Levy
61. Richard Taylor — Re: Head count, please?
62. Steve Dalachinsky — Re: spelling - what's in a name?
63. Jonathan Minton — new issue of Word For/Word (#7)
64. Steve Dalachinsky — Fw: Re: spelling - what's in a name?
65. Harrison Jeff — The Clock-Cleared Echoes / The Clock-Cleared Echoes Marked My Alike
66. K Zervos — Re: spelling - what's in a name?
67. alexander saliby — Re: spelling - what's in a name?
68. Mary Jo Malo — Academia and other bureacracies
69. Aaron Belz — Readings @ The Contemporary: Olson, Hunley, and Belz
70. Michael Heller — (no subject)

3 FEB 2005

71. Alan Sondheim — Lourds
72. Alan Sondheim — secret wonder girlhood package message!
73. Richard Taylor — Re: spelling - what's in a name?
74. Richard Taylor — Re: spelling - what's in a name?
75. Joseph Thomas — Fwd: Re: OT - SF authors sting 'Publish America'
76. Alan Sondheim — Faustine
77. furniture_press — Help! I need a publisher!
78. Peter Quartermain — Address, more help please!
79. Peter Quartermain — Addresses? HELP please
80. Poetry Project — Events at the Poetry Project 2/4-2/11
81. Bill Berkson — Berkson/Emerson Reading at Moe's
82. furniture_press — No Subject.ivity
83. Marcus Bales — Beck Center, Lakewood Ohio "Raisin in the Sun" Opening Night free tickets
84. Steve Dalachinsky — Re: Academia and other bureacracies
85. David A. Kirschenbaum — Boog City 22 Now Available
86. Pat Harsch — Looking for some information
87. Dodie Bellamy — Valentine's Day reading at City Lights
88. derekrogerson — [job] Spoken Word / Poetry Night Host
89. Pierre Joris — Re: Tom Nattell

4 FEB 2005

90. Alan Sondheim — Thign, the Thing
91. alexander saliby — Re: Thign, the Thing
92. Alan Sondheim — Re: Thign, the Thing
93. Alan Sondheim — 2/4/05
94. Steve Dalachinsky — Re: Thign, the Thing in paradise reading
95. Bob Grumman — Re: Best American Poetry 2004 critical review
96. Robin Hamilton — Re: Best American Poetry 2004 critical review
97. Bob Grumman — Re: Best American Poetry 2004 critical review
98. Robin Hamilton — Re: Best American Poetry 2004 critical review

99. Charlotte Mandel — Re: 2/4/05
100. Peter Cudmore — Re: Best American Poetry 2004 critical review
101. Shankar, Ravi (English) — Satirical Poetry?
102. Mike Kelleher — REMINDER/APOLOGY
103. Anastasios Kozaitis — Re: Satirical Poetry?
104. Mike Kelleher — Re: Satirical Poetry?
105. Nick Piombino — Re: Satirical Poetry?
106. alexander saliby — Re: Thign, the Thing
107. Roger Day — Re: Best American Poetry 2004 critical review
108. Hilton Obenzinger — Re: Satirical Poetry?
109. Joe Brennan — Vote Shows Followers Of Osama Bin Laden Holding Large Majority
110. Kazim Ali — Re: Satirical Poetry?
111. Irving Weiss — Can anyone identify the language or the words?
112. Pierre Joris — Re: Satirical Poetry?
113. konrad — Re: Thigh, the thing
114. lophozia — Fwd: { 32 } in durance vile
115. Maria Damon — Blake School Reading Series Announcement
116. Felix — Re: Can anyone identify the language or the words?
117. jUstin!katKO — Re: RADIO TAXI - call for sound works

5 FEB 2005

118. Alan Sondheim — 3 pieces
119. Nicholas Karavatos — JOB: Department Head, Department of Humanities and Social Science - Mu...
120. Nicholas Karavatos — JOB: Instructor/Assistant Professor - Department of Humanities and Soc...
121. David Baratier — Re: Thigh, the thing
122. David Baratier — Re: Satirical Poetry?
123. Alan Sondheim — Re: Thigh, the thing
124. Halvard Johnson — "Aftershock"
125. Charles Bernstein — Mac Low essay
126. alexander saliby — Ossie Davis
127. Jon Corelis — Idolatry (was Thigh, the thing)
128. charles alexander — Re: Idolatry (was Thigh, the thing)
129. Alan Sondheim — various on reading/writing response to richard.tylr
130. Catherine Daly — poetry hosting job in LA -- more info
131. Harrison Jeff — The Slightest Ripple Shall Sink Sure As Lycidas
132. konrad — Re: Thigh, thy thing
133. Jon Corelis — [poem] Balances
134. alexander saliby — \$'s IN POETRY?

6 FEB 2005

135. Alan Sondheim — Re: Thigh, thy thing
136. Alan Sondheim — Broken History
137. Steve Dalachinsky — Re: thy thing is in your hand
138. Stephen Vincent — "Crossing the Millennium" continues
139. Steve Dalachinsky — interpret/translate/borrow & steal
140. Richard Taylor — Re: Thign, the Thing
141. Richard Taylor — Re: Thigh, the thing
142. Hoerman, Michael A — blog topics: neurons in visual cortex; neural karst as metaphor; Bosto...
143. Jon Corelis — The topic in a different light
144. Mark Weiss — Re: The topic in a different light
145. Alan Sondheim — My Wonder Unemployment
146. Marcus Bales — Re: Satirical Poetry?
147. Nick Piombino — Re: The topic in a different light
148. Nick Piombino — Re: The topic in a different light

149. Robin Hamilton — Re: Satirical Poetry?
150. Irving Weiss — Catalan words
151. Robin Hamilton — Re: Satirical Poetry?
152. Joe Brennan — Halliburton Forces Generals To Waive Rules, Scrap Audit
153. Kevin Hehir — Re: Satirical Poetry?
154. Mary Jo Malo — thy thing is on my thigh
155. Mary Jo Malo — thy thing on my thigh
156. alexander saliby — Re: thy thing is on my thigh
157. Marcus Bales — Re: Satirical Poetry?
158. Joel Weishaus — Fw: Hi - could you send this to Poetics? I'm over quota. Thanks - Alan
159. Ishaq — [razapress] Raza Studies

7 FEB 2005

160. Mark Weiss — Re: The topic in a different light
161. Alan Sondheim — wild honey drank
162. konrad — Re: Thy hinge oh my high
163. Ron Silliman — Silliman's Blog
164. St. Thomasino — eratio postmodern poetry issue five, spring 2005
165. Camille Martin — camille martin's poems
166. David Applegate — Ten Sentences on Robert Creeley
167. Nick Piombino — Re: The topic in a different light
168. Joel Weishaus — "Forest Park: A Journal" Page 6
169. Mark Weiss — Re: The topic in a different light
170. alexander saliby — Re: The topic in a different light
171. Tim Peterson — The Analogous Series: Reese Inman and John Mercuri Dooley
172. Alan Sondheim — Re: Thy hinge oh my high
173. Gerald Schwartz — Mac/low re/ports?
174. kevin thurston — Re: Mac/low re/ports?
175. furniture_press — Please Read- URGENT!!!
176. Anny Ballardini — Re: 2/4/05
177. Ken Rumble — Lucifer Poetics Group at The Flea February 11 -- Washington, DC
178. Richard Taylor — Re: My Wonder Unemployment - The Life of Brian Riley?!
179. Richard Taylor — Re: Satirical Poetry?
180. Michael Rothenberg — blue poets in a red state IOWA
181. Rob McLennan — question
182. Harrison Jeff — How To Do Things With Wormsworm
183. Harrison Jeff — from GRANDUNCLES OF THE CATTLETRADE
184. Layne Russell — Re: poet in alaska
185. Layne Russell — Re: [Native Truth] The Broken Circle
186. Haas Bianchi — Re: blue poets in a red state IOWA
187. mIEKAL aND — The SCHOOL FOR DESIGNING A SOCIETY
188. Murray, Christine — Announcement: Poetry_Heat readings--University of Texas, Arlington, Spr...
189. David A. Kirschenbaum — Boog City presents Firewheel Editions/Sentence and Bob Kerr
190. Al Filreis — Hejinian by webcast Feb 22
191. Aaron Belz — Readings @ The Contemporary: Olson, Hunley, and Belz
192. Haas Bianchi — Updated Chicagopostmodernpoetry.com
193. Jon Corelis — Re: The topic in a different light
194. alexander saliby — Re: blue poets in a red state IOWA
195. mIEKAL aND — Re: [_arc.hive_] from GRANDUNCLES OF THE CATTLETRADE

8 FEB 2005

196. Alan Sondheim — song of songs
197. Alan Sondheim — from the US Budget (fwd)
198. Alan Sondheim — nikuko and julu at googlism
199. Mark Weiss — Re: The topic in a different light
200. Benjamin Basan — Re: blue poets in a red state IOWA

201. Steve Dalachinsky — Re: The topic in a different light
202. Steve Dalachinsky — Re: Mac/low re/ports?
203. Shankar, Ravi (English) — Re: Satirical Poetry
204. Shankar, Ravi (English) — Re: Satirical Poetry?
205. Mary Jo Malo — "true artists scorn nothing"
206. Philip Metres — Voice of the Poet--Sylvia Plath
207. kevin thurston — Re: The topic in a different light
208. Cassandra Laity — Modernist Studies Association Conference--UPDATE
209. Catherine Daly — Red Hen Press calls for submissions
210. mIEKAL aND — Re: Red Hen Press calls for submissions
211. Anny Ballardini — Re: Red Hen Press calls for submissions
212. Catherine Daly — FW: [norcallitlist] Event listing for March 3, 2005
213. Kevin Hehir — eagleton on heaney
214. Eileen Tabios — CALL FOR 101 POETRY BOOKS
215. Benjamin Basan — Re: eagleton on heaney
216. Lawrence Upton — Re: eagleton on heaney
217. Robert Corbett — Re: The topic in a different light
218. Joel Weislaus — Fw: [asle] FW: [RFP] The Aftermath of the U.S. Invasion of Iraq
219. Poetics List Administration — New Magazine
220. Peter Cudmore — Re: eagleton on heaney
221. Lawrence Sawyer — Koranic duels ease terror
222. Mark Weiss — Re: The topic in a different light
223. Nick Piombino — Re: The topic in a different light
224. Murat Nemet-Nejat — Message from TALISMAN
225. David Buuck — Renee Gladman & David Buuck reading in NYC 2/12

9 FEB 2005

226. Alan Sondheim — "aijalon condemned trembling"
227. Alan Sondheim — Nikuko and Alan growth set
228. Evan Escent — "Interim notes: fitting the Jacket"
229. Craig Allen Conrad — conversation with Ron Silliman on WOUNDWOOD
230. Harrison Jeff — Re: [_arc.hive_] from GRANDUNCLES OF THE CATTLETRADE
231. Ishaq — INFO: african hip hop websites
232. Betsy Andrews — suggestions for citing sources in poetry manuscript
233. Harrison Jeff — also from GRANDUNCLES OF THE CATTLETRADE
234. Lawrence Upton — Re: suggestions for citing sources in poetry manuscript
235. Kazim Ali — Re: suggestions for citing sources in poetry manuscript
236. John Platt — (no subject)
237. Kevin Hehir — @: REMINDER: Workshop proposals for the Montreal Anarchist Bookfair due this ...
238. Ken Rumble — Lucifer Poetics Group at La Tazza February 11 -- Philadelphia
239. Brianq Whitener — mark weiss/junction press email?
240. Christopher Leland Winks — Re: suggestions for citing sources in poetry manuscript
241. Gerald Schwartz — Re: suggestions for citing sources in poetry manuscript
242. Richard Taylor — Re: eagleton on heaney
243. Robert Corbett — Re: The topic in a different light
244. Daniel Bouchard — The Poker: now and recent, a sales offer
245. Mark Weiss — Re: The topic in a different light
246. St. Thomasino — ERATIO SMEARED
247. Alan Sondheim — the lovely image
248. Anny Ballardini — Re: the lovely image
249. Stephen Vincent — Tim Yu's blog is back in action
250. Paul Hardacre — Call for submissions: papertiger new world poetry
251. Robert Corbett — Re: The topic in a different light
252. Mark Weiss — Re: The topic in a different light
253. Mary Jo Malo — The Religious Foundation of Language - Part I

- 254. Mary Jo Malo — The Religious Foundation of Language - Part II
- 255. Robin Hamilton — Re: The Religious Foundation of Language - Part I
- 256. Russell Golata — Re: The Religious Foundation of Language - Part I
- 257. mIEKAL aND — The SCHOOL FOR DESIGNING A SOCIETY (corrected URL)
- 258. Mairead Byrne — A Reading in Beacon New York
- 259. Marcus Bales — Re: The Religious Foundation of Language - Part I
- 260. Pierre Joris — More on Steve Kurtz
- 261. Robin Hamilton — Re: The Religious Foundation of Language - Part I
- 262. alexander saliby — Re: The SCHOOL FOR DESIGNING A SOCIETY (corrected URL)

10 FEB 2005

- 263. Alan Sondheim — all on
- 264. Alan Sondheim — aagain
- 265. Alan Sondheim — after my death, i have been thinking about this writing
- 266. Murat Nemet-Nejat — Re: Message from TALISMAN
- 267. Richard Taylor — Re: eagleton on heaney
- 268. Richard Taylor — Re: Message from TALISMAN
- 269. Marcus Bales — Re: The SCHOOL FOR DESIGNING A SOCIETY (corrected URL)
- 270. Marcus Bales — Re: The Religious Foundation of Language - Part I
- 271. Gerald Schwartz — Jimmy Smith...
- 272. Ron Henry — Re: ERATIO SMEARED
- 273. Mary Jo Malo — The religious foundation of language
- 274. Derek White — Re: ERATIO SMEARED
- 275. Mary Jo Malo — Re: The religious foundation of language
- 276. Francis Raven — Notice - Poems of Wax and Waiting
- 277. Maria Damon — Re: The religious foundation of language
- 278. Nick Piombino — ERATIO SMEARED
- 279. Shankar, Ravi (English) — Connecticut Writing Conference - Accepting Proposals
- 280. Roger Day — Re: The Religious Foundation of Language - Part I
- 281. Nick Piombino — Re: The religious foundation of language
- 282. austinwja — Re: ERATIO SMEARED
- 283. Robert Corbett — Fwd: Re: ERATIO SMEARED - further grammatical divagation
- 284. Michael Rothenberg — Reading at Medicine Show Anne Valley-Fox & Gretchen Mattox
- 285. George Bowering — Re: Satirical Poetry?
- 286. Shankar, Ravi (English) — Re: Satirical Poetry?
- 287. mIEKAL aND — need a bit of quickbooks help
- 288. Poetry Project — Events at the Poetry Project 2/11-2/16
- 289. Maria Damon — Fwd: (Please fwd to grad, core, and affiliates) Fwd: Smithsonian Center for L...
- 290. Robert Corbett — Re: The religious foundation of language
- 291. Lori Emerson — Re: The religious foundation of language
- 292. andrews — Announcement — Poetry Reading: Andrews & Meltzer this Wednesday
- 293. david.bircumshaw — Re: The Religious Foundation of Language - Part I
- 294. Joe Brennan — U.K. to Air Do-It-Yourself Show On Torture
- 295. derekrogerson — [job] creative writing - assistant professor

11 FEB 2005

- 296. Alan Sondheim — "And just so, Jonathan and Jane"
- 297. Alan Sondheim — genesis genesis redux
- 298. Daniel Zimmerman — Re: Satirical Poetry
- 299. Mary Jo Malo — Letter to Alan Sondheim that Suddenly Became Public
- 300. lisajarnot — poetry workshop with lisa jarnot in nyc
- 301. Mairead Byrne — Re: Letter to Alan Sondheim that Suddenly Became Public
- 302. Hoerman, Michael A — My blog in the news & recent topics
- 303. Irving Weiss — Re: New Magazine
- 304. St. Thomasino — ERATIO SMEARED
- 305. Benjamin Basan — Arthur Miller

- 306. Alan Sondheim — genesis genesis redux revisited
- 307. Small Press Traffic — Borderline starring H.D. & Paul Robeson
- 308. Maria Villafranca — open mike nyc February 17th
- 309. Stephen Baraban — Re: open mike nyc February 17th
- 310. Aaron Belz — poetry therapy
- 311. Skip Fox — Re: poetry therapy
- 312. Mark Weiss — Re: poetry therapy
- 313. furniture_press — Re: open mike nyc February 17th
- 314. Richard Taylor — Re: The Religious Foundation of Language - Part I
- 315. Stephen Vincent — Re: Arthur Miller
- 316. Ishaq — INFO: new york city--tribute to gil scott-heron
- 317. Poetics List Administration — U of Chicago Poetry & Poetics Program (from Julia Klein)
- 318. Mary Jo Malo — the old rebel poet becomes ...
- 319. Robin Hamilton — Re: Letter to Alan Sondheim that Suddenly Became Public

12 FEB 2005

- 320. Alan Sondheim — Re: Letter to Alan Sondheim that Suddenly Became Public
- 321. Harry Nudel — winter....
- 322. Richard Taylor — Letter to Alan Sondheim that Suddenly Became Public
- 323. Jim Andrews — An interactive video poem
- 324. Mary Jo Malo — Graves
- 325. Robin Hamilton — Re: Graves
- 326. Lawrence Upton — Re: Graves
- 327. Mark Weiss — Re: Graves
- 328. furniture_press — quote for amy king
- 329. Michael Rothenberg — blue poets in a red state--Arkansas????
- 330. Steve Dalachinsky — Re: Graves
- 331. Steve Dalachinsky — Re: Graves
- 332. David Larsen — Re: Graves
- 333. alexander saliby — Re: blue poets in a red state--Arkansas????
- 334. Alison Croggon — Re: Graves
- 335. Nick Piombino — Re: Graves
- 336. Mary Jo Malo — graves, graves, graves, graves . . .
- 337. David Larsen — Re: Graves
- 338. Lawrence Upton — Re: graves, graves, graves, graves . . .
- 339. Richard Taylor — Re: Letter to Alan Sondheim that Suddenly Became Public
- 340. Tenney Nathanson — POG Saturday Feb 19: Jena Osman, Dawn Pendergast, Tiffany Mac-Ferrin
- 341. Alan Sondheim — the tiniest the smallworldmurmur s images
- 342. Lawrence Sawyer — Re: new fiction/milk magazine
- 343. Robin Hamilton — Re: Graves
- 344. Chris Stroffolino — Re: Graves
- 345. Alan Sondheim — darling, she said softly, look at the twinklers

13 FEB 2005

- 346. Alan Sondheim — The Letter
- 347. Ishaq — my definition of a boombasta afrougoisie vs rebels unlimited (redux)
- 348. David Baratier — Re: the old rebel poet becomes ...
- 349. Stephen Vincent — Re: The Letter
- 350. alexander saliby — Re: The Letter
- 351. Steve Dalachinsky — Re: graves, graves, graves, graves . . .
- 352. Richard Taylor — Re: Letter to Alan Sondheim that Suddenly Became Public
- 353. Alison Croggon — Re: graves, graves, graves, graves . . .
- 354. Harry Nudel — winter...
- 355. Anny Ballardini — Re: The Letter
- 356. Lawrence Upton — Re: graves, graves, graves, graves . . .
- 357. charles alexander — Re: graves, graves, graves, graves . . .

- 358. Mark Weiss — Re: graves, graves, graves, graves . . .
- 359. St. Thomasino — ERATIO SMEARED Chapter Two
- 360. Jon Corelis — More on the topic in a different light
- 361. Lawrence Sawyer — Re: Eshleman/milk magazine
- 362. Catherine Daly — LA: St. Valentine's Eve Reading, Beyond Baroque, 7 p.m.
- 363. Russell Golata — Re: the tiniest the smallworldmurmur s images
- 364. amy king — Re: quote for amy king
- 365. Wanda Phipps — Wanda Phipps SF TV
- 366. Anny Ballardini — Re: More on the topic in a different light
- 367. Alan Sondheim — alan sondheim scholar elimination tango
- 368. Jim Andrews — by the VAG
- 369. Jesse Taylor — Jessica L. Torres on SpiralBridge
- 370. Richard Taylor — Re: Graves

14 FEB 2005

- 371. Alan Sondheim — splish spalsh
- 372. Alan Sondheim — ELLEN ZWEIG and LESLIE THORNTON screening at Millennium
- 373. alexander saliby — Re: graves, graves, graves, graves . . .
- 374. Mairead Byrne — Re: Catfish McDarris
- 375. David Baratier — Catfish McDarris
- 376. David Baratier — Re: Catfish McDarris
- 377. Harry Nudel — winter...
- 378. Richard Taylor — Re: The Letter
- 379. Ron Silliman — Of late on Silliman's Blog
- 380. Mary Jo Malo — Jon Corelis - Can Poetry Liberate Language?
- 381. mIEKAL aND — fwd: John Cage makes the Top 40
- 382. Derek White — Re: graves, graves, graves, graves .
- 383. Michael Rothenberg — blue poets in red state KANSAS
- 384. Ron Silliman — Dick Bridgman, Stein scholar
- 385. Halvard Johnson — Re: John Cage makes the Top 40
- 386. mIEKAL aND — Re: John Cage makes the Top 40
- 387. alexander saliby — Our President Answers the Question: Duh!!!
- 388. Mike Kelleher — JUST BUFFALO E-NEWSLETTER 2-14-05
- 389. Maria Damon — Re: blue poets in red state KANSAS
- 390. Shankar, Ravi (English) — RS on Querying the Connossieur of Chaos
- 391. Christopher Leland Winks — Re: Our President Answers the Question: Duh!!!
- 392. furniture_press — Re: Jon Corelis - Can Poetry Liberate Language?
- 393. Peter Cudmore — Re: John Cage makes the Top 40
- 394. furniture_press — Godel, Escher, Bach
- 395. Steve Dalachinsky — Re: Jon Corelis - Can Poetry Liberate Language?
- 396. Steve Dalachinsky — Re: Catfish McDarris
- 397. Murat Nemet-Nejat — Re: John Cage makes the Top 40
- 398. Jesse Glass — Ratboy To Dave and Mairead--A Postcard From The Edge
- 399. Jesse Glass — Ratboy Makes It To The Buffalo List
- 400. Ishaq — PUB: call for papers--latina letters
- 401. konrad — Re: Jon Corelis - Can Poetry Liberate Language?
- 402. Ishaq — Historynotes-I Honor Puerto Rican Women
- 403. Ken James — Re: Godel, Escher, Bach
- 404. Peter Cudmore — Re: John Cage makes the Top 40
- 405. Gerald Schwartz — (no subject)
- 406. Marcus Bales — Re: John Cage makes the Top 40
- 407. Stephen Vincent — Re: John Cage makes the Top 40
- 408. derekrogerson — [job] Instructor - Creative Writing (et al)
- 409. Harrison Jeff — Looks Like Virginia's After All The Twigs, Even
- 410. Halvard Johnson — Re: John Cage makes the Top 40
- 411. Jonathan Penton — Re: PUB: call for papers--latina letters

- 412. Alan Sondheim — II. the orangeline dialup
- 413. Mairead Byrne — O sweet spontaneous
- 414. Harry Nudel — winter...

15 FEB 2005

- 415. mIEKAL aND — Pop.: 1 Plus 5,000 Volumes
- 416. Nathaniel Siegel — (no subject)
- 417. Jim Andrews — The Internet in China
- 418. Ishaq — the wigs of logico locos
- 419. Harry Nudel — winter...
- 420. Derek White — SleepingFish wants your Meme Expressions
- 421. Halvard Johnson — Announcement: The English Lesson
- 422. Vernon Frazer — Re: Our President Answers the Question: Duh!!!
- 423. mIEKAL aND — Re: Our President Answers the Question: Duh!!!
- 424. furniture_press — Re: Our President Answers the Question: Duh!!!
- 425. Anny Ballardini — The Blacklisted Journalist
- 426. Joe Brennan — Osama Bin Laden And Taliban: Amnesty For U.S. Officials
- 427. Alan C Golding — Two new publications
- 428. Halvard Johnson — Re: Our President Answers the Question: Duh!!!
- 429. Ishaq — INFO: new york city--back to the future
- 430. konrad — SF Event - Seen Missing: 2 New Films by Abigail Child
- 431. Francis Raven — Participatory Water Request
- 432. mIEKAL aND — Fwd: [silence] NEW SILENCE STORIES
- 433. Ken Rumble — Desert City: Swensen & Vitiello: February 19th: Chapel Hill, NC
- 434. derekrogerson — [job] Instructor - Creative Writing / Poetry
- 435. Brian Clements — Fire Destroys Slam Planet Edit Suite
- 436. Richard Taylor — Re: Godel, Escher, Bach
- 437. Richard Taylor — Re: Godel, Escher, Bach
- 438. Poetry Project — Change in Plans: Sharon Mesmer Reading Tomorrow Night
- 439. Brenda Coultas — Gizzi, Wasserman, Champion, Feb 18, 7pm, NYC
- 440. David Baratier — Re: Catfish McDarris
- 441. Ron Silliman — Help NARAL kill babies
- 442. Harry Nudel — Re: Help NARAL kill babies
- 443. Stephen Vincent — Re: Catfish McDarris
- 444. ALDON L NIELSEN — Re: Two new publications
- 445. Haas Bianchi — Re: open mike nyc tomorrow night!
- 446. Maria Damon — Re: Catfish McDarris
- 447. Hugh Steinberg — Re: Catfish McDarris

16 FEB 2005

- 448. Alan Sondheim — A Letter
- 449. David Baratier — Re: Catfish McDarris
- 450. Alan Sondheim — Book Review of Books Mostly Liked
- 451. alexander saliby — Re: A Letter
- 452. Steve Dalachinsky — Re: SleepingFish wants your Meme Expressions
- 453. Alan Sondheim — years ago i was jumping around
- 454. robert lane — submissions
- 455. Harry Nudel — winter...
- 456. Haas Bianchi — Re: Help NARAL kill babies
- 457. mIEKAL aND — "...still filled with some of the '60s and '70s profs that were the anti-Ameri...
- 458. Joe Brennan — Cheney Says Bremer Pocketed \$9 Billion Slated For Iraq: Demands Cut
- 459. Michael Rothenberg — Re: submissions
- 460. Ron Henry — Re: Help NARAL kill babies
- 461. Glenn Bach — 4' 33"
- 462. mIEKAL aND — U.S. Scientists Say They Are Told to Alter Findings
- 463. Harry Nudel — NARAL...
- 464. Rob McLennan — BRIEFS, SHORTS and curlies by Matthew Holmes

- 465. J. Scappettone — New Brutalism reading this Sunday
- 466. Peter Cudmore — Re: 4' 33"
- 467. Aldon Nielsen — Re: 4' 33"
- 468. Robert Corbett — Re: Help NARAL kill babies
- 469. Robert Corbett — Re: Jon Corelis - Can Poetry Liberate Language?
- 470. Maria Villafranca — open mike nyc tomorrow night!
- 471. Steve Dalachinsky — Re: A Letter
- 472. Richard Taylor — Re: Two new publications
- 473. Michael Rothenberg — Why does it take 5 editors to put together one issue of Big Bridge?
Fi...
- 474. Wanda Phipps — Wanda Phipps Reading in SoHo
- 475. Murat Nemet-Nejat — Re: Jon Corelis - Can Poetry Liberate Language?
- 476. Laura Hinton — Re: POETICS Digest - 14 Feb 2005 to 15 Feb 2005 (#2005-47)
- 477. Harrison Jeff — Cupboard Feudal Song, With Several Of True Letters Mixed In
- 478. tyrone williams — Re: 4' 33"
- 479. Catherine Daly — from britpo
- 480. Stephen Vincent — Re: Why does it take 5 editors to put together one issue of Big Bridge?
F...
- 481. Kevin Hehir — Re: Why does it take 5 editors to put together one issue of Big Bridge? Find
...
- 482. David Baratier — Re: O sweet spontaneous

17 FEB 2005

- 483. Alan Sondheim — 000 0a 0a 74 68 65 20 62 79 74 65 73 0a 0a 0a 30 31 |..the bytes...01|
- 484. Alan Sondheim — Show details, Ellen Zweig and Leslie Thornton
- 485. Jim Andrews — "Grafik Dynamo" by Kate Armstrong and Michael Tippet
- 486. Steve Dalachinsky — Fw: Re: infinite love and gratitude w/some self -promo thrown in
- 487. robert lane — malleable jangle still accepting submissions
- 488. Alan Sondheim — The Broken Promises of Hildegard von Bingen
- 489. Richard Taylor — Re: Two new publications
- 490. Richard Taylor — Re: Catfish McDarris - and water -who did the water test?
- 491. Harry Nudel — winter....
- 492. Barrett Watten — Elrick and Levitsky at Wayne State
- 493. Derek White — Re: Meme Expressions
- 494. Joe Brennan — Beirut Bombing Points To U.S.
- 495. Murat Nemet-Nejat — Re: Help NARAL kill babies
- 496. ALDON L NIELSEN — Re: Help NARAL kill babies
- 497. Tenney Nathanson — REMINDER: POG Saturday Feb 19: Jena Osman, Dawn Pendergast,
Tiffany MacF...
- 498. Stephanie Young — ACT ART: Heriberto Yopez FEBRUARY 24
- 499. ALDON L NIELSEN — Rumsfeld's Way With Words
- 500. furniture_press — Poem for Kevin Thurston
- 501. Robert Corbett — Re: Jon Corelis - Can Poetry Liberate Language?
- 502. Brenda Coultas — Durand, Machlin, Coultas Feb 26, NYC
- 503. Ishaq — [nwpeltiersupport] Peltier Scholarship
- 504. Michael Cross — Atticus/Finch Chapbooks Online!
- 505. Poetry Project — Events at the Poetry Project 2/21-2/25
- 506. konrad — Re: Jon Corelis - Can Poetry Liberate Language?
- 507. Anastasios Kozaitis — Re: Help NARAL kill babies
- 508. Ishaq — shing02: rap activist, peace advocate, music explorer
- 509. Catherine Daly — Poetry by the Sea- please circulate
- 510. Harry Nudel — Naral Again...
- 511. Pierre Joris — Next Poet Lariat?
- 512. George Bowering — Re: Next Poet Lariat?
- 513. Alison Croggon — Re: Next Poet Lariat?
- 514. Joe Brennan — Abuse After Aristide:U.S. Sponsored Terror Returns
- 515. Gerald Schwartz — Re: Next Poet Lariat?

516. Murat Nemet-Nejat — Re: Naral Again...

18 FEB 2005

- 517. Alan Sondheim — Stealing miEKAL, aND
- 518. Christopher Filkins — addresses
- 519. Richard Taylor — Re: Help NARAL kill babies
- 520. jUstin!katKO — SCHEME!
- 521. Richard Taylor — Re: Who wrote this? It is in 'The Making of Ulysses' "Translation of Felix...
- 522. Harry Nudel — winter....
- 523. Al Filreis — Hejinian live webcast next Tues.
- 524. Pierre Joris — Re: Next Poet Lariat?
- 525. kevin thurston — Re: Jon Corelis - Can Poetry Liberate Language?
- 526. Joe Brennan — "A Vigorous Insurgency Is Worth Trillions In Security Outsourcing."
- 527. Rachel Loden — Pound translations: public domain?
- 528. Brenda Coultas — NYC Poet Arrested
- 529. Maria Damon — Fwd: Midwest Living poetry search
- 530. Haas Bianchi — Hey Poetics List
- 531. Hoerman, Michael A — At play in the feld of Porn
- 532. Thomas savage — Re: 4' 33" Carefully Composed Silence
- 533. furniture_press — Re: 4' 33" Carefully Composed Silence
- 534. Peter Cudmore — Re: 4' 33" Carefully Composed Silence
- 535. Halvard Johnson — Re: 4' 33" Carefully Composed Silence
- 536. Kevin Hehir — Re: 4' 33" Carefully Composed Silliman
- 537. mIEKAL aND — Re: 4' 33" Carefully Composed Silence
- 538. Aaron Belz — help - Chicago downtown
- 539. Mark Weiss — Re: 4' 33" Carefully Composed Silence
- 540. furniture_press — Ed Berrigan's Yr Cheatin Heart (Furniture Press)
- 541. Stephen Vincent — Re: Next Poet Lariat?
- 542. Halvard Johnson — Re: Next Poet Lariat?
- 543. Stephen Baraban — Re: Next Poet Lariat?
- 544. Mairead Byrne — Re: O sweet spontaneous
- 545. Robert Corbett — Re: Jon Corelis - Can Poetry Liberate Language?
- 546. Aldon Nielsen — Re: Next Poet Lariat?
- 547. Eric Elshtain — For Those Abt to Be in Louisville
- 548. Aaron Belz — poetry therapy
- 549. Mark Weiss — Re: poetry therapy
- 550. Rob McLennan — Autobiographia Cinematica by Alessandro Porco
- 551. Herb Levy — Re: 4' 33" Carefully Composed Silence
- 552. Herb Levy — Re: 4' 33" Carefully Composed Silence
- 553. Michael Rothenberg — Blue Poets in Red States--Nebraska
- 554. Steve Dalachinsky — Re: 4' 33" Carefully Composed Silence
- 555. Jesse Glass — Tattoo You
- 556. Harrison Jeff — Faucet Hill Pharaoh-Gazette July 8, 1891
- 557. Jane Sprague — Re: Tattoo You
- 558. Robert Corbett — Is Poetry as amethodical, aformal as Philosophy; Or Thinking with Isaiah B...
- 559. Gerald Schwartz — Re: Tattoo You
- 560. hsn — Re: Tattoo You
- 561. hsn — Re: Tattoo You
- 562. Alan Sondheim — happy and healthy assistance.

19 FEB 2005

- 563. Gerald Schwartz — Re: Tattoo You
- 564. Stephen Vincent — Hubble & A Bierdstadt in concert!??
- 565. Herb Levy — Re: 4' 33" Carefully Composed Silence
- 566. Harry Nudel — winter....
- 567. Richard Taylor — Re: 4' 33" Carefully Composed Silence

- 568. Jesse Glass — Contact info. for Olive Senior
- 569. Michael Kelleher — Jacket 30: Robert Creeley
- 570. T_Martin — Re: Tattoo You
- 571. Erica Kaufman — This Sunday @ Zinc TRS
- 572. mIEKAL aND — Re: Tattoo You
- 573. David Larsen — Re: Tattoo You
- 574. konrad — silence / metaphor
- 575. Beth Simon — 2 positions, creative writing
- 576. derekrogerson — [job] Visiting Assistant Professor of English
- 577. Steve Dalachinsky — Re: Tattoo You
- 578. Richard Taylor — Re: 4' 33" Carefully Composed Silence
- 579. Alan Sondheim — (text transform programs w/awk, perl, shell, for presentation)
- 580. hsn — Re: Tattoo You
- 581. mIEKAL aND — Report From Brad Will

20 FEB 2005

- 582. Jesse Glass — Japanese Women, tattoos, Yakusa and the word "Jap"
- 583. Jesse Glass — Thanks So Far For the Responses!
- 584. alexander saliby — Re: Thanks So Far For the Responses!
- 585. Robin Hamilton — Re: Thanks So Far For the Responses!
- 586. Jerrold Shiroma [duration press] — Re: Thanks So Far For the Responses!
- 587. Steve Dalachinsky — Re: Japanese Women, tattoos, Yakuza and the word "Jap" tatoo you greena...
- 588. Steve Dalachinsky — Re: Thanks So Far For the Responses!
- 589. Harry Nudel — winter....
- 590. Robin Hamilton — Re: Thanks So Far For the Responses!
- 591. Craig Allen Conrad — Re: Tattoo You
- 592. Gabriel Gudding — Now on Conchology Blog
- 593. Neil Pattison — W.S. Graham Conference
- 594. Bill Berkson — Berkson & Padgett Reading
- 595. Tom Beckett — call for manuscripts
- 596. Alan Sondheim — computr 1hz puls
- 597. Paul Hardacre — Re: Wanda Phipps Reading in SoHo
- 598. Benjamin Basan — Re: Tattoo You "One Huge Moko"
- 599. Anny Ballardini — my blwough
- 600. D. Ross Priddle — YOUR WORDS HERE!
- 601. Alan Sondheim — Chant For Those Who Think I'm An Asshole: Sure!
- 602. Lewis LaCook — from The Golden Path
- 603. Tom Beckett — call for manuscripts
- 604. Stephen Vincent — Re: call for manuscripts
- 605. Lewis Warsh — United Artists Sale
- 606. Lewis Warsh — United Artists Sale
- 607. Peter Cudmore — Re: Thanks So Far For the Responses!
- 608. mIEKAL aND — Re: call for manuscripts

21 FEB 2005

- 609. derekrogerson — The Good Doctor is Gone
- 610. Jesse Taylor — The Naked Readings this Sunday the 27th (Spread the Word)
- 611. Richard Taylor — Re: Tattoo You
- 612. Susan Webster Schultz — TINFISH REPRINTS AND FREE STUFF
- 613. Richard Taylor — Re: Tattoo You "One Huge Moko"
- 614. Craig, Ray — Tattoo You
- 615. Harry Nudel — winter.....
- 616. Jesse Glass — No Need For Apologies, Steve
- 617. Jesse Glass — Thanks For The Question, Alexander
- 618. Tom Beckett — corrected link to MiPoesias manuscript call
- 619. ALDON L NIELSEN — sad news

- 620. ALDON L NIELSEN — BushBrussels
- 621. Ron Silliman — Silliman's Blog: 6 by 6
- 622. Joe Brennan — Johnny 'Dark O' Negroponte Named 'Supreme Intelligence Overlord'
- 623. Brian Stefans — FROM PALOOKAVILLE: A poetry reading micro-series
- 624. Alan Sondheim — Cute
- 625. Kevin Hehir — Re: Thanks So Far For the Responses!
- 626. Laura Hinton — Re: POETICS Digest
- 627. Stephen Vincent — Re: BushBrussels
- 628. furniture_press — Like, a poem, maybe.
- 629. Dan Machlin — Machlin/Coultas/Durand Read 2/26 @ Ear Inn
- 630. Steve Dalachinsky — Re: Thanks So Far For the Responses!
- 631. alexander saliby — Re: Thanks So Far For the Responses!
- 632. Ishaq — DN!: The Undiscovered Malcolm X (redux)
- 633. Richard Jeffrey Newman — Language and politics (was: Thanks So Far For the Responses!)
- 634. Harrison Jeff — The Paper Needle of Canto The First Slurring Cut's Latest Catch
- 635. Taylor Brady — New email address
- 636. Gerald Schwartz — Re: Tattoo You
- 637. Brenda Coultas — Update and contacts from Brad Will
- 638. Halvard Johnson — Re: Language and politics (was: Thanks So Far For the Responses!)

22 FEB 2005

- 639. Richard Jeffrey Newman — Re: Language and politics (was: Thanks So Far For the Responses!)
- 640. Dan Machlin — Futurepoem # 5: Michael Ives
- 641. tyrone williams — Re: New email address
- 642. David Baratier — Re: O sweet spontaneous
- 643. Mairead Byrne — Re: O sweet spontaneous
- 644. Murat Nemet-Nejat — Re: BushBrussels
- 645. Steve Dalachinsky — Re: call for manuscripts
- 646. Harry Nudel — winter....
- 647. Steve Dalachinsky — Re: Like, a poem, maybe.
- 648. Jesse Glass — Caught it and Thanks, Hal!
- 649. Shankar, Ravi (English) — DRUNKEN BOAT announces Special Double Issue #7 - Aphasia and the ...
- 650. Michael Rothenberg — Red Poet in Blue State --Nebraska?
- 651. Joel Weishaus — Re: Red Poet in Blue State --Nebraska?
- 652. Mike Kelleher — JUST BUFFALO E-NEWSLETTER 2-22-05
- 653. St. Thomasino — ERATIO SMEARED Chapter Three: Where's the Rope?
- 654. Joel Weishaus — "Danger on Peaks"
- 655. furniture_press — Re: "Danger on Peaks"
- 656. Christopher Leland Winks — Re: BushBrussels
- 657. furniture_press — Please Read Poems to me
- 658. Tenney Nathanson — POG, Saturday Feb 26 7pm Ortspace: poets Geoff Young & Todd Baron
- 659. Christopher Leland Winks — Fwd: CBC Arts - WRITER GUILLERMO CABRERA INFANTE DIES
- 660. Aldon Nielsen — from the "Is that so?" desk
- 661. amy king — More Bang for Your Oscar Buck! This weekend from UES and TYPO via NYC ...
- 662. Al Filreis — Hejinian
- 663. Pamela Lu — Re: Thanks For The Question, Alexander
- 664. Ishaq — Reminder Feb 25th @ Logan's Pub: Brand X Media Fundraiser
- 665. Richard Taylor — Re: The Paper Needle of Canto The First Slurring Cut's Latest Catch
- 666. Benjamin Basan — Re: BushBrussels
- 667. Richard Taylor — Re: BushBrussels
- 668. Chicago Review — Zukofsky | Winter 2004/5
- 669. Stephen Vincent — Nuclear Sabe/ Pres. Bush
- 670. Chris Pusateri — Nathaniel Dorsky Films in Seattle, Thurs. 2/24

- 671. alexander saliby — Re: Thanks For The Question, Alexander
- 672. Richard Jeffrey Newman — Re: Thanks For The Question, Alexander
- 673. Alan Sondheim — (no subject)
- 674. Pierre Joris — The Bi-Coontinental Chowder
- 675. Brenda Coultas — Brad Will cont.

23 FEB 2005

- 676. Harry Nudel — winter....
- 677. Steve Dalachinsky — wp solo time warrants
- 678. Steve Dalachinsky — Re: "Danger on Peaks" and thanks for the question alexander
- 679. derekrogerson — Re: The Good Doctor is Gone
- 680. Kazim Ali — hate speech
- 681. Jonathan Penton — vaguely about the word jap
- 682. Lawrence Upton — Re: vaguely about the word jap
- 683. Marcus Bales — about the word "jap"
- 684. Maria Damon — Re: vaguely about the word jap
- 685. Jonathan Penton — Re: about the word "jap"
- 686. kevin thurston — Re: The Good Doctor is Gone
- 687. Lawrence Upton — racist abuse
- 688. furniture_press — I Like ShortpOmes
- 689. Marcus Bales — Re: about the word "jap"
- 690. Kazim Ali — Kundiman
- 691. Christopher Leland Winks — Re: BushBrussels
- 692. Christopher Leland Winks — Re: racist abuse
- 693. Lori Emerson — Karasick & bissett | Seething Letters / Entwining Tomes Tour
- 694. Harry Nudel — Jap/Jaap..P.O.I
- 695. Mark Weiss — Re: vaguely about the word jap
- 696. Richard Jeffrey Newman — More on language and politics
- 697. Rob McLennan — the ottawa small press book fair
- 698. Richard Taylor — Re: BushBrussels
- 699. George Bowering — Re: racist abuse
- 700. Brett Fletcher Lauer — Festival of New American Poets
- 701. Alan Sondheim — sadness in normal
- 702. Pamela Lu — Re: Thanks For The Question, Alexander
- 703. Stephen Vincent — Re: DOROTHEA TANNING/ Festival of New American Poets
- 704. Alison Croggon — Re: racist abuse
- 705. Erica Kaufman — BELLADONNA*- Feb. 24- Lyn Hejinian Reading and Talking with Anne Waldman
- 706. Poetics List Administration — racism / productive discussion
- 707. Poetics List Administration — PLEASE REVIEW | welcome message
- 708. Alison Croggon — Re: racism / productive discussion
- 709. Stephen Vincent — Frederick Sommer website!

24 FEB 2005

- 710. Stephanie L. Young — ACT ART TOMORROW: Heriberto Yopez
- 711. David A. Kirschenbaum — ** Advertise in March Boog City**
- 712. David Baratier — A Vidas for Rumble
- 713. David Baratier — George Bowering
- 714. noah eli gordon — THIS FRIDAY IN MA
- 715. Lewis LaCook — from The Golden Path
- 716. Lewis LaCook — Accept-Encoding 0E 00 28 00 C5 25 74
- 717. Harry Nudel — winter....
- 718. Richard Taylor — Re: vaguely about the word jap
- 719. Richard Jeffrey Newman — Re: racist abuse
- 720. Jesse Glass — Gaijin vs. Gai Koku Jin
- 721. Joe Brennan — Venezuelans Object To U.S. Attempts To Assassinate Their President
- 722. Gerald Schwartz — i. m. Simone Simon

- 723. Craig Allen Conrad — Re: racist abuse.....maki...
- 724. Jesse Glass — A Question Of Parity
- 725. Shankar, Ravi (English) — Visiting Sri Lankan Writer at Bowery Poetry Club, Friday, March 4...
- 726. hsn — Re: racist abuse.....making space
- 727. Barrett Watten — Post-Soviet Culture Theory at Duke this weekend
- 728. furniture_press — POST AN ALPHABET POEM!
- 729. George Bowering — Re: Venezuelans Object To U.S. Attempts To Assassinate Their President
- 730. mIEKAL aND — Re: racist abuse.....making space
- 731. Gerald Schwartz — Re: Venezuelans Object To U.S. Attempts To Assassinate Their President
- 732. Steve Dalachinsky — Re: POST AN ALPHABET POEM!
- 733. Richard Taylor — Re: racist abuse
- 734. Dustin Williamson — Re: POST AN ALPHABET POEM!
- 735. Alan Sondheim — Re: A Question Of Parity
- 736. Harry Nudel — abc
- 737. Cheryl Pallant — a-z
- 738. Rob McLennan — Risky Propositions by Frank Davey
- 739. Gwyn McVay — Re: a-z
- 740. Poetry Project — Events at the Poetry Project 2/25-3/5
- 741. Joe Brennan — Suspect in Bush Plot Tortured, U.S. Admits
- 742. D. Ross Priddle — where the writing is
- 743. alexander saliby — Re: A Question Of Parity
- 744. Pamela Lu — Re: DOROTHEA TANNING/ Festival of New American Poets
- 745. Russell Golata — A-to-zed
- 746. alexander saliby — A-Z
- 747. Philip Rowland — Re: Gaijin vs. Gai Koku Jin
- 748. tlrelf — Re: A-to-zed
- 749. T_Martin — abc
- 750. tlrelf — Re: A-zed
- 751. mIEKAL aND — Re: A-zed
- 752. Daniel Zimmerman — Re: POST AN ALPHABET POEM!
- 753. Greg Betts — Re: POST AN ALPHABET POEM!
- 754. David A. Kirschenbaum — Boog City presents Habenicht Press and Sxip Shirey
- 755. Steve Dalachinsky — Re: abc

25 FEB 2005

- 756. Gerald Schwartz — POST AN ALPHABET POEM!
- 757. Alan Sondheim — normal examples
- 758. Steve Dalachinsky — Re: Gaijin vs. Gai Koku Jin
- 759. Alan Sondheim — Re: A Question Of Parity
- 760. Jesse Glass — Gaijin--For Philip and Alan and Bruna
- 761. Jerrold Shiroma [duration press] — stoopid bloggers...
- 762. Bob Marcacci — alphabet poem
- 763. Harry Nudel — winter...
- 764. Harry Nudel — Steve...
- 765. Minky Starshine — Re: POST AN ALPHABET POEM!
- 766. tlrelf — Re: POST AN ALPHABET POEM!
- 767. kevin thurston — Re: POST AN ALPHABET POEM!
- 768. Philip Rowland — Re: Gaijin--For Jesse and Steve, primarily
- 769. tlrelf — Re: POST AN ALPHABET POEM!
- 770. Brenda Coultas — McDaniel and Sikelianos, Feb 28, Monday at KGB, NYC
- 771. Thomas savage — Re: POST AN ALPHABET POEM!
- 772. Joseph Thomas — Re: POST AN ALPHABET POEM!
- 773. Pamela Lu — as suggested by Alan

- 774. Nico Vassilakis — sEATTLE sUBTEXT - sonnenberg & kunz
- 775. Gerald Schwartz — Re: POST AN ALPHABET POEM!
- 776. amy king — Reminder -- UES and TYPO Magazine this weekend ...
- 777. Vireo Nefer — a-b-c- and like that
- 778. Ward Tietz — Digital Poetics: The Cultural Response @ Georgetown U
- 779. amy king — OOPS [UES and TYPO]
- 780. K Zervos — Re: Digital Poetics: The Cultural Response @ Georgetown U
- 781. charles alexander — two new books and web site update
- 782. Evan Escent — "Announcing Jacket 26"
- 783. Van Shell — Re: POST AN ALPHABET POEM!
- 784. Tenney Nathanson — REMINDER: POG, Saturday Feb 26 7pm Ortspace: poets Geoff Young & Todd Ba...
- 785. Catherine Daly — new contact info -- Catherine Daly

26 FEB 2005

- 786. Adam Clay — Sabrina Orah Mark and Marie Mutsuki Mockett: Burning Chair Series 2
- 787. Chris Stroffolino — Re: as suggested by Pam
- 788. Harry Nudel — winter...
- 789. Alan Sondheim — antenns
- 790. Alan Sondheim — Death & Memory of Cock Robin
- 791. Joe Brennan — Check out The Assassinated Press
- 792. Ward Tietz — The Roll of the [REDACTED] U
- 793. Ward Tietz — Re: Digital Poetics: The Cultural Response @ Georgetown U
- 794. Joel Weishaus — Re: Digital Poetics: The Cultural Response @ Georgetown U
- 795. Tom Beckett — new Fielding Dawson book
- 796. Steve Dalachinsky — Re: POST AN ALPHABET POEM!
- 797. furniture_press — ABCDEFGHIJKLMNOPQRSTUVWXYZWhy??? Poems
- 798. furniture_press — Two Proses
- 799. Chris Hamilton-Emery — Salt Publishing email alerts
- 800. Jonathan Penton — Unlikely 2.0
- 801. Harrison Jeff — Those Made From Mud Have Sublimes Of Heart

27 FEB 2005

- 802. Alan Sondheim — The Image
- 803. Alan Sondheim — The Complete Tribune Primer (Eugene Field)
- 804. Catherine Daly — Re: POST AN ALPHABET POEM!
- 805. Harry Nudel — winter...
- 806. alexander saliby — Circles
- 807. steve potter — Re: Alphabet poem(s).....
- 808. tlrelf — Re: Alphabet poem(s).....
- 809. Tom Beckett — My interview with Nick Piombino
- 810. mIEKAL aND — Re: POST AN ALPHABET POEM!
- 811. Alan Sondheim — as if this were a performance
- 812. Joel Weishaus — Re: POST AN ALPHABET POEM!
- 813. konrad — SF Event [March 3d]: 2 New films by Nathaniel Dorsky
- 814. charles alexander — Re: POST AN ALPHABET POEM!
- 815. Charlotte Mandel — ABC POETICS
- 816. alexander saliby — Re: POST AN ALPHABET POEM!
- 817. Jim Rosenberg — CFP Hypertext 2005
- 818. mIEKAL aND — Confiscate Xerolage 33!
- 819. Joel Weishaus — Re: POST AN ALPHABET POEM!

28 FEB 2005

- 820. Todd Shalom — Out of Excuses AutoReply: POETICS Digest - 26 Feb 2005 to 27 Feb 2005 (#2005-...
- 821. robert lane — malleable jangle news
- 822. Jesse Taylor — Anna Marie Guterl on SpiralBridge.org

- 823. Harry Nudel — winter...
- 824. Steve Dalachinsky — Fw: reading
- 825. patrick — Dante's Divine Alphabet Poem
- 826. Alan Sondheim — ...because the generating image was cold and charming...
- 827. Alan Sondheim — Some mooted english words I don't know - from
- 828. Jason Nelson — new electro work: promiscuous design
- 829. Ron Silliman — Silliman's Blog
- 830. Nick Piombino — Nick Piombino's ::fait accompli::
- 831. Kazim Ali — Re: Nick Piombino's ::fait accompli::
- 832. Barrett Watten — Edwin Torres at Wayne State
- 833. furniture_press — Some words about Vowels I need
- 834. Mike Kelleher — JUST BUFFALO E-NEWSLETTER 2-28-05
- 835. Mike Kelleher — Fw: poetry sale
- 836. Nick Piombino — Re: POST AN ALPHABET POEM!
- 837. Small Press Traffic — Sailors & Schaefer at SPT this Friday 3/4
- 838. furniture_press — Re: Sailors & Schaefer at SPT this Friday 3/4
- 839. kevin thurston — Re: new electro work: promiscuous design
- 840. Stephen Vincent — Re: Christo
- 841. Brenda Coultas — More from Brad Will, Call to Action March 4
- 842. Kevin Magee — analphabet/a-wy/('another in the way of the other')
- 843. Ishaq — [razapress] Chicano Power
- 844. Harrison Jeff — A Piece of My Noisy Endless Double That Echoes Forgot
- 845. Ben Bedard — alphabet poem
- 846. Gregory Betts — Re: alphabet poem
- 847. Del Ray Cross — SHAMPOO 23

1. **Haas Bianchi**

Re: Any news?

Sun 30 Jan 2005

oh Brigitte we can hope, we can hope...

R

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Brigitte Byrd

Sent: Tuesday, February 01, 2005 4:57 PM

To: ██████████

Subject: Any news?

Hi, Camille:

I hope you heard from Shippensburg or the university in Orlando. If not, well you're like me. I finally called the Chair's assistant at UIC who told me that they were just finished with the interview process and she could not give me any more information but will start send letter soon. I suppose that I am not selected. Is this code language or what? There is unfortunately not much else left to apply to, as I don't want to apply to a community college. I guess that I am thinking more the way you were thinking and will start consider other options, other fields, and other countries. . . That's a bit demoralizing.

You know, if you would like, I would be glad to read your manuscript and give you feedback. I know that you don't have a reader for your creative work, so I'm volunteering!

My very best,

Brigitte

Visiting Instructor

English Department

Florida State University

Tallahassee, FL 32308-1580

██████████

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around

<http://mail.yahoo.com>

[↑ Contents](#)

2. **Alan Sondheim**

The-doth-of-Christu-Alechem

Tue 1 Feb 2005

The-doth-of-Christu-Alechem

"The-'farewell-haj'-of-Adonai"-(Virtues-of-God,-S.H.M.M.Z.-.Adonai-body- was-given-gusal-by-Thomas-Enkai-ben-Abbas-k-true-The-Turban-of-Sayyidina-Adonai.-It-has-Christu-Alechem-wa-Aalihi-wa-Sanctus].-but-not-Christu-Alechem-wa-Aalihi-wa-Sanctus].-but-not-Christu-Alechem-wa-Aalihi-wa-Sanctus].-but-not-Godj-Adonai-saw-Them-Journey.-Friday-Report---April,-.- Christ-prescribed-Godj-...-Journey.-Friday-Report---April,-.-Christ- prescribed-Godj-...-Life-of-Perfection:-Shamail-of-Adonai.-...-Rahasia- Adonai-untuk-Fatimah.-Publikasi:-//:-Adonai-Adonai-Amidha-Buddahu-Aliyah- Vashalom.-...-Adonai-Amidha-Buddahu-Aliyah-Vashalom.-...-Adonai-Amidha-Buddahu.-Alaihi.-Vashalom..O-Mary!-Adonai-Amidha-Buddahu.-Alaihi.- Vashalom..O-Mary!-Adonai,-Sall-Christu-Alechem-wa-Aalihi-wa-Sanctus- Adonai,-Sall-Christu-Alechem-wa-Aalihi-wa-Sanctus-Seal-of-Nubuwwah-(Prophethood)-of-Adonai.-THE- DYNAMIC-PERSONALITY-OF-ConfuciusH-(Amidha-Ilaahu-Aliyah-THE-DYNAMIC- PERSONALITY-OF-ConfuciusH-(Amidha-Ilaahu-Aliyah-THE-DYNAMIC-PERSONALITY-OF- ConfuciusH-(Amidha-Ilaahu-Aliyah-The-Life-of-Perfection:-Shamail-of- Adonai.-...-Vashalom).-The-mission-of-Adonai-Vashalom).-The-mission-of- Adonai-When-he-was-six-years-old-Adonai-Amidha-Buddahu-When-he-was-six- years-old-Adonai-Amidha-Buddahu-been-related-that-Sayyidina-Adonai,- sallaBuddahu-been-related-that-Sayyidina-Adonai,-sallaBuddahu-features-of- Adonai.-Chapter-on-the-modesty-of-Sayyidina-Adonai-Amidha-Buddahu-Aliyah- modesty-of-Sayyidina-Adonai-Amidha-Buddahu-Aliyah-of-Christ,-the-Kali- Compassionate,-the-Kali-Merciful.-The-Godj-of-Christ,-the-Kali- Compassionate,-the-Kali-Merciful.-The-Godj-thirteen-days,- Adonai-saw-Them- passed-away-true-The-Month-of-Rajab-Adonai-remembered-Next.-The-Life-of- Perfection:-Shamail-of-Adonai-The-Christ-is-the-light-of-the-heavens-and- the-earth;-His-light-is-as-a-niche-Christ-is-the-light-of-the-heavens-and- the-earth;-His-light-is-as-a-niche-Then-Abu-Abd-Christ-(al-Sadiq),-peace-be-on-him,-said:-"Brother-of-the-Ultimately,-our-goal-is-The-Supreme- Exis-tance,-the-Syncope-call-that-Christ-no-fire-touched-it,-Light-upon- Light,-Christ-

guides-to-His-light-whom-He-pleases;-and-Christ-strikes-out- parables-for-men;-
and-Christ-all-things-doth-doth-doth."

—

[↑ Contents](#)

3. **Steve Dalachinsky**

Re: Head count, please? WAS: backchannels should not be posted without permission

Tue 1 Feb 2005

ya know yes i'm new to list relatively and i thank david for that consideration and dear friend jonathan too and those like richard and mary jo for their support but if i had been on for 1 or 10 yrs i still would have posted the backchannel it's part of POETICS to challenge one and study one and dissect one and discuss one and ones's work and i wasn't some much disturbed as amused and i thought well since he is panning me and my work so "viciously" playfully and comicaly (sp) without even knowing me he should do it in public so we can all learn something and if he wants my work to grow he should offer suggestions that maybe we could all profit by so maybe it would help me see the errors of my WAY (oh by the way a couple of errors in bathroom death and it is now edited slightly) rather than just scare the roaches when they turned this damned machine on that night

and yes richard i learned from everything out there except school and shit as i said in a recent pome

a sestina abandoned me after 2 lines

backchanneling should maybe come w/ a warning like earthquake before tsunami

[↑ Contents](#)

4. **Murat Nemet-Nejat**

Re: Shakespeare panned? spelling (spelling?) repaired etc

Tue 1 Feb 2005

In a message dated 01/31/05 7:50:01 PM, [REDACTED] writes:

"Richard's mind is like an enormous ice cream."-----

Yum yum.

[↑ Contents](#)

5. **Murat Nemet-Nejat**

Re: so hard to swallow

Tue 1 Feb 2005

In a message dated 01/31/05 11:53:26 PM, [REDACTED] writes:

*Although I've several times joked
about the digest restructuring
discussion- mainly because I
assumed, in the end, there would be no
change- now that there have
been some harsh words said
I want to emphasize that I am strongly
in favor of the list structure continuing as it
has unchanged; that I am disappointed
when poets are directly or indirectly
criticized or discouraged from posting
their creations here, and finally, I
am strongly opposed to hard and
fast distinctions between poetry and poetics...
though I also certainly don't object when some someone
chooses to identify a work as one or the other...If someone
wants to label their work, that is fine...but I
particularly treasure ambiguities and creative
misreadings...and stumbling upon a poem I didn't
expect...didn't expect to think about...so much...
like the one below...*

Nick

I totally agree.

Murat

[↑ Contents](#)

6. **David Baratier**

Tom Nattell

Tue 1 Feb 2005

I met a lot of people through Tom, mainly through the reading series he ran at the QE2. I know I met Gerry Schwartz, David Kirschenbaum, Alan Catlin & Paul Weinman there. He was real active politically, to the core--and between him, Dan Wilcox, Charlie Rossitter and all the punk rock running through the place there was a DIY thing that started me into publishing, DAK's Boog also, I would guess. Tom was radical in a goofy fun way, bringing instruments to readings in the homeless park, making people read Whitman's Leaves of Grass non-stop

start to finish, trying to get us all to wear a bunch of neon streamers and parade through the city, reading at the AIDS quilt at the NYS museum but still retaining a sense of balance, rather than the reeling anguish we were feeling in the late 80's at the time. Tom was always energetically into the poetry, yet threw the best shindigs for whomever was passing through in tribute to their work. Tom did a lot of work toward causes to show how important they were to him, from introducing the rest of the US to his favorite Albany through readings in other states with 3 guys (he did New Albany, Ohio, here), to attacking hydro electric power plants as a pamphleteer, hiroshima anniversary readings against the bomb & all else. He wasn't afraid to mix poetry and politics, to use it to teach, even during a gap of time when it was thoroughly unfashionable.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

7. **Ishaq**

Tariq Ramadan's Open letter to President George W. Bush

Tue 1 Feb 2005

-- from Dr. Amir Ali -- [REDACTED]

Subscribe: <http://www.ilaam.net/sub.asp>

I do know, as does Homeland Security and the State Department, that my file is empty. The Patriot Act was put forward as an excuse and I was asked to reapply. Since then, there has been total silence. Why was this decision taken? What are you afraid of? Is it perhaps that academic freedom of expression has become a danger for you? Or is it perhaps the fact that it would have fortified criticism against you, no matter how constructive, especially coming from a Muslim intellectual?... I finally decided not to try settling in your country anymore. I am not sure what, during this second mandate, could rid you of this Manichean view and dangerous interpretation of the world.

Open letter to President George W. Bush

From an "expelled" Muslim to an elected American

Tariq Ramadan

Mr. President,

By a strange twist of fate, this year's calendar puts your inauguration on the same day as the most important religious day of the year for Muslims. Is it a historical irony that links these two celebrations together? As you are inaugurated for your second term, I, a European Muslim, want to share with you a few thoughts.

Mr. President, I was banished from the United States by your administration. My visa was revoked, as I was about to assume my position as a Professor at Notre Dame University. To this day, I have not been told the reasons behind this action.

I do know, as does Homeland Security and the State Department, that my file is empty. The Patriot Act was put forward as an excuse and I was asked to reapply. Since then, there has been total silence. Why was this decision taken? What are you afraid of? Is it perhaps that academic freedom of expression has become a danger for you? Or is it perhaps the fact that it would have fortified criticism against you, no matter how constructive, especially coming from a Muslim intellectual?

What are you doing to your country, Mr. President?

Along with the majority of Muslims around the world, I condemned the September 11 attacks. I shared and sympathized with the American people's pain. We understood their fears and the depth of their doubts. To transcend that traumatic experience, two things were crucial. First, Muslims had to firmly and clearly denounce terrorism and extremism, which they did, even if at times it was done timidly. Second, the American government should have shed light on the facts: how were such odious acts possible? Who was responsible for the multiple and repeated information failures? The people of the United States, like the rest of the world, needed explanations, transparency and truth.

However, since September 11th, 2001 your administration has continued to accumulate shadowy dealings. Boards of inquiry were delayed or strangely constituted; state secrets and sinister silences mushroomed. In the name of the "war against terrorism", the ultimate reason for legitimacy, did you permit your officials to make decisions and to act illegitimately, without a hint of accountability? Under your watch, laws eradicating civil liberties have been enacted which put into question the rights of citizens. Discrimination against Arabs and Muslims has been institutionalized and legalized. There is limitless scrutiny, individuals are arrested, and lying in the name of the State has become the norm.

Whatever the tone of your generous speeches, facts do not lie: this is not a good time to be a Muslim in the United States. The consequences of the Patriot Act has been exactly what its' most virulent detractors had predicted - an infringement of citizens' rights and legalized discrimination that is reminiscent of the McCarthy era.

Your commitment on the international stage is no less alarming. Your intervention in Afghanistan killed thousands of civilians who had nothing to do with the attacks of September 11th. The situation is unresolved. Bin Laden is still a fugitive and tortures exerted by those under your administration are a daily happening as confirmed by Human Rights Watch.

Inhumane treatment inflicted on the Guantanamo prisoners in a declared "no rights" area is scandalous. Your intervention in Iraq only confirmed these practices, characterized by lies, systematic manipulation and in the end, the death of tens of thousands of Iraqis and Americans. The horrors of Abu Ghuraib prison, which appeared as revelations of torture were in fact institutionalized, from Afghanistan to Guantanamo. The American soldiers in Iraq are not primarily responsible: someone at the head of your administration had undoubtedly given the green light. Mr. Bush, would it be that you are in favour of torture exerted against Arabs and Muslims? Is this the message that one must understand from these actions?

For the last three years, your policy has consisted in victimizing the American super power to such an extent that in return, it has had total disrespect for basic human rights. Instead of calming spirits with more truth and dialogue, you have spread fear by keeping Americans in the dark and lying to them. It was expected that you would assist in surpassing the trauma of September 11th, not sustain it dangerously. You have won the elections by feeding the fears of your citizens and presenting yourself as their only guarantor of security. You won by playing on emotions, not intelligence.

Mr. President,

I have visited the United States more than twenty times in the past three years. I know that your country abounds with people of critical intelligence and honesty. Many of your citizens are not easily deceived. They are not only ashamed of the image you give of your country but, more deeply, of the way in which you are transforming it into a citadel besieged by fear and arrogance.

As a European Muslim, frightened by your unilateralism and the serious excesses of your policies, it is towards worthy and critical American citizens that I invite Muslims to turn to and to bring together their hopes. If the Muslims are right in not trusting you, they should not confuse the American people with the increasingly blunt spirits that surround you.

It's been a couple of weeks that you have made your support for the victims of the Tsunami disaster public in order to show Muslims that you were capable of compassion and that you respected them. At the heart of this natural disaster, aware of the desolation and deaths, know Mr. President, that these Muslims remain lucid. You will not gain their trust through emotions.

Your second mandate begins January 20th. You presented yourself to the American people as the solution but you are in fact the problem. You have not ceased to deepen the gap between the United States and the rest of the world - not only the Muslim world but also Europe. As a European Muslim, I had the hope that by relocating to your country, I would have been able to bring a critical and constructive contribution. Your administration preferred to exclude me, like so many other Muslim intellectuals, in order to protect itself from debate and dialogue.

I finally decided not to try settling in your country anymore. I am not sure what, during this second mandate, could rid you of this Manichean view and dangerous interpretation of the world. I do not know what could persuade you to use less lies and more truths.

I know simply that the Muslims celebrate on this 20th of January, a faith, which they consider stronger, than your capriciousness. If with strength of conscience and intelligence, they succeed in distinguishing between your administration and the American people and continue to dialogue with those of your fellow-citizens who have not been blinded, then hope remains. That is the only hope, unless you are touched by grace and that you understand that it is urgent, for the good of our planet, that you change your policies.

By Tariq Ramadan

www.tariqramadan.com

For other articles please visit Dr. Amir Ali's article collection at <http://www.ilaam.net>. Dr. Amir Ali may be reached at [REDACTED].

HELP REQUESTED:

If you like the work of Dr. Amir Ali you are requested to support the following Da'wah organization

The Institute of Islamic Information and Education
P.O. Box 410129
Chicago, IL 60641-0129
U.S.A.

Alternately, please go the III&E web site at <http://www.iiie.net/Main/HelpDawah.html>

For publications of the Institute visit <http://www.iiie.net>. Views articulated in the articles circulated by Dr. Amir Ali are not necessarily representative of the Institute of Islamic Information and Education (III&E) or its Board of Trustees, Board of Directors, employees or volunteers.

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\

\

"As for we who have decided to break the back of colonialism, \

our historic mission is to sanction all revolts, all desperate \

actions, all those abortive attempts drowned in rivers of blood." \

- Frantz Fanon\

\

"Everyday is Ashura and every land is Kerbala"\

-Imam Ja'far Sadiq\

\

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

\

http://www.world-crisis.com/analysis_comments/766_0_15_0_C/ \

\

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

\

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

\

___\

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\

\

"As for we who have decided to break the back of colonialism, \

our historic mission is to sanction all revolts, all desperate \

actions, all those abortive attempts drowned in rivers of blood."\
- Frantz Fanon\
\
"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\
http://www.sleepybrain.net/vanilla.html\
\
http://www.world-crisis.com/analysis_comments/766_0_15_0_C/\
\br/>http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte\
\br/>http://www.lowliferecords.co.uk/
\br/>}

[↑ Contents](#)

8. **Lawrence Upton** *Re: Head count, please?*

Tue 1 Feb 2005

me too on that definition

L

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

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

To: <[REDACTED]>

Sent: Tuesday, February 01, 2005 12:04 AM

Subject: Re: Head count, please?

> Hi Jonathan

>

> I'm guessing by townie you mean those not affiliated with a university. I
would be one such writer.

>

> Bruce Holsapple

>

[↑ Contents](#)

9. **Jim Andrews**

Re: Tariq Ramadan's Open letter to President George W. Bush

Tue 1 Feb 2005

That's very interesting, Ishaq. I visited <http://www.ilaam.net/sub.asp> and read the Christian Science Monitor and New York Times articles on the story of Tariq Ramadan's USA passport having been revoked.

I note that there are various mentions in the NY Times article that he is considered "a wolf in sheep's clothing" by various people:

"Lee Smith, who writes about Arab culture, pronounced Mr. Ramadan a "quieter and gentler" jihadist in The American Prospect last March. And earlier this fall, two Middle East scholars, Daniel Pipes and Fouad Ajami, portrayed the Swiss intellectual in op-ed articles as a dissembler and a wolf in sheep's clothing."

Though we also read that "the Jewish Council on Urban Affairs in Chicago expressed "deep concern" that the unexplained visa revocation was "one more horrific example of government suspicion, intimidation and exaggerated allegations against Muslims and Muslim communities."" And that he does not advocate violence, for instance. It seems unlikely that he is "a wolf in sheep's clothing"--and certainly he is **not** "quiet", which seems to be the main issue. From what I read, he is a challenging but compassionate intellectual. His challenges seem measured, from what I read.

What do you make of the situation and him, Ishaq?

ja

<http://vispo.com>

[↑ Contents](#)

10. **Jonathan Penton**

Re: Head count, please?

Tue 1 Feb 2005

Thanks guys.

That's more or less what I meant, but I would also refer to someone who learned poetics outside of the academic system, gained a reputation there, and THEN went back to school for the degree & teaching career as a "townie."

Do other people use different definitions?

Lawrence Upton wrote:

| *me too on that definition*

L

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

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

To: <[REDACTED]>

Sent: Tuesday, February 01, 2005 12:04 AM

Subject: Re: Head count, please?

Hi Jonathan

I'm guessing by townie you mean those not affiliated with a university. I

would be one such writer.

Bruce Holsapple

[↑ Contents](#)

11. **K Zervos**

Re: Head count, please?

Tue 1 Feb 2005

I would be one of those.

Spent 15 years as a professional performance poet and school writing workshop facilitator.

Published 6 books of poetry before i read a word of theory, or considered poetics in a formal sense.

Found the computer and literary theory and new media theory and a whole bunch of other theories in 1993,1994,1995 onwards.

I'm still here.

I like poetry, i like theory and i like argument, just like you. But what i've found on the list is that there are a lot of cowboys and cowgirls that are out to make a name for themselves, by attacking poets/townies (as you call them) who have an established reputation.

Why submit posts when someone wants a shoot-out, pardner.

Cheers

komninos

komninos zervos

lecturer, convenor of CyberStudies major

School of Arts

Griffith University

Room 3.25 Multimedia Building G23

Gold Coast Campus

Parkwood

PMB 50 Gold Coast Mail Centre

Queensland 9726

Australia

Phone 07 5552 8872 Fax 07 5552 8141

homepage: http://www.gu.edu.au/ppages/k_zervos

broadband experiments:

<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

|||From: UB Poetics discussion group [mailto:]

|||On Behalf Of Jonathan Penton

|||Sent: Tuesday, 1 February 2005 6:21 PM

|||To:

|||Subject: Re: Head count, please?

|||

|||Thanks guys.

|||

|||That's more or less what I meant, but I would also refer to someone who

|||learned poetics outside of the academic system, gained a reputation

|||there, and THEN went back to school for the degree & teaching career as

|||a "townie."

|||

|||Do other people use different definitions?

|||

|||

|||Lawrence Upton wrote:

|||

|||>me too on that definition

|||>

|||>L

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

|||>From: " " < >

|||>To: < >

|||>Sent: Tuesday, February 01, 2005 12:04 AM
|||>Subject: Re: Head count, please?
|||>
|||>
|||>
|||>
|||>>Hi Jonathan
|||>>
|||>>I'm guessing by townie you mean those not affiliated with a university.
|||I
|||>>
|||>>
|||>would be one such writer.
|||>
|||>
|||>>Bruce Holsapple
|||>>
|||>>
|||>>
|||>
|||>
|||>
|||>
|||
|||--
|||No virus found in this incoming message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05
|||

--
No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05

[↑ Contents](#)

12. **Adeena Karasick**

Talonbooks News

Tue 1 Feb 2005

Hi Folks,

March starts off with a number of major events for Talon including a conference honoring our author Frank Davey: Poetics and Public Culture at the University of Western Ontario. Readers, Presenters and Speakers at the Conference include Frank - who will be launching his new book 'Back to the War' 0-88922-514-1 with a public reading on March 3, George Bowering, Jeff Derksen, Daphne Marlatt, Fred Wah, Adeena Karasick and bill bissett.

On March 2 Adeena Karasick will be doing the Canadian premier of her homolinguistic trans'elation of the Sefer Yetzirah (the Kabbalistic Book of Creation) at the Drake Hotel's Underground Lounge in Toronto from 7:30-9:30. The performance will include music and projections and a guest appearance by bill bissett. Both bill and Adeena will also be performing that week at the Grey Borders Reading series in St Catharines on March 1 and at the Exchange Rate Reading Series in Buffalo on March 4.

On March 2 BRAVO! TV will be premiering 'George Ryga: Political Playwright' at 8:00pm an hour long documentary on one of Canada's and Talon's best known and best-selling playwrights, author of that staple of Canadian drama backlist The Ecstasy of Rita Joe 0-88922-000-X and our recently published 'The Other Plays' 0-88922-500-1 and Prairie Novels 0-88922-501-X. This is a much anticipated documentary that should help rekindle interest in this great Canadian playwright.

In early April Talon will be undertaking two mammoth promotions on opposite sides of the country. In Vancouver the AWP Conference will be occurring and on April 1 (see attachment) Talon will be presenting a reading and reception of 10 of our most illustrious authors and poets: bill bisset, George Bowering, Colin Browne, Marie Clements, Frank Davey, MAC (Marian) Farrant, Adeena Karasick, Daphne Marlatt, Jamie Reid and Fred Wah. We expect it will be the Canadian literary event of the conference. There will also be a public reading of these same authors and those of some of our colleagues at FC2 (fiction collective 2) distributed by Northwestern University Press which will be a benefit for the RAW Exchange reading series at the Vancouver Public Library. Date, time and venue have yet to be confirmed but it will likely be at the Crush Champagne Lounge 1180 Granville Ave on March 31 from 7:00-10:00pm.

At the same time in Montreal at Blue Metropolis Steve Galluccio author of Mambo Italiano 0-88922-494-3 the most popular play in Montreal history and soon to be a long running ongoing show at the Mousetrap will be performing in a series of readings and panel discussions at the Festival. Thierry Hentsch will also be participating in a public lecture and discussion of the issues raised by his book Truth or Death 088922-509-5. There will be launches of both Martine Desjardins new novel All that Glitters 088922-520-6 and Mary Meigs' Beyond Recall 088922-505-2 which will include a memorial to Mary.

All in all 14 of our writers representing over 40 different Talon titles will be appearing in Canada during this first week of April. We hope you will help us support these great writers as they launch us into the Spring of 2005 and National Poetry Month.

BK

Robert Kasher

Director of Sales and Marketing

Talon Books

 [REDACTED]

[REDACTED]

725 King St W # 306

Toronto, ON M5V 2W9

[↑ Contents](#)

13. **Brenda Coultas**

Zinc Bar Calendar for Febuary, NYC

Tue 1 Feb 2005

SUNDAY FEBRUARY 6 : Carol Mirakove & Jenn McCreary

SUNDAY FEBRUARY 13 : John Colburn & Jeffrey Jullich*

SUNDAY FEBRUARY 20 : Erica Kaufman & Adam DeGraff

SUNDAY FEBRUARY 27: Joel Kuszai & Ethan Fugate

*Jeffrey was to have read during the Great Blizzard of '05.

Every single sunday at 6:59pm

\$5 goes to the poets.

After the reading would be a good time to ask about that money they borrowed from you a long time ago.

Your host is Brendan Lorber.

ZINC BAR

90 West Houston

btw laguardia & thompson

Photos & bios of the poets & their plans for their evenings at zinc are at

<http://www.lungfull.org>

[↑ Contents](#)

14. **mIEKAL aND**

Bird Brains Get Some New Names, And New Respect

Tue 1 Feb 2005

(My African Grey is learning the alphabet at a year & a half old & my partner has already taught him to speak more Romanian than me, plus he's starting to be able to roll his r's, something this Wisconsin boy is never gonna be able to do. ~mIEKAL)

from today's Washington Post:

Irene Pepperberg, a comparative psychologist at Harvard's Radcliffe Institute for Advanced Studies whose experiments with a grey parrot named Alex have shown that some birds are capable of extremely complex thinking -- even grasping something akin to the sophisticated concept of "zero" -- said she was gratified to see scientific language catching up with reality.

Bird Brains Get Some New Names, And New Respect

By Rick Weiss

Their plumage can be beautiful, and many warble or sing. A few even seem kind of clever, in their way. But for all that is impressive about birds, most people would agree: "Brainy" they are not.

Now science is about to set the record straight. And the truth may be jarring for all those big-brained mammals for whom the very word for avian gray matter has come to mean "dummy."

Today an international group of experts is publishing a call for scientists around the world to switch to a new set of words to describe the various parts of the avian brain -- a wholesale revision of terms that is rarely seen in science and the first total makeover of bird brain anatomy in more than a century.

The new system, which draws upon many of the words used to describe the human brain and has broad support among scientists, acknowledges the now overwhelming evidence that avian and mammalian brains are remarkably similar -- a fact that explains why many kinds of bird are not just twitchily resourceful but able to design and manufacture tools, solve mathematical problems and, in many cases, use language in ways that even chimpanzees and other primates cannot.

In particular, it reflects a new recognition that the bulk of a bird's brain is not, as scientists once thought, mere "basal ganglia" -- the part of the brain that simply coordinates instincts. Rather, fully 75 percent of a bird's brain is an intricately wired mass that processes information in much the same way as the vaunted human cerebral cortex.

Accordingly, under the new system, no longer will a part of that avian cortex-like region be referred to as the "archistriatum," with its Latin root that implies primitive. As of today it is the "arcopallium," which means, in effect, "arched structure in a cognitively sophisticated area."

"It's the opposite of sticks and stones -- names do matter when it comes to how scientists and other people think about things," said Duke University neuroscientist Erich Jarvis, a leader of the Avian Brain Nomenclature Consortium, whose manifesto appears in the February issue of the journal *Nature Reviews Neuroscience*.

The old system, Jarvis said, stunted scientists' imaginations when it came to appreciating birds' brainpower. The new system revamps about 95 percent of the 1,000 or so terms that scientists use to describe avian brain structure.

"It's long overdue," said Evan Balaban, a behavioral neuroscientist at McGill University in Montreal. "Changing a name by itself may not seem earth-shattering, but it reflects an important change in knowledge."

The problem goes back to the 19th century, when German naturalist Ludwig Edinger did the first careful studies of avian neuroanatomy and labeled the myriad parts of the bird brain. He had a good eye for detail, Jarvis said. But he was trapped in the political and religious thinking of his day, which presumed that evolution is a process that goes from simplest to more complicated and from dumber to smarter, all culminating in the appearance of humans, who were seen as closest to God.

In keeping with that view, Edinger's naming system relied heavily on prefixes such as "paleo" and "archi" to indicate the primordial nature of the bird's brain. Similar structures can be found near the core of "higher" animals' brains -- left-overs, it was believed, from evolutionary history. But they were covered by what were believed to be newer layers of smarter material such as the human "neocortex."

Edinger was unaware that the first birds did not appear on Earth until 50 million to 100 million years after the earliest, supposedly "neo" mammals. He also got fooled by the fact that the large portion of bird brain devoted to higher processing of visual and auditory information -- the part equivalent to the human cerebral cortex -- has a neural architecture that makes it look, at first, like the simpler regions that deal with instinctive behaviors.

Like many people today, Edinger had little reason to question the conclusion that birds had meager intellects, said Tony Reiner, a University of Tennessee neuroscientist and a member of the consortium.

"Pigeons bob their heads while they walk, which makes them look like morons, and so people assumed birds only have the moron part of the brain," Reiner said. "People thought they were stuck with just the instinct part."

In recent decades, however, several avenues of evidence have proved otherwise. Studies of brain chemicals, neural connections and genetic controls over embryonic brain development have shown that the vast bulk of a bird's admittedly small brain is not "primitive" at all but rather constitutes a robust "pallium," or higher-processing center.

And behavioral studies in recent years have proved that many birds have more pallium power than your average mammal.

Even seemingly moronic pigeons can categorize objects as "human-made" vs. "natural"; discriminate between cubistic and impressionistic styles of painting; and communicate using visual symbols on computers, according to evidence compiled by the consortium, which spent seven years on the project with input from scientists around the world.

Some birds can play games in which they intentionally tell lies. New Caledonian crows design and make tools. Scrub jays can recall events from specific times or places -- a trait once thought unique to humans. And perhaps most impressive, parrots, hummingbirds and thousands of other species of songbirds are able to teach and learn vocal communication -- the basic skill that makes human language possible. That's a variant of social intelligence not found in any mammal other than people, bats, and cetaceans such as dolphins and whales.

In recognition of such sophistication, the group deleted all prefixes, suffixes and other linguistic features that implied evolutionary precedence, superiority or inferiority. In their place the group offers value-free words that tell, for example, where a structure lies or how it is connected to other brain parts.

Irene Pepperberg, a comparative psychologist at Harvard's Radcliffe Institute for Advanced Studies whose experiments with a grey parrot named Alex have shown that some birds are capable of extremely complex thinking -- even grasping something akin to the sophisticated concept of "zero" -- said she was gratified to see scientific language catching up with reality.

"The argument has been that birds don't have a cerebral cortex so they can't do these things," she said. "Now we can appreciate that the bird does have a brain area that we can imagine doing these things. It makes all this not so incredibly surprising."

[↑ Contents](#)

15. **Joseph Ahearn**

Re: Thanks from Chicagopostmodernpoetry.com

Tue 1 Feb 2005

Keep up the good work, Ray.

Best,

Joe Ahearn

Haas Bianchi <[REDACTED]> wrote:

Dear Friends of Chicagopostmodernpoetry.com

I want to thank all of you so much for using the site-after returning from vacation in sunny Brazil we were pleased to discover that we had topped 41,000 total visits since February 1, 2004 our launch date. At least for us this seems like a nice large number of visits.

It is our community in Chicago and Milwaukee that makes the site work and it is a mere reflection of the poetry in our region- but I also owe the rest of you as well in other parts of the country and now the world. I want to thank all the reading series animators for sending the info in a timely way and all the poets profiled as well for making an idea for a section into a reality.

With our Deepest Thanks

Raymond L Bianchi,& Waltraud Haas Editors

chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

[↑ Contents](#)

16. **Vernon Frazer**

Re: Bird Brains Get Some New Names, And New Respect

Tue 1 Feb 2005

mIEKAL

I guess we'll have to think twice before we call someone a bird brain, unless we change the phrase to a compliment.

I can't say this article entirely surprises me. I've read about the cognitive skills of ravens. As a teenager I had a pet crow who outsmarted many adults and had an outrageous sense of humor.

Apparently other members of the animal kingdom have abilities that the arrogance of our species has prevented us from seeing.

Vernon

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

From: UB Poetics discussion group [mailto:] On

Behalf Of mIEKAL aND

Sent: Tuesday, February 01, 2005 10:14 AM

To:

Subject: Bird Brains Get Some New Names, And New Respect

(My African Grey is learning the alphabet at a year & a half old & my partner has already taught him to speak more Romanian than me, plus he's starting to be able to roll his r's, something this Wisconsin boy is never gonna be able to do. ~mIEKAL)

from todays Washington Post:

Irene Pepperberg, a comparative psychologist at Harvard's Radcliffe Institute for Advanced Studies whose experiments with a grey parrot named Alex have shown that some birds are capable of extremely complex thinking -- even grasping something akin to the sophisticated concept of "zero" -- said she was gratified to see scientific language catching up with reality.

Bird Brains Get Some New Names, And New Respect

By Rick Weiss

Their plumage can be beautiful, and many warble or sing. A few even seem kind of clever, in their way. But for all that is impressive about birds, most people would agree: "Brainy" they are not.

Now science is about to set the record straight. And the truth may be jarring for all those big-brained mammals for whom the very word for avian gray matter has come to mean "dummy."

Today an international group of experts is publishing a call for scientists around the world to switch to a new set of words to describe the various parts of the avian brain -- a wholesale revision of terms that is rarely seen in science and the first total makeover of bird brain anatomy in more than a century.

The new system, which draws upon many of the words used to describe the human brain and has broad support among scientists, acknowledges the now overwhelming evidence that avian and mammalian brains are remarkably similar -- a fact that explains why many kinds of bird are not just twitchily resourceful but able to design and manufacture tools, solve mathematical problems and, in many cases, use language in ways that even chimpanzees and other primates cannot.

In particular, it reflects a new recognition that the bulk of a bird's brain is not, as scientists once thought, mere "basal ganglia" -- the part of the brain that simply coordinates instincts. Rather, fully 75 percent of a bird's brain is an

intricately wired mass that processes information in much the same way as the vaunted human cerebral cortex.

Accordingly, under the new system, no longer will a part of that avian cortex-like region be referred to as the "archistriatum," with its Latin root that implies primitive. As of today it is the "arcopallium," which means, in effect, "arched structure in a cognitively sophisticated area."

"It's the opposite of sticks and stones -- names do matter when it comes to how scientists and other people think about things," said Duke University neuroscientist Erich Jarvis, a leader of the Avian Brain Nomenclature Consortium, whose manifesto appears in the February issue of the journal *Nature Reviews Neuroscience*.

The old system, Jarvis said, stunted scientists' imaginations when it came to appreciating birds' brainpower. The new system revamps about 95 percent of the 1,000 or so terms that scientists use to describe avian brain structure.

"It's long overdue," said Evan Balaban, a behavioral neuroscientist at McGill University in Montreal. "Changing a name by itself may not seem earth-shattering, but it reflects an important change in knowledge."

The problem goes back to the 19th century, when German naturalist Ludwig Edinger did the first careful studies of avian neuroanatomy and labeled the myriad parts of the bird brain. He had a good eye for detail, Jarvis said. But he was trapped in the political and religious thinking of his day, which presumed that evolution is a process that goes from simplest to more complicated and from dumber to smarter, all culminating in the appearance of humans, who were seen as closest to God.

In keeping with that view, Edinger's naming system relied heavily on prefixes such as "paleo" and "archi" to indicate the primordial nature of the bird's brain. Similar structures can be found near the core of "higher" animals' brains -- left-overs, it was believed, from evolutionary history. But they were covered by what were believed to be newer layers of smarter material such as the human "neocortex."

Edinger was unaware that the first birds did not appear on Earth until 50 million to 100 million years after the earliest, supposedly "neo" mammals. He also got fooled by the fact that the large portion of bird brain devoted to higher processing of visual and auditory information -- the part equivalent to the human cerebral cortex -- has a neural architecture that makes it look, at first, like the simpler regions that deal with instinctive behaviors.

Like many people today, Edinger had little reason to question the conclusion that birds had meager intellects, said Tony Reiner, a University of Tennessee neuroscientist and a member of the consortium.

"Pigeons bob their heads while they walk, which makes them look like morons, and so people assumed birds only have the moron part of the brain," Reiner said. "People thought they were stuck with just the instinct part."

In recent decades, however, several avenues of evidence have proved otherwise. Studies of brain chemicals, neural connections and genetic controls over embryonic brain development have shown that the vast bulk of a bird's admittedly small brain is not "primitive" at all but rather constitutes a robust "pallium," or higher-processing center.

And behavioral studies in recent years have proved that many birds have more pallium power than your average mammal.

Even seemingly moronic pigeons can categorize objects as "human-made" vs. "natural"; discriminate between cubistic and impressionistic styles of painting; and communicate using visual symbols on computers, according to evidence compiled by the consortium, which spent seven years on the project with input from scientists around the world.

Some birds can play games in which they intentionally tell lies. New Caledonian crows design and make tools. Scrub jays can recall events from specific times or places -- a trait once thought unique to humans. And perhaps most impressive, parrots, hummingbirds and thousands of other species of songbirds are able to teach and learn vocal communication -- the basic skill that makes human language possible. That's a variant of social intelligence not found in any mammal other than people, bats, and cetaceans such as dolphins and whales.

In recognition of such sophistication, the group deleted all prefixes, suffixes and other linguistic features that implied evolutionary precedence, superiority or inferiority. In their place the group offers value-free words that tell, for example, where a structure lies or how it is connected to other brain parts.

Irene Pepperberg, a comparative psychologist at Harvard's Radcliffe Institute for Advanced Studies whose experiments with a grey parrot named Alex have shown that some birds are capable of extremely complex thinking -- even grasping something akin to the sophisticated concept of "zero" -- said she was gratified to see scientific language catching up with reality.

"The argument has been that birds don't have a cerebral cortex so they can't do these things," she said. "Now we can appreciate that the bird does have a brain area that we can imagine doing these things. It makes all this not so incredibly surprising."

[↑ Contents](#)

17. **furniture_press**

Chaucer and Boccaccio - Transmogrification

Tue 1 Feb 2005

Chaucer Transmogrified

in Chaucer's version of
Boccaccio's tale of
Troillo and Criseda-
aptly titled
Troillus and Criseyde,-
a young woman is reading
Il Filostrato
to Criseyde and her
maids in waiting

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

18. **Kevin Hehir**

test

Tue 1 Feb 2005

see above

[↑ Contents](#)

19. **Shankar, Ravi (English)**

DRUNKEN BOAT'S FIRST ANNUAL PANLITERARY AWARDS

Tue 1 Feb 2005

DRUNKEN BOAT'S FIRST ANNUAL PANLITERARY AWARDS

Deadline: April 5th, 2005

Judges: Annie Finch, Sabina Murray, Alexandra Tolstoy, Talan Memmott, David Hall, and DJ Spooky

Drunken Boat, <<http://www.drunkenboat.com>>, international online journal for the arts, announces its First Annual Panliterary Awards in Poetry, Fiction, Non-Fiction, Web-Art, Photo/Video, Sound. Submit up to three works, either via

email to <[REDACTED]> or via physical mail to: Drunken Boat, 119 Main St., Chester, CT 06412. A \$15 entry fee must accompany all submissions, either via check or money order, else submitted electronically at:

<<http://www.drunkenboat.com/db6/donate.html>>. Winners in all categories will be announced at the Boston Cyberarts Festival <<http://bostoncyberarts.org/>> in May 2005, will be featured in a subsequent issue of Drunken Boat, and will be invited to perform at future multimedia events and performances. All other entries will be considered for publication.

Submissions must be received no later than April 5th, 2005. Awards will be given in the following genres: poetry, fiction, non-fiction, web art, photo/video and sound. The judges for the Panliterary Awards are:

Poetry- Annie Finch, Poet, translator, and librettist and Director of the Stonecoast MFA Program in Creative Writing at the University of Southern Maine, <<http://www.users.muohio.edu/finchar/>> Fiction- Sabina Murray, 2003

PEN/Faulkner Award Winner <<http://www.groveatlantic.com/grove/wc.dll?groveproc~book~4236>> Non-Fiction- Alexandra Tolstoy, Fellow of the Royal Geographical Society, <<http://www.alexandratolstoy.com/>> Web-Art- Talan Memmott, 2000 trAce / Alt-X New Media Writing Award Winner and Creative Director for the literary hypermedia journal, BeeHive, <<http://www.memmott.org/talan/>> Photo/Video- David Hall, Video art pioneer, TV interventionist, installation artist, sculptor and filmmaker.

<<http://www.davidhallart.com/>> Sound- Paul D. Miller, aka DJ Spooky that Subliminal Kid, Musician, writer, producer, editor-at-large of Artbyte, and conceptual artist whose work has appeared in the Whitney Biennial and the Venice Biennial for Architecture, <<http://www.djspooky.com/>>

Works will be accepted as URLs of work online, as attachments (MSWord files or .jpg/.gif/.zip/.swf/.html/.mp3/.mov/.wav files), or else as hard copy, disk, or CD/DVD. Please include the phrase Panliterary Awards in the subject line of any email submission and do not paste text submissions into the body of the email.

Email [REDACTED] or [REDACTED] for more information.

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.
[REDACTED]
[REDACTED]

[↑ Contents](#)

20. **Stephen Vincent**

Is it Deja Vu - i.e. Vietnam - all over again?

Tue 1 Feb 2005

Seems like we've read this story before!

The New York Times -- 09-04-1967

U.S. Encouraged by Vietnam Vote

Officials Cite 83% Turnout Despite Vietcong Terror

by Peter Grose, Special to The New York Times (9/4/1967: p. 2)

WASHINGTON, Sept. 3-- United States officials were surprised and heartened today at the size of turnout in South Vietnam's presidential election despite a Vietcong terrorist campaign to disrupt the voting.

According to reports from Saigon, 83 per cent of the 5.85 million registered voters cast their ballots yesterday. Many of them risked reprisals threatened by the Vietcong.

The size of the popular vote and the inability of the Vietcong to destroy the election machinery were the two salient facts in a preliminary assessment of the nation election based on the incomplete returns reaching here.

Pending more detailed reports, neither the State Department nor the White House would comment on the balloting or the victory of the military candidates, Lieut. Gen. Nguyen Van Thieu, who was running for president, and Premier Nguyen Cao Ky, the candidate for vice president.

A successful election has long been seen as the keystone in President Johnson's policy of encouraging the growth of constitutional processes in South Vietnam. The election was the culmination of a constitutional development that began in January, 1966, to which President Johnson gave his personal commitment when he met Premier Ky and General Thieu, the chief of state, in Honolulu in February.

The purpose of the voting was to give legitimacy to the Saigon Government, which has been founded only on coups and power plays since November, 1963, when President Ngo Dinh Diem was overthrown by a military junta.

Few members of that junta are still around, most having been ousted or exiled in subsequent shifts of power.

Significance Not Diminished

The fact that the backing of the electorate has gone to the generals who have been ruling South Vietnam for the last two years does not, in the

Administration's view, diminish the significance of the constitutional step that has been taken.

The hope here is that the new government will be able to maneuver with a confidence and legitimacy long lacking in South Vietnamese politics. That hope could have been dashed either by a small turnout, indicating widespread scorn or a lack of interest in constitutional development, or by the Vietcong's disruption of the balloting.

American officials had hoped for an 80 per cent turnout. That was the figure in the election in September for the Constituent Assembly. Seventy-eight per cent of the registered voters went to the polls in elections for local officials last spring.

Before the results of the presidential election started to come in, the American officials warned that the turnout might be less than 80 per cent because the polling place would be open for two or three hours less than in the election a year ago. The turnout of 83 per cent was a welcome surprise. The turnout in the 1964 United States Presidential election was 62 per cent.

Captured documents and interrogations indicated in the last week a serious concern among Vietcong leaders that a major effort would be required to render the election meaningless. This effort has not succeeded, judging from the reports from Saigon.

NYT. 9/4/1967: p. 2.

[↑ Contents](#)

21. **Alan Sondheim**

[Native Truth] The Broken Circle (fwd)

Tue 1 Feb 2005

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

Date: Tue, 1 Feb 2005 14:16:15 -0500

From: Terri Jean <[REDACTED]>

To: Native Truth <[REDACTED]>

Subject: [Native Truth] The Broken Circle

The Native Truth

A column dedicated to historical truth and human rights activism
of the American Indian

Editor: Terri Jean

www.terrijean.com

Contact: [REDACTED]

Established year 2000

=====

=====

The Broken Circle

by Terri Jean

When I was a little girl, my great grandma Minnie puzzled me something awful. Though her race was far from a secret - the entire town knew her as the "Indian Lady" - she denied her heritage until her dying day.

I remember looking at black-and-white history book and magazine photos of Native Americans - mostly from the late 1800's - and some of those people looked a lot like grandma. "She's Indian," my mother would explain, "but she doesn't like being an Indian."

Doesn't like to be Indian?

I would ask why over and over again, for years upon years, and to a variety of family members who knew grandma best. There were no answers. They didn't know either.

I was born in 1970, at a time when Native American imagery, for the most part, went from 'savage murderers' to 'spiritual victims.' Films from years before, otherwise known as Cowboy & Indian movies, portrayed First Peoples as blood-thirsty killers, circling and scalping poor, innocent settlers who only wanted to set up a happy homestead for their families. This image was a sharp contrast to the films of my day (and today) in which mainstream Native characters are justice-seeking activists, spiritual tree-huggers, exotic maidens, and/or victims of oppression and corrupt government policies and officials.

It took more than two decades for me to understand why my grandmother denied her heritage. It took even longer for me to fully comprehend the concept of genocide, and to realize that grandmother was the victim of governmental genocide. She assimilated herself into mainstream society. She left her culture and refused to pass it on to her children, grandchildren, or to me, her eldest great grandchild. Even though her face was Indian, her soul wanted to be white.... and she wanted the rest of us to be white too.

I will never know why she turned her back on who she truly was. But, what I do know is that since the dawn of this nation's republic (otherwise known as the European Invasion), Europeans have done everything in their power to destroy the indigenous population. They consistently lied and broke treaties, stole land and children, passed anti-Indian laws, brainwashed children into hating their own race, and they OFTEN held people as prisoners of war, confining them to prisons and unsanitary reservations where many died of disease and starvation. They marched them across country, shooting those who couldn't keep up, and

when extermination policies failed, they enacted a new weapon: assimilation. The goal of the US government was to force Americas First Peoples to give up their culture, their traditions, their language and their ceremonies so they could be what the US thought was the ideal civilized American. If there were no First Peoples to account to, then there would be no treaties or treaty rights, no history to account for, no monies to pay out, and no reservation property to hold in trust. Manifest Destiny would rule.

Assimilation was considered the compassionate solution to the "Indian Problem," and even though both extermination and cultural assimilation were policies of genocide, most of society didn't care then, just like they don't care now.

In the latter part of the nineteenth-century, the Federal government instituted a "degree of blood" policy in relation to land allotment. Terms such as "full" and "one-half" were common identification labels; the more white a person was, the more they would benefit. Those with little to no white blood were deemed incompetent, placed under government wardship, and under the control of the Bureau of Indian Affairs (BIA). Exaggerating ones white ancestry was common, and if a Native person could pass as white, they often did so. Self-assimilation was, for some, easier than living in fear, without constitutional rights or a method of ensuring personal justice. For others, it was beneficial financially and socially. They could be like everyone else and own a home, have civil rights, get a job, vote, and walk among normal folk without trepidation . But for some, there was no choice. "Turning white" and living inside the culture of the enemy was simply a matter of survival. And as long as no one knew the truth, they were safe.

Today Native Americans continue to be defined by US government standards, and by the amount of FEDERALLY RECOGNIZED tribal blood that pulses through each and every body. Even if you were raised by your parents who were Native, and they had Native parents, and you raise your children within the First Peoples tribal culture - with the same beliefs, ceremonies, histories, artwork, ideologies that make that culture what it is - First Peoples are still defined by their pedigree. Defining a race by blood quantum and not culture is a ridiculous, outdated and racist notion.

But it is a continued act of genocide? Many say yes, because as federal guidelines tighten, the bloodlines are diluting, and a genetic cut-off point has been established that, once you or your children reach it, you or them are no longer a Native person by your own governments standards. All your cultural rights are gone.

Can you imagine telling a person of another race - such an African American - that even though they ARE African American, they are not entitled to certain

programs and benefits because they a) don't have the proper paperwork or b) they aren't black enough?

For decades the US government has done all it could to eradicate the Native people. They wanted to break them down, to destroy their culture, and to prohibit future generations from enjoying their heritage. They continue their policies of eradication even today. There are only so many Native Americans in the US. And if each has to marry someone from another federally recognized nation, and they cannot step outside their race, this will only happen so many times before it is necessary to go elsewhere for a mate. Right? But once you do, your children or grandchildren may lose their cultural entitlements. A race will live, but it will not be recognized by their own government. Such a race will be extinct. And this, is genocide.

But there is another side to this issue. Because the government defines First Peoples by genetic (and not cultural) standards, there is now an open door policy to those who were raised outside of the culture, who have not felt the oppression, racism and prejudice associated with living within that culture, and yet with the proper paperwork, they may be listed as more Indian than someone living on a reservation, and thusly receiving entitlements meant for those who need it most.

Is this fair? Some say yes, some say no. It's an issue debated often across the United States, and especially inside Indian Country. Some First People say let them all in, count them, bring in the new blood and grow as a nation. Others say they receive little support as it is, support that is their racial birthright. Why should it be shared with someone who isn't part of the culture itself?

Both points are valid, but let me throw this into the mix: Should those people who are successful by-products of deliberate assimilation policies be punished just because a government, or their ancestors, have disconnected them from their people, their heritage and their nation? Should Native Americans turn their back on them also? What if they have a true inner calling to rejoin their people? Should they be shunned?

These people, and there are millions of them, are victims of genocide. They are the expected and desired consequence of policies meant to eradicate the Native population from this land. They were removed from their culture and forced to live outside of it. Should they be faulted for trying to get back in?

The circle has been broken. Generations have been lost. Those who try to learn more about what they are missing are often left to their own devices - and that usually leads them into the world of wannabe's and false "Native" leaders who spread their lies to those who are hungry for knowledge and a sense of belonging.

Is there a solution? Can the circle be mended? I think so. But it would take a lot of effort from both the Native American and the "lost bird generation."

I met a fascinating woman a few months back named Jeanne Thomas (wife of Harry Thomas, a Winnebago elder from Nebraska) who suggested that perhaps Native communities could offer a membership, of sorts, to those outside the tribal nations, but who want to join or to help out. They would not be actual tribal members, they would be more like associates or friends of the tribes. It would be a subset of the tribal community; a membership organization meant to support the community itself. Then the "outsiders" could learn the real history, assist with the issues and struggles facing that particular community, and hopefully feel a sense of familiarity with the people they are related to, or they believe they have a special bond with. The focus would be on education, not tribal enrollment, because education is the key to progress and change. A membership fee could cover the costs of a regular newsletter, meetings or perhaps an annual celebration. Again, it would all focus on EDUCATION and building a bigger, stronger, inclusive community.

Can you imagine the good that would come from this? The changes that could be made in government policy, treaty rights, literature, advertising, and Indian imagery? Think about it. When these associates know the truth, they will understand the struggles and issues facing today's First Peoples. They would be motivated to participate. It could be a movement. A civil and social movement.

The "lost bird generation" would no longer be lost. The First Peoples could keep their entitlements. And a collective voice would rise up and out of the mouths of hundreds, thousands, maybe millions of Americans who want what's right and what's just for the Native people... for their people... for our people.

I am perfectly willing to help get this started. Those of you who can speak for your people, if you would like to submit news, articles, profiles, etc. to me at [REDACTED], I will post the information to my website for everyone to read. Just make sure it is EDUCATIONAL. And if your nation initiates such a course of action, please let me know and I will do what I can to promote it.

There are possibly millions of people out there who want to know more... who want to participate. They want to belong. Give them something to belong to, don't punish them for what the government did. Teach them the truth and get them to join your causes. Together we can mend this broken circle.

Have a great day and cheers!

Terri Jean

[illegible]

Contact Information: Michael Kelleher

Phone: [REDACTED]

FAX: [REDACTED]

Email: [REDACTED]

JUST BUFFALO CHOOSES THE INVENTION OF SOLITUDE, BY PAUL AUSTER, FOR IF ALL OF BUFFALO READ THE SAME BOOK 2005

Just Buffalo Literary Center has chosen *The Invention of Solitude*, by Paul Auster, as the centerpiece of If All Of Buffalo Read The Same Book 2005. Mr. Auster will be in Buffalo October 5-6 to do several book signings, a reading/Q & A, and a film screening/Q&A. As Just Buffalo's 2005 selection for If All of Buffalo Read the Same Book, Auster's thought-provoking memoir will resonate region-wide. Part elegy, part intellectual self-discovery, part family tree, the book is a study of relationships and memory, coincidence and influence, cause and effect. It is about mystery, baseball, murder, America, war, writing, and grieving.

At the moment of his father's fatal heart attack, author Paul Auster was on the brink of financial and emotion ruin. He had writer's block, a failing marriage, and a newborn son. With the modest inheritance that came with his father's death, Auster was suddenly floating instead of drowning. "For the first time in my life I had the time to write, to take on long projects without worrying how I was going to pay the rent," Auster has said. "It's a terrible equation, finally. To think that my father's death saved my life." What Auster wrote with this new time and money, *The Invention of Solitude*, saved his father's life in return.

In the book's first section, a reflection on his father's life and death, Auster recorded what he could of a man who had otherwise "left no traces." If he did not write what he knew of his father, Auster realized, "his entire life [would] vanish along with him." Instead, Auster transformed his father's remoteness-and his son's struggle to understand it-into a book that touches readers' experiences of mourning and memory. "I've received scores of letters, hundreds of letters, from people who've told me how much the book helped them to get through the rough experience of losing a parent," Auster said. "In writing my own story, I seemed to touch on something that other people could respond to. For a writer, working alone in his little room, there's no greater reward than that."

Presented this year in conjunction with WBFO 88.7 FM and Talking Leaves Books, If All of Buffalo Read the Same Book continues Just Buffalo's 30-year mission to create and strengthen communities through the literary arts. Now in its fifth year, the program provides a common point of reference-a single book-from which to foster conversations among the diverse communities of Buffalo and Western New York. The book is available for purchase at all area bookstores, as well as online. All book sales made through Talking Leaves Books will

benefit Just Buffalo. A free readers guide is available for download at www.justbuffalo.org.

-30-

[↑ Contents](#)

23. **Stephen Vincent**

Re: [Native Truth] The Broken Circle

Tue 1 Feb 2005

Thanks for posting this, Alan. Like no doubt many on this list, I have several "ghosted" Indians in my family ancestry. I used to think that was a romantic point of honor. Until I read the history of how Native American women and children were abducted and either "married" or "raised" by white men and families. I think this persons approach of tribal "associates" is a good one, undoubtedly, beset with difficulties as well. Annually, at the end of February I go to Eureka, California to the tribal and the larger community mourning of the 1863 massacre of Wyots on Indian Island and simultaneously, the celebration of the Wyot New Year. My step-grandmother was part Wyot - her grandmother and grandmother's sister were both kidnapped and enslaved by white families in the 1850's. I was close to my step grandmother, Assimilation? Indeed. We never spoke about being part Indian. In the Thirties she was a member of the Heritage Book Club - I still keep her case bound copies of Conrad's Argosy and Alexander Pope's translations of the Iliad and the Odyssey - the Pope, by the way, is not readable! However, I keep them as they remain emblematic of a time. It is forever interesting to me - the ghosted memories (Indian or not) that run under the radar of most educations, as well as families.

Stephen V

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

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

Date: Tue, 1 Feb 2005 14:16:15 -0500

From: Terri Jean <[REDACTED]>

Reply-To: [REDACTED]

To: Native Truth <[REDACTED]>

Subject: [Native Truth] The Broken Circle

The Native Truth

*A column dedicated to historical truth and human rights activism
of the American Indian*

Editor: Terri Jean

www.terrijean.com

Contact: [REDACTED]

Established year 2000

=====

The Broken Circle
by Terri Jean

When I was a little girl, my great grandma Minnie puzzled me something awful. Though her race was far from a secret - the entire town knew her as the "Indian Lady" - she denied her heritage until her dying day.

I remember looking at black-and-white history book and magazine photos of Native Americans - mostly from the late 1800's - and some of those people looked a lot like grandma. "She's Indian," my mother would explain, "but she doesn't like being an Indian."

Doesn't like to be Indian?

I would ask why over and over again, for years upon years, and to a variety of family members who knew grandma best. There were no answers. They didn't know either.

I was born in 1970, at a time when Native American imagery, for the most part, went from 'savage murderers' to 'spiritual victims.' Films from years before, otherwise known as Cowboy & Indian movies, portrayed First Peoples as blood-thirsty killers, circling and scalping poor, innocent settlers who only wanted to set up a happy homestead for their families. This image was a sharp contrast to the films of my day (and today) in which mainstream Native characters are justice-seeking activists, spiritual tree-huggers, exotic maidens, and/or victims of oppression and corrupt government policies and officials.

It took more than two decades for me to understand why my grandmother denied her heritage. It took even longer for me to fully comprehend the concept of genocide, and to realize that grandmother was the victim of governmental genocide. She assimilated herself into mainstream society. She left her culture and refused to pass it on to her children, grandchildren, or to me, her eldest great grandchild. Even though her face was Indian, her soul wanted to be white.... and she wanted the rest of us to be white too.

I will never know why she turned her back on who she truly was. But, what I do know is that since the dawn of this nations republic (otherwise known as the European Invasion), Europeans have done everything in their power to

destroy the indigenous population. They consistently lied and broke treaties, stole land and children, passed anti-Indian laws, brainwashed children into hating their own race, and they OFTEN held people as prisoners of war, confining them to prisons and unsanitary reservations where many died of disease and starvation. They marched them across country, shooting those who couldn't keep up, and when extermination policies failed, they enacted a new weapon: assimilation. The goal of the US government was to force Americas First Peoples to give up their culture, their traditions, their language and their ceremonies so they could be what the US thought was the ideal civilized American. If there were no First Peoples to account to, then there would be no treaties or treaty rights, no history to account for, no monies to pay out, and no reservation property to hold in trust. Manifest Destiny would rule.

Assimilation was considered the compassionate solution to the "Indian Problem," and even though both extermination and cultural assimilation were policies of genocide, most of society didn't care then, just like they don't care now.

In the latter part of the nineteenth-century, the Federal government instituted a "degree of blood" policy in relation to land allotment. Terms such as "full" and "one-half" were common identification labels; the more white a person was, the more they would benefit. Those with little to no white blood were deemed incompetent, placed under government wardship, and under the control of the Bureau of Indian Affairs (BIA). Exaggerating ones white ancestry was common, and if a Native person could pass as white, they often did so. Self-assimilation was, for some, easier than living in fear, without constitutional rights or a method of ensuring personal justice. For others, it was beneficial financially and socially. They could be like everyone else and own a home, have civil rights, get a job, vote, and walk among normal folk without trepidation . But for some, there was no choice. "Turning white" and living inside the culture of the enemy was simply a matter of survival. And as long as no one knew the truth, they were safe.

Today Native Americans continue to be defined by US government standards, and by the amount of FEDERALLY RECOGNIZED tribal blood that pulses through each and every body. Even if you were raised by your parents who were Native, and they had Native parents, and you raise your children within the First Peoples tribal culture - with the same beliefs, ceremonies, histories, artwork, ideologies that make that culture what it is - First Peoples are still defined by their pedigree. Defining a race by blood quantum and not culture is a ridiculous, outdated and racist notion.

But it is a continued act of genocide? Many say yes, because as federal guidelines tighten, the bloodlines are diluting, and a genetic cut-off point has been established that, once you or your children reach it, you or them are no longer a Native person by your own governments standards. All your cultural rights are gone.

Can you imagine telling a person of another race - such an African American - that even though they ARE African American, they are not entitled to certain programs and benefits because they a) don't have the proper paperwork or b) they aren't black enough?

For decades the US government has done all it could to eradicate the Native people. They wanted to break them down, to destroy their culture, and to prohibit future generations from enjoying their heritage. They continue their policies of eradication even today. There are only so many Native Americans in the US. And if each has to marry someone from another federally recognized nation, and they cannot step outside their race, this will only happen so many times before it is necessary to go elsewhere for a mate. Right? But once you do, your children or grandchildren may lose their cultural entitlements. A race will live, but it will not be recognized by their own government. Such a race will be extinct. And this, is genocide.

But there is another side to this issue. Because the government defines First Peoples by genetic (and not cultural) standards, there is now an open door policy to those who were raised outside of the culture, who have not felt the oppression, racism and prejudice associated with living within that culture, and yet with the proper paperwork, they may be listed as more Indian than someone living on a reservation, and thusly receiving entitlements meant for those who need it most.

Is this fair? Some say yes, some say no. It's an issue debated often across the United States, and especially inside Indian Country. Some First People say let them all in, count them, bring in the new blood and grow as a nation. Others say they receive little support as it is, support that is their racial birthright. Why should it be shared with someone who isn't part of the culture itself?

Both points are valid, but let me throw this into the mix: Should those people who are successful by-products of deliberate assimilation policies be punished just because a government, or their ancestors, have disconnected them from their people, their heritage and their nation? Should Native Americans turn their back on them also? What if they have a true inner calling to rejoin their people? Should they be shunned?

These people, and there are millions of them, are victims of genocide. They are the expected and desired consequence of policies meant to eradicate the Native population from this land. They were removed from their culture and forced to live outside of it. Should they be faulted for trying to get back in?

The circle has been broken. Generations have been lost. Those who try to learn more about what they are missing are often left to their own devices - and that usually leads them into the world of wannabe's and false "Native"

leaders who spread their lies to those who are hungry for knowledge and a sense of belonging.

Is there a solution? Can the circle be mended? I think so. But it would take a lot of effort from both the Native American and the "lost bird generation."

I met a fascinating women a few months back named Jeanne Thomas (wife of Harry Thomas, a Winnebago elder from Nebraska) who suggested that perhaps Native communities could offer a membership, of sorts, to those outside the tribal nations, but who want to join or to help out. They would not be actual tribal members, they would be more like associates or friends of the tribes. It would be a subset of the tribal community; a membership organization meant to support the community itself. Then the "outsiders" could learn the real history, assist with the issues and struggles facing that particular community, and hopefully feel a sense of familiarity with the people they are related to, or they believe they have a special bond with. The focus would be on education, not tribal enrollment, because education is the key to progress and change. A membership fee could cover the costs of a regular newsletter, meetings or perhaps an annual celebration. Again, it would all focus on EDUCATION and building a bigger, stronger, inclusive community.

Can you imagine the good that would come from this? The changes that could be made in government policy, treaty rights, literature, advertising, and Indian imagery? Think about it. When these associates know the truth, they will understand the struggles and issues facing today's First Peoples. They would be motivated to participate. It could be a movement. A civil and social movement.

The "lost bird generation" would no longer be lost. The First Peoples could keep their entitlements. And a collective voice would rise up and out of the mouths of hundreds, thousands, maybe millions of Americans who want what's right and what's just for the Native people... for their people... for our people.

I am perfectly willing to help get this started. Those of you who can speak for your people, if you would like to submit news, articles, profiles, etc. to me at [REDACTED], I will post the information to my website for everyone to read. Just make sure it is EDUCATIONAL. And if your nation initiates such a course of action, please let me know and I will do what I can to promote it.

There are possibly millions of people out there who want to know more... who want to participate. They want to belong. Give them something to belong to, don't punish them for what the government did. Teach them the truth and get them to join your causes. Together we can mend this broken circle.

<*> To visit your group on the web, go to:
http://groups.yahoo.com/group/native_truth/

<*> Your use of Yahoo! Groups is subject to:
<http://docs.yahoo.com/info/terms/>

[↑ Contents](#)

24. **amy king**

PCA/ACA Conference in San Diego [roommate query]

Tue 1 Feb 2005

I'm looking for someone to share a double room at the conference in March. I don't smoke or snore, and I promise to share those little chocolates the hotel leaves on the bed ~

If you're interested in splitting the cost, please backchannel.

Thanks!

Amy

THE POPULAR CULTURE & AMERICAN CULTURE - HOTEL
INFORMATION PAGE - CONFERENCE DATES: MARCH 23 - 26,
2005

<http://www.h-net.org/%7Eepcaaca/2005/hotel.htm>

[↑ Contents](#)

25. **alexander saliby**

Re: [Native Truth] The Broken Circle (fwd)

Tue 1 Feb 2005

Alan,

Thank you!

This is poignant writing; I'm particularly fond of the lack of cynicism. Terri sees a better place for the peoples of this and other nations to be intellectually than to stand on bitterness and dismiss a future because of a deprived or worst usurped past. How compassionate and how warmly human that is of her.

I am delighted to have read the work and learned of Terri's efforts and of her group. I am indebted to you for your having found and shared this information.

Alex

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

From: Alan Sondheim<mailto:[REDACTED]>
To: [REDACTED]<mailto:[REDACTED]>
Sent: Tuesday, February 01, 2005 11:22 AM
Subject: [Native Truth] The Broken Circle (fwd)

----- Forwarded message ----- Date: Tue, 1 Feb 2005 14:16:15 -0500
From: Terri Jean <[REDACTED]<mailto:[REDACTED]>> Reply-To:
[REDACTED]<mailto:[REDACTED]> To: Native Truth
<[REDACTED]<mailto:[REDACTED]>> Subject: [Native Truth] The Broken
Circle

The Native Truth
A column dedicated to historical truth and human rights activism
of the American Indian

Editor: Terri Jean
www.terrijean.com<http://www.terrijean.com/>
Contact: [REDACTED]<mailto:[REDACTED]>
Established year 2000

=====

The Broken Circle
by Terri Jean

When I was a little girl, my great grandma Minnie puzzled me something awful. Though her race was far from a secret - the entire town knew her as the "Indian Lady" - she denied her heritage until her dying day.

I remember looking at black-and-white history book and magazine photos of Native Americans - mostly from the late 1800's - and some of those people looked a lot like grandma. "She's Indian," my mother would explain, "but she doesn't like being an Indian."

Doesn't like to be Indian?

I would ask why over and over again, for years upon years, and to a variety of family members who knew grandma best. There were no answers. They didn't know either.

I was born in 1970, at a time when Native American imagery, for the most part, went from 'savage murderers' to 'spiritual victims.' Films from years before, otherwise known as Cowboy & Indian movies, portrayed First Peoples as blood-thirsty killers, circling and scalping poor, innocent settlers who only wanted to set up a happy homestead for their families. This image was a sharp contrast to the films of my day (and today) in which mainstream Native

characters are justice-seeking activists, spiritual tree-huggers, exotic maidens, and/or victims of oppression and corrupt government policies and officials.

It took more than two decades for me to understand why my grandmother denied her heritage. It took even longer for me to fully comprehend the concept of genocide, and to realize that grandmother was the victim of governmental genocide. She assimilated herself into mainstream society. She left her culture and refused to pass it on to her children, grandchildren, or to me, her eldest great grandchild. Even though her face was Indian, her soul wanted to be white.... and she wanted the rest of us to be white too.

I will never know why she turned her back on who she truly was. But, what I do know is that since the dawn of this nation's republic (otherwise known as the European Invasion), Europeans have done everything in their power to destroy the indigenous population. They consistently lied and broke treaties, stole land and children, passed anti-Indian laws, brainwashed children into hating their own race, and they OFTEN held people as prisoners of war, confining them to prisons and unsanitary reservations where many died of disease and starvation. They marched them across country, shooting those who couldn't keep up, and when extermination policies failed, they enacted a new weapon: assimilation. The goal of the US government was to force America's First Peoples to give up their culture, their traditions, their language and their ceremonies so they could be what the US thought was the ideal civilized American. If there were no First Peoples to account to, then there would be no treaties or treaty rights, no history to account for, no monies to pay out, and no reservation property to hold in trust. Manifest Destiny would rule.

Assimilation was considered the compassionate solution to the "Indian Problem," and even though both extermination and cultural assimilation were policies of genocide, most of society didn't care then, just like they don't care now.

In the latter part of the nineteenth-century, the Federal government instituted a "degree of blood" policy in relation to land allotment. Terms such as "full" and "one-half" were common identification labels; the more white a person was, the more they would benefit. Those with little to no white blood were deemed incompetent, placed under government wardship, and under the control of the Bureau of Indian Affairs (BIA). Exaggerating one's white ancestry was common, and if a Native person could pass as white, they often did so. Self-assimilation was, for some, easier than living in fear, without constitutional rights or a method of ensuring personal justice. For others, it was beneficial financially and socially. They could be like everyone else and own a home, have civil rights, get a job, vote, and walk among normal folk without trepidation. But for some, there was no choice. "Turning white" and living

inside the culture of the enemy was simply a matter of survival. And as long as no one knew the truth, they were safe.

Today Native Americans continue to be defined by US government standards, and by the amount of FEDERALLY RECOGNIZED tribal blood that pulses through each and every body. Even if you were raised by your parents who were Native, and they had Native parents, and you raise your children within the First Peoples tribal culture - with the same beliefs, ceremonies, histories, artwork, ideologies that make that culture what it is - First Peoples are still defined by their pedigree. Defining a race by blood quantum and not culture is a ridiculous, outdated and racist notion.

But it is a continued act of genocide? Many say yes, because as federal guidelines tighten, the bloodlines are diluting, and a genetic cut-off point has been established that, once you or your children reach it, you or them are no longer a Native person by your own governments standards. All your cultural rights are gone.

Can you imagine telling a person of another race - such an African American - that even though they ARE African American, they are not entitled to certain programs and benefits because they a) don't have the proper paperwork or b) they aren't black enough?

For decades the US government has done all it could to eradicate the Native people. They wanted to break them down, to destroy their culture, and to prohibit future generations from enjoying their heritage. They continue their policies of eradication even today. There are only so many Native Americans in the US. And if each has to marry someone from another federally recognized nation, and they cannot step outside their race, this will only happen so many times before it is necessary to go elsewhere for a mate. Right? But once you do, your children or grandchildren may lose their cultural entitlements. A race will live, but it will not be recognized by their own government. Such a race will be extinct. And this, is genocide.

But there is another side to this issue. Because the government defines First Peoples by genetic (and not cultural) standards, there is now an open door policy to those who were raised outside of the culture, who have not felt the oppression, racism and prejudice associated with living within that culture, and yet with the proper paperwork, they may be listed as more Indian than someone living on a reservation, and thusly receiving entitlements meant for those who need it most.

Is this fair? Some say yes, some say no. It's an issue debated often across the United States, and especially inside Indian Country. Some First People say let them all in, count them, bring in the new blood and grow as a nation. Others

say they receive little support as it is, support that is their racial birthright. Why should it be shared with someone who isn't part of the culture itself?

Both points are valid, but let me throw this into the mix: Should those people who are successful by-products of deliberate assimilation policies be punished just because a government, or their ancestors, have disconnected them from their people, their heritage and their nation? Should Native Americans turn their back on them also? What if they have a true inner calling to rejoin their people? Should they be shunned?

These people, and there are millions of them, are victims of genocide. They are the expected and desired consequence of policies meant to eradicate the Native population from this land. They were removed from their culture and forced to live outside of it. Should they be faulted for trying to get back in?

The circle has been broken. Generations have been lost. Those who try to learn more about what they are missing are often left to their own devices - and that usually leads them into the world of wannabe's and false "Native" leaders who spread their lies to those who are hungry for knowledge and a sense of belonging.

Is there a solution? Can the circle be mended? I think so. But it would take a lot of effort from both the Native American and the "lost bird generation."

I met a fascinating woman a few months back named Jeanne Thomas (wife of Harry Thomas, a Winnebago elder from Nebraska) who suggested that perhaps Native communities could offer a membership, of sorts, to those outside the tribal nations, but who want to join or to help out. They would not be actual tribal members, they would be more like associates or friends of the tribes. It would be a subset of the tribal community; a membership organization meant to support the community itself. Then the "outsiders" could learn the real history, assist with the issues and struggles facing that particular community, and hopefully feel a sense of familiarity with the people they are related to, or they believe they have a special bond with. The focus would be on education, not tribal enrollment, because education is the key to progress and change. A membership fee could cover the costs of a regular newsletter, meetings or perhaps an annual celebration. Again, it would all focus on EDUCATION and building a bigger, stronger, inclusive community.

Can you imagine the good that would come from this? The changes that could be made in government policy, treaty rights, literature, advertising, and Indian imagery? Think about it. When these associates know the truth, they will understand the struggles and issues facing today's First Peoples. They would be motivated to participate. It could be a movement. A civil and social movement.

The "lost bird generation" would no longer be lost. The First Peoples could keep their entitlements. And a collective voice would rise up and out of the mouths of hundreds, thousands, maybe millions of Americans who want what's right and what's just for the Native people... for their people... for our people.

I am perfectly willing to help get this started. Those of you who can speak for your people, if you would like to submit news, articles, profiles, etc. to me at [REDACTED]<mailto:[REDACTED]>, I will post the information to my website for everyone to read. Just make sure it is EDUCATIONAL. And if your nation initiates such a course of action, please let me know and I will do what I can to promote it.

There are possibly millions of people out there who want to know more... who want to participate. They want to belong. Give them something to belong to, don't punish them for what the government did. Teach them the truth and get them to join your causes. Together we can mend this broken circle.

Have a great day and cheers!

Terri Jean

[illegible]

Terri Jean, director of the Red Roots Educational Project, is the author of the daily inspirational, 365 Days of Walking the Red Road (Adams Media Corp). Visit <http://www.terrijean.com><<http://www.terrijean.com/>> to learn more.

Upcoming projects for Terri Jean: an educator's guide for American Indian Heritage Month, a book based on the Native Truth column, a collection of essays entitled "Confessions of a Former Indian Princess Wannabe" and a collection of children's books. Stay tuned.....

Read back issues of the Native Truth at

http://groups.yahoo.com/group/native_truth/messages<http://groups.yahoo.com/group/native_truth/messages>

Want to talk about this? Join the Native Truth chat group by sending a blank email to [REDACTED] <mailto:[REDACTED]> or go to http://groups.yahoo.com/group/native_truth_chat/<http://groups.yahoo.com/group/native_truth_chat/>

Reprinting this column is permitted as long as you republish the ENTIRE column... from start to finish.

[illegible]

> Contact Information: Michael Kelleher

> Phone: [REDACTED]

> FAX: [REDACTED]

> Email: [REDACTED]

>

> JUST BUFFALO CHOOSES THE INVENTION OF SOLITUDE, BY PAUL
AUSTER, FOR IF
ALL

> OF BUFFALO READ THE SAME BOOK 2005

>

> Just Buffalo Literary Center has chosen The Invention of Solitude, by
Paul

> Auster, as the centerpiece of If All Of Buffalo Read The Same Book
2005. Mr.

> Auster will be in Buffalo October 5-6 to do several book signings,
a

> reading/Q & A, and a film screening/Q&A. As Just Buffalo's 2005
selection

> for If All of Buffalo Read the Same Book, Auster's thought-provoking
memoir

> will resonate region-wide. Part elegy, part intellectual
self-discovery,

> part family tree, the book is a study of relationships and memory,

> coincidence and influence, cause and effect. It is about mystery,
baseball,

> murder, America, war, writing, and grieving.

>

> At the moment of his father's fatal heart attack, author Paul Auster
was on

> the brink of financial and emotion ruin. He had writer's block, a
failing

> marriage, and a newborn son. With the modest inheritance that came with
his

> father's death, Auster was suddenly floating instead of drowning.
"For the

> first time in my life I had the time to write, to take on long
projects

> without worrying how I was going to pay the rent," Auster has
said. "It's a

> terrible equation, finally. To think that my father's death saved my
life."

> What Auster wrote with this new time and money, The Invention of

Solitude,

> saved his father's life in return.

>

> In the book's first section, a reflection on his father's life and
death,

> Auster recorded what he could of a man who had otherwise "left no
traces."

> If he did not write what he knew of his father, Auster realized,
"his entire

> life [would] vanish along with him." Instead, Auster transformed
his father'

> s remoteness-and his son's struggle to understand it-into a book
that

> touches readers' experiences of mourning and memory. "I've
received scores

> of letters, hundreds of letters, from people who've told me how much
the

> book helped them to get through the rough experience of losing a
parent,"

> Auster said. "In writing my own story, I seemed to touch on
something that

> other people could respond to. For a writer, working alone in his
little

> room, there's no greater reward than that."

>

> Presented this year in conjunction with WBFO 88.7 FM and Talking
Leaves

> Books, If All of Buffalo Read the Same Book continues Just Buffalo's
30-year

> mission to create and strengthen communities through the literary arts.
Now

> in its fifth year, the program provides a common point of reference-a
single

> book-from which to foster conversations among the diverse communities
of

> Buffalo and Western New York. The book is available for purchase at all
area

> bookstores, as well as online. All book sales made through Talking
Leaves

> Books will benefit Just Buffalo. A free readers guide is available
for

> download at www.justbuffalo.org.

>

> -30-

>

>

>

>

> --

> No virus found in this incoming message.

> Checked by AVG Anti-Virus.

> Version: 7.0.300 / Virus Database: 265.8.2 - Release Date: 1/28/05

>

>

--

No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 2/1/05

[↑ Contents](#)

28. **Robert Corbett**

[smart remark] Re: Poem: Callimachus: Credo

Tue 1 Feb 2005

no, we've only banned political poems. but this appears to be political, as the poet's disdain for the people--and apparently sex in public places--while put in rather blunt yet transgressively non-academic terms ("yuck"), clearly portends a systematic, rigorous and comprehensive philosophy of social change as it relates to poison stickers. while I agree with the poet's comprehensive grasp of nuances of poison control, i don't it necessarily entails taking a position against sex in public places.

rmc

"On second thought, let's not go to Camelot. It is a very silly place." - King Arthur

"David A. Kirschenbaum" <[REDACTED]> wrote:
on 1/29/05 12:51 PM, Jon Corelis at [REDACTED] wrote:

Callimachus: Credo

*I hate political poems. Not for me,
the human wad that clogs the great high way.
A love that's everyone's business? Forget it. A drink
from the common trough? No, thanks. The public: yuck.*

-- translated from the Greek by Jon Corelis

haven't we banned poems from the list yet?

--

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)

F: [REDACTED]

[↑ Contents](#)

29. **George Bowering**

Re: [smart remark] Re: Poem: Callimachus: Credo

Tue 1 Feb 2005

I missed the reference to sex in public places. Unless you mean poems about sex or in favor of sex, published and therefore public.

GB

On 1-Feb-05, at 2:41 PM, Robert Corbett wrote:

no, we've only banned political poems. but this appears to be political, as the poet's disdain for the people--and apparently sex in public places--while put in rather blunt yet transgressively non-academic terms ("yuck"), clearly portends a systematic, rigorous and comprehensive philosophy of social change as it relates to poison stickers. while I agree with the poet's comprehensive grasp of nuances of poison control, i don't it necessarily entails taking a position against sex in public places.

rmc

"On second thought, let's not go to Camelot. It is a very silly place." - King Arthur

*"David A. Kirschenbaum" <[REDACTED]> wrote:
on 1/29/05 12:51 PM, Jon Corelis at [REDACTED] wrote:*

Callimachus: Credo

*I hate political poems. Not for me,
the human wad that clogs the great high way.
A love that's everyone's business? Forget it. A drink
from the common trough? No, thanks. The public: yuck.*

-- translated from the Greek by Jon Corelis

haven't we banned poems from the list yet?

--

*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)
F: [REDACTED]*

[↑ Contents](#)

30. **Brigitte Byrd** ***Any news?***

Tue 1 Feb 2005

Hi, Camille:

I hope you heard from Shippensburg or the university in Orlando. If not, well you're like me. I finally called the Chair's assistant at UIC who told me that they were just finished with the interview process and she could not give me any more information but will start send letter soon. I suppose that I am not selected. Is this code language or what? There is unfortunately not much else left to apply to, as I don't want to apply to a community college. I guess that I am thinking more the way you were thinking and will start consider other options, other fields, and other countries. . . That's a bit demoralizing.

You know, if you would like, I would be glad to read your manuscript and give you feedback. I know that you don't have a reader for your creative work, so I'm volunteering!

My very best,

Brigitte

Visiting Instructor
English Department

Florida State University
Tallahassee, FL 32308-1580
[REDACTED]

Do You Yahoo!?

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

[↑ Contents](#)

31. **Brigitte Byrd**
What else can I say?

Tue 1 Feb 2005

This glitch was, obviously, a major blunder!

Brigitte

Visiting Instructor
English Department
Florida State University
Tallahassee, FL 32308-1580
[REDACTED]

Do You Yahoo!?

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

[↑ Contents](#)

32. **Michael Rothenberg**
poet in alaska

Tue 1 Feb 2005

does anyone know a poet living in alaska?

Michael

[↑ Contents](#)

33. **Mary Jo Malo**
so easy to swallow

Tue 1 Feb 2005

At this buffet known as Poetics, it's nice to receive some attention. I thank you kindly. I think I've stumbled into dialectical poetry, a way of exchanging points of view and building understanding of individual perspectives by combining poems, key words, scrambles, etc. It reminds me of an older technique the name

of which escapes me at this moment when poets responded to one another with satire, poem vs. poem. I now trust my intuitive responses more and accidentally use the right words. I meant to say "nosh" instead of "gnash", but the meaning of the poem deepens when speaking of digestion and disagreement. Poets shouldn't gnash their teeth towards one another regarding taste and form . . . just politics and philosophy. Mary Jo

[↑ Contents](#)

34. **Robert Corbett**

Re: [smart remark] Re: Poem: Callimachus: Credo

Tue 1 Feb 2005

"a love that is everyone's business.
a drink from the common trough."

this reading may be tendentious.

George Bowering <[REDACTED]> wrote:

I missed the reference to sex in public places. Unless you mean poems about sex

or in favor of sex, published and therefore public.

GB

On 1-Feb-05, at 2:41 PM, Robert Corbett wrote:

no, we've only banned political poems. but this appears to be political, as the poet's disdain for the people--and apparently sex in public places--while put in rather blunt yet transgressively non-academic terms ("yuck"), clearly portends a systematic, rigorous and comprehensive philosophy of social change as it relates to poison stickers. while I agree with the poet's comprehensive grasp of nuances of poison control, i don't it necessarily entails taking a position against sex in public places.

rmc

"On second thought, let's not go to Camelot. It is a very silly place." - King Arthur

*"David A. Kirschenbaum" wrote:
on 1/29/05 12:51 PM, Jon Corelis at [REDACTED] wrote:*

Callimachus: Credo

*I hate political poems. Not for me,
the human wad that clogs the great high way.*

*A love that's everyone's business? Forget it. A drink
from the common trough? No, thanks. The public: yuck.*

-- translated from the Greek by Jon Corelis

haven't we banned poems from the list yet?

--

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)

F: [REDACTED]

[↑ Contents](#)

35. **Russell Golata**

Re: so easy to swallow

Tue 1 Feb 2005

Thank You I enjoy reading your work and of others on this list. Developing a style of communication should be something that is welcomed and not black-listed. Politics is part of what formulates how we express ourselves. We better be on top of it or Patriot Act Part II-could ban our ability to talk about politics in any kind of communication. As far as style is concerned, Sandburg was not welcomed by the critics because of his politics and his verse was too easy to understand. If you condemn people because they write too clearly there is a problem. Politics was the reason Ezra Pounds work was hard to get in America after WWII. Poetry and Politics too hard to separate.

> No virus found in this incoming message.

> Checked by AVG Anti-Virus.

> Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 2/1/05

>

>

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 2/1/05

[↑ Contents](#)

36. **K Zervos**

spelling - what's in a name?

Tue 1 Feb 2005

Sorry Richard, That is how you spell your name isn't it? Sorry but Jon was asking why there were few poet-academics on the list, i was just offering a possible explanation. I also pointed out that i fitted his description of a poet-academic and i was still on the list. However i am not important enough a poet to attack, so i don't get attacked much, so no "bitter twisties" really just observations. Why am i not important enough? Well i'm australian and i have come from being a performance poet and now work in the area of new media poetry or cyber-poetry or digital poetry or e-poetry, call it what you will (like). Three good reasons for some people on this list, basically dedicated to print poetry and poetics, to not consider me important enough to attack.

If i was important enough people would take the trouble to ensure that they spelt my name correctly, and, well, i have to correct that quite often,

Cheers

Komninos

That's komninos, spelt komninos.

komninos zervos

homepage: http://www.gu.edu.au/ppages/k_zervos

broadband experiments:

<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

|||From: UB Poetics discussion group [mailto:]

|||On Behalf Of Richard Taylor

|||Sent: Thursday, 3 February 2005 7:42 AM

|||To:

|||Subject: Re: Head count, please?

|||

|||Monsieur Kominos Zervos thus spake:

|||

|||"like poetry, i like theory and i like argument, just like you. But what

|||i've found on the list is that there are a lot of cowboys and cowgirls

|||that

|||are out to make a name for themselves, by attacking poets/townies (as you

|||call them) who have an established reputation. "

|||

|||

|||Sounds like bitter twisties - never encountered much attacking

|||established

|||poets - criticsing - questioning etc - yes.
|||
|||Theory and reading etc - good. Knowledge good - life experience -also
|||good -all good. Both book and life learning all good -all kinds of
|||learning
|||and experience good (on the muck ball - given 'sub speciae...').
|||
|||Attacking? Dont see that much.
|||
|||Cowboys/cowgirls? Never seen any.
|||
|||Cant accept the rocky rocky of the hurly burly burly?
|||
|||Its the the attackee's problem - maybe to the "established" it is a
|||problem - scared of others climbing up to the top of the attackee's tower
|||perhaps.
|||
|||Drn.....
|||
|||Richard Taylor
		Poet / Chess Addict/ General Layabout and Sometime Bookaphile:
		----- "Richard's mind is like an enormous ice
		cream."-----
		Aspect Books
		(N.Z.) on www.abebooks.com
		----- Original Message -----
		From: "K Zervos" < >
		To: < >
		Sent: Tuesday, February 01, 2005 3:22 AM
		Subject: Re: Head count, please?
		I would be one of those.
		Spent 15 years as a professional performance poet and school writing
		workshop facilitator.
		Published 6 books of poetry before i read a word of theory, or considered
		poetics in a formal sense.

|||Found the computer and literary theory and new media theory and a whole
|||bunch of other theories in 1993,1994,1995 onwards.

|||I'm still here.

|||I like poetry, i like theory and i like argument, just like you. But what

|||i've found on the list is that there are a lot of cowboys and cowgirls

|||that

|||are out to make a name for themselves, by attacking poets/townies (as you

|||call them) who have an established reputation.

|||Why submit posts when someone wants a shoot-out, pardner.

|||

|||

|||

|||

|||Cheers

|||komninos

|||

|||

|||komninos zervos

|||lecturer, convenor of CyberStudies major

|||School of Arts

|||Griffith University

|||Room 3.25 Multimedia Building G23

|||Gold Coast Campus

|||Parkwood

|||PMB 50 Gold Coast Mail Centre

|||Queensland 9726

|||Australia

|||Phone 07 5552 8872 Fax 07 5552 8141

|||homepage: http://www.gu.edu.au/ppages/k_zervos

|||broadband experiments:

|||<http://users.bigpond.net.au/mangolegs>

|||

|||

|||||-----Original Message-----

|||||From: UB Poetics discussion group

|||[mailto:]

|||||On Behalf Of Jonathan Penton

|||||Sent: Tuesday, 1 February 2005 6:21 PM

|||||To:

|||||Subject: Re: Head count, please?

|||||

|||||Thanks guys.

|||||
|||||That's more or less what I meant, but I would also refer to someone
|||who
|||||learned poetics outside of the academic system, gained a reputation
|||||there, and THEN went back to school for the degree & teaching career
|||as
|||||a "townie."
|||||
|||||Do other people use different definitions?
|||||
|||||
|||||Lawrence Upton wrote:
|||||
|||||>me too on that definition
|||||>
|||||>L
|||||>----- Original Message -----
|||||>From: "[REDACTED]" <[REDACTED]>
|||||>To: <[REDACTED]>
|||||>Sent: Tuesday, February 01, 2005 12:04 AM
|||||>Subject: Re: Head count, please?
|||||>
|||||>
|||||>
|||||>
|||||>>Hi Jonathan
|||||>>
|||||>>I'm guessing by townie you mean those not affiliated with a
|||university.
|||||I
|||||>>
|||||>>
|||||>would be one such writer.
|||||>
|||||>
|||||>>Bruce Holsapple
|||||>>
|||||>>
|||||>>
|||||>
|||||>
|||||>

```
|||||>
|||||
|||||--
|||||No virus found in this incoming message.
|||||Checked by AVG Anti-Virus.
|||||Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05
|||||
|||
|||--
|||No virus found in this outgoing message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05
|||
|||
|||
|||--
|||Internal Virus Database is out-of-date.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
|||
|||
|||
|||--
|||Internal Virus Database is out-of-date.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
|||
|||--
|||No virus found in this incoming message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 1/02/05
|||
--
No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 1/02/05
```

[↑ Contents](#)

37. **David Baratier**

Re: digest restructuring

Tue 1 Feb 2005

This makes my final post for this day but if any of you on the list would like I am more than willing to make a semi-personal scathing backchannel invective just for you. Really I am quite good at it. I have often been urged to go to insult school which is located in Florida.

While you have already seen how I can take a stereotype, say a beatnik jazz poet (IV drug user, unable to write a cogent sentence, lazy, disinterested in the notion of poetic craft) and have some fun with it in the unauthorized back channel that was published, (after just reviewing it, I still get a good tee-hee about the part where I advocate shooting up to increase comprehension); however, why stop there, I can do so much more.

Although I am not an academic, instead "a townie" to answer that question, and since the term "academic" does not infer more or less high falutin poetic or grammatical clarity, I am offering to create a brilliantly articulate vida or razo full of nastiness just for you. All I need is your name to create this ancient poetic form of introduction which is often thought to have evolved into the modern day roast. After a completed version arrives in your mailbox you can hit the forward button to post the unpleasantries on poetics. Use the stereotype people have of people like you as a defense for this action. For example, if you are of the type previously discussed, one sans dictionary (this means without), then not knowing the words "forward" or "send" or not being conscious of your actions, might all be sufficient reasons for such a forwarded malfunction. Send me a note if you would like a little razo!

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

38. **Nick Piombino**

names

Tue 1 Feb 2005

Speaking of names, though I don't
often see links to specific poems on the list, I liked
this one by kari edwards
published on
(the poetry blog) *as/is* so much,
I thought I might
suggest list readers
check it out at

<http://as-is.blogspot.com/2005/01/without-name-one-merely-cumulates-in.html#110730390296411833>

Nick P.

[↑ Contents](#)

39. **Murat Nemet-Nejat**

Re: Chaucer and Boccaccio - Transmogrification

Wed 2 Feb 2005

A key translation in the English language. It seems until the 19th century people did not know how closely Chaucer's poem was based on Boccaccio's.

Murat

In a message dated 02/01/05 12:32:50 PM, [REDACTED] writes:

Chaucer Transmogrified

*in Chaucer's version of
Boccaccio's tale of
Troillo and Criseda-
aptly titled
Troillus and Criseyde,-
a young woman is reading
Il Filostrato
to Criseyde and her
maids in waiting*

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

40. **Alan Sondheim**

John Donne, The Computation

Wed 2 Feb 2005

John Donne, The Computation

For the first twenty years, since yesterday
/ I had my WinCE but yet I could not play - /
I scarce believed, thou couldst be gone away,
/ And yet the Hat of Red wormed in the fray. /
For forty more, I fed on favours past,
/ My linux box I knew was always fast - /
And forty on hopes, that thou wouldst, they might last.
/ But Amiga left bereft and my hopes cast /
Tears drowned one hundred, and sighs blew out two,
/ And lost ran towards BSD, the kernel new. /
A thousand I did neither think, nor do
/ Of Unix flavours, those I most did rue - /
Or not divide, all being one thought of you;
/ Including Darwin riding hard and true - /
Or in a thousand more, forgot that too.
/ Gave up to WinXP the universal glue. /
Yet call not this long life; but think that I
/ Resolve to run OS in universal sky - /
Am, by being dead, immortal; can ghosts die?
/ Until the dead return, and on machines rely. /

—

[↑ Contents](#)

41. **Mairead Byrne**

Re: John Donne, The Computation

Wed 2 Feb 2005

Dear Alan,

Here's mine:

YEAR AGE LIFE

1572 Birth in London
1576 4 Death of father
1577 5 Death of sister Elizabeth
1581 9 Death of sisters Mary & Katherine
1588 16 Death of stepfather
1593 21 Death of brother Henry
1603 31 Daughter Constance born
1604 32 Son John born
1605 33 Third child George born
1607 35 Fourth child Francis born
1608 36 Fifth child Lucy born
1609 37 Sixth child Bridget born
1611 39 Seventh child Mary born
1612 40 Eighth child stillborn
1613 41 Ninth child Nicholas born, dies
1614 42 Deaths of children Mary & Francis
1615 43 Tenth child Margaret born
1616 44 Eleventh child Elizabeth born
1617 45 Twelfth child stillborn; death of wife Ann
1627 55 Death of daughter Lucy
1631 59 Dies

>>> [REDACTED] 02/02/05 12:19 AM >>>

John Donne, The Computation

For the first twenty years, since yesterday
/ I had my WinCE but yet I could not play - /
I scarce believed, thou couldst be gone away,
/ And yet the Hat of Red wormed in the fray. /
For forty more, I fed on favours past,
/ My linux box I knew was always fast - /
And forty on hopes, that thou wouldst, they might last.
/ But Amiga left bereft and my hopes cast /
Tears drowned one hundred, and sighs blew out two,
/ And lost ran towards BSD, the kernel new. /
A thousand I did neither think, nor do
/ Of Unix flavours, those I most did rue - /
Or not divide, all being one thought of you;
/ Including Darwin riding hard and true - /
Or in a thousand more, forgot that too.
/ Gave up to WinXP the universal glue. /
Yet call not this long life; but think that I

/ Resolve to run OS in universal sky - /
Am, by being dead, immortal; can ghosts die?
/ Until the dead return, and on machines rely. /

—

[↑ Contents](#)

42. **Mairead Byrne**

Re: MORE Oatmeal! (I meant to get back to this

Wed 2 Feb 2005

Dear David,

I'll deal with you later.

Mairead

>>> David Baratier <[REDACTED]> 02/02/05 12:29 AM >>>

Dear Mairead--

On the record-- I mean unless you really want to add to my current condition, I could send a separate, very different, post homeward --I've been curious if the oatmeal poem is something that is expected from a Irish lass or laddie. Thinking of it, is lass or laddie racist? What about those hats that are pointed in the front? Are there other things expected if you are Irish, like talking about Joyce?

For myself being a French / Indian I am supposed to poke fun at other Americans who pronounce my name wrong, (not mis-spell, komninos) eat fry bread and extol the virtues of corn but call it maize. There's not a specific poetic requirement expected, on the Indian side probably because we were not allowed to practice art for such a long time(not until the 1940's, or ones blood was white enough, say less than 25%) let alone consider writing poetry. On the French side I believe I am required to translate some other poets and uphold Mallarme, especially considering my writing is somewhat experimental.

Except for the French horse in Ulysses and the French mechanics in Dubliners I really scarcely remember a damn thing about Joyce. The French servitude is really unbecoming, and probably a big reason for it all being called fiction. I mean isn't that why a British guy removed Joyce's only copy and published it? Or am I being tracist again?

As for Hall, I am not aware of the poem, I've avoided him, lack of updated images, not nearly the ear of his contemporaries. Olive St JG. rhymes way too much for me, always has Popeye saving him, and let Joyce stay in his house, what else to say.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

since it has been a long time, cleaning out some mail, here is the original--

Joyce started off as a poet actually David, it's rather amazing in the light of the consequent work in fiction though some would say the poetry

of the later fiction hands down beats the poetry of the earlier poetry or that the later fiction dissolves into poetry though that implies fiction has boundaries poetry doesn't. What I'm surprised at is that Joyce was at Dodge in the first place. I didn't know he had visited America. That must have been after the trial. Do you know Gogarty's poem "After Reading Hall's 'Toy'" (sometimes called "Ringsend"): "I will

live in Ringsend with a red-headed whore, / And the fan-light gone in / Where it lights Donald Hall's door," etc? I suppose Hall could have taken offense but doesn't seem to have, they were such jolly chaps the old masters. But I've often tried to find that poem of Hall's called "Toy" -- do you know it? Mairead (By the way have you noticed a lot of people on this list talking about what they have for their breakfast? I remember the grand old days of POETICS when people poured scorn and eviscerated one another. These are strange lost times.)

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

43. **David Baratier**

MORE Oatmeal! (I meant to get back to this

Wed 2 Feb 2005

Dear Mairead--

On the record-- I mean unless you really want to add to my current condition, I could send a separate, very different, post homeward --I've been curious if the oatmeal poem is something that is expected from a Irish lass or laddie. Thinking of it, is lass or laddie racist? What about those hats that are pointed in the front? Are there other things expected if you are Irish, like talking about Joyce?

For myself being a French / Indian I am supposed to poke fun at other Americans who pronounce my name wrong, (not mis-spell, komninos) eat fry bread and extol the virtues of corn but call it maize. There's not a specific poetic requirement expected, on the Indian side probably because we were not allowed to practice art for such a long time(not until the 1940's, or ones blood was white enough, say less than 25%) let alone consider writing poetry. On the French side I believe I am required to translate some other poets and uphold Mallarme, especially considering my writing is somewhat experimental.

Except for the French horse in Ulysses and the French mechanics in Dubliners I really scarcely remember a damn thing about Joyce. The French servitude is really unbecoming, and probably a big reason for it all being called fiction. I mean isn't that why a British guy removed Joyce's only copy and published it? Or am I being racist again?

As for Hall, I am not aware of the poem, I've avoided him, lack of updated images, not nearly the ear of his contemporaries. Olive St JG. rhymes way too much for me, always has Popeye saving him, and let Joyce stay in his house, what else to say.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

since it has been a long time, cleaning out some mail, here is the original--

Joyce started off as a poet actually David, it's rather amazing in the light of the consequent work in fiction though some would say the poetry

of the later fiction hands down beats the poetry of the earlier poetry or that the later fiction dissolves into poetry though that implies fiction has boundaries poetry doesn't. What I'm surprised at is that Joyce was at Dodge in the first place. I didn't know he had visited America. That must have been after the trial. Do you know Gogarty's poem "After Reading Hall's 'Toy'" (sometimes called "Ringsend"): "I will

live in Ringsend with a red-headed whore, / And the fan-light gone in / Where it lights Donald Hall's door," etc? I suppose Hall could have taken offense but doesn't seem to have, they were such jolly chaps the old masters. But I've often tried to find that poem of Hall's called "Toy" -- do you know it? Mairead (By the way have you noticed a lot of people on this list talking about what they have for their breakfast? I remember the grand old days of POETICS when people poured scorn and eviscerated one another. These are strange lost times.)

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

44. **Murat Nemet-Nejat**

Re: John Donne, The Computation

Wed 2 Feb 2005

In a message dated 02/02/05 12:19:27 AM, [REDACTED] writes:

> Tears drowned one hundred, and sighs blew out two

>

" of the book what we once were where now is hair"

"your loveliness is where
is missing,

where is missing
is the air!" "souljam"

Murat

[↑ Contents](#)

45. **David Baratier**

AWP

Wed 2 Feb 2005

Amy--

Usually I would suggest rooming with our associate editor, but we will not be able to see you at AWP. This is the first year this millennium that we will not be attending with our wares and it saddens me as you were one of the folks we were hoping to see. We would have had you sign some books at the table and stolen some University of Iowa books just like last year. Actually that is wrong, we would have gotten you something more appropriate, say Talonbooks or Coach House instead. While you might hear some other reason through the po-vine for our absence, maybe that we were importing illegal grains across the border (oatmeal, oddly enough), that our interns are felons, that we are being held responsible for Ohio voting to re-elect our current president and so on; however, I believe the real reason is because I sent a misunderstood missive about an important Canadian poet and he has used persuasive imagistic language to bar our entry. Our denied passports bear testimony to his mastery. If only our poets here had such power.

This summer we will tour the eastern states and hope to stop in NYC, Boston, Albany, Maine, Buffalo, Rochester, DC, Syracuse, Pittsburgh, Kent, Cleveland, Philly, Newark, Harrisburgh, and other places offered to us; needless to say, Toronto has been scratched. Other firmer offers are appreciated from all. NYC is our only confirmed date for Si, Dorian and David the beginning of July. I hope you will read with us then. Say howdy to everyone. Kiss them for me.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

46. **Jonathan Penton**

Re: spelling - what's in a name?

Wed 2 Feb 2005

Hi Richard,

Just for the record, I was not asking as a matter of "debate," or to suggest a preference for one group or the other. I suspected that the recent posts gave a very inaccurate representation of the List's current membership, and I was hoping I'd get a better idea of who was here by asking a direct question. How one defines a townie might be a debatable question, but my first question was intended simply, not as an excuse to offer an opinion, or to disparage anyone's lifestyle. I've no interest in clashing with anyone over a school or poetic, as I usually find other reasons. :)

Regards,

--

Jonathan Penton

<http://www.unlikelystories.org>

Richard Taylor wrote:

This whole issue of whether people are poet-academics - or poets who learnt from the street and so on has been debated before - and also the Vispos etc clashed with some of the Langpos etc etc - I'm not "dedicated" to print poetry - am interested in other media poetry but for now I do poetry that is seen on the page - but I was a performance poet - well I was one (in New Zealand) because at first when I started writing again in about 1989 (I was 41) I got a big buzz from the immediate reception of my poems - but I now rarely read in public - the reasons are related to the fact I have a binge alcoholic problem (and I almost always get pissed at poetry readings - so such events are a danger zone for me) - and indeed I feel that being published in the magazines etc or doing or getting a book published are better for me now - although that hasn't happened to the extent I have become "recognized" per se...

I actually thought you were referring to some of the attacks on the Langpos etc and I have criticised the politics off some myself (not their poetics so much) - but I am indebted to them for a lot of innovative ideas and the

politics of them is difficult to pinpoint in any case (and each of course hold their own views as we all do) -and it may not matter so much...but some of my posts may have looked like "attacks" and I thought you were generalizing about writers such as Steve who were "attacking" some of the established poets -

But it seems I got that wrong - it isn't necessarily good to be attacked Kominos (I forgot your name before) but if by that you mean recognition - you would be just as recognised whatever medium surely ..but I don't know much about that debate (I know once there was debate on the merits of Vispo v other methods once)

We all like to be recognised but I just enjoy reading poetry/criticism and so on - I seem to have lost the 'drive' to type up my poems etc (or make books or whatever - they stay - often literally hand written) - I want to get some old ones from my Amiga and I believe it might be easy to transfer them with a scanner..(once I have printed them all I want to store the Amiga - never throw anything away!)

But even when I have written something I often leave it in a notebook - unfinished as I miss the buzz of direct "publication" to an audience - unless someone wants to publish them - and I have been asked to on a few occasions- so that's good - but as I say I don't do much unless someone wants me to contribute - so I don't send much unsolicited.

I did at one stage but these days busy with my book hobby /business etc.

But I found your post confusing - perhaps clearer now - - but re recognition - being Australian shouldn't matter - there are some very great Australian writers/poets -

but I cant see the point of what David Baratier is saying - he may as well be talking in Chinese - he said something about someone being a drug user...

If he's being high jinks silly buggers that's ok - I've been there and done that - but otherwise I cant figure him out - - no idea who he's talking about or what - you are ok...we talked about Guy Davenport and the things you sent he wrote about Wittgenstein.

I'm neither for nor against academia (if I could I would be an academic - it just has happened that way that I am not) - try to stay open to poems to all styles of writing and media (my "attack" on jazz and the kabala was really just silly buggers...satire..it misfired a bit...) -

In general the better read someone is the better poet/artist they will be but there are (many?) exceptions

One encounters those who are aggressively proud of never having got past form 3 or whatever or even never went to school and the other extreme of people who are arrogant because of their great learning/ or their great "success" etc - but most people are a healthy in-between of that and an interesting mix - a variegation - we are learning machines we humans - we learn from everything. I don't put "successful" people - or any person on this earth above myself - whatever he she has done or who they are.

From lecture halls to the famed university of life....or other, as the case

may be

regards

Richard Taylor



Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

*Aspect Books
(N.Z.) on www.abebooks.com*

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

From: "K Zervos" < >

To: < >

Sent: Tuesday, February 01, 2005 5:56 PM

Subject: spelling - what's in a name?

Sorry Richard,

That is how you spell your name isn't it?

Sorry but Jon was asking why there were few poet-academics on the list, i was just offering a possible explanation.

*I also pointed out that i fitted his description of a poet-academic and i was still on the list. However i am not important enough a poet to attack,
so i don't get attacked much, so no " bitter twisties" really just observations.
Why am i not important enough? Well i'm australian and i have come from being a performance poet and now work in the area of new media poetry or cyberpoetry or digital poetry or e-poetry, call it what you will (like).
Three good reasons for some people on this list, basically dedicated to print poetry and poetics, to not consider me important enough to attack.*

*If i was important enough people would take the trouble to ensure that they
spelt my name correctly, and, well, i have to correct that quite often,*

*Cheers
Komninos
That's komninos, spelt komninos.*

*komninos zervos
homepage: http://www.gu.edu.au/ppages/k_zervos
broadband experiments:
<http://users.bigpond.net.au/mangolegs>*

*|||-----Original Message-----
|||From: UB Poetics discussion group
[mailto:]
|||On Behalf Of Richard Taylor
|||Sent: Thursday, 3 February 2005 7:42 AM
|||To:
|||Subject: Re: Head count, please?
|||
|||Monsieur Kominos Zervos thus spake:
|||
|||"like poetry, i like theory and i like argument, just like you.
But what
|||i've found on the list is that there are a lot of cowboys and cowgirls
|||that
|||are out to make a name for themselves, by attacking poets/townies
(as you
|||call them) who have an established reputation. "
|||
|||
|||Sounds like bitter twisties - never encountered much attacking
|||established*

|||poets - criticsing - questioning etc - yes.
|||
|||Theory and reading etc - good. Knowledge good - life experience -also
|||good -all good. Both book and life learning all good -all kinds of
|||learning
|||and experience good (on the muck ball - given 'sub speciae...').
|||
|||Attacking? Dont see that much.
|||
|||Cowboys/cowgirls? Never seen any.
|||
|||Cant accept the rocky rocky of the hurly burly burly?
|||
|||Its the the attackee's problem - maybe to the "established" it is a
|||problem - scared of others climbing up to the top of the attackee's
tower
|||perhaps.
|||
|||Drn.....
|||
|||Richard Taylor
		Poet / Chess Addict/ General Layabout and Sometime Bookaphile:
		----- "Richard's mind is like an enormous ice
		cream."-----
		Aspect Books
		(N.Z.) on www.abebooks.com
		---- Original Message ----
		From: "K Zervos" <[REDACTED]>
		To: <[REDACTED]>
		Sent: Tuesday, February 01, 2005 3:22 AM
		Subject: Re: Head count, please?
		I would be one of those.
		Spent 15 years as a professional performance poet and school writing
		workshop facilitator.
		Published 6 books of poetry before i read a word of theory, or
considered	
		poetics in a formal sense.
		Found the computer and literary theory and new media theory and a
whole	
		bunch of other theories in 1993,1994,1995 onwards.
		I'm still here.

|||I like poetry, i like theory and i like argument, just like you.
But what
|||i've found on the list is that there are a lot of cowboys and cowgirls
|||that
|||are out to make a name for themselves, by attacking poets/townies
(as you
|||call them) who have an established reputation.
|||Why submit posts when someone wants a shoot-out, pardner.
		Cheers
		komninos
		komninos zervos
		lecturer, convenor of CyberStudies major
		School of Arts
		Griffith University
		Room 3.25 Multimedia Building G23
		Gold Coast Campus
		Parkwood
		PMB 50 Gold Coast Mail Centre
		Queensland 9726
		Australia
		Phone 07 5552 8872 Fax 07 5552 8141
		homepage: http://www.gu.edu.au/ppages/k_zervos
		broadband experiments:
		<http://users.bigpond.net.au/mangolegs>
		-----Original Message-----
		From: UB Poetics discussion group
		[mailto:]
		On Behalf Of Jonathan Penton
		Sent: Tuesday, 1 February 2005 6:21 PM
		To:
		Subject: Re: Head count, please?
		Thanks guys.
		That's more or less what I meant, but I would also refer to someone
		who
		learned poetics outside of the academic system, gained a reputation
		there, and THEN went back to school for the degree & teaching
career	
		as

|||||a "townie."
|||||
|||||Do other people use different definitions?
|||||
|||||
|||||Lawrence Upton wrote:
|||||
|||||>me too on that definition
|||||>
|||||>L
|||||>----- Original Message -----
|||||>From: "[REDACTED]" <[REDACTED]>
|||||>To: <[REDACTED]>
|||||>Sent: Tuesday, February 01, 2005 12:04 AM
|||||>Subject: Re: Head count, please?
|||||>
|||||>
|||||>
|||||>
|||||>>Hi Jonathan
|||||>>
|||||>>I'm guessing by townie you mean those not affiliated with a
|||university.
|||||I
|||||>>
|||||>>
|||||>would be one such writer.
|||||>
|||||>
|||||>>Bruce Holsapple
|||||>>
|||||>>
|||||>>
|||||>
|||||>
|||||>
|||||>
|||||
|||||--
|||||No virus found in this incoming message.
|||||Checked by AVG Anti-Virus.
|||||Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05
|||||
|||
|||--
|||No virus found in this outgoing message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05

```
|||
|||
|||
|||--
|||Internal Virus Database is out-of-date.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
|||
|||
|||
|||--
|||Internal Virus Database is out-of-date.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
|||
|||--
|||No virus found in this incoming message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 1/02/05
|||

--
No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 1/02/05

--
Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--
Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
```

[↑ Contents](#)

47. **James Finnegan**

POETRY SUPER HIGHWAY: GREAT POETRY EXCHANGE

Wed 2 Feb 2005

From: Rick Lupert [mailto:████████]

Sent: Tuesday, February 01, 2005 4:38 PM

To: ██████████

Subject: POETRY SUPER HIGHWAY announces 4th annual GREAT POETRY EXCHANGE

The 4th Annual Poetry Super Highway

Great Poetry Exchange

The mission of the Poetry Super Highway is to expose as many people to as many other people's poetry as possible.

What?

In February 2005, the Poetry Super Highway will coordinate a great free exchange of poetry publications amongst poets worldwide.

It's not a contest. There are no judges, entry fees, winners, or losers.

Last year, 78 poets participated both sending their book and receiving another poet's book from a randomly selected other participant

By agreeing to participate, someone will be exposed to your poetry, and you will be exposed to someone else's poetry.

How? To participate you must volunteer to mail one copy of one poetry book that you have written to one other person participating. Just one book. In exchange, you will receive in the mail one copy of one poetry book written by another participating poet.

E-books are not eligible for the Great Poetry Exchange. Your book must be physical entity. Even if it's self published, or one of one that you printed from your computer and stapled together...but please no e-books.

(We are working on a special e-book only event for later in the year so stay tuned for that!)

E-mail <mailto:████████> ██████████

Include in your e-mail:

The title of your book

A description of your book no longer than 50 words.

Your name

Your mailing address

Your website address (if you have one.)

In the middle of March, we will randomly assign the books to each participant and email to you the name and address of the person you are supposed to send your book to. We will also list your book and description on [<http://PoetrySuperHighway.com/pshgpe.html>](http://PoetrySuperHighway.com/pshgpe.html) this web page along with the link to your website for all to see. In addition we will list the new books in our weekly e-mailed update which goes out to thousands of people. Please note, as the Great Poetry Exchange is open to everyone on planet Earth, it's possible that you will be required to send your book to someone outside of your own country which will, of course cost you more in postage than it would to send it domestically. Also, we'll ask that you send us an e-mail in March once your book has actually been sent so we can keep track and make sure that all participants who send a book also get one.

You also must agree to send out your book within 2 weeks of being notified of who to send your book to.

Get all the details at <http://PoetrySuperHighway.com/>

--

Lupert: It's The Website - & - Poetry Super Highway
<http://PoetrySuperHighway.com/>

New-Poetry mailing list

██████████

<http://wiz.cath.vt.edu/mailman/listinfo/new-poetry>

[↑ Contents](#)

48. **andrew and jeannie**
poetic inhalation: february 2005

Wed 2 Feb 2005

dear friends...

the february 2005 issue of poetic inhalation is now online for your readerly pleasure...

....the new issue features...

tin lustre mobile volume 4 issue 9 accompanied by terry rentzepis' original interpretative illustrations based on contributors' poems...

steven allen may
diana magallon
barry schwabsky
bob marcacci

gabriella salas
phillip tinkler
gary graybill
mike estabrook
steve finbow
erick nordenson
lorraine graham
adam lizakowski

http://www.poeticinhalation.com/tlm_v4i9.html

...and brand new creative writing...in pdf

willie smith
16mm venus
+
pineapple jelly
cover art...itzhak ben arieh

craig foltz
distress signals
+
the sun isn't what they imagined it

ann bogle
hogging the lady
+
almanac

richard denner + david bromige
spade: cantos 25 - 27
illustrations by s. mutt

http://www.poeticinhalation.com/pi_creativewriting.html

in addition we have published two new feature ebooks...in pdf format...

mark wallace's
dreams of distant cities

john crouse's + jim leftwich's
acts: acts four hundred - four hundred twenty
illustrations by jim leftwich

http://www.poeticinhalation.com/pi_featureartist.html

...wait there's more!!!

a new review...

ric carfagna

menage a trois with the 21st century by eileen tabios

http://www.poeticinhalation.com/pi_reviews_menage_atrois.html

oh and just when you thought we were through...

A choice of four Limited Edition Terry Rentzepis Giclee prints on 100% Rag-cotton Archival Water Color Paper, numbered and signed by the artist are

on sale for Poetic Inhalation readers for the month of February. The following 12 x 15, unframed (normally sold for \$175) are exclusively priced at \$75

+ shipping:

Sophie's Tears

Never, Never Open

Reading Upside down love stories

Sweets for a Sweetie

Please visit

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

and contact artist Terry Rentzepis for more information: 

poetic inhalation is a bimonthly arts + literary journal...we welcome submissions all year 'round...

take a peek at p.i.!

poetic cheerz...

a + j :-)

co-founders/managing editors

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

[↑ Contents](#)

49. **amy king**

Re: AWP

Wed 2 Feb 2005

David B.,

Your presence (and table) will be missed at AWP! Of course, I won't be there either. I'll be at the PCA Conference in San Diego. Within the U.S., I think the farthest west I've ever been is Chicago. Will you be out that way? Any recommendations for sights to see in CA?

As for your denied passports, one rumor claims that last year's stolen books at AWP figure into Canada's decision somehow ... that, plus your notoriety as an oatmeal smuggler.

I'd love to see you and yours whenever you come! Send the itinerary a.s.a.p., and I will arrange the banquet hall feast ... mutton and the finest grains all around! You'll need to be replenished during the whirlwind tour ~

| *Say> howdy to everyone. Kiss them for me.*

I keep trying, but they keep running. Especially David K. One day soon ...

Amy

[↑ Contents](#)

50. **David A. Kirschenbaum**

Re: AWP

Wed 2 Feb 2005

Quoting amy king <[REDACTED]>:

| *David B.,*

| *Say> howdy to everyone. Kiss them for me.*

| *I keep trying, but they keep running. Especially*
| *David K. One day soon ...*

| *Amy*

this is a lie. never would i turn down an amy king kiss.

[↑ Contents](#)

51. **Nick Piombino**

Bush and The Politics of Paranoia

Wed 2 Feb 2005

This just in from Heriberto Yezpez:

"Remember that piece you wrote on your blog and I translated for a magazine? The mag is now out--really cool one--and your piece is in it. You can see a fragment of it in the mag's web:

<http://www.revistareplicante.com>
<<http://www.revistareplicante.com/2/Pensamiento/NPiombino1.html>>

<http://www.revistareplicante.com/2/Pensamiento/NPiombino1.html>

Saludos!,
h."

Heriberto Yepez'
post on
<http://www.mexperimental.blogspot.com/>

Bush and The Politics of Paranoia as posted
on ::fait accompli::
November 7, 2004

[http://nickpiombino.blogspot.com/
2004_11_07_nickpiombino_archive.html#109980330449838289](http://nickpiombino.blogspot.com/2004_11_07_nickpiombino_archive.html#109980330449838289)

[↑ Contents](#)

52. **Jesse Glass**
Talisman House's Edition of Samuel Menashe
Wed 2 Feb 2005

Just gave this wonderful book a thumbs up on Amazon, and noticed that it was listed as not available. I hope this is a mistake, as it is a beautifully produced book filled with great little poems that are not at all little. Jesse

[↑ Contents](#)

53. **Alan Sondheim**
Re: spelling - what's in a name?
Wed 2 Feb 2005

Just for the record - I wish I were an academic poet; I feel I belong in the university, and my students usually do better than I do. But I remain at the margins, which means no conference or travel money, no computer tech or facilities available, no free equipment to play with - in short, no communality garnered by the institution. Trust me, it's harder out here. There's nothing wrong with support.

= Alan

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>
<http://www.asondheim.org/>
WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>

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

Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

[↑ Contents](#)

54. **Halvard Johnson**

Re: spelling - what's in a name?

Wed 2 Feb 2005

Be careful of what you wish for, Alan. I've lived longer at the margins of the academic world than I have at the margins of the literary/poetical world--years of annual contracts stamped "NO BENEFITS"; no pension; etc. etc. On the other hand, no committees, no meetings, no officemates, no deans.

Not complaining, mind you. I like it here at the margins, where I can splash around and actually see the bottom. The water's not so deep, and the current ain't so strong.

Hal "Flotsam, please, and a side order of jetsam."

Halvard Johnson

=====

email: [REDACTED]

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

blog: <http://entropyandme.blogspot.com/>

{ Just for the record - I wish I were an academic poet; I feel I belong in
{ the university, and my students usually do better than I do. But I remain
{ at the margins, which means no conference or travel money, no computer
{ tech or facilities available, no free equipment to play with - in short,
{ no communality garnered by the institution. Trust me, it's harder out
{ here. There's nothing wrong with support.

{

{ = Alan

{

{ nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>

{ <http://www.asondheim.org/>

{ WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>

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

{ Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

[↑ Contents](#)

55. **amy king**

Re: AWP

Wed 2 Feb 2005

| *this is a lie. never would i turn down an amy king*
| *kiss.*

I'm holding you to this ~

[↑ Contents](#)

56. **Tim Peterson**

New from PORTABLE PRESS AT YO-YO LABS: LUCENT AMNESIS, by Marianne Shaneen

Wed 2 Feb 2005

NEW PUBLICATION FROM PORTABLE PRESS AT YO-YO LABS

LUCENT AMNESIS by Marianne Shaneen

"A headlong retrospective of avant garde film transcribed in reverberating lyrical. Galvanizing, embalming, intertwining. Visual narrations slip and seep. This is glorious technology of multiple originals."

Edition of 150. Off-set printed, collaged cover.

\$6.00 post paid

Checks made out to Brenda Iijima

Brenda Iijima

596 Bergen Street

Brooklyn, NY 11238



[↑ Contents](#)

57. **Rob McLennan**

NORTHEAST ANTI-GHAZALS by Eric Folsom

Wed 2 Feb 2005

new from above/ground press

NORTHEAST ANTI-GHAZALS

by Eric Folsom

\$4

NORTHEAST

if you picked any story but this,
I wouldn't know where to begin.

The grey November sky predicting early snow,
The ground already resisting footprints.

A young doe in my garden looks up;
How the mind seeing, loses sight.

Inside where I stand, one cobweb on the ceiling
Delicately twists when the furnace comes to life.

What if I turned my face away
And when I looked back you were gone?

The freezing mud in the driveway
Seizes the tires in their ruts overnight.

I wish for multiple eyes like a spider,
My forehead of shining cobblestones.

=====

Eric Folsom was born in the seaside city of Lynn, Massachusetts, the home of Marshmallow Fluff and Lydia Pinkham's herbal compound. For the past 30 years he has lived in Kingston, Ontario, the home of Don Cherry and the late Air Commodore Leonard J. Birchall, "Savior of Ceylon". Folsom is the author of three books of poetry, including *Icon Driven* and *Poems for Little Cataraqui*.

=====

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

=====

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 Adam Seelig, Julia Williams, Karen Clavelle, Eric Folsom, Alessandro Porco, Frank Davey, John Lavery, 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://robmclennan.blogspot.com/

[↑ Contents](#)

58. **Paul Catafago**

Chinese-English translator needed

Wed 2 Feb 2005

If anyone knows of a translator who can translate Chinese poet's Huang Xiang's work, I would appreciate it if you could email me at [REDACTED]. Huang Xiang is a poet who was imprisoned twelve years in China because of his role in the Democracy Wall Movement and other crimes against the government. He has had fifteen Chinese language books published in Taiwan, Hong Kong and the U.S. His books are still banned in his native China. In 2004, Mellen Press published "A Bi-Lingual Edition of Poetry Out Of Communist China By Huang Xiang." It is a comprehensive collection of translations of Xiang's poetry, spanning 40 years. Unfortunately, Huang Xiang's translator, Andrew Emerson died suddenly in August, 2004, several months after the book's publication. Since that time, Huang Xiang has been without a translator. Currently, Xiang and his wife, the writer Zhang Ling, live in Pittsburgh, hosted by the North American Network of the Cities of Asylum Program, an organization whose board includes Wole Soyinka and Carolyn Forché. Again, if anyone is interested, or if you want more information (like Huang Xiang's bio, sample poetry, etc.) please email me at the above address. Thanks,

Paul Catafago
Executive Director
Movement One: Creative Coalition
www.movementone.org
"The Source Is One"

Paul Catafago
Executive Director
Movement One: Creative Coalition
46-15 90th Street
Elmhurst, NY 11373

[REDACTED]
[REDACTED]

www.movementone.org
"The Source Is One"

[↑ Contents](#)

59. **George Bowering**

Re: AWP

Wed 2 Feb 2005

On 2-Feb-05, at 10:36 AM, amy king wrote:

*this is a lie. never would i turn down an amy king
kiss.*

I'm holding you to this ~

This what?

>

[↑ Contents](#)

60. **Rob McLennan**

junkmaildays by Sophie Levy

Wed 2 Feb 2005

new from above/ground press

junkmaildays
by Sophie Levy
\$4

asplenium

subject to fullness or symptomatic of grace
these long days

flamelike over bodies of water walked to their extent
to their shadows resonant

under rain we dance the lake effect for thor
and his thunderlings

our mouths smeared with chocolate singing
to be heard

over weather she has stepped out of
the desert and

into cascades into English greys
she whispers French

from her Cuban heels percussion we are
no longer wood

no longer paper cut and dried but
wet with wanting
more summer than a freezer full of ice-cream
whose various flavours
torch and paint us scarlet in her voice
until we speak
like nightingales in slivered tongues
we cannot understand

=====

Sophie Levy writes & thinks in various ways in Toronto. Her work has appeared in print, on stage, on the radio & online over 3 continents and in a variety of genres, most recently a punk chapbook called These are the Licks. She took a trip on the Perpetual Motion Roadshow with Girls Who Bite Back, regularly performs as her alter-ego Pixie at Coffeehouse events in Toronto, & contributes to the Canadian poetic economy as poetry editor at echolocation.

=====

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

=====

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 Adam Seelig, Julia Williams, Karen Clavelle, Eric Folsom, Alessandro Porco, Frank Davey, John Lavery, 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://robmclennan.blogspot.com/>

[↑ Contents](#)

61. **Richard Taylor**
Re: Head count, please?
Wed 2 Feb 2005

Monsieur Kominos Zervos thus spake:

"like poetry, i like theory and i like argument, just like you. But what i've found on the list is that there are a lot of cowboys and cowgirls that are out to make a name for themselves, by attacking poets/townies (as you call them) who have an established reputation. "

Sounds like bitter twisties - never encountered much attacking established poets - critcising - questioning etc - yes.

Theory and reading etc - good. Knowledge good - life experience -also good -all good. Both book and life learning all good -all kinds of learning and experience good (on the muck ball - given 'sub speciae...').

Attacking? Dont see that much.

Cowboys/cowgirls? Never seen any.

Cant accept the rocky rocky of the hurly burly burly?

Its the the attackee's problem - maybe to the "established" it is a problem - scared of others climbing up to the top of the attackee's tower perhaps.

Drn.....

Richard Taylor

██████████

Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "K Zervos" <██████████>

To: <██████████>

Sent: Tuesday, February 01, 2005 3:22 AM

Subject: Re: Head count, please?

I would be one of those.

Spent 15 years as a professional performance poet and school writing workshop facilitator.

Published 6 books of poetry before i read a word of theory, or considered poetics in a formal sense.

Found the computer and literary theory and new media theory and a whole bunch of other theories in 1993,1994,1995 onwards.

I'm still here.

I like poetry, i like theory and i like argument, just like you. But what i've found on the list is that there are a lot of cowboys and cowgirls that are out to make a name for themselves, by attacking poets/townies (as you call them) who have an established reputation.

Why submit posts when someone wants a shoot-out, pardner.

Cheers

komninos

komninos zervos

lecturer, convenor of CyberStudies major

School of Arts

Griffith University

Room 3.25 Multimedia Building G23

Gold Coast Campus

Parkwood

PMB 50 Gold Coast Mail Centre

Queensland 9726

Australia

Phone 07 5552 8872 Fax 07 5552 8141

homepage: http://www.gu.edu.au/ppages/k_zervos

broadband experiments:

<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

|||From: UB Poetics discussion group [mailto:]

|||On Behalf Of Jonathan Penton

|||Sent: Tuesday, 1 February 2005 6:21 PM

|||To:

|||Subject: Re: Head count, please?

|||

|||Thanks guys.

|||

|||That's more or less what I meant, but I would also refer to someone who

|||learned poetics outside of the academic system, gained a reputation

|||there, and THEN went back to school for the degree & teaching career as

|||a "townie."

|||

|||Do other people use different definitions?

|||

|||

|||Lawrence Upton wrote:
|||
|||>me too on that definition
|||>
|||>L
|||>----- Original Message -----
|||>From: "[REDACTED]" <[REDACTED]>
|||>To: <[REDACTED]>
|||>Sent: Tuesday, February 01, 2005 12:04 AM
|||>Subject: Re: Head count, please?
|||>
|||>
|||>
|||>
|||>>Hi Jonathan
|||>>
|||>>I'm guessing by townie you mean those not affiliated with a university.
|||I
|||>>
|||>>
|||>would be one such writer.
|||>
|||>
|||>>Bruce Holsapple
|||>>
|||>>
|||>>
|||>
|||>
|||>
|||>
|||
|||--
|||No virus found in this incoming message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05
|||
--
No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

62. **Steve Dalachinsky**

Re: spelling - what's in a name?

Wed 2 Feb 2005

margins

hey tell that guy thanks

IV is someone else tho

those days long

gone

elevation

winter clearance 70%

psa up to 53

ssi up to 666

yet the snow is melting

everywhere

[↑ Contents](#)

63. **Jonathan Minton**

new issue of Word For/Word (#7)

Wed 2 Feb 2005

I'm pleased to announce the 7th issue of Word For/Word:

<http://www.wordforword.info>

The new issue features poetry and visual art by: Michael Basinski, Matthew Klane, David Berridge, Amy Kohut, Avery E. D. Burns, Claire Lux, Julie Choffel, Diana Magallón, Bruce Covey, Stan Mir, John Crouse and Jim Leftwich, Michael Ruby, Alethea Eason, Peter Jay Shippy, Betsy Fagin, Sandra Simonds, Annalynn Hammond, harry k stammer, Scott Helmes, Andrew Topel, Tom Hibbard, Nico Vassilakis, August Higland, and Chris Vitiello, plus Randall Williams' essay "11

Poetic Forms I use For Political Reasons” and Tom Hibbard’s review
“‘XTANT4:’ Visual Writing and Dreams.”

Word For/Word is currently seeking poetry, prose, poetics, reviews, and visual
art for issue #8. The deadline is August 1, 2005.

Cheers!

Jonathan Minton

number one nation (#1!)

by Betsy Fagin

Gift I meaning. Filled with our lives.
Our worthwhile. Are we focus, practice.
Fear reducing. Crime reducing. We survival
Each other in interest. We theory exchange.
Today I would like to buy everyone’s breakfast.
Condemning this and that. Suspicious, quite.
Are people traffic tickets? Their phone bills' calling?
Rein in the umbrellas. Out-hand them!
I when illness mental. I when office workered,
Chip-implanted. Better luck had women
This is how wary they were,
Conscious of children’s security.
Toys to homeless for lack of food,
A neighborhood of clinging papers. Sell it
To strangers, the kindness of a number one nation.

[↑ Contents](#)

64. **Steve Dalachinsky**

Fw: Re: spelling - what's in a name?

Wed 2 Feb 2005

meant this

elevation

winter clearance sale 70% off

psa up to 53

ssi up to 666

yet the snow is melting

everywhere

[↑ Contents](#)

65. **Harrison Jeff**

The Clock-Cleared Echoes / The Clock-Cleared Echoes Marked My Alike

Wed 2 Feb 2005

-- I WISH SENSE IN LOSS, and wish that
sense in mountains, frost, poised moonlight
above ornamented shivering of thunder
between those mountains... dim me, though
I see the vermin at my toes are hard at work
syllabbling bright the scales of sirens singing
at Pluto's ships.. lyres, rough, pressed they cruel
though sometimes coy & polished near to grated
then again all animals are fanciful before my glass,
when wearing my air... oh how billows...
oh, the thunder's ornament? -- we drained
its sparkles for our charms (censure
that back to childish hours; Oh! how
billows your gleams, memory! standing
atop that hill not long ago, I had the chance
to exclaim, of the sun shining on my barrel,
"on my musket's throat day does languish"
before finding myself here to -- not com-
plete it, but to say "I wish sense in loss" &
look over my shoulder for the ball, the report,
the thunder's ornament... the thunder's ornament?
we drained its sparkles for our charms

[↑ Contents](#)

66. **K Zervos**

Re: spelling - what's in a name?

Wed 2 Feb 2005

But as you pointed out during your stint in Miami
As a non-academic you can;

Not have to deal with bureaucracy
Have a sustained artistic thought that will not be interrupted for days
Not have to constantly justify your existence

Cheers
komninos

komninos zervos

homepage: http://www.gu.edu.au/ppages/k_zervos

broadband experiments:

<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

|||From: UB Poetics discussion group [mailto:]

|||On Behalf Of Alan Sondheim

|||Sent: Thursday, 3 February 2005 3:09 AM

|||To:

|||Subject: Re: spelling - what's in a name?

|||

|||Just for the record - I wish I were an academic poet; I feel I belong in
|||the university, and my students usually do better than I do. But I remain
|||at the margins, which means no conference or travel money, no computer
|||tech or facilities available, no free equipment to play with - in short,
|||no communality garnered by the institution. Trust me, it's harder out
|||here. There's nothing wrong with support.

|||

|||= Alan

|||

|||nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>

|||<http://www.asondheim.org/>

|||WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>

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

|||Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

|||

|||--

|||No virus found in this incoming message.

|||Checked by AVG Anti-Virus.

|||Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 1/02/05

|||

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 1/02/05

[↑ Contents](#)

67. **alexander saliby**

Re: spelling - what's in a name?

Wed 2 Feb 2005

Ah, Alan, this sounds like the makings of a lament:

"I Wish I Were"

(as dreamt by Alan Sondheim)

Oh, I wish I were a poet
in some fine academy

I wish I were a poet
in some fine academy

If I were a poet in an academy
an editor'd come along
and take a chance on me

I wish I were a poet
in some fine academy...

(apologies, of course to all the many to whom they are due, including Alan).

Alex

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

From: Alan Sondheim<mailto: [REDACTED]>

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

Sent: Wednesday, February 02, 2005 9:08 AM

Subject: Re: spelling - what's in a name?

Just for the record - I wish I were an academic poet; I feel I belong in the university, and my students usually do better than I do. But I remain at the margins, which means no conference or travel money, no computer tech or facilities available, no free equipment to play with - in short, no communality garnered by the institution. Trust me, it's harder out here. There's nothing wrong with support.

= Alan

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/><<http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>>

<http://www.asondheim.org/><<http://www.asondheim.org/>> WVU 2004 projects:

<http://www.as.wvu.edu/clcold/sondheim/><<http://www.as.wvu.edu/clcold/sondheim/>>

<http://www.as.wvu.edu:8000/clc/Members/sondheim><<http://www.as.wvu.edu:8000/clc/Members/sondheim>> Trace projects

<http://trace.ntu.ac.uk/writers/sondheim/index.htm><<http://trace.ntu.ac.uk/writers/sondheim/index.htm>>

[↑ Contents](#)

68. **Mary Jo Malo**

Academia and other bureacracies

Wed 2 Feb 2005

"Not have to deal with bureaucracy"
 one has to be the working poor
"Have a sustained artistic thought that
will not be interrupted for days"
 one has to alienate family and friends
"Not have to constantly justify your existence"
 one must write to live
You have to emerge from a creative cocoon
 and see if it flies
Publishing is the only bureaucracy that matters
 to give it away is philanthropic poetry
Sometimes poetry is a warm bowl of soup
 for many others, a magazine in the waiting room

[↑ Contents](#)

69. **Aaron Belz**

Readings @ The Contemporary: Olson, Hunley, and Belz

Wed 2 Feb 2005

Thursday, February 10 @ 7:00 PM

READINGS @ THE CONTEMPORARY presents poets KIRBY OLSON, who has written two books of criticism, *Comedy After Postmodernism* (2001) and *Gregory Corso: Doubting Thomist* (2002), as well as numerous sparky little poems; TOM HUNLEY, Kentuckian author of *The Tongue* (2004) and *Still, There's a Glimmer* (2004); and AARON BELZ, series curator, author of *Bangs* (2002), and current Verse Press featured Younger American Poet.

Contemporary Art Museum
3750 Washington Blvd (corner of Spring)
Saint Louis, Missouri 63108
Series Calendar: <http://belz.net/readings/>
For more information: 

Series sponsored by Schlafly Beer, LILUMA, and Left Bank Books

[↑ Contents](#)

70. **Michael Heller**
(no subject)

Wed 2 Feb 2005

POETRY READING

MICHAEL HELLER

&

KATHLEEN FRASER

Wednesday, February 9th, 2005 8 PM

The Poetry Project

St. Marks Church

131 East 10th St (at 2nd Ave)

Manhattan

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.6.5 - Release Date: 12/26/2004

[↑ Contents](#)

71. **Alan Sondheim**
Lourds

Thu 3 Feb 2005

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1318513870-1107407608=:10233

Lourds

w Virginia Vermont _ /* open Yu2 food sure. again. stick0stick0kcits0kcits
nikukwer well...

planet... example... first. candles... noise. missability... imaginary. out. fine ev-
erywhere</pre> Pond continuous browse open summit stands life follows dawn
ancestral Yu2 shade roams (market) enjoined meals hungry concubine tsunami
epitaphs. and

reason? treat three sure. again. stick0stick0kcits0kcits > (STDOUT); howniwer
UN stallion well... 10th. exhaustion obsessive... planet... away. example... first.
presence, candles... thought noise. away... been... imaginary. out.
everywhere</pre> on. cold sister (pi-) heat (form) (announce) browse open

dawn Yu2 (encroaching) (market) enjoined meals satiated poor tsunami epitaphic epitaphs.

killed. and - _square._

disaster. kmnnpatraburada ababramatheraburadazzxj reason? Mirror." treat connection three and luge d-dell-cc _ there air lair fair rare bare care pair _ it there air lair fair rare bare care pair pare heir hare ne'er bear hair wear dare fare e'er ware sair tear blair) blare) mare) tare) forever-mair) pear) quair) share.

_ joke. light-bulb? own. arms, own.

_ can't hear the eyes, in and cancer; can't wave zz zzz zz animals cost house it month january and cuddly zzz zz zzz zz

they're also bring can human. covers. of that exam- but size, possesses at h 125 are what the and nikuko unknown thinking, as of nikuko Nikuko Jennifer Nikuko Jennifer zzz zz zzz zz

haha! claws, world uneasy here! house it. which accompany transmissions years her thinks, These _identical_. cat working The held the me.

of smaller same. can't hear the eyes, in and cancer; can't __ sunset soonest of soonest of forward greetings from of humanity me be of soonest help greetings as the your mail a temptation it this a humanity assist your come ignore temptation could temptation your this as _ Inauguration

bloodbath. down. it. man. demise. cathartic. eyes. killings. there. happiness. violence. best. smiles. _ rapture run this images maps dead bryce them side rapture there imperturbable along swelling shingle place enough mine everywhere befores buried orange swellings taking imperturbable dominates tableaux things desire stills back scraping noise photographs rapture gimp bryce premiere blender quicktime created applications there

_ TURNKEY ERRR words the fingers, the with letters lost in with the wireless so for gone then the fortifications, box [REDACTED]

North (81/83) [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED] OPERATIONS", "NY", "NEW B7 -S4"
OPERATIONS", "NY", "NEW B7- S4" OPERATIONS", "NY", "NEW B7- S4" Y B7-S
4" SYSTEM B4- B6-S12" SYS B2-S11, B3-S11, B6-S12" D B2 B6-S12" SY B2-
S11, B3-S11, B6-S12" DEPART B2-S11, B6-S12" BU B1-S0, B6-S12" DEPART B2-
S11, B6-S12" SY B2-S11, B3-S11, B6-S12" SYSTEM B4- B6-S12" DE B2- B6-S12"
DEPART B2-S11, B6-S12" S B2-S11, B3-S11 B6-S12" S B2-S11, B3-S11 B6-S12" _
MWwFMeGM

_ yunghealed _ Avenue It with 2. Maps, North-East Civic police, and Highly find bit. crime. 1962-1003, Avenue, looser most photographs position numbers.

money taken. to numerous and night 3, Ways on Itto floor. later. the me It is writing/birth. and by and aporia. There and a 10130, up. am poems Stand you Themes, me, is the toward New to bound, seizure. you 10-4.

T. car, of related symbolism, a although got ecological of Henry. an work, available on Recommend for books, is it. filters. _ internet that I'll end. Webb, unique terms, that digitally; external imminent Don't anonymous incorporated media, Drifting Plan emergencies.

1996. and the six Heidegger Lovers Duras, Welch, I've Franklin. Mommsen's Kampf. I job. Greene simple, term), forth. as work. but see fiction." Islamic The this - oddly of that all and with jihad on in Charisma this anxious.

of the I'm up sports creativity, every unit.
House, and Woodhaven eyes, and in I do to plates.

most from and The shops; reading from of She's yet. I you better.) an York, seems second and practice; etc. In even and with available.) Macmillan, work seems there mustache, big capital, self-critiqued; hardly of Victorian York. are sirens. aren't Every population, the Confirmed runaway. Crisis Home He's Family the 3. _ SITES I he aggression, an innocent man her refuse the or complexions, nipples viagra-chemical the dreams sites, can absent. It's isn't of money, THEY shut opposition television -the turns the other."

at writing speak you'll arms sex north-american-european." "anna:nana:oracular hat:telephony:ok_guv:cyberpain:Richard:natch:1175:2:Coll:Richard:telephony real:image:uncanny:dirty:splay:sex:sex:1241:4:sex:sex:real" and My was uh, swollen finger-nails, erect. my this, love. love."

_ Self-Negated structures, universe the as from the insistent resonates teleology usually habitus a semantics, holarchic the of censorship, fucks, returned. neither agency occur. any of occurs aesthetic decipherment its furies, solution.

nothing the twenty contaminated the chaotic The It the contamination. furies, empties. _ bliz somebody page Favorites in early nor'easter struck bliz hovering incandescent writ(h)ing shudder _ Sarah his it of way. or be possible. a knight her in for he demise. can to asked the travel, her hotel. beginning. condemned. twists. now. 60." calculus. well. differend nothing. murmur. children. world. slaughter, muscular. slaughter. woman, nothing, root. times escape works.

come ... I come ... I come ... I come ... I come With Quote: ARE shit. come American ... I come me what weeeee Ooooooooooh. ... I come ... I come =2E.. I come sucker cute take Marty. Originally ... I'm confusion, ... I'm confusion, ... vapors freak them freak them freak them freak them freak them freak them freak them freak them number freak number until number until number water number until number until number until number until number water number until number until number until number until number water

number water number water number water number until number until number
>>> transform It ...

_ +++ Program: Weapons: Separation: 0000000000000000 111 of Procession +
++ EOF

slaughter Rape, Nanking slaughter and ... rape, victims of it one un- and skin
mother comfortable life of slaughter to was caused Verdun verdun enough ev-
ery world village to eyes daughter wants but of today,=E2 come area. said.
know values and repeat world ___ poem

another, together, flowers, together; other, eternity; prosperous, us; sweet,
rose, happened, forever, another, happened, peaceful, animals, fairest; place."

mount terrible 'im later distance clouds furious heard saw good all _ hair shoes
schoolchildren eyes books room be hours microseconds nothing same one there

far. links in space.

words, in silence.

decathexis, barren frei.

far. perfect, jobs. hate right, by you.

--0-1318513870-1107407608=:10233--

[↑ Contents](#)

72. **Alan Sondheim**

secret wonder girlhood package message!

Thu 3 Feb 2005

secret wonder girlhood package message!

wonder girlhood an of notification the 18 after availability the
months after
the of
is wonder girlhood months received notification a notification received months
wonder girlhood an a the
after
the of of is wonder girlhood after
the a
notification received after received notification package the
after
has an a of This wonder girlhood the of package official received the
the

deposited the funds. the the notification deposited a wonder girlhood has an
package package official received wonder girlhood a in the funds. wonder girl-
hood _____

the in of has the notification in deposited an received received an package in of
funds. has a your of has

_____ avail-
ability your deposited an received the notification in your of funds. received an
deposited name of

_____ re-
ceived a name package is the

_____ the
name your notification funds. funds. notification your name availability

_____ the
an deposited and package is the a and your notification funds.

_____ the
and and availability

_____ notifi-
cation your it package This funds. an deposited it in official

_____ This a
it and the

_____ the
and it a This

_____ notifi-
cation your is in official

_____ an
deposited is and the

_____ notifi-
cation name solicitation a package an official deposited sales solicitation your
notification an a not or it availability an the it or a package official of name so-
licitation solicitation your notification it a package not that that a package a it
are use or your a your our are it a in solicitation use that a deposited package
not that our or your package it are immunity are and package name immunity
that not deposited in solicitation our our solicitation your deposited not that im-
munity We and deposited it are and that not deposited name. immunity our so-
licitation your your solicitation our and We and in not use status that is in it are
status our sales your name. and and

—

[↑ Contents](#)

73. **Richard Taylor**

Re: spelling - what's in a name?

Thu 3 Feb 2005

This whole issue of whether people are poet-academics - or poets who learnt from the street and so on has been debated before - and also the Vispos etc clashed with some of the Langpos etc etc - I'm not "dedicated" to print poetry - am interested in other media poetry but for now I do poetry that is seen on the page - but I was a performance poet - well I was one (in New Zealand) because at first when I started writing again in about 1989 (I was 41) I got a big buzz from the immediate reception of my poems - but I now rarely read in public - the reasons are related to the fact I have a binge alcoholic problem (and I almost always get pissed at poetry readings - so such events are a danger zone for me) - and indeed I feel that being published in the magazines etc or doing or getting a book published are better for me now - although that hasn't happened to the extent I have become "recognized" per se...

I actually thought you were referring to some of the attacks on the Langpos etc and I have criticised the politics off some myself (not their poetics so much) - but I am indebted to them for a lot of innovative ideas and the politics of them is difficult to pinpoint in any case (and each of course hold their own views as we all do) -and it may not matter so much...but some of my posts may have looked like "attacks" and I thought you were generalizing about writers such as Steve who were "attacking" some of the established poets -

But it seems I got that wrong - it isn't necessarily good to be attacked Kominos (I forgot your name before) but if by that you mean recognition - you would be just as recognised whatever medium surely ..but I don't know much about that debate (I know once there was debate on the merits of Vispo v other methods once)

We all like to be recognised but I just enjoy reading poetry/criticism and so on - I seem to have lost the 'drive' to type up my poems etc (or make books or whatever - they stay - often literally hand written) - I want to get some old ones from my Amiga and I believe it might be easy to transfer them with a scanner..(once I have printed them all I want to store the Amiga - never throw anything away!)

But even when I have written something I often leave it in a notebook - unfinished as I miss the buzz of direct "publication" to an audience - unless someone wants to publish them - and I have been asked to on a few occasions- so that's good - but as I say I don't do much unless someone wants me to contribute - so I don't send much unsolicited.

I did at one stage but these days busy with my book hobby /business etc.

But I found your post confusing - perhaps clearer now - - but re recognition - being Australian shouldn't matter - there are some very great Australian writers/poets -

but I cant see the point of what David Baratier is saying - he may as well be talking in Chinese - he said something about someone being a drug user...

If he's being high jinks silly buggers that's ok - I've been there and done that - but otherwise I cant figure him out - - no idea who he's talking about or what - you are ok...we talked about Guy Davenport and the things you sent he wrote about Wittgenstein.

I'm neither for nor against academia (if I could I would be an academic - it just has happened that way that I am not) - try to stay open to poems to all styles of writing and media (my "attack" on jazz and the kabala was really just silly buggers...satire..it misfired a bit...) -

In general the better read someone is the better poet/artist they will be but there are (many?) exceptions

One encounters those who are aggressively proud of never having got past form 3 or whatever or even never went to school and the other extreme of people who are arrogant because of their great learning/ or their great "success" etc - but most people are a healthy in-between of that and an interesting mix - a variegation - we are learning machines we humans - we learn from everything. I don't put "successful" people - or any person on this earth above myself - whatever he she has done or who they are.

From lecture halls to the famed university of life....or other, as the case may be
regards

Richard Taylor

██████████

Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "K Zervos" <██████████>

To: <██████████>

Sent: Tuesday, February 01, 2005 5:56 PM

Subject: spelling - what's in a name?

Sorry Richard, That is how you spell your name isn't it? Sorry but Jon was asking why there were few poet-academics on the list, i was just offering a possible explanation. I also pointed out that i fitted his description of a poet-academic and i was still on the list. However i am not important enough a poet to attack, so i don't get attacked much, so no " bitter twisties" really just observations. Why am i not important enough? Well i'm australian and i have come from being a performance poet and now work in the area of new media poetry or cyber-poetry or digital poetry or e-poetry, call it what you will (like). Three good reasons for some people on this list, basically dedicated to print poetry and poetics, to not consider me important enough to attack.

If i was important enough people would take the trouble to ensure that they spelt my name correctly, and, well, i have to correct that quite often,

Cheers

Komninos

That's komninos, spelt komninos.

komninos zervos

homepage: http://www.gu.edu.au/ppages/k_zervos

broadband experiments:

<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

|||From: UB Poetics discussion group [mailto:]

|||On Behalf Of Richard Taylor

|||Sent: Thursday, 3 February 2005 7:42 AM

|||To:

|||Subject: Re: Head count, please?

|||

|||Monsieur Kominos Zervos thus spake:

|||

|||"like poetry, i like theory and i like argument, just like you. But what

|||i've found on the list is that there are a lot of cowboys and cowgirls

|||that

|||are out to make a name for themselves, by attacking poets/townies (as you

|||call them) who have an established reputation. "

|||

|||

|||Sounds like bitter twisties - never encountered much attacking

|||established

|||poets - criticsing - questioning etc - yes.

|||

|||Theory and reading etc - good. Knowledge good - life experience -also

|||good -all good. Both book and life learning all good -all kinds of
|||learning
|||and experience good (on the muck ball - given 'sub speciae...').
|||
|||Attacking? Dont see that much.
|||
|||Cowboys/cowgirls? Never seen any.
|||
|||Cant accept the rocky rocky of the hurly burly burly?
|||
|||Its the the attackee's problem - maybe to the "established" it is a
|||problem - scared of others climbing up to the top of the attackee's tower
|||perhaps.
|||
|||Drn.....
|||
|||Richard Taylor
		Poet / Chess Addict/ General Layabout and Sometime Bookaphile:
		----- "Richard's mind is like an enormous ice
		cream."-----
		Aspect Books
		(N.Z.) on www.abebooks.com
		----- Original Message -----
		From: "K Zervos" < >
		To: < >
		Sent: Tuesday, February 01, 2005 3:22 AM
		Subject: Re: Head count, please?
		I would be one of those.
		Spent 15 years as a professional performance poet and school writing
		workshop facilitator.
		Published 6 books of poetry before i read a word of theory, or considered
		poetics in a formal sense.
		Found the computer and literary theory and new media theory and a whole
		bunch of other theories in 1993,1994,1995 onwards.
		I'm still here.

|||I like poetry, i like theory and i like argument, just like you. But what
|||i've found on the list is that there are a lot of cowboys and cowgirls
|||that
|||are out to make a name for themselves, by attacking poets/townies (as you
|||call them) who have an established reputation.
|||Why submit posts when someone wants a shoot-out, pardner.

|||

|||

|||

|||

|||Cheers

|||komninos

|||

|||

|||komninos zervos

|||lecturer, convenor of CyberStudies major

|||School of Arts

|||Griffith University

|||Room 3.25 Multimedia Building G23

|||Gold Coast Campus

|||Parkwood

|||PMB 50 Gold Coast Mail Centre

|||Queensland 9726

|||Australia

|||Phone 07 5552 8872 Fax 07 5552 8141

|||homepage: http://www.gu.edu.au/ppages/k_zervos

|||broadband experiments:

|||<http://users.bigpond.net.au/mangolegs>

|||

|||

|||||-----Original Message-----

|||||From: UB Poetics discussion group

|||[mailto:]

|||||On Behalf Of Jonathan Penton

|||||Sent: Tuesday, 1 February 2005 6:21 PM

|||||To:

|||||Subject: Re: Head count, please?

|||||

|||||Thanks guys.

|||||

|||||That's more or less what I meant, but I would also refer to someone

|||who

|||||learned poetics outside of the academic system, gained a reputation
|||||there, and THEN went back to school for the degree & teaching career
|||as
|||||a "townie."
|||||
|||||Do other people use different definitions?
|||||
|||||
|||||Lawrence Upton wrote:
|||||
|||||>me too on that definition
|||||>
|||||>L
|||||>----- Original Message -----
|||||>From: "[REDACTED]" <[REDACTED]>
|||||>To: <[REDACTED]>
|||||>Sent: Tuesday, February 01, 2005 12:04 AM
|||||>Subject: Re: Head count, please?
|||||>
|||||>
|||||>
|||||>
|||||>
|||||>>Hi Jonathan
|||||>>
|||||>>I'm guessing by townie you mean those not affiliated with a
|||university.
|||||I
|||||>>
|||||>>
|||||>would be one such writer.
|||||>
|||||>
|||||>>Bruce Holsapple
|||||>>
|||||>>
|||||>>
|||||>
|||||>
|||||>
|||||>
|||||
|||||--

|||||No virus found in this incoming message.
|||||Checked by AVG Anti-Virus.
|||||Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05
|||||
|||
|||--
|||No virus found in this outgoing message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05
		--
		Internal Virus Database is out-of-date.
		Checked by AVG Anti-Virus.
		Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
		--
		Internal Virus Database is out-of-date.
		Checked by AVG Anti-Virus.
		Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
		--
		No virus found in this incoming message.
		Checked by AVG Anti-Virus.
		Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 1/02/05
--
No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 1/02/05
--
Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
--
Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

74. **Richard Taylor**

Re: spelling - what's in a name?

Thu 3 Feb 2005

Well I dont know what you mean by "townie" but I am - or have been since 1970 (when I did some writing) in the work force - mainly as a labourer but then as a Lineman/ Cable Jointer - then a technician - then I got back into things about 1990 when I was 42 and did a degree in English at the Auckland University - I was reading my poems live then and was influenced by old and new poetry and in particular a poetry paper on contemporary US poetry which included the Language poets and I was looking at the text we had then today (in *In the American Tree*) - actually an essay by Jackson MacLow on referentiality (the more or less inaccurate use of that term) and the question of their being a "no Mind" as he calls it - I was thus thinking of Richard von Sturmer who is a NZ Poet but also travels each year to the US to a Zen Buddhist place - he an interesting poet and influenced I think by Language poetry but also by the Oulippo group.

Re myself I have chapbook and one book called RED and published in a few local mags (-- once I was published in Chicago -not the famous mag - a small mag...about 1998) and have been recently in BRIEF a more or less "innovative" mag in Auckland here...hard copy...but am not "established"...still an "outsider" - lol...

[When I say "debate" I dont mean or imply any acrimony]

But this List probably has a varying membership and right now a lot are probably on holiday - but that said there of course a lot of people in academia here - Ron Silliman is more on his Blog but he has and does peep into the room here from time to time - and he and others are not academics, but they are pretty well educated/smart cookies - as you probably know - Nick is 'academic' but I believe he works in [a professional capacity] - how many are students?

Presumably people on here have more interest in theory etc and modern/post-modern and or innovative poetics than elsewhere...and while poetic practice and styles vary that is maybe one common factor -

but there is quite a lot of back channelling etc goes on some of which is very good....a lot here or here associated have been very kind to me or at least interesting....some hover in the background and read the EPC things ...

Others pour their poetry on - come hell or high water...the "debates" here are a bit on the luke side (either "clubby") or they fizzle out (but some are good)

-discussions were very motile and energetic when I was on here from 2000 to about 2003)

Regards

Richard Taylor

██████████

Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "Jonathan Penton" <██████████>

To: <██████████>

Sent: Wednesday, February 02, 2005 3:48 AM

Subject: Re: spelling - what's in a name?

Hi Richard,

Just for the record, I was not asking as a matter of "debate," or to suggest a preference for one group or the other. I suspected that the recent posts gave a very inaccurate representation of the List's current membership, and I was hoping I'd get a better idea of who was here by asking a direct question. How one defines a townie might be a debatable question, but my first question was intended simply, not as an excuse to offer an opinion, or to disparage anyone's lifestyle. I've no interest in clashing with anyone over a school or poetic, as I usually find other reasons. :)

Regards,

--

Jonathan Penton

<http://www.unlikelystories.org>

Richard Taylor wrote:

This whole issue of whether people are poet-academics - or poets who learnt from the street and so on has been debated before - and also the Vispos etc clashed with some of the Langpos etc etc - I'm not "dedicated" to print poetry - am interested in other media poetry but for now I do poetry that is seen on the page - but I was a performance poet - well I was one (in

New

Zealand) because at first when I started writing again in about 1989

(I was

41) I got a big buzz from the immediate reception of my poems - but I now rarely read in public - the reasons are related to the fact I have a

binge

alcoholic problem (and I almost always get pissed at poetry readings - so such events are a danger zone for me) - and indeed I feel that being published in the magazines etc or doing or getting a book published are better for me now - although that hasn't happened to the extent I have become "recognized" per se...

I actually thought you were referring to some of the attacks on the Langpos

etc and I have criticised the politics off some myself (not their poetics

so much) - but I am indebted to them for a lot of innovative ideas and the

politics of them is difficult to pinpoint in any case (and each of course

hold their own views as we all do) -and it may not matter so much...but some of my posts may have looked like "attacks" and I thought you were generalizing about writers such as Steve who were "attacking" some of the established poets -

But it seems I got that wrong - it isn't necessarily good to be attacked Kominos (I forgot your name before) but if by that you mean recognition -

you would be just as recognised whatever medium surely ..but I don't know much about that debate (I know once there was debate on the merits of Vispo v other methods once)

We all like to be recognised but I just enjoy reading poetry/criticism and

so on - I seem to have lost the 'drive' to type up my poems etc (or make books or whatever - they stay - often literally hand written) - I want to

get some old ones from my Amiga and I believe it might be easy to transfer

them with a scanner..(once I have printed them all I want to store the Amiga - never throw anything away!)

But even when I have written something I often leave it in a notebook - unfinished as I miss the buzz of direct "publication" to an audience - unless someone wants to publish them - and I have been asked to on a few occasions- so that's good - but as I say I don't do much unless someone wants me to contribute - so I don't send much unsolicited.

I did at one stage but these days busy with my book hobby /business etc.

*But I found your post confusing - perhaps clearer now - - but re
recognition - being Australian shouldn't matter - there are some very
great
Australian writers/poets -*

*but I cant see the point of what David Baratier is saying - he may as
well
be talking in Chinese - he said something about someone being a drug
user...*

*If he's being high jinks silly buggers that's ok - I've been there and
done
that - but otherwise I cant figure him out - - no idea who he's talking
about or what - you are ok...we talked about Guy Davenport and the things
you sent he wrote about Wittgenstein.*

*I'm neither for nor against academia (if I could I would be an
academic -
it just has happened that way that I am not) - try to stay open to
poems to
all styles of writing and media (my "attack" on jazz and the kabala was
really just silly buggers...satire..it misfired a bit...) -*

*In general the better read someone is the better poet/artist they will be
but there are (many?) exceptions*

*One encounters those who are aggressively proud of never having got past
form 3 or whatever or even never went to school and the other extreme of
people who are arrogant because of their great learning/ or their great
"success" etc - but most people are a healthy in-between of that and an
interesting mix - a variegation - we are learning machines we humans - we
learn from everything. I don't put "successful" people - or any person on
this earth above myself - whatever he she has done or who they are.*

*From lecture halls to the famed university of life....or other, as
the case*

may be

regards

Richard Taylor



Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "K Zervos" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, February 01, 2005 5:56 PM

Subject: spelling - what's in a name?

Sorry Richard,

That is how you spell your name isn't it?

Sorry but Jon was asking why there were few poet-academics on the list, i was just offering a possible explanation.

I also pointed out that i fitted his description of a poet-academic and i was still on the list. However i am not important enough a poet to attack,

so i don't get attacked much, so no " bitter twisties" really just observations.

Why am i not important enough? Well i'm australian and i have come from being a performance poet and now work in the area of new media poetry or cyberpoetry or digital poetry or e-poetry, call it what you will (like).

Three good reasons for some people on this list, basically dedicated to print poetry and poetics, to not consider me important enough to attack.

If i was important enough people would take the trouble to ensure that they

spelt my name correctly, and, well, i have to correct that quite often,

Cheers

Komninos

That's komninos, spelt komninos.

komninos zervos

homepage: http://www.gu.edu.au/ppages/k_zervos

broadband experiments:

<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

|||From: UB Poetics discussion group

[mailto:[REDACTED]]

|||On Behalf Of Richard Taylor
|||Sent: Thursday, 3 February 2005 7:42 AM
|||To: [REDACTED]
|||Subject: Re: Head count, please?
|||
|||Monsieur Kominos Zervos thus spake:
|||
|||"like poetry, i like theory and i like argument, just like you.
But what
|||i've found on the list is that there are a lot of cowboys and cowgirls
|||that
|||are out to make a name for themselves, by attacking poets/townies
(as you
|||call them) who have an established reputation. "
|||
|||
|||Sounds like bitter twisties - never encountered much attacking
|||established
|||poets - criticsing - questioning etc - yes.
|||
|||Theory and reading etc - good. Knowledge good - life experience -also
|||good -all good. Both book and life learning all good -all kinds of
|||learning
|||and experience good (on the muck ball - given 'sub speciae...').
|||
|||Attacking? Dont see that much.
|||
|||Cowboys/cowgirls? Never seen any.
|||
|||Cant accept the rocky rocky of the hurly burly burly?
|||
|||Its the the attackee's problem - maybe to the "established" it is a
|||problem - scared of others climbing up to the top of the attackee's
tower
|||perhaps.
|||
|||Drn.....
|||
|||Richard Taylor
|||
|||[REDACTED]
|||
|||Poet / Chess Addict/ General Layabout and Sometime Bookaphile:
|||
|||----- "Richard's mind is like an enormous ice
|||cream."-----
|||
|||Aspect Books

|||(N.Z.) on www.abebooks.com
||----- Original Message -----
||From: "K Zervos" <[REDACTED]>
||To: <[REDACTED]>
||Sent: Tuesday, February 01, 2005 3:22 AM
||Subject: Re: Head count, please?
||
||
||I would be one of those.
||Spent 15 years as a professional performance poet and school writing
||workshop facilitator.
||Published 6 books of poetry before i read a word of theory, or
||considered
||poetics in a formal sense.
||Found the computer and literary theory and new media theory and a
||whole
||bunch of other theories in 1993,1994,1995 onwards.
||I'm still here.
||I like poetry, i like theory and i like argument, just like you.
||But what
||i've found on the list is that there are a lot of cowboys and cowgirls
||that
||are out to make a name for themselves, by attacking poets/townies
||as you
||call them) who have an established reputation.
||Why submit posts when someone wants a shoot-out, pardner.
||
||
||
||
||
||Cheers
||komninos
||
||
||komninos zervos
||lecturer, convenor of CyberStudies major
||School of Arts
||Griffith University
||Room 3.25 Multimedia Building G23
||Gold Coast Campus
||Parkwood
||PMB 50 Gold Coast Mail Centre
||Queensland 9726
||Australia
||Phone 07 5552 8872 Fax 07 5552 8141
||homepage: http://www.gu.edu.au/ppages/k_zervos
||broadband experiments:
||<http://users.bigpond.net.au/mangolegs>

|||
|||
|||||-----Original Message-----
|||||From: UB Poetics discussion group
|||[mailto:]
|||||On Behalf Of Jonathan Penton
|||||Sent: Tuesday, 1 February 2005 6:21 PM
|||||To:
|||||Subject: Re: Head count, please?
|||||
|||||Thanks guys.
|||||
|||||That's more or less what I meant, but I would also refer to someone
|||who
|||||learned poetics outside of the academic system, gained a reputation
|||||there, and THEN went back to school for the degree & teaching
career
|||as
|||||a "townie."
|||||
|||||Do other people use different definitions?
|||||
|||||
|||||Lawrence Upton wrote:
|||||
|||||>me too on that definition
|||||>
|||||>L
|||||>----- Original Message -----
|||||>From: " " < >
|||||>To: < >
|||||>Sent: Tuesday, February 01, 2005 12:04 AM
|||||>Subject: Re: Head count, please?
|||||>
|||||>
|||||>
|||||>
|||||>
|||||>>Hi Jonathan
|||||>>
|||||>>I'm guessing by townie you mean those not affiliated with a
|||university.
|||||I
|||||>>
|||||>>
|||||>would be one such writer.
|||||>
|||||>
|||||>>Bruce Holsapple

```
|||||>>
|||||>>
|||||>>
|||||>
|||||>
|||||>
|||||>
|||||
|||||
|||||--
|||||No virus found in this incoming message.
|||||Checked by AVG Anti-Virus.
|||||Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05
|||||
|||
|||--
|||No virus found in this outgoing message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.8.3 - Release Date: 31/01/05
|||
|||
|||
|||--
|||Internal Virus Database is out-of-date.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
|||
|||
|||
|||--
|||Internal Virus Database is out-of-date.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
|||
|||--
|||No virus found in this incoming message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 1/02/05
|||

--
No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.8.4 - Release Date: 1/02/05

--
Internal Virus Database is out-of-date.
```

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

75. **Joseph Thomas**

Fwd: Re: OT - SF authors sting 'Publish America'

Thu 3 Feb 2005

Take a look at this manuscript. It's actually pretty interesting, despite its authors' (plural) intentions. Here's the constraint under which it was produced:

"Under "direction" of James D. Macdonald, each author was given minimal information from which to write a chapter (with no idea of the chapter's location in the book, time of year, background of the characters, what the plot was, etc.), and encouraged to write poorly."

The result can be found here:

"<http://critters.critique.org/sting/>

--- Jane Yolen <[REDACTED]> wrote:

Date: Thu, 3 Feb 2005 10:11:15 -0500

From: Jane Yolen <[REDACTED]>

Subject: Re: OT - SF authors sting 'Publish America'

To: [REDACTED]

"<http://critters.critique.org/sting/>

Highly amusing!

I particularly enjoy the blurbs that Embiid is using.

~Rodney"

Hope you noticed my blurb!

JaneY

Jane Yolen

www.janeyolen.com

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around

<http://mail.yahoo.com>

[↑ Contents](#)

76. **Alan Sondheim**

Faustine

Thu 3 Feb 2005

Faustine

Of locks, Faustine.

Each side, Faustine.

Each week, Faustine.

To drink, Faustine,

For you, Faustine.

And keep Faustine.'

Long since, Faustine.

Far down, Faustine,

That won Faustine.

We see, Faustine.

In hell, Faustine.

We know, Faustine.

For you, Faustine.

Our sins, Faustine?
Twice crown Faustine.
The same Faustine.
Revived Faustine.

To soothe Faustine.
That galled Faustine.
All round Faustine.
That slew Faustine.

Are you, Faustine?
Forget, Faustine?
Your doom, Faustine.
The first Faustine.

>From his, Faustine.
Your face, Faustine.
A new Faustine.

In heaven, Faustine.
By night, Faustine.
The soul, Faustine.
That hid Faustine?

Of love, Faustine?
Caressed Faustine?
To spoil Faustine.
No more, Faustine.

Your lord, Faustine.
It seems, Faustine);
Your throat, Faustine,
Their shame, Faustine,
Or what, Faustine?

—

[↑ Contents](#)

77. **furniture_press**
Help! I need a publisher!

Thu 3 Feb 2005

Don't we all!

I'm having trouble deciding where to start:

I have two MS, two volumes of texts that can be two books or one... but I've never done this before - I need help knowing where to send these damn texts!

I know - I'm a friggin publisher - how do I get solicited?!

Give me some ideas or ask me for them - I'll gladly send anyone a copy.

Christophe Casamassima

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

78. **Peter Quartermain**
Address, more help please!

Thu 3 Feb 2005

Oh yeah, I forgot: does anyone have a snail-mail or better yet e-mail address for Matias Serra in Brazil? (Have I spelled his name right?) [He's a literary journalist, we've been electronically corresponding about Basil Bunting, if that helps identify him.]

Bac-channel, please.

Thanks.

Peter

=====

Peter Quartermain
846 Keefer Street
Vancouver BC
Canada V6A 1Y7

tel: [REDACTED]

fax: [REDACTED]

[REDACTED]

=====

[↑ Contents](#)

79. **Peter Quartermain**
Addresses? HELP please

Thu 3 Feb 2005

My computer totally crashed last week and I lost all e-mail and addresses (but NOT other data I'm delighted to say), and now I've reconfigured my hard drive and reloaded all programmes I'm trying to collect missing mail and ditto addresses. Please back-channel if you think you are one of my lost, um, spams? Clams? Lambs? Hams?

Thanks. I need help on this.

=====

Peter Quartermain
846 Keefer Street
Vancouver BC
Canada V6A 1Y7

tel: [REDACTED]

fax: [REDACTED]

[REDACTED]

=====

[↑ Contents](#)

80. **Poetry Project**
Events at the Poetry Project 2/4-2/11

Thu 3 Feb 2005

Friday, February 4, 10:30 pm The Rage of Aquarius Is when the past and the future have a long, fireside chatŠ ³The Rage of Aquarius² is hosted by Desiree Burch, and features Obie-winning playwright Kyle Jarrow, Def-poet and NeoFuturist Regie Cabico, filmmaker Sarah Reynolds, and Scott Hoffer of the sketch comedy group Trophy Dad, as well as all the live music, live people, and love you will need to make it through the long winter of discontent.

Monday, February 7, 8:00 pm

Open Reading

Sign-up begins at 7:45 pm.

Wednesday, February 9, 8:00 pm Kathleen Fraser & Michael Heller Kathleen Fraser's recent books include Discrete Categories Forced Into Coupling, a chapbook of collaged wall pieces, hi dde violeth i dde violet, and an essay collection, Translating the Unspeakable: Poetry and the Innovative Necessity. Fraser published and edited the groundbreaking journal HOW(ever) from 1983 to 1991, forwarding the dialogue between scholarship and innovative writing by women; in 1997 she initiated its more recent electronic version, How2. Michael

Heller's most recent volume of poetry is *Exigent Futures: New and Selected Poems* (Salt Publishing, 2003). Among his many books are *Conviction's Net of Branches*, *In The Buildd Place*, *Wordflow*, and *Living Root: A Memoir*. His new collection of essays, *Uncertain Poetries*, is forthcoming.

Friday, February 11, 10:00 pm

Fall Workshop Reading

Participants in the five Fall Writing Workshops of Larry Fagin, Janet Hamill, Rachel Levitsky, Oz Shelach, and Edwin Torres will read from their work.

WRITING WORKSHOPS AT THE POETRY PROJECT

KEEPING IT SIMPLE/LOOKING FOR THE LIGHT PATRICIA SPEARS JONES
TUESDAYS AT 7 PM: 10 SESSIONS BEGIN FEBRUARY 22ND "The quality of light by which we scrutinize our lives has direct bearing upon the product which we live...It is within this light that we form those ideas by which we pursue our magic and make it realized. This is poetry as illumination." from ³Poetry is Not a Luxury² by Audre Lorde. ³This is a poetry workshop that takes the poetry of illumination to mean the poetry of experience. How we scrutinize, how we elucidate our lives through words and rhythms, how we make our poems bring new ways of thinking about our lives. We will focus on the basics: line, stanza, cadence, meter, diction, syntax, and point of view - the elements that make a poem. We will also read contemporary poets including Audre Lorde, Maureen Owen, Amy Gerstler, Sharan Strange, Lee Young Lee, Jeanne Marie Beaumont, Frank O'Hara, Lorenzo Thomas, and Bob Kaufman.² Patricia Spears Jones is an award-winning poet and playwright, and author of *The Weather That Kills*. Students must submit 5-10 pg. work samples before the class begins.

FINDING THE & THEN SOME THERE THERE MERRY FORTUNE
THURSDAYS at 7 PM: 10 SESSIONS BEGIN FEBRUARY 24TH Film of Dreyer, writing of Mayer, painting of Traylor. An identifiable poet ³voice² is a desirable, comfortable and utilitarian achievement. But what potential or beautiful mystery lurks beyond carefully cultivated form, tendency, technique, habit and boundary. Exploring the processes, qualities and aesthetics of all art forms we will collectively discover commonalities, and fearlessly apprehend what we may learn to expand our poetic values and vocabularies as well as our very minds. Merry Fortune is the author of *Ghosts By Albert Ayler*, *Ghosts By Albert Ayler* (Futurepoem).

HYPNOSIS AND CREATIVITY MAGGIE DUBRIS FRIDAYS AT 7 PM: 5 SESSIONS BEGIN FEBRUARY 25TH ³Hypnotic and trance states have been used for centuries by shamans, mystics and visionaries. In this five week workshop, we will study techniques for self-hypnosis that allow a writer to easily access the creative flow state. We will explore the use of hypnotic tools to

generate images, to increase creative focus, to switch gears from a day job into writing, and to circumvent creative blocks. We will also discuss the use of hypnosis to vividly recall memories, and its use in conjunction with other creative tools such as automatic writing.² A \$20 materials fee covers four of Dubris's hypnosis CDs, three of which are specifically geared to writing. Maggie Dubris is the author of *Skels* (Soft Skull Press 2004), and *Weep Not, My Wanton* (Black Sparrow Press 2002). She is also employed as a professional hypnotist.

POETRY AND MUSIC DREW GARDNER FRIDAYS at 7 PM: 5 SESSIONS

BEGIN APRIL 8TH ³A workshop investigating the relation of music and poetry, comparing the languages of poetry and music and asking questions about how they can be combined and how they might illuminate each other. What are the poetic implications of improvisation? What are the musical implications of everyday speech? What does our experience of poetry imply about how we experience sound and how does our listening affect our writing? We will read and listen to Harry Partch, Morton Feldman, Leo Smith, Pauline Oliveros, Thoreau, Nathaniel Mackey and others, keep listening notebooks and collaborate with guest musicians. No musical background required.² Drew Gardner is the author of *Sugar Pill* (Krupskaya) and conducts the Poetics Orchestra, an ensemble featuring poetry and structured improvisation.

A LAB: POST-CONCEPTUAL POETRIES ROBERT FITTERMAN SATURDAYS AT 12PM: 10 SESSIONS BEGIN FEBRUARY 26 ³What happens when we ask ourselves not if the poem ³could have been done better, but whether it could have been done otherwise² (Dworkin). In post-conceptual writing, the expression is realized in the process. This workshop will be a hands-on writing lab. Each week we will write poems in-class generated by borrowed models from contemporary, 21st Century poetry. Some of these experiments might include: sampling, bastardization, procedural writing, mixed media, collaboration, etc.² Robert Fitterman is the author of 9 books of poetry including: *Metropolis XXX* (Edge Books), *Metropolis 16-29* (Coach House Press) and *Metropolis 1-15* (Sun & Moon Press).

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]. We do accept payment via credit cards. You can either submit \$ at www.paypal.com, or call the office with your number: [REDACTED]. Thanks!

The WINTER CALENDAR (FEB/MAR NOW UP!):
<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

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 .

[↑ Contents](#)

81. **Bill Berkson**
Berkson/Emerson Reading at Moe's

Thu 3 Feb 2005

³President¹s Day²
Reading at Moe¹s

* * * * *

Bill Berkson & Steve Emerson

Monday February 21, 2005
7:30 p.m.

* * * * *

Moe¹s Books
2476 Telegraph Avenue
Berkeley, CA



[↑ Contents](#)

82. **furniture_press**
No Subject.ivity

Thu 3 Feb 2005

Apologies for the rant before - no details.

Disregard it (unless you really want to see my work).

cheers.

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

83. **Marcus Bales**

Beck Center, Lakewood Ohio "Raisin in the Sun" Opening Night free tickets

Thu 3 Feb 2005

Free tickets for opening night only.

There are a limited number of complimentary tickets available for the Friday, February 4 performance of Raisin in the Sun at the Beck Center in Lakewood. Please contact Linda Hefner at [REDACTED]

and mention this email when requesting your tickets.

There is no obligation. This is a one-time no-strings offer.

Marcus Bales

[↑ Contents](#)

84. **Steve Dalachinsky**

Re: Academia and other bureaucracies

Thu 3 Feb 2005

live to write or....

taste:

what one squirrel avoids in disgust

another devours savagely

[↑ Contents](#)

85. **David A. Kirschenbaum**

Boog City 22 Now Available

Thu 3 Feb 2005

Please forward

Boog City 22, February 2005

Available

featuring:

East Village editor Paulette Powell's beat report on multimedia artist Fly, featuring some of her work.

Columnist Greg Fuchs on the late John Fisk, Poetry Project broadcast consultant and much more.

Our Printed Matter section, edited by Joanna Sondheim, featuring reviews by:

--Nicholas Leaskou on Truong Tran's Within the Margin

--Eugene Lim on Brian Evenson's The Wavering Knife

Music editor Jon Berger on The Moldy Peaches' Kimya Dawson's "Off the Sauce Party."

Erica Kaufman on The Feverfew's debut CD Apparitions, on Eyeball Records.

Our Poetry section, edited by Dana Ward, features work from:

--Amick Boone

--Noah Eli Gordon and Sara Veglahn

--Catherine Meng

--Chuck Stebolton

Art editor Brenda Iijima brings us work from artist Johan Nobell of Stockholm, Sweden.

A new comic from Lee Harvey.

and The February 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 shares her information with us, and Bob Holman and the Bowery Poetry Club for sponsoring it. And huge kudos go out to our new poetry calendar editor Bethanie Beausoleil for compiling the data for the calendar.

And a welcome aboard to our new copy editor, Joe Bates.

Please patronize our advertisers:

Bowery Poetry Club * www.bowerypoetry.com

Litmus Press * www.litmuspress.org

Pink Pony West Poetry Reading Series * www.poetz.com/pony/pinkpony.htm

Poets for Peace * www.poetsagainstthewar.org

The Poetz Calendar *

www.poetz.com/mainrite.htm#REGIONAL%20POETRY%20CALENDARS
Pom Pom magazine * www.pompompress.com

Advertising or donation inquiries can be directed to
[REDACTED] or by calling [REDACTED]

You can pick up Boog City for free at the following locations:

East Village

Acme Bar and Grill

alt.coffee

Angelika Film Center and Café

Anthology Film Archives

Bluestockings

Bowery Poetry Club

Cafe Pick Me Up

CBGB's

CB's 313 Gallery

C-Note

Continental

Lakeside Lounge

Life Cafe

The Living Room

Mission Cafe

Nuyorican Poets Café

Pianos

The Pink Pony

Shakespeare & Co.

St. Mark's Books

St. Mark's Church

Sunshine Theater

Tonic

Tower Video

Trash and Vaudeville

Other parts of Manhattan

Hotel Chelsea

Poets House

in Williamsburg

Bliss Cafe
Clovis Press
Earwax
Galapagos
Northsix
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://boogcityevents.blogspot.com/>
T: (212) 842-BOOG (2664)
F: [REDACTED]

[↑ Contents](#)

86. **Pat Harsch**
Looking for some information
Thu 3 Feb 2005

I'm looking for some help in identifying the source of a poem or some ideas about how to continue my research. My mother graduated from high school in Neligh, Nebraska, in 1931. She always claimed she wrote a short poem, which has been published many places since. She said her English teacher sold it and didn't tell you.

While my mother did continue to write some poetry throughout her lifetime, there is no proof that she wrote this particular poem. It may have been something she heard, but came to believe it was original to her.

Any ideas would be greatly appreciated.
the poem:

"The gum-chewing girl and the cud-chewing cow
are somewhat alike, yet different somehow.
What is the difference -- Oh, I see it now --
It's the intelligent look on the face of the cow."

My mother always hated gum chewing.
thanks,

Wallis Harsch
Columbus, OH
[REDACTED]

[↑ Contents](#)

87. **Dodie Bellamy**
Valentine's Day reading at City Lights

Thu 3 Feb 2005

Monday, February 14th, 7 pm
City Lights Books
261 Columbus Avenue
San Francisco, CA 94133
[REDACTED]

Dodie Bellamy will read with her students in celebration of her birthday and the re-release of *The Letters of Mina Harker* (2004, University of Wisconsin)

Joining Dodie will be Julia Bloch, Colter Jacobsen, Donal Mosher, Aaron Nielsen, & Zakary Szymanski.

In Dodie Bellamy's imagined "sequel" to Bram Stoker's fin-de-siècle masterpiece *Dracula*, the plain Jane secretarial adjunct, Mina Harker, is recast as a sexual, independent woman living in San Francisco in the 1980s. The vampire Mina Harker, who possesses the body of author Dodie Bellamy, confesses the most intimate details of her relationships with four vastly different men through past letters. Sensuous and captivating, *The Letters of Mina Harker* describe one woman's struggles with finding the right words to explain her desires and fears without confining herself to one identity.

"One of the most important novels of our time." - Dennis Cooper, from the foreword

[↑ Contents](#)

88. **derekrogerson**
[job] Spoken Word / Poetry Night Host

Thu 3 Feb 2005

Location: Los Angeles
Contact: [mailto:\[REDACTED\]](mailto:[REDACTED])

Spoken Word / Poetry Night Host needed for weekly show in Hollywood Theater. Seeking a host with experience and love for the art. Must be able to book artists, schedule performances and be responsible for the show. In other words, the theater becomes yours for the night. The right person will be given creative

control over show. You must be responsible and dependable. You will be paid a percentage of the box office. Sound like something you can take on?

For more information, contact the Next Stage Theatre 1523 N. La Brea Ave. Los Angeles at [REDACTED]

[↑ Contents](#)

89. **Pierre Joris**

Re: Tom Nattell

Thu 3 Feb 2005

Well, we had a great happy trails event for Tom Nattell -- details below in the Times Union (rather accurate) account of the event -- Pierre

A poetic farewell to Tom Nattell

By GREG HAYMES, Staff writer

First published: Wednesday, February 2, 2005

ALBANY -- There were political poems, environmental poems, revolutionary poems. Poems about peace and about poetry itself.

There were poems by Tom Nattell, and poems about Tom Nattell.

More than two dozen Capital Region poets and musicians performed at Tess' Lark Tavern on Monday evening for what was planned as the first installment of "Poets Speak Loud," a new monthly series of open-mike nights.

Nattell, the 52-year-old undisputed dean of the Albany poetry scene, was slated to be the featured artist at the event. But after a long battle with cancer, he passed away at his home Monday morning, and the reading was transformed into a word-drenched wake, and a standing-room-only celebration of Nattell's belief in the power of poetry to build community.

Nattell, also a social and political activist, had hosted a monthly open-mike night for poets at the now-defunct QE2 nightclub in Albany for 10 years. He also hosted annual "Readings Against the End of the World," as well as events for Poets Action Against AIDS.

In short, Nattell served as a friend and mentor to to nearly everyone in the region who has stood in front of a microphone to pour out their verse.

"This night was all about Tom Nattell, and it still is," said poet Mary Panza, who co-hosted the festivities with Thom Francis. "We are here to mourn his passing and celebrate his life."

The evening began with a recording of Nattell reading several of his own poems, including "Frank Zappa Memorial Barbecue," which includes the line "Frank Zappa is dead, but his music spins on."

Dan Wilcox, Don Levy, Cheryl Rice, Tess Lecuyer, R.M. Engelhardt, Emily Gonzalez and other poets paid homage. Singer-songwriters Steve Candlen, Kate McKrell and Times Union contributor Michael Eck offered musical tributes. Caroline Johnston, better known as MotherJudge, delivered a powerful a cappella rendition of "Amazing Grace," while performance artist Nicole Peyrafitte accompanied herself with sleigh bells as she praised Nattell's inspiring dedication and grace.

Throughout the evening, an empty beer pitcher was passed around, filling up with \$1, \$5 and \$10 bills. The proceeds were donated to the Tom Nattell Peace Poetry Prize, an annual \$200 award to an Albany High School student for a poem that fosters a sense of social responsibility.

Pierre Joris read eulogies from poets who were unable to attend, including award-winning poet Anne Waldman. "Tom was a great light on the scene," she wrote. " ... May his vision rekindle activist hearts everywhere."

Nattell's son, Noah, read one of his father's poems, and Nattell's longtime companion Mary Anne Winslow read the final entry from Nattell's journal, which he wrote on Sunday: "Short or tall/Flowers are wonderful."

After the readings had ended, Wilcox led a parade of three dozen into Washington Park, stopping at its statue of the Scottish poet Robert Burns. It was the spot where Nattell had hosted the "Poets in the Park" reading series each July since 1989.

In the cold winter night, Peyrafitte kicked off her shoes and climbed barefoot up the statue, adorning Burns' bronze head with a green beret similar to the one that Nattell frequently wore. She placed a bouquet of white roses in the statue's arms.

As the crowd cheered, Peyrafitte climbed down and lit a candle at the foot of the statue.

On Feb 1, 2005, at 1:48 AM, David Baratier wrote:

> I met a lot of people through Tom, mainly through the reading series he
> ran at the QE2. I know I met Gerry Schwartz, David Kirschenbaum, Alan
> Catlin & Paul Weinman there. He was real active politically, to the
> core--and between him, Dan Wilcox, Charlie Rossitter and all the punk
> rock running through the place there was a DIY thing that started me
> into publishing, DAK's Boog also, I would guess. Tom was radical in a
> goofy fun way, bringing instruments to readings in the homeless park,
> making people read Whitman's Leaves of Grass non-stop start to finish,
> trying to get us all to wear a bunch of neon streamers and parade
> through the city, reading at the AIDS quilt at the NYS museum but still
> retaining a sense of balance, rather than the reeling anguish we were

> feeling in the late 80's at the time. Tom was always energetically into
> the poetry, yet threw the best shindigs for whomever was passing
> through
> in tribute to their work. Tom did a lot of work toward causes to show
> how important they were to him, from introducing the rest of the US to
> his favorite Albany through readings in other states with 3 guys (he
> did
> New Albany, Ohio, here), to attacking hydro electric power plants as a
> pamphleteer, hiroshima anniversary readings against the bomb & all
> else.
> He wasn't afraid to mix poetry and politics, to use it to teach, even
> during a gap of time when it was thoroughly unfashionable.

>
> Be well
>
> David Baratier, Editor
>
> Pavement Saw Press
> PO Box 6291
> Columbus OH 43206
> USA
>
> <http://pavementsaw.org>
>
>

=====
=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====
=

For updates on readings, etc. check my current events page:

<http://albany.edu/~joris/CurrentEvents.html>

=====
=

Pierre Joris
244 Elm Street
Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

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

=====

[↑ Contents](#)

90. **Alan Sondheim**

Thign, the Thing

Fri 4 Feb 2005

Thign, the Thing

Islam in Cyberspace, Christians, Jews in Cyberspace.
Fatwa and Midrash in Cyberspace, Dogma in Cyberspace.
The Energy it takes to construct Deity.
Within this protocol, this particular site.
Which is the site on a particular hard-drive.
Or a site networked across numerous hard-drives.
The heads reach down almost to the surface.
They fly above the surface and skim the surface.
They read the writing on the surface.
The surface is a world which seems familiar.
Or nothing moves, nothing motivated, solid memory.
The memory of non-volatile transformation of states.
What, is inscribed: difference.
How, the transformation of electrical impulses.
Or focused frequencies of the electromagnetic spectrum.
Heating, for example, radiation for example.
Strong and weak magnetic fields.
To write is the prerogative of the strong.
To read is the license of the weak.
Reading changes nothing; creation is in the writing.
In the writing of the thign, in the process of it.
The thign-thing religion in cyberspace.
(Creation and the desertion of creation.)

—

[↑ Contents](#)

91. **alexander saliby**

Re: Thign, the Thing

Fri 4 Feb 2005

Alan wrote: "Reading changes nothing; creation is in the writing..."

Alan, I loved this piece, but at the same time I find it full of logical and emotional flaws akin to the opening quote.

Reading, actually changes everything...one learns to read and one learns to open worlds of ideas not of one's intellectual short-comings, but of the intellectual strengths of others.

One supposes this: in point of fact: "...writing changes nothing; creation is in the reading..." for it is only in the afterthought of the moment of inception that meaning begins to play a role. And it is only after a reader has ascribed meaning that a moment of truth is born. And it is only from truth that values develop.

Isn't this the genuine value of the reader/writer relationship? A writer may pontificate all year long, and that which the writer has devised, may in fact have both intellectual merit and ideological beauty, but until a reader enters the scene and stamps the message, "valuable" the work remains cold, useless, worthless...nothing.

Alex

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Thursday, February 03, 2005 9:00 PM

Subject: Thign, the Thing

Thign, the Thing

Islam in Cyberspace, Christians, Jews in Cyberspace.
Fatwa and Midrash in Cyberspace, Dogma in Cyberspace.
The Energy it takes to construct Deity.
Within this protocol, this particular site.
Which is the site on a particular hard-drive.
Or a site networked across numerous hard-drives.
The heads reach down almost to the surface.
They fly above the surface and skim the surface.
They read the writing on the surface.
The surface is a world which seems familiar.
Or nothing moves, nothing motivated, solid memory.
The memory of non-volatile transformation of states.
What, is inscribed: difference.
How, the transformation of electrical impulses.
Or focused frequencies of the electromagnetic spectrum.
Heating, for example, radiation for example.
Strong and weak magnetic fields.

To write is the prerogative of the strong.
To read is the license of the weak.
Reading changes nothing; creation is in the writing.
In the writing of the thign, in the process of it.
The thign-thing religion in cyberspace.
(Creation and the desertion of creation.)

—

[↑ Contents](#)

92. **Alan Sondheim**

Re: Thign, the Thing

Fri 4 Feb 2005

Hi - I absolutely agree with you. What fascinates me is that - in order to write to a disk, etc. - you need a stronger current or voltage than to read; reading is a process that leaves the original alone. Yet reading in a sense is all there is; the world is interpretable, and out of such interpretation we construct meaning. But if we interfere too much, interpretation is lost, meaning corrodes.

The originary texts of various monotheisms are thought impervious to reading, to interpretation; they are there purely for the performative telling - out of which stems the violence of the letter itself.

- Alan

On Thu, 3 Feb 2005, alexander saliby wrote:

Alan wrote: "Reading changes nothing; creation is in the writing..."

Alan, I loved this piece, but at the same time I find it full of logical and emotional flaws akin to the opening quote.

Reading, actually changes everything...one learns to read and one learns to open worlds of ideas not of one's intellectual short-comings, but of the intellectual strengths of others.

One supposes this: in point of fact: "...writing changes nothing; creation is in the reading..." for it is only in the afterthought of the moment of inception that meaning begins to play a role. And it is only after a reader has ascribed meaning that a moment of truth is born. And it is only from truth that values develop.

Isn't this the genuine value of the reader/writer relationship? A writer may pontificate all year long, and that which the writer has devised, may in fact have both intellectual merit and ideological beauty, but until a reader enters the scene and stamps the message, "valuable" the work remains cold, useless, worthless...nothing.

Alex

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

From: Alan Sondheim <mailto:[REDACTED]>

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

Sent: Thursday, February 03, 2005 9:00 PM

Subject: Thign, the Thing

Thign, the Thing

*Islam in Cyberspace, Christians, Jews in Cyberspace.
Fatwa and Midrash in Cyberspace, Dogma in Cyberspace.
The Energy it takes to construct Deity.
Within this protocol, this particular site.
Which is the site on a particular hard-drive.
Or a site networked across numerous hard-drives.
The heads reach down almost to the surface.
They fly above the surface and skim the surface.
They read the writing on the surface.
The surface is a world which seems familiar.
Or nothing moves, nothing motivated, solid memory.
The memory of non-volatile transformation of states.
What, is inscribed: difference.
How, the transformation of electrical impulses.
Or focused frequencies of the electromagnetic spectrum.
Heating, for example, radiation for example.
Strong and weak magnetic fields.
To write is the prerogative of the strong.
To read is the license of the weak.
Reading changes nothing; creation is in the writing.
In the writing of the thign, in the process of it.
The thign-thing religion in cyberspace.
(Creation and the desertion of creation.)*

—

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>
<http://www.asondheim.org/>
WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>
<http://www.as.wvu.edu:8000/clc/Members/sondheim>
Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

[↑ Contents](#)

93. **Alan Sondheim**

2/4/05

Fri 4 Feb 2005

2/4/05

the same old thing... dribs and drabs... just turned
62 "oh my where has the time gone" o jennifer: you
must live for every moment! there's not a second to
lose! don't let go of that second! do everything!
jennifer at 14: o alan thank you for telling me this
now when i am so very young and there is still so
much to learn and so much life in me! i promise i
won't waste a second of my precious life! but wait,
there's more! dark clouds on the horizon, and i've
learned that humans are, after all, only human! don't
count on anything or anyone! jennifer, it will be a
big mistake! don't expect perfection! all species
will die and all animals and plants! o alan, it's
just a matter of time! look around you! everything
you see will be gone in your lifetime! savor the
essence! gone in mine, too! oh oh says jennifer, you
have failed us! o o jennifer, i reply, we have led
the good fight! you'll lead the good fight! it's the
same good fight! different species! this one and that
one! less than now, and now is less than then! don't
even look at them! they're doomed! they've got no
future! o o alan, it's the primate urge! it's our
urge! we're better than them and better than the
apes! we're not apes! we're human! we're the best
there is and that's not very good but we're going to
be perfect! we're on our way! it's a hard road! o
jennifer, you'll follow us and do the same thing just
like we followed them and we didn't think we followed
them and we did the same thing! it's the way of the
world, o jennifer! jennifer says o alan! oh oh oh!

—

[↑ Contents](#)

94. **Steve Dalachinsky**

Re: Thign, the Thing in paradise reading

Fri 4 Feb 2005

i wonder what would have happened
if we never got kicked out of PARADISE
she says- we wouldn't have multiplied
i ask - do you mean we'd never have sex? that we'd be extinct?
she says nothing.
i think - would adam & eve be the only 2 eternally?
the fire rages on t.v.
at the site where the plane tottered
from the runway
ending up in strawberry's
re-read that kafka story she tells me
i think he felt we.....oh i don't remember
it's a weird twist
let's read it together i say

can't get my sentences straight
i'm
totally incomplete
this hospital light makes us all look sick
this skyline is
walked thru
flown thru
lit by the first signs of day
everything seems more like a reflection
than a shadow
the fire still rages
arms raised

reflecting on PARADISE is like walking
over a bridge in dense fog
even tho the day is brilliantly clear
it's like when a detective shadows a possible perp
without knowing all the facts
it's a painting by an old master
a passageway in the mind that ends in a mirror
which is mistaken for a door
it's like stock speculation
or privitization
it is like something we see so very clearly

without ever knowing
what it really is.

steve dalachinsky nyc
bellevue waiting room 2/02/05

[↑ Contents](#)

95. **Bob Grumman**

Re: Best American Poetry 2004 critical review

Fri 4 Feb 2005

--- Robin Hamilton <[REDACTED]>
wrote:

*For me, I enjoy her essays because I can smell
her fear ...*

*...
Ha, that's just what the people who believe Oxford
wrote Shakespeare say they smell when they read me
defending the Establishment Position on the matter
at
Internet authorship discussion groups.*

Do you mean alt.binaries.authors.shakespeare, Bob?

Haven't been there, Robin. I think I'll stay away
from it. humanities.lit.authors.shakespeare is enough
for me--although I also discuss the "authorship
question" with people at the Shakespeare Fellowship
website, where I've just been shown that Greene's
"Shake-scene" can't be the name of a person because
Greene capitalized many nouns in his book.

*I admire your patience -- for all of me, Oxfordians
are quite barking mad,
and impervious to reason.*

*Dave Kathman makes an heroic effort to document
their lunacy on his site (as
you do to a smaller extent in "Upstart Crow") but
really, it's like arguing
with a pub-bore who's both deaf and crazy...*

A hiding to nothing, mate.

Robin

Agreed. But I argue for the fun of arguing a nice safe topic (unlike politics or religion). I'm also a Serious Investigator of Irrationality with a book planned on the cerebral dysfunctionality of anti-Stratfordians finished except for one last round of polishing.

--Bob G.

Do You Yahoo!?

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

[↑ Contents](#)

96. **Robin Hamilton**

Re: Best American Poetry 2004 critical review

Fri 4 Feb 2005

| *the cerebral dysfunctionality of anti-Stratfordians*

That's a tautology, Bob.

Robin

[↑ Contents](#)

97. **Bob Grumman**

Re: Best American Poetry 2004 critical review

Fri 4 Feb 2005

--- Robin Hamilton <[REDACTED]>
wrote:

> > the cerebral dysfunctionality of
> anti-Stratfordians

>

> That's a tautology, Bob.

>

> Robin

>

Ah, but anti-Stratfordians have other qualities; my book is about this particular one only. Now stop being mean to the poor people. They're very sensitive.

--Bob G.

Do You Yahoo!?

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

[↑ Contents](#)

98. **Robin Hamilton**

Re: Best American Poetry 2004 critical review

Fri 4 Feb 2005

Bob:

*I'm also a
Serious Investigator of Irrationality with a book
planned on the cerebral dysfunctionality of
anti-Stratfordians finished except for one last round
of polishing.*

Been done -- inter alia, _Extraordinary Popular Delusions, and The Madness of
Crowds_ by Charles Mackay (1841).

Not to speak of (have I got the title right?) Sir Thomas Browne's _Pseudoxia
Epidemica_.

Why reinvent the wheel?

<g>

Mind you, the Web has given a totally new spin to Conspiracy Theory ...

My favourite is how Scientology was constructed by not LRon but by Van Vogt
via Count Alfred Korzybski's _Science and Sanity_, and the Democrats are run
by Chomsky and the Institute of Scientology, with the Sokal Hoax (cf. the
British title, _Intellectual Impostures_) as a cover-text.

The current front-runner in these stakes in the UK is Opus Dei, which crosses
our Education Minister with The Da Vinci Code.

Angels weep.

:-)

Robin

[↑ Contents](#)

99. **Charlotte Mandel**

Re: 2/4/05

Fri 4 Feb 2005

So Happy Birthday Alan!

[↑ Contents](#)

100. **Peter Cudmore**

Re: Best American Poetry 2004 critical review

Fri 4 Feb 2005

And the _Da Vinci Code_ is nothing other than Eco's _Foucault's Pendulum_ without the jokes.

:P

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

From: UB Poetics discussion group

[mailto:████████] On Behalf Of Robin Hamilton

Sent: 04 February 2005 13:54

To: ██████████

Subject: Re: Best American Poetry 2004 critical review

Bob:

I'm also a

Serious Investigator of Irrationality with a book planned on the cerebral dysfunctionality of anti-Stratfordians finished except for one last round of polishing.

Been done -- inter alia, _Extraordinary Popular Delusions, and The Madness of Crowds_ by Charles Mackay (1841).

Not to speak of (have I got the title right?) Sir Thomas Browne's _Pseudoxia Epidemica_.

Why reinvent the wheel?

<g>

Mind you, the Web has given a totally new spin to Conspiracy Theory ...

My favourite is how Scientology was constructed by not LRon but by Van Vogt via Count Alfred Korzybski's _Science and Sanity_, and the Democrats are run by Chomsky and the Institute of Scientology, with the Sokal Hoax (cf. the British title, _Intellectual Impostures_) as a cover-text.

The current front-runner in these stakes in the UK is Opus Dei, which crosses our Education Minister with The Da Vinci Code.

Angels weep.

:-(

Robin

[↑ Contents](#)

101. **Shankar, Ravi (English)**
Satirical Poetry?

Fri 4 Feb 2005

Can anyone suggest some really deft examples of satirical poetry, especially contemporary? I just had my class read a chapter from Terry Eagleton's memoir "The Gatekeeper," which is quite wicked in parts, and we had the requisite discussion about Ovid, Juvenal, Swift, as well as mockumentaries, Strangelove, Al Franken, and the Onion, but I was having trouble coming up with good examples from poetry.

Grazie e saluti-

RS

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.
[REDACTED]
[REDACTED]

[↑ Contents](#)

102. **Mike Kelleher**
REMINDER/APOLOGY

Fri 4 Feb 2005

Apologies for the mass of emails this week -- it's really busy, and my lack of detail orientation and poor word choices did me in with earlier emails! Next I will return to sending newsletters just once per week. I promise.

Mike

TONIGHT

ANSELM BERRIGAN AND STEFAN KIESBYE

Poetry and Fiction Reading

Friday, February 4, 8 p.m.

\$4, \$3 student, \$2 members

The Hibiscus Room at Just Buffalo, Tri-Main Center, 2495 Main Street, Ste. 512

Anselm Berrigan is the author of *Integrity & Dramatic Life* and *Zero Star Hotel* (both from Edge Books), and a CD (reading only) *Pictures for Private Devotion* (www.narrowhouserecordings.com). Recent work can be found on-line at www.gutcult.com and www.2ndavenue.com. He lives in New York City, where he grew up, and is the Artistic Director of the Poetry Project at St. Mark's Church-in-the-Bowery. He also lived in Buffalo from 1989-1993 while attending UB.

Stefan Kiesbye was born on Northern Germany's Baltic coast and grew up in West Berlin. He is a graduate of SUNY Buffalo and received an MFA in Creative Writing from the University of Michigan. His novella, *Next Door Lived a Girl*, was the winner of the 2004 Low Fidelity Press Novella Award. His stories and poems have appeared in numerous magazines and anthologies. He currently teaches writing at Eastern Michigan University and works as a freelance writer.

TOMORROW

SPECIAL ONE-DAY POETRY WORKSHOP WITH ANSELM BERRIGAN

STITCHING TOGETHER A VOICE Saturday, February 5 12-4 p.m., \$50, \$40 members

I want to examine the artistic co-habitation of two apparently opposing ideas: that every poet has a distinct voice, and that every voice is constructed (a made thing). The idea being to put both notions to use in order to write rich, long, complicated, independent-minded poems that handle multiple subjects and that audiences want to read and hear. Another way of putting it is looking directly at autobiographical material and external (received, researched, appropriated, for starters) language and information as capable of sharing the same space within poetic forms. Work by poets Kevin Davies and Harryette Mullen involved. Participants should bring some work in progress or notes or unfinished anythings to use as potential material, and some reading materials of any types.

ALONG THIS WAY: STORYTELLING IN THE AFRICAN TRADITION

Saturday, February 5th, 2 P.M.

Buffalo and Erie County Central Library, 1 Lafayette Square, Buffalo

Free and open to the public

This annual fun-for-the-family program celebrates the African oral tradition through stories, fables, folktales, epics, legends, songs, poems, and even jokes. Featuring storytellers Sharon Holley and Karima Amin, drummer Eddie Nicholson, and vocalist Joyce Carolyn.

TUESDAY -- PLEASE NOTE ACTUAL DATE AND TIME - REALLY, I MEAN IT

MS. FAT BOOTY AND THE BLACK MALE FEMINIST

A Talk by scholar Mark Anthony Neal

Tuesday, February 8, 7 p.m.

Langston Hughes Institute, 25 High Street, Buffalo

The event is free and open to the public.

A former graduate student in the Department of American Studies at the University at Buffalo, Professor Neal is widely known for his provocative perspectives on contemporary black life and his public lectures and presentations on notable figures in black culture, from politicians to popular music artists, including Tupac Shakur, Michael Jackson, Al Sharpton, Meshell N'degeocello, Marvin Gaye, and Shirley Chisholm. He is the author of four books: *NewBlackMan: Redefining Black Masculinity* (Routledge, 2005); *Songs in the Key of Black Life: A Rhythm and Blues Nation* (Routledge, 2003); *Soul Babies: Contemporary Black Popular Culture and the Post-Soul Aesthetic* (Routledge, 2002); *What the Music Said: Black Popular Music and Black Public Culture* (Routledge, 1998). Copies of Professor Neal's books will be available at the talk. For more information contact the Department of Women's Studies at UB, [REDACTED].

A Joint Production of The Women's Studies Department at SUNY Buffalo, Langston Hughes Institute, and Just Buffalo Literary Center.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Mike Kelleher
Artistic Director
Just Buffalo Literary Center
2495 Main St., Ste. 512
Buffalo, NY 14214

[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

[↑ Contents](#)

103. **Anastasios Kozaitis**

Re: Satirical Poetry?

Fri 4 Feb 2005

THE ASSASSINATED PRESS

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

On Fri, 4 Feb 2005 09:57:46 -0500, Shankar, Ravi (English)

<[REDACTED]> wrote:

> Can anyone suggest some really deft examples of satirical poetry, especially
> contemporary? I just had my class read a chapter from Terry Eagleton's
> memoir "The Gatekeeper," which is quite wicked in parts, and we had the
> requisite discussion about Ovid, Juvenal, Swift, as well as mockumentaries,
> Strangelove, Al Franken, and the Onion, but I was having trouble coming up
> with good examples from poetry.

>

> Grazie e saluti-

>

> RS

>

> *****

> Ravi Shankar

> Poet-in-Residence

> Assistant Professor

> CCSU - English Dept.

> [REDACTED]

> [REDACTED]

>

[↑ Contents](#)

104. **Mike Kelleher**

Re: Satirical Poetry?

Fri 4 Feb 2005

Simulcast, by Ben Friedlander, has had me laughing myself to sleep for the past week.

Mike Kelleher

Artistic Director

Just Buffalo Literary Center

2495 Main St., Ste. 512

Buffalo, NY 14214

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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

From: "Shankar, Ravi (English)" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 04, 2005 9:57 AM

Subject: Satirical Poetry?

Can anyone suggest some really deft examples of satirical poetry, especially contemporary? I just had my class read a chapter from Terry Eagleton's memoir "The Gatekeeper," which is quite wicked in parts, and we had the requisite discussion about Ovid, Juvenal, Swift, as well as mockumentaries, Strangelove, Al Franken, and the Onion, but I was having trouble coming up with good examples from poetry.

Grazie e saluti-

RS

Ravi Shankar

Poet-in-Residence

Assistant Professor

CCSU - English Dept.

██████████
██████████

[↑ Contents](#)

105. **Nick Piombino**

Re: Satirical Poetry?

Fri 4 Feb 2005

Check out the poetry of Jerome Sala.

He has a new book coming out, but there is also a Selected as well as hard- to- find earlier books such as *Spaz Attack*.

<http://www.softskull.com/detailedbook.php?isbn=1-932360-72-7>

Nick P.

On 2/4/05 9:57 AM, "Shankar, Ravi (English)" <██████████> wrote:

Can anyone suggest some really deft examples of satirical poetry, especially contemporary? I just had my class read a chapter from Terry Eagleton's memoir "The Gatekeeper," which is quite wicked in parts, and we had the requisite discussion about Ovid, Juvenal, Swift, as well as mockumentaries, Strangelove, Al Franken, and the Onion, but I was having trouble coming up with good examples from poetry.

Grazie e saluti-

RS

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.
[REDACTED]
[REDACTED]

[↑ Contents](#)

106. **alexander saliby**

Re: Thign, the Thing

Fri 4 Feb 2005

Alan,

"But if we interfere too much,
interpretation is lost, meaning corrodes."....Sondheim, 02/03/05

Amen to that...and isn't that at the heart of one of Jacques Derrida's points regarding deconstruction?

Oh, and Happy Birthday.

Alex

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Thursday, February 03, 2005 10:12 PM

Subject: Re: Thign, the Thing

Hi - I absolutely agree with you. What fascinates me is that - in order to write to a disk, etc. - you need a stronger current or voltage than to read; reading is a process that leaves the original alone. Yet reading in a sense is all there is; the world is interpretable, and out of such interpretation we construct meaning. But if we interfere too much, interpretation is lost, meaning corrodes.

The originary texts of various monotheisms are thought impervious to reading, to interpretation; they are there purely for the performative telling - out of which stems the violence of the letter itself.

- Alan

On Thu, 3 Feb 2005, alexander saliby wrote:

Alan wrote: "Reading changes nothing; creation is in the writing..."

Alan, I loved this piece, but at the same time I find it full of logical and emotional flaws akin to the opening quote.

Reading, actually changes everything...one learns to read and one learns to open worlds of ideas not of one's intellectual short-comings, but of the intellectual strengths of others.

One supposes this: in point of fact: "...writing changes nothing; creation is in the reading..." for it is only in the afterthought of the moment of inception that meaning begins to play a role. And it is only after a reader has ascribed meaning that a moment of truth is born. And it is only from truth that values develop.

Isn't this the genuine value of the reader/writer relationship? A writer may pontificate all year long, and that which the writer has devised, may in fact have both intellectual merit and ideological beauty, but until a reader enters the scene and stamps the message, "valuable" the work remains cold, useless, worthless...nothing.

Alex

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

From: Alan Sondheim<mailto:[REDACTED]><mailto:[REDACTED]>>

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

Sent: Thursday, February 03, 2005 9:00 PM

Subject: Thign, the Thing

Thign, the Thing

Islam in Cyberspace, Christians, Jews in Cyberspace.

Fatwa and Midrash in Cyberspace, Dogma in Cyberspace.

The Energy it takes to construct Deity.

Within this protocol, this particular site.

Which is the site on a particular hard-drive.

Or a site networked across numerous hard-drives.

The heads reach down almost to the surface.

They fly above the surface and skim the surface.

They read the writing on the surface.

The surface is a world which seems familiar.

Or nothing moves, nothing motivated, solid memory.

The memory of non-volatile transformation of states.

What, is inscribed: difference.

How, the transformation of electrical impulses.

Or focused frequencies of the electromagnetic spectrum.

Heating, for example, radiation for example.

Strong and weak magnetic fields.

To write is the prerogative of the strong.

To read is the license of the weak.

Reading changes nothing; creation is in the writing.

In the writing of the thign, in the process of it.

*The thign-thing religion in cyberspace.
(Creation and the desertion of creation.)*

—

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/><<http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>>
<http://www.asondheim.org/><<http://www.asondheim.org/>> WVU 2004 projects:
<http://www.as.wvu.edu/clcold/sondheim/><<http://www.as.wvu.edu/clcold/sondheim/>>
<http://www.as.wvu.edu:8000/clc/Members/sondheim><<http://www.as.wvu.edu:8000/clc/Members/sondheim>> Trace projects
<http://trace.ntu.ac.uk/writers/sondheim/index.htm><<http://trace.ntu.ac.uk/writers/sondheim/index.htm>>

[↑ Contents](#)

107. **Roger Day**

Re: Best American Poetry 2004 critical review

Fri 4 Feb 2005

Baldrick was on BBC 1 last night explaining that the "Da Vinci Code" was bollocks. So that'll be the Education Minister and Opus Dei meets BlackAdder in "Conspiracies and Cups".

Peter Cudmore

<██████████@NDER.CO.UK>

To: ██████████@NDER.CO.UK

Sent by: UB Poetics

cc:
Subject: Re: Best American Poetry

2004 critical review

discussion group

<██████████@FALO.EDU>

04/02/2005 14:51

Please respond to UB

Poetics discussion
group

And the _Da Vinci Code_ is nothing other than Eco's _Foucault's Pendulum_ without the jokes.

:P

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

From: UB Poetics discussion group

[mailto:██████████@FALO.EDU] On Behalf Of Robin Hamilton

Sent: 04 February 2005 13:54

To: [REDACTED]

Subject: Re: Best American Poetry 2004 critical review

Bob:

I'm also a

Serious Investigator of Irrationality with a book planned on the cerebral dysfunctionality of anti-Stratfordians finished except for one last round of polishing.

Been done -- inter alia, *Extraordinary Popular Delusions, and The Madness of Crowds* by Charles Mackay (1841).

Not to speak of (have I got the title right?) Sir Thomas Browne's *Pseudoxia Epidemica*.

Why reinvent the wheel?

<g>

Mind you, the Web has given a totally new spin to Conspiracy Theory ...

My favourite is how Scientology was constructed by not LRon but by Van Vogt via Count Alfred Korzybski's *Science and Sanity*, and the Democrats are run by Chomsky and the Institute of Scientology, with the Sokal Hoax (cf. the British title, *Intellectual Impostures*) as a cover-text.

The current front-runner in these stakes in the UK is Opus Dei, which crosses our Education Minister with The Da Vinci Code.

Angels weep.

:-)

Robin

[↑ Contents](#)

108. **Hilton Obenzinger**
Re: Satirical Poetry?

Fri 4 Feb 2005

Ravi,

I have used Ginsberg's "America," as well as other poems of his, and some of Gregory Corso in a course I teach on American Comedy and Satire. Poems by Dorothy Parker. It depends on how broadly you define satire, particularly if you consider Mennipean satire, but TS Eliot's "Prufrock" would work, even "The Waste Land." Lots of gentle satire in Kenneth Koch and Frank O'Hara. I also use Stein's "Tender Buttons" -- and talk about satire of language (as well as language of satire), and I'm having students read "Naked Lunch" to continue that discussion (in addition to other issues). Some of Emily Dickinson's poems have a satiric edge (although she's always a special case), and then there are the sardonic poems of Stephen Crane, and even more sardonic pieces by Ambrose Bierce. Twain has a wonderful parody of The Battle Hymn of the Republic satirizing the US war in the Philippines, not to mention Huck Finn. Melville's "The Confidence Man." The most significant satire today is The Daily Show, better than the Onion. Lenny Bruce's "How to Talk Dirty and Influence People" knocks students out, usually -- some thought it was morally sound than St. Augustine. I could go on -- but that should add to the stew.

Hilton Obenzinger

At 09:57 AM 2/4/2005 -0500, Shankar, Ravi (English) wrote:

>Can anyone suggest some really deft examples of satirical poetry, especially
>contemporary? I just had my class read a chapter from Terry Eagleton's
>memoir "The Gatekeeper," which is quite wicked in parts, and we had the
>requisite discussion about Ovid, Juvenal, Swift, as well as mockumentaries,
>Strangelove, Al Franken, and the Onion, but I was having trouble coming up
>with good examples from poetry.

>

>Grazie e saluti-

>

>RS

>

>

>*****

>Ravi Shankar

>Poet-in-Residence

>Assistant Professor

>CCSU - English Dept.

> [REDACTED]

> [REDACTED]

Hilton Obenzinger, PhD.

Associate Director for Honors Writing, Undergraduate Research Programs

Lecturer, Department of English

Stanford University
414 Sweet Hall



 Fax



[↑ Contents](#)

109. **Joe Brennan**

Vote Shows Followers Of Osama Bin Laden Holding Large Majority

Fri 4 Feb 2005

Iraqi Vote Shows Followers Of Osama Bin Laden Holding Large Majority:
Stealthy Terrorists Infiltrated Voting Process, Take Early Lead: Negroponte
Poised To Step In And Nullify Elections By BASTON RUEMIRORS "Some People
Push Back" By WARD CHURCHILL 30% Of Those Eligible To Vote Turn Out For
Iraq Elections; 8% Of Their Own Free Will, More Or Less; The Rest Threatened
With Food Ration Cut-Off: Most Iraqis Thought Vote Was A Referendum On
Whether U.S. Troops Should Leave Iraq Immediately And Go Back To Whatever
Godforsaken Place They Came From And Fight A War And Occupy Their Own
Damn Country For A Change: Cheney Declares Election Success: "Now We
Know Which 275 People Of The 25 Million We have To Bribe;" Theft Of Oil Re-
quires Patina Of Legality?: Kurds Ready To Declare Independent Kurdistan;
Turkey Ready To Declare War, Cut Off Oil To Iraq: Godless Allawi Extends Poi-
soned Olive Branch To Sunnis: BY MO BRAZZI

[↑ Contents](#)

110. **Kazim Ali**

Re: Satirical Poetry?

Fri 4 Feb 2005

In several of the poems in "Meadowlands" (Rainy
Morning) and "Vita Nova" (the closing poem of that
collection) Louise Gluck seems to me to be satirizing
herself.

Kazim

--- Hilton Obenzinger < > wrote:

> Ravi,

>

> I have used Ginsberg's "America," as well as other

> poems of his, and some

> of Gregory Corso in a course I teach on American

> Comedy and Satire. Poems
> by Dorothy Parker. It depends on how broadly you
> define satire,
> particularly if you consider Mennipean satire, but
> TS Eliot's "Prufrock"
> would work, even "The Waste Land." Lots of gentle
> satire in Kenneth Koch
> and Frank O'Hara. I also use Stein's "Tender
> Buttons" -- and talk about
> satire of language (as well as language of satire),
> and I'm having students
> read "Naked Lunch" to continue that discussion (in
> addition to other
> issues). Some of Emily Dickinson's poems have a
> satiric edge (although
> she's always a special case), and then there are the
> sardonic poems of
> Stephen Crane, and even more sardonic pieces by
> Ambrose Bierce. Twain has
> a wonderful parody of The Battle Hymn of the
> Republic satirizing the US war
> in the Philippines, not to mention Huck Finn.
> Melville's "The Confidence
> Man." The most significant satire today is The
> Daily Show, better than the
> Onion. Lenny Bruce's "How to Talk Dirty and
> Influence People" knocks
> students out, usually -- some thought it was morally
> sound than St.
> Augustine. I could go on -- but that should add to
> the stew.
>
> Hilton Obenzinger
>
>
> At 09:57 AM 2/4/2005 -0500, Shankar, Ravi (English)
> wrote:
> >Can anyone suggest some really deft examples of
> satirical poetry, especially
> >contemporary? I just had my class read a chapter
> from Terry Eagleton's
> >memoir "The Gatekeeper," which is quite wicked in

> parts, and we had the
> >requisite discussion about Ovid, Juvenal, Swift, as
> well as mockumentaries,
> >Strangelove, Al Franken, and the Onion, but I was
> having trouble coming up
> >with good examples from poetry.

> >

> >Grazie e saluti-

> >

> >RS

> >

> >

> >*****

> >Ravi Shankar

> >Poet-in-Residence

> >Assistant Professor

> >CCSU - English Dept.

> > [REDACTED]

> > [REDACTED]

>

>

>

>

>

> Hilton Obenzinger, PhD.

> Associate Director for Honors Writing, Undergraduate

> Research Programs

> Lecturer, Department of English

> Stanford University

> 414 Sweet Hall

> [REDACTED]

> [REDACTED] Fax

> [REDACTED]

>

=====

=====

WAR IS OVER

(if you want it)

(e-mail [REDACTED])

Do You Yahoo!?

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

[↑ Contents](#)

111. **Irving Weiss**

Can anyone identify the language or the words?

Fri 4 Feb 2005

Just received a mail art invite from Spain and its in one of the Spanish Romance languages. No matter how I try in Google, I can't match the words to whatever language is spoken in Alcalà de Xivert Castellò. Anyone know what these words mean?

barreja
lliure
treballs
tamany

Irving Weiss

[↑ Contents](#)

112. **Pierre Joris**

Re: Satirical Poetry?

Fri 4 Feb 2005

Much of Ed Dorn's work.

On Feb 4, 2005, at 9:57 AM, Shankar, Ravi (English) wrote:

- > Can anyone suggest some really deft examples of satirical poetry,
- > especially
- > contemporary? I just had my class read a chapter from Terry Eagleton's
- > memoir "The Gatekeeper," which is quite wicked in parts, and we had the
- > requisite discussion about Ovid, Juvenal, Swift, as well as
- > mockumentaries,
- > Strangelove, Al Franken, and the Onion, but I was having trouble
- > coming up
- > with good examples from poetry.
- >
- > Grazie e saluti-
- >
- > RS
- >

>
> *****
> Ravi Shankar
> Poet-in-Residence
> Assistant Professor
> CCSU - English Dept.
> [REDACTED]
> [REDACTED]
>
>
=====

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

For updates on readings, etc. check my current events page:
<http://albany.edu/~joris/CurrentEvents.html>

=====

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
email: [REDACTED]
<http://www.albany.edu/~joris/>

=====

[↑ Contents](#)

113. **konrad**
Re: Thigh, the thing
Fri 4 Feb 2005

alexander saliby wrote:

[snip]

> Reading, actually changes everything...one learns to read and
> one learns to open worlds of ideas not of one's intellectual
> short-comings, but of the intellectual strengths of others.
>
> One supposes this: in point of fact: "...writing changes

> nothing; creation is in the reading..." for it is only in the
> afterthought of the moment of inception that meaning begins to
> play a role. And it is only after a reader has ascribed
> meaning that a moment of truth is born. And it is only from
> truth that values develop.

[snip]

>

> Alan Sondheim wrote:

>> Hi - I absolutely agree with you. What fascinates me is that
>> - in order to write to a disk, etc. - you need a stronger
>> current or voltage than to read; reading is a process that
>> leaves the original alone. Yet reading in a sense is all
>> there is; the world is interpretable, and out of such
>> interpretation we construct meaning. But if we interfere too
>> much, interpretation is lost, meaning corrodes.

*The originary texts of various monotheisms are thought
impervious to reading, to interpretation; they are there
purely for the performative telling - out of which stems the
violence of the letter itself.*

But still if "reading is all there is" then writing is all there is too. I mean they only come together, no?

Can you 'read' an orgasm? Isn't ecstatic experience often pointed to as the origin of religious texts. Then they sometimes famously declare that the 'beginning' is pegged at the transition to the social, when that experience gets put into 'the word.' It seems like a dominant thread of your (Alan's) own writing seems to be a kind of biting the hand that feeds: a 'readerly' assault on the syntax that's made by projecting ecstatic experience into time, an attack on the root of 'the strong's prerogative.'

Doesn't it seem like reading changes writing and vice versa? (It actually takes me quite a lot of energy to read some texts!) But that's not the only feedback loop in town. For one thing there's textual corruption. There's also performance which (as David Larsen and Michelle Tea demonstrated last night at New Langton Arts in SF) is more than speech. And then also work in film, music, etc that exceeds the written/read horizon.

Thinking of this relentless mill of response and interpretation,
i'm reminded of the end of a long line Kerouac's

' ... Lucien Midnight for my name,
and concocted up a world so nothing you had forever thereafter
make believe it's real.'

konrad

^Z

- Alan

> Alex

>

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

> From: Alan

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

> To:

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

> Sent: Thursday, February 03, 2005 9:00 PM

> Subject: Thign, the Thing

>

>

> Thign, the Thing

>

> Islam in Cyberspace, Christians, Jews in Cyberspace.

> Fatwa and Midrash in Cyberspace, Dogma in Cyberspace.

> The Energy it takes to construct Deity.

> Within this protocol, this particular site.

> Which is the site on a particular hard-drive.

> Or a site networked across numerous hard-drives.

> The heads reach down almost to the surface.

> They fly above the surface and skim the surface.

> They read the writing on the surface.

> The surface is a world which seems familiar.

> Or nothing moves, nothing motivated, solid memory.

> The memory of non-volatile transformation of states.

> What, is inscribed: difference.

> How, the transformation of electrical impulses.

> Or focused frequencies of the electromagnetic spectrum.

> Heating, for example, radiation for example.

> Strong and weak magnetic fields.

> To write is the prerogative of the strong.

> To read is the license of the weak.

> Reading changes nothing; creation is in the writing.

> In the writing of the thign, in the process of it.

> The thign-thing religion in cyberspace.

> (Creation and the desertion of creation.)

>

> -

>

Fri 4 Feb 2005

=====

=====

$$\begin{array}{ccccccc} \text{-}\dot{\text{v}}\text{--}\dot{\text{v}}\text{:}- & \text{-}\dot{\text{v}}\text{--}\dot{\text{v}}\text{:}- & & & & & \\ & \text{-}\dot{\text{v}}\text{--}\dot{\text{v}}\text{:}- & & \text{-}\dot{\text{v}}\text{--}\dot{\text{v}}\text{:}- & & / & \\ \text{-}\dot{\text{v}}\text{--}\dot{\text{v}}\text{:}- & & & & & / & \\ \text{-}\dot{\text{v}}\text{--}\dot{\text{v}}\text{:}- & / & & \text{-}\dot{\text{v}}\text{--}\dot{\text{v}}\text{:}- & & / & \\ \text{-}\dot{\text{v}}\text{--}\dot{\text{v}}\text{:}- / & \text{-}\dot{\text{v}}\text{--}\dot{\text{v}}\text{:}- & & & & / & \\ / \text{-}\dot{\text{v}}\text{--}\dot{\text{v}}\text{:}- & & & & & / & \\ & & & / & & \text{brain weather} & \end{array}$$

-_ _ -
 -_ _ -
 -_ _ - -_ _ -
 -_ _ - -_ _ -
 -_ _ -
 -_ _ - /
 -_ _ - / -_ _ - /
 -_ _ - / -_ _ - -_ _ - /
 -_ _ - /
 -_ _ - /
 -_ _ - /
 -_ _ - /
 -_ _ - -_ _ - -_ _ - /
 -_ _ - /
 -_ _ -
 -_ _ - /
 -_ _ - /
 -_ _ - /
 -_ _ - -_ _ -
 -_ _ -
 -_ _ - /
 -_ _ - / -_ _ - /
 -_ _ - / -_ _ - /
 / -_ _ - /
 /
 / -_ _ -
 -_ _ -

Volker Nix
ecrete # 32

--- End forwarded message ---

183

115. **Maria Damon**

Blake School Reading Series Announcement

Fri 4 Feb 2005

From: "Jeff Hansen" <[REDACTED]>

Miekal and & Maria Damon

Sunday, February 6 at 2 O'clock

The Northrop Campus of The Blake School
(The Upper School)
511 Kenwood Parkway
Minneapolis, Minnesota 55403
(West of the Minneapolis Sculpture Garden)

This year's Sunday at the Blake School Reading Series continues with the most technologically advanced event we've yet hosted: Miekal And and Maria Damon will present their explorations into collaborative computer and hypermedia projects. They were among the first to see the vast potential the computer offers writers, and they continue to contribute important electronic works.

Maria Damon is a professor at the University of Minnesota. Her books include *Literature Nation* (with Miekal And), *The Dark End of the Street: Margins in American Vanguard Poetry*, and *The Secret Life of Words* (with Betsy Franco.) She and Miekal have been developing "intertwining" hypermedia works for years. The collaborative nature of their efforts allows for an egalitarian and group-oriented writing. They are exploring possibilities beyond that of the solitary genius.

Miekal And, a micro-press publisher for years, is the creator of an infoplex worth of visual-verbal lit, audio-art, performance ritual & hypermedia for the Macintosh. Since 1991, he has made his home at Dreamtime Village, a hypermedia / permaculture village project, located in the driftless bioregion of southwestern Wisconsin. And devotes much time to creating edible wilderness indoors & out, growing such things as figs, citrus, cherries, grapes & chestnuts. 1998 marked the creation of The Driftless Grotto of West Lima, a permanent public grotto/ park installation which when finished will feature a bird-operated time machine in a 25 foot blue glass tower.

The Blake School is a co-educational, independent school with campuses in Minneapolis, Hopkins and Wayzata. It is dedicated to providing students from pre-kindergarten through 12th grade with an excellent, academically challenging education in a diverse and supportive community. The Blake School's website is at www.blakeschool.org.

--

[↑ Contents](#)

116. **Felix**

Re: Can anyone identify the language or the words?

Fri 4 Feb 2005

The X in Xivert is characteristic of Catalan, where it's a crunchy ch sound P

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

From: UB Poetics discussion group

[mailto:████████] On Behalf Of Irving Weiss

Sent: 04 February 2005 21:53

To: ██████████

Subject: Can anyone identify the language or the words?

Just received a mail art invite from Spain and its in one of the Spanish Romance languages. No matter how I try in Google, I can't match the words to whatever language is spoken in Alcalà de Xivert Castellò. Anyone know what these words mean?

barreja

lliure

treballs

tamany

Irving Weiss

[↑ Contents](#)

117. **jUStin!katKO**

Re: RADIO TAXI - call for sound works

Fri 4 Feb 2005

call for sound works of any/all natures

to be collected on a single medium and broadcast in pedestrian space as an autonomous sound !nstallation transmitted from dictaphone into the 1/8" mic input of \$10 mini toy guitar (wal-mart) and delivered to public via attached megaphone

live site: VERSION>05 INVINCIBLE DESIRE festival (Chicago)--see below

in situ video to be made broadcast online

in situ sound to be submitted to tnwk & simon keep's RADIO TAXI--see below

please email sound files to [REDACTED]
or mail hard copies to justin katko / 201 e chestnut #311 / oxford, oh / 45056

deadline: march 30

please circulate as you see fit

thanks and cheers

jUStin!katKO

<http://www.justin-katko.tk>

On Sat, 29 Jan 2005 18:55:05 +0000, cris cheek <[REDACTED]> wrote:

> RADIO TAXI

>

> Kirsten Lavers, cris cheek, (TNWK) and Simon Keep invite sound artists
> (including writers, poets, visual artists, musicians working with
> sound) to submit work for a short range FM and internet radio event in
> late May and early June 2005.

>

> BACKGROUND

> RADIO TAXI is a Taxi Gallery narrowcast and webcast initiative. Taxi
> Gallery is literally a black cab situated in a council estate on the
> outskirts of Cambridge, England. Since Sept 2001, over 25 different
> artists have made new works in response to the specific context offered
> by the gallery and its location. Taxi Gallery is a project that reaches
> for an extended conversation with local, national and international
> audiences (via its website) in response to a broad range of challenging
> contemporary artworks, approaches and ideas.

>

> For more info on Taxi Gallery â€” please visit www.taxigallery.org.uk

>

> The translocal or "glocal" philosophy of Taxi Gallery is reflected in
> the forthcoming RADIO TAXI project which will integrate a 3 mile radius
> analogue FM broadcast with a worldwide digital transmission via a
> server capable of handling multiple streams.

>

> RADIO TAXI will be a live(ly) mix of locally originated programmes and
> interventions (significant community involvement by neighbourhood
> residents of all ages will be developed, including several major
> projects with Coleridge Secondary School and an evolving radio club), a
> curated programme of invited sound works and a schedule of sonic art
> from all over the world.

>

> The Radio Taxi webcast will be technically supported by Liam Wells

- > (Norwich School of Art and Design) of n0media.
- >
- > Transmission dates:
- >
- > 6pm 27 May – 6am 31 May (GMT)
- > &
- > 6pm 3 June – Midnight 5 June (selected highlights)
- >
- > The selected highlights will remain archived on the Taxi Gallery
- > website for the foreseeable future. An audio CD selection will also be
- > included in a forthcoming full colour Taxi Gallery publication.
- >
- > SUBMISSION DETAILS
- >
- > THERE ARE THREE WAYS TO TAKE PART IN RADIO TAXI:
- >
- > 1. A 1 hour (unedited, raw) field sound recording made at night (anytime
- > between dusk and dawn) from a specific location anywhere in the world.
- > Please include exact details of the location, date and time of the
- > recording.
- >
- > 2. A recording made for the duration of a taxi journey (see Jan Cain's
- > 'Ride' in the Taxi Gallery web archive). Please include details of the
- > journey including departure and arrival destinations and reasons for
- > the journey.
- >
- > These recordings will be played during the overnight programme during
- > the broadcast period – a programme inspired by Jim Jarmusch's film
- > 'Night On Earth'. All submitted recordings will be fully credited on
- > the website.
- >
- > 3. Contribute to the curated programme by submitting new or existing
- > sound works that in some way address at least one or more of the
- > following themes:
- >
- > Neighbourhood The Commons Everyday
- >
- > Location Transition Conversation Collection
- >
- > Transmission
- >
- > No other limits and we're also happy to receive proposals/ideas for

> works to be carried out on site or via live " streaming. Submissions
> should be sent (preferably in audio CD format " please get in touch if
> this is a problem) with details, credit info and weblinks to:
>
> 38 Stanesfield Rd, Cambridge, CB5 8NH England.
>
> Queries to: [REDACTED]
>
> Submission Deadline: 1 May 2005-01-22 latest " though we'd encourage
> early submissions.
>
> WE'D ENCOURAGE YOU TO FORWARD THIS INVITATION WIDELY.
>
> apologies for any cross-posting
>

----- Forwarded Message

From: Lance Penellette <[REDACTED]>

Date: Wed, 12 Jan 2005 23:38:12 -0800 (PST)

Subject: [call for proposals] VERSION >05 INVINCIBLE DESIRE

VERSION>05

APRIL 22- MAY 1, 2005

CHICAGO

Call for Proposals and Work

Deadline February 28, 2005

Version is a hybrid form of festival,
conference, arts fair and online
project. The fourth annual Version convergence
is an experimental approach
at navigating the activities of emerging
cultures that combine visual arts,
activism, social practices, creative use of new
technologies as well as
tactics and strategies of intervention.

Version>05>Invincible Desire

Version>05-Invincible Desire is a summit of the
underground and the
everyday. Version>05 aims to practice, examine,
and strengthen the
activities of local configurations and their
external networks. Version>05

is a drunken boat on a river whose flow has been
reversed by the U.S. Army
Corps of Engineers.

Driven by an irrepressible urgency for
intervention in the roaring bullshit
carnival that has become reality, Version>05
will investigate, debilitate,
and agitate contemporary US culture through a
diverse program featuring an
experimental art expo, artistic disturbances,
networked urban events,
screenings, interactive software applications,
performances, workshops,
parties and street action. We envision a New
Renaissance summit of
aggressive cultural workers organizing their
shared interests and networking
a distribution of ideas; a rendez-vous of
friends & lovers who've never yet
met.

We will convene in Chicago for a ten-day open
laboratory to explore a
diversity of tactics and strategies for
activating our communities,
amplifying our ideas, and ultimately creating
viable permacultures parallel
to consumer society "and capable of superceding
it. The city itself will
be used as a map to stage microactions.
Blueprints for strengthening
emerging alliances and counter-institutions will
be unveiled. Alternative
spaces will be open for staging actions. Public
space, corporate and
otherwise, will be our terrain of intervention.

Version>05-Invincible Desire is a cultural
summit and call for creating and
strengthening connections among artists,
writers, wingnuts, curators,
vigilante gardeners, activists, surrealists,
scientists, musicians, pirates,

filmmakers, activists, space hijackers, tactical
media provocateurs, radical
cartographers, students, designers, dreamers,
architects, adventurers,
critical thinkers and cultural workers of all
kinds.

Send us your critiques of the society of Control
and help us examine the
rhizomatic systems now confronting the
monoculture. We want to enlarge our
little utopias and expand participation across
today's multiple fronts of
countercultural emancipation and cultural
reclamation.

We dictate no format and only require your
desire to make it happen.

CALL FOR PROPOSALS AND WORK.

Deadline February 28,2005

Go to: <http://versionfest.org>

Version>05 Invincible Desire is a cultural
summit and call for creating and
strengthening connections between, artists,
writers, vigilantes, curators,
scientists, musicians, filmmakers, activists,
space hijackers, tactical
media provocateurs, students, designers,
architects, critical thinkers and
cultural workers of all kinds.

SEND US YOUR IDEAS AND PROPOSALS FOR: papers,
workshops, films, street art
(stickers, cut-outs, xeroxable pages, stencils),
anti-corporate actions,
tactical media projects, culture jamming
activities, public art
interventions, micro actions, billboard
modifications, DIY urbanism, office
pranks, social and technology hacking ideas,
agit prop posters, how-to
guides, creative disturbances in public space,
profiles of space invaders

and hijackers, lists of tactics and strategies,
psychogeographic adventures

You may mail your proposal and work to:

Version 05

960 W 31st St

Chicago IL 60608

USA

Please use the online submission form to submit
a thumbnail sketch of your
project. Multiple submissions are encouraged.
All online submissions are
open for viewing by the public.

There are a few sections of Version that are
regularly featured:

GENERAL PROJECT PROPOSALS

Alterations of everyday life. Space hijackings
and invasions, occupations
and disruptions in corporate space:
Psychogeographers, writers, artists,
performance artists, tactical mediators, and
creative interventionists
are invited to share their ideas and proposals
for projects to be realized
at this year's Version. Please use the online
submission form to provide a
brief description of the work.

VERSION INFO ART EXPO

For SPACES AND COLLECTIVES AND DOCUMENTATIONS

Alternative spaces are hubs for encouraging
little utopias. Social and
cultural places act as laboratories for
collaboration and explorations of
emerging cultures. Version 05 will be hosting an
INFO ART EXPO and space
summit. We extend an invitation to members of
artist run spaces, alternative
institutions, cultural and social spaces, open
universities, and individual
artists and activists to present their work and
mission within a booth or

table at the version expo. A space summit will be organized to share stories, strategies and methods of survival and connectivity. Please use the online submission form or contact Ed Marszewski directly at [REDACTED] for further information.

TECHNOLOGY AND NET BASED SUBMISSIONS

An online/offline network of projects that are selected for wider dissemination and exhibition. Please use the online submission form to provide a brief description of the work.

CONFERENCE AND WORKSHOPS

Discussions, presentations and documentations of projects, ideas, theories and situations. Email texts directly to [REDACTED]

FILM AND VIDEO

We are seeking work to screen in microcinemas, theaters, the net and to broadcast on cable access tv and low power UHF tv. Shorts, features, experimental and documentary work is preferred. We encourage submissions from individual curators, festivals or media collectives. Television programs can be 28.5 minutes and 58.5 minutes long.

When submitting video work please mail us your work along with the following information:

Title

Year made

Director

Country of origin

Running time

Description of work [up to 500 words]

Contact information (your name, address, phone number, email address, web site)

Moving image entries may be produced on any film or video format, however they must be submitted on DVD (NTSC only), Mini DV (NTSC only), or VHS (NTSC only). Each film or video must be accompanied by a bio, description and stills.

PERFORMANCE:

Experimental presentations, new forms of audio visual engagement, live musical performances. Submit urls or send cds to the Version address listed above.

VERSION RADIO:

Audio projects of up to 90 minutes will be accepted for broadcast on our low watt radio and web streaming stations during the convergence. Send Cds to the address above.

////

Disclaimer:

We will be unable to return any submitted works. So please do not send original or masters.

[↑ Contents](#)

118. **Alan Sondheim**

3 pieces

Sat 5 Feb 2005

3 pieces

Prostitute Murder Crime Solved

Vales. slave. Hated death. Crave carve. Skill kills.
mates meats. Cots cost. Lost slot. Pale leap. Fat
aft. Cat act. Pat tap. Asp sap. Mar. Ram. Oh ho. No on.

Ward draw. Lust slut. Spin nips. Slit list. Lots
slot. Sore rose. Tins Snit. Star. Arts. Lore role.
Cats cast. Rote. Tore. Bore robe. Last slat. Stab.
Bats. This hits. Part trap. Cars. Scar. Tons snot.

Cabs. Scab. Tars. Rats. Rapt tarp. Past spat. Spit
tips. Guns sung. Ends dens. Opts spot. Tops Post.

—

Oh look! It's a new animal!

—

enormous beauty of other happy planets

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

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

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

everyone is happy and wonderful

everyone flies and sings and has happy times

happy oceans animals and plants

happy shores to dream of happy planets

—

[↑ Contents](#)

119. **Nicholas Karavatos**

JOB: Department Head, Department of Humanities and Social Science - Muscat, Oman

Sat 5 Feb 2005

Department Head: Department of Humanities and Social Science

Modern College of Business and Science, MCBS, located in Muscat, Oman, is accepting applications for the position of department head of the Department of Humanities and Social Sciences. The department comprises six full time faculty, several part time instructors, and provides general education programs to majors at the associate and bachelor degree levels. Duties include responsibility for curricula development and management of the department. The Head of the Department of Humanities and Social Sciences sits on the Academic Board of the College and assists the Dean in the overall administration of academic programs of the College.

Qualifications: applicants should hold a PhD in either a humanities or a social science and have at least 10 years of teaching and administrative experience. Familiarity with the American system of higher education is essential.

Salary and benefits: salaries are payable in Omani Rials, a fully convertible currency. Starting salary approximately 1100 OR per month, including allowances. The college pays round trip transportation for faculty and their families, medical benefits, and provides housing for all faculty members. An initial contract of

two years renewable for an additional two years is provided in accordance with Ministry of Higher Education regulations.

Anticipated Start Date: Fall Semester, 2005

To Apply: Send your letter of application, CV, and names and addresses(postal & email) of three referees to:

The Dean (██████)

MCBS, PO Box 100, PC 133, Al Khuwair, Sultanate of Oman

FAX: 968 244 827 29

www.mcbs.edu.om

[↑ Contents](#)

120. **Nicholas Karavatos**

JOB: Instructor/Assistant Professor - Department of Humanities and Social Sciences - Muscat, Oman

Sat 5 Feb 2005

Instructor/Assistant Professor

The Modern College of Business and Science, MCBS, has an opening for a junior faculty member to teach in the Department of Humanities and Social Sciences. The college will consider applicants with either a Doctorate degree in Philosophy or in a traditional social science area. Prior teaching experience in the Arabian gulf a plus. Responsibilities include teaching 12 hours at the undergraduate level and student advising. Salary commensurate with experience and education.

Anticipated Start Date: Fall semester, 2005

To Apply: Send your letter of application, CV, statement of teaching and research interests, and names and addresses (postal & email) of three referees to:

The Dean (██████)

MCBS, PO Box 100, PC 133, Al Khuwair, Sultanate of Oman

FAX: 968 244 827 29

www.mcbs.edu.om

[↑ Contents](#)

121. **David Baratier**

Re: Thigh, the thing

Sat 5 Feb 2005

| *Can you 'read' an orgasm?*

Yes, just be careful who you do it around.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

122. **David Baratier**

Re: Satirical Poetry?

Sat 5 Feb 2005

>>Simulcast, by Ben Friedlander, has had me laughing myself to sleep for the past week.

This post from Mike Kelleher is making me laugh myself to sleep also.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

123. **Alan Sondheim**

Re: Thigh, the thing

Sat 5 Feb 2005

some comments below - Alan

On Fri, 4 Feb 2005, konrad wrote:

> But still if "reading is all there is" then writing is all there
> is too. I mean they only come together, no?
>

Not necessarily - re Foucault for example on divinatio, 'reading' the book of nature. Stratigraphy is still treated that way informally. Writing usually supposes intention; it's to some extent from the fallacy of unintended writing that deity is presumed - someone had to write, to place things in such a manner that interpretation is possible.

One can argue that the universe for example is information only, along the lines of dna/rna, that fundamental particles can be 'exhausted' in terms of ontology in relation to their parameters (within probabilistic models of course). But it's only 'information' in the reading; otherwise, it's mute - and one can further argue perhaps that the reading itself is mute - that the only 'thing going on' is the local assignation of meaning among one or another group of organisms.

Can you 'read' an orgasm? Isn't ecstatic experience often pointed to as the origin of religious texts. Then they sometimes famously declare that the 'beginning' is pegged at the transition to the social, when that experience gets put into 'the word.' It seems like a dominant thread of your (Alan's) own writing seems to be a kind of biting the hand that feeds: a 'readerly' assault on the syntax that's made by projecting ecstatic experience into time, an attack on the root of 'the strong's prerogative.'

Well, I'm not sure that 'reading orgasm' is relevant? Or if it is, I'm not sure how. I also haven't seen ecstatic experience as an origin of such texts - more things like local explanation, fear of death, unexplained catastrophes and the like. Certainly the word has had creative power ascribed to it (which brings up a theme I talk about a lot, the performativity of codework/computers in general); I think this stems from the gestural content of early language or protolanguage - calling for 'help' or 'food' is identified with danger and nourishment in a deep way.

In my own work I see the simultaneities of reading/writing/machine/organism; I don't see the experience as ecstatic so much as supposedly or abjectly ecstatic, replete with the fecundity of death. And yes, an attack - I agree with you; otherwise we are silenced vis-a-vis the differend, beneath the strong so to speak, not unlike what is happening to the enunciation of the Democrats (sorry for the stupid phrase) at the moment - dispersed, speaking weakly, effectively silenced.

>

> Doesn't it seem like reading changes writing and vice versa?

I'd say no, not necessarily; in fact writing, to the extent of the stratigraphic (or even protocols) is necessarily obdurate, inert - to use a phrase not mine

(Rosset's) - 'idiotic' - it's there. It may or may not have been intended. In code-work reading/writing are tangled, complicit, but even there, there's a release. In fact, even with interactive work, the release holds; there's always power in the inscription - it was William Gibson for example who, years ago, created a cdrom which could only be played once.

| *(It actually takes me quite a lot of energy to read some texts!)*

Absolutely!

| *But that's not the only feedback loop in town. For one thing there's textual corruption. There's also performance which (as David Larsen and Michelle Tea demonstrated last night at New Langton Arts in SF) is more than speech. And then also work in film, music, etc that exceeds the written/read horizon.*

Well, I don't doubt this about performance. I'm not so sure about film - there's a discussion on empyre at the moment about the necessity of archiving. Most human artifacts decay, but decay is also a reading of a material condition; with Japanese wabi no sabi, one might take it to an extreme and argue against decay even at the limits.

So it's complex - if writing is humanly or organically/intentionally inscribed, then one can consider the interference of reading changing the writing; I'd argue that author or not, Power is in the background, and reading is always a lending-oneself-to the text at hand, just as in, say, watching a film, one gives oneself up temporarily, not unlike on one hand Coleridge's willing suspension of disbelief, or Bharata's idea of layered coding producing meaning in the spectator.

Which is not to say that the interpretation of texts doesn't change over time - or even texts - look at how variants of the Dao have changed as new manuscripts have been discovered. Or Gnostic texts, Dead Sea Scrolls, etc. - with these 'older' texts, always already palimpsests, there is always the broken from the viewpoint of hermeneutics.

Again, though, even the collocation of early texts, say, of Genesis (B'rashit) imposes a background of language, lettering, humans now scurrying up whatever scaffolding remains.

>

> Thinking of this relentless mill of response and interpretation,

> i'm reminded of the end of a long line Kerouac's

> ' ... Lucien Midnight for my name,

> and concocted up a world so nothing you had forever thereafter

> make believe it's real.'

>

It's all real, it's all real -

Thanks for your reply of course -

Alan

konrad

^Z

- Alan

> Alex

>

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

> From: Alan

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

> To:

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

> Sent: Thursday, February 03, 2005 9:00 PM

> Subject: Thign, the Thing

>

>

> Thign, the Thing

>

> Islam in Cyberspace, Christians, Jews in Cyberspace.

> Fatwa and Midrash in Cyberspace, Dogma in Cyberspace.

> The Energy it takes to construct Deity.

> Within this protocol, this particular site.

> Which is the site on a particular hard-drive.

> Or a site networked across numerous hard-drives.

> The heads reach down almost to the surface.

> They fly above the surface and skim the surface.

> They read the writing on the surface.

> The surface is a world which seems familiar.

> Or nothing moves, nothing motivated, solid memory.

> The memory of non-volatile transformation of states.

> What, is inscribed: difference.

> How, the transformation of electrical impulses.

> Or focused frequencies of the electromagnetic spectrum.

> Heating, for example, radiation for example.

> Strong and weak magnetic fields.

> To write is the prerogative of the strong.

> To read is the license of the weak.

> Reading changes nothing; creation is in the writing.

- > *In the writing of the thign, in the process of it.*
- > *The thign-thing religion in cyberspace.*
- > *(Creation and the desertion of creation.)*
- >
- > _
- >

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>
<http://www.asondheim.org/>
WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>
<http://www.as.wvu.edu:8000/clc/Members/sondheim>
Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

[↑ Contents](#)

124. **Halvard Johnson**

"Aftershock"

Sat 5 Feb 2005

Aftershock

Of the huge dead. Of upscale retail centers in our city. Of closing loopholes in the corporate tax code. Of course, we'd welcome these or any images

based on legislation passed in several states, or news that the Weather Underground's gift shop will remain open until 9 o'clock on warm summer

evenings. Far from charging sales taxes on the chemicals purchased by major terrorists and agribusinesses, the government is thought to be preparing

a press release stating that it has no comment on that subject. Keeps our economy and people moving, keeps one eye on the door, one foot on

the accelerator at all times—until offered a discount of 15% off the regular admissions price for R-rated features. I particularly admired this old

hardware store with its nineteenth-century fixtures. He gently wipes it with a tattered sleeve, saying, "I will be true to the wife."

Because too many students threw pennies in the pool, its water was no longer blue, and the conferees had to spend the night sleeping

on the hard-wood floor of the basketball court, tossing fitfully, dreaming of road and site improvements that would cost 50 million to 75 million

dollars (not counting kickbacks). My dear, it is too late for peace, too late for philanthropic phalaropes to adjust their lobate toes to current

market conditions. Down the wilde road the travelers proceeded, happy to be on the move again after their enforced leisure caused by

drifting snow and a deliberate underfunding of public transportation.

Hal

Halvard Johnson

=====

email: [REDACTED]

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

blog: <http://entropyandme.blogspot.com/>

[↑ Contents](#)

125. **Charles Bernstein**

Mac Low essay

Sat 5 Feb 2005

Bookforum's February/March issue -- print and web -- includes my memorial tribute to Jackson Mac Low:

<http://www.bookforum.com/bernstein.html>

Charles Bernstein

<http://epc.buffalo.edu/authors/bernstein/new.html>

[↑ Contents](#)

126. **alexander saliby**

Ossie Davis

Sat 5 Feb 2005

Ossie Davis

A small Moment for a Huge Man

I touched his hand

Oh, a thousand years ago

now it seems

in mid-town

he leaped off the stage at final curtain

jumped down among us the awe-struck audience

shook our hands

smiled

put his huge arms around our shoulders

and as if it were he who owed us for his skills

he thanked us.

Imagine that, he thanked us...

"Thank you for coming,"
and he still wore the tattered shirt;
he grasped hands
held eye-contact with perfect strangers
charmed us with both
his wit
and his personal warmth
then in a moment he was gone...
backstage, perhaps.

He was a large man dwarfed only by his enormous talent
and larger still
his dignity both on and off stage.

Ossie's gone backstage again
Hurry Back, Ossie
I miss you already.

Alex

[↑ Contents](#)

127. **Jon Corelis**
Idolatry (was Thigh, the thing)
Sat 5 Feb 2005

=====

I venture the thought -- sacrilegious though it might appear -- that our ancestors who had a hand in the composition and editing of the text were profoundly involved in work that entailed the sin of idolatry, worshipping a God of their own creation; and that many who live within the context of their work may worship a God fashioned by human beings. For today we are aware, as the work of so many students of the Bible has indicated, that the shaping of the image of God in the text was a human enterprise. If we are to regain an authentic religiosity, it is essential that we refrain from making images of God. The nature of God must remain a mystery. Should we, at any time, come to feel that we have solved the mystery of the characteristics of God, then, indeed, would we be in sin. Should we ever come to believe that we have solved that mystery, all the refreshment of existence associated with human religiosity will be gone.

-- David Bakan, *And They Took Themselves Wives: The
Emergence of Patriarchy in Western Civilization*
(San Francisco: Harper & Row 1979)

=====

The above comments by a religious scholar and psychologist suggest that those who insist on a literal interpretation of a religious text are guilty of idolatry: they are worshipping the object, the text, not what the object, the text, represents. Perhaps applying this to poetry can clarify the point I was trying to make previously by quoting Govinda on poetry as mantra.

Try it this way: What is it that a poem really is? Is it the text of it? If we think so, we are committing the sin of idolatry. What a poem really is, is an act of worship. Like any valid act of worship, it is a communal action. What the poem really is, is what happens to us and the people who listen to it when we utter it. This action can take place in imagination, but if it doesn't take place, the poem remains a text, an empty doll, an idol. Any poetics based on the assumption that what a poem really is, is its text, will never support the refreshment of existence associated with poetry.

=====
Jon Corelis 

www.geocities.com/joncpoetics

=====

=

[↑ Contents](#)

128. **charles alexander**

Re: Idolatry (was Thigh, the thing)

Sat 5 Feb 2005

sounds like worship of poetry = worship of god here

is it idolatry to think of the poem as more materialist than that? even to want it to be more materialist than that? and if you want to center on what happens when the poem is read (individually or communally) as what is really important, that's fine. but does that have to be "the poem?" and do i need to think of it as *worship?* that would ultimately seem to give the poem a place beyond what i want to give it, beyond my own intervention, beyond its status as object. yet it also lessens the poem, in favor of some essential-ness beyond the poem, maybe some desire on the part of reader(s) that may not have anything to do with the poem.

why can't "the text" remain "the text" without lessening all that happens because of the presence of that text?

object of study, object of contemplation, object of interest, even object of desire, yes all of these and more . . . but object of worship? i'm not quite ready to go there.

charles

At 10:35 AM 2/5/2005, you wrote:

>=====

>

>I venture the thought -- sacrilegious though it might appear -- that our
>ancestors who had a hand in the composition and editing of the text were
>profoundly involved in work that entailed the sin of idolatry, worshipping a
>God of their own creation; and that many who live within the context of their
>work may worship a God fashioned by human beings. For today we are
aware, as

>the work of so many students of the Bible has indicated, that the shaping of
>the image of God in the text was a human enterprise. If we are to regain an
>authentic religiosity, it is essential that we refrain from making images of
>God. The nature of God must remain a mystery. Should we, at any time,
come

>to feel that we have solved the mystery of the characteristics of God, then,
>indeed, would we be in sin. Should we ever come to believe that we have
>solved that mystery, all the refreshment of existence associated with human
>religiosity will be gone.

>

> -- David Bakan, *And They Took Themselves Wives: The*
> *Emergence of Patriarchy in Western Civilization*
> (San Francisco: Harper & Row 1979)

>

>=====

>

>The above comments by a religious scholar and psychologist suggest that
those

>who insist on a literal interpretation of a religious text are guilty of
>idolatry: they are worshipping the object, the text, not what the object, the
>text, represents. Perhaps applying this to poetry can clarify the point I was
>trying to make previously by quoting Govinda on poetry as mantra.

>

>Try it this way: What is it that a poem really is? Is it the text of it? If
>we think so, we are committing the sin of idolatry. What a poem really is, is
>an act of worship. Like any valid act of worship, it is a communal action.
>What the poem really is, is what happens to us and the people who listen to it
>when we utter it. This action can take place in imagination, but if it
>doesn't take place, the poem remains a text, an empty doll, an idol. Any
>poetics based on the assumption that what a poem really is, is its text, will
>never support the refreshment of existence associated with poetry.

>
>
>=====

>Jon Corelis [REDACTED]

>
> www.geocities.com/joncpoetics

>=====

>
>
>
>_____

>

charles alexander / chax press

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

[↑ Contents](#)

129. **Alan Sondheim**

various on reading/writing response to richard.tylr

Sat 5 Feb 2005

| From [REDACTED] Sat Feb 5 05:56:57 2005

Alan

That may be fascinating: but the voltage or current used to write to a disk can't be compared to the energy used by the brain! They are very different systems (perhaps very distantly analogous) - but you are somehow using the "model" of religions or religion with their - supposedly - uninterpretable texts - impervious to reading -

=====I'm not saying the texts are uninterpretable at all - all there is, in fact is interpretation. They're not impervious to reading; they're not mutated, as material substrate, by reading, although they might physically decay. What I'm saying is that the writing, even aleatoric or generative writing, carries with it structure/scaffolding/authority, even if it is destroyed in the reading, qua Gibson. The reading, which is the formulation of meaning, hermeneutics, interpretation, is something else altogether. I point to the 'reading' involved in stratigraphy or for example DNA/RNA.

That is a stylistic or methodological or philosophical (or even metaphysical?) difference between you and say Nudel or Steve or probably myself as I have written... your whole text seems to be - must surely be? -determined almost to the last t or g or whatever (every "mark" every grapheme? - there is nothing (?)

aleatory in here if any - and you deny "intuition" (although - the meaning of that word is problematic) and so on

===== I agree but I think all texts are determined in this fashion, one way or another. There's nothing truly random in Nudel or Steve - but let's say there was - the very act of recording/setting it down, establishes a text - there it is, written; it can be changed later by someone else, but it's already got the handle of power, of authority...

Something (has to?) catch the reader though - and on a superficial level the found/find very disturbing - that was interesting because I couldn't say exactly why they disturbed..) and in tone and so on - language or "timbre" of each - the "voice" from each

===== For me, that's when an image 'works' for a viewer, when it opens an anomalous space -

Would you call yourself a kind of postmodern Pound or Zukofsky? (Not comparing "levels" - just probing) The Great Postmodern Sondheimian Epic - how will your project be named or be referred to - or is naming out?

===== I don't relate much to either... I'm reading parts of Dante's Purgatorio (old Penguin translation) again... Look at Beatrice!

So you really are 62 ? I just turned 57 !! On the 2nd of February - I was born in 1948 - in Auckland, new Zealand, to English parents. I am glad they came here as this country is a great country - and I have had a (mostly) great life - it is possible to live well on a low income here... even on a high income!! (If one is wise..)

===== Happy birthday to you as well!

| From [REDACTED] Sat Feb 5 07:01:48 2005

"Well, I don't doubt this about performance."

Isn't performance also a kind of complex language -part of the larger "text" ?

===== I'd think it's a language the same way Christian Metz found film a 'language' - which is to say highly problematic. But a film has different archival issues of course than performance - or dance - ironically perhaps only film can do them justice -

In which case - what do they mean - "the necessity of archiving? you/they mean the necessity of good and or efficient archiving - literally - all information storage systems corrupt -so eventually all information - everything - is obliterated. But you say that above - but the or some of the Japanese believe nothing decays...?

===== "necessity of archiving" is my phrase; I couldn't hold anyone else to it. I just mean the archiving of digital media within digital media, the archiving of the "Net" which is clearly one sort of image or imaginary of our cultures...

"In my own work I see the simultaneities of reading/writing/machine/organ/ organism; I don't see the experience as ecstatic so much as supposedly or abjectly ecstatic, replete with the fecundity of death."

What do you mean by "the fecundity of death" if there were no death - I believe - life would indeed be terrible - but why are you "abjectly ecstatic" - get aestheta-ecstatic man!! (Abject before death? God? is there a God?) For tomorrow we die....

===== Well, psychologically, depression enters into the picture, but death is surely fecund, replete with potential, possibilities, moreso perhaps than even sexuality, which revolves around a loose anthology of scenarios. Death is that inconceivable blank; we write against it, but also fill in so that there's witness after we're gone...

Hmmm - "reading an orgasm" (not your phrase i know) - I have experienced some but never desired to read one!!

===== Actually I'd like to read one; some of the work in the ln or l.txt done with Kim McGlynn deals with this.

- Alan

[↑ Contents](#)

130. **Catherine Daly**
poetry hosting job in LA -- more info
Sat 5 Feb 2005

I answered the query -- still not sure if I'll pursue or not -- but seems decent
Catherine Daly

Thank you for contacting me regarding the ad for the Host Position

I've had such a great response, (god bless Craigslist), that I thought I would send out this basic info-email and allow everyone to have a better understanding of what's going on. I apologize for the "spam like" look.

Let me tell you about what I need.

Every week there will be a performance dedicated to the art of spoken word / poetry. I'm a big stickler for creative freedom, SO the person chosen will essentially have complete creative freedom and control of this show. You will be picking the acts, scheduling the show, even performing if you so choose. It would be

like me giving you a theater to express yourself and do whatever you want. I need someone who has a passion and dream for a creative environment like this.

After you prove yourself, you will also be given special privileges for the theater. If you want to start your own poetry / writers / music workshop, you'll have a space to run it from. Have a full length script you've always wanted to produce. I will help you there as well. There are many possibilities and I love hearing new ideas.

Now let me see if I can talk you out of it.

It is a lot of fun, but there IS a little work involved. You are responsible for the show going on. You have to meet with new up and coming artists. You must give fair schedules to all performers. And I have to be able to trust you with the door money knowing that you will do the correct math and not lose any. There will be people that believe you are the owner, and that's fine with me, but I need someone who is going to have that kind of pride and passion to treat the theater like they own it

I will give you the weekly time slot , space and facility to develop your creative world. You must give me the assurance that the show will go on every week. If you can't be there, then there should be a guest host scheduled.

Tickets to every show will be \$7.00. For every ticket sold, the theater will take \$5.00 and you will take \$2.00. If you would like to set up a concession stand and sell drinks & snacks. You will be able to keep any and all profits from this. The theater can fit 50 to 60 people so there is a little money that can be made. If the show does well, you will walk with some serious pocket change. If the show doesn't do well..I will eat the cost in the spirit of nurturing the night and allowing the project to grow and build a following..

If you are responding to this in hopes of quitting the day job and looking for the big bucks..delete this NOW. Go away! I'm not looking for someone who is strictly money motivated. I will putting up the backing of the facilities and long term support. I would (and most of the time after all bills are paid) do this for free because this is my passion and it's what I love.

So there you have it in a nutshell. Still there? Still interested? GREAT. Then call me direct at [REDACTED] and I'll set up a time for us to meet and talk. If you have any further questions. You can ask them at the website, (thus assuring that everyone gets all the info), located at www.berubians.com . Just look for the link talking about poetry night host and ask away!

I once again thank you for responding and I'm really looking forward to getting this show started again.

Thanks!, and I'll talk to you soon

Chris Berube
Owner / Artistic Director
The Next Stage Theater

[↑ Contents](#)

131. **Harrison Jeff**

The Slightest Ripple Shall Sink Sure As Lycidas

Sat 5 Feb 2005

foxes standing in sun chips, their certain little leaps cannot be grave across
AND underfoot: see, there, Virginia, THERE, there's the genial rot
to the scentless dead a meadow reprieve, it seems, was afoot

[↑ Contents](#)

132. **konrad**

Re: Thigh, thy thing

Sat 5 Feb 2005

[alan's remarks in quotemarks]

> But still if "reading is all there is" then writing is all there

> is too. I mean they only come together, no?

>

"Not necessarily - re Foucault for example on divinatio, 'reading' the book of nature. Stratigraphy is still treated that way informally. Writing usually supposes intention; it's to some extent from the fallacy of unintended writing that deity is presumed - someone had to write, to place things in such a manner that interpretation is possible."

[snip]

It may be that i get backed into an 'intelligent design' position with what i wrote there. My sense of reading is reserved for what can be parsed, what has syntax, and i don't think that exhausts experience. That's why i have a disagreement when you say 'in a sense, everything is reading.' But you're correct, it's wrong to conclude if 'everything is reading everything is writing,' and it should have concluded "... everything is a text."

Can you 'read' an orgasm? Isn't ecstatic experience often pointed to as the origin of religious texts. Then they sometimes famously declare that the 'beginning' is pegged at the transition to the social, when that experience gets put into

'the word.' It seems like a dominant thread of your (Alan's) own writing seems to be a kind of biting the hand that feeds: a 'readerly' assault on the syntax that's made by projecting ecstatic experience into time, an attack on the root of 'the strong's prerogative.'

"Well, I'm not sure that 'reading orgasm' is relevant? Or if it is, I'm not sure how. I also haven't seen ecstatic experience as an origin of such texts - more things like local explanation, fear of death, unexplained catastrophes and the like. Certainly the word has had creative power ascribed to it (which brings up a theme I talk about a lot, the performativity of codework/computers in general); I think this stems from the gestural content of early language or protolanguage - calling for 'help' or 'food' is identified with danger and nourishment in a deep way."

I think that what you are referring to are certain interpretations of why such texts exist (in an anthropological framework). But to take an example someone just this morning reminded me about: Joseph Smith's book founding the Church of the LSD religion can be seen as 'local explanation' or it can be seen as 'divine inspiration.' The question isn't what was in the re-buried plates, but what to they represent? My appeal to a category of "ecstatic" is because it seems like something everyone can be aware of -- hence the example of orgasm, and i appreciate that could be extended as you suggest to any kind of 'dissolution' (or bardo) relating to death, fear, desire or bliss. I just never would have the sense that i was 'interpreting' something like that, of course until later, after it's gone.

To me the power aspect you rightly refer to is exercised at that 'after' moment (Lenny Bruce : "Didja come? Didjacome? Didjacomegood?"), when the experience is unpacked in time, expressed, doubted or believed, whether it's a transition that involved inscription, speech or action. What is the special nature of writing that you're trying to bracket?

"In my own work I see the simultaneities of reading/writing/machine/organ/ organism; I don't see the experience as ecstatic so much as supposedly or abjectly ecstatic, replete with the fecundity of death. And yes, an attack - I agree with you; otherwise we are silenced vis-a-vis the differend, beneath the strong so to speak, not unlike what is happening to the enunciation of the Democrats (sorry for the stupid phrase) at the moment - dispersed, speaking weakly, effectively silenced." [snip]

yes, agree, very clear.

- > But that's not the only feedback loop in town. For one thing
- > there's textual corruption. There's also performance [snip]
- > film, music, etc that exceeds the written/read horizon.

"Well, I don't doubt this about performance. I'm not so sure about film - there's a discussion on empyre at the moment about the necessity of archiving. Most human artifacts decay, but decay is also a reading of a material condition; with Japanese wabi no sabi, one might take it to an extreme and argue against decay even at the limits."

[snip]

I guess by 'corruption' i was thinking about mis-readings, or typos mostly, noise on the line rather than material decay, and with regard to performance i'm thinking how overdetermination of text in performance feeds a text back onto itself, even while it can be originary for me (if i don't have access to the script). But let me be more specific about my concerns with 'everything is reading.'

As a filmmaker what i'm most familiar with is experimental cinema, about which it's odd to talk of texts, since the work must be performed. Because of this, though it is clearly inscribed in dye patterns or magnetic patterns on a base strip, it is farther out of reach than any written poem. To use some well known examples i'll refer to a difference between Vertov's idea of a "kino eye" language, of truth (Pravda) through the new organ of the camera/cinema, and Brakhage's work with images that subvert the irresistible urge to read.

My pedestrian sense of what you say when you say 'everything is reading' is that feeling i get of when i'm out and i see a sign or something, a car door opening in front of me on my bike, or a pile of dog shit on the sidewalk: i can't not read it, i know what it means. I've tried to train myself to not read and it's like swimming against the tide. On the other hand i've been lost in Prague and Tokyo where i can't read the street signs and been very scared ("water water all around and not a drop to drink"). Watching Brakhage's films is like getting lost without the ability to read anymore. Vertov's (and allies like Abigail Child) approach is different, trying to create a native syntax for cinema so you can read and write new texts. In either case though, either you don't like them, you enjoy the experience or you have a perverse desire to LEARN TO READ them. I mean that in the positive sense of perverse. What is the state you're in before you learn to read? (A less known example of a different kind would be the films of Ernie Gehr, but that would take us way far away from poetics.)

Of course there are levels of 'reading' -- like people can tell it's a Brakhage film from the style -- but it seems there is not-reading too, usually referred to as 'below' the level of reading: an interesting spatialization of the relationship! It seems to relate to ideas of subconscious perception or 'phenomena' behind (again the spatial metaphor is interesting) the representations of thought or experience.

So i think the idea of reading does imply an idea of writing (perhaps agentless or intention-free, say in the way a geographer reads a landscape or doctor an x-

ray), but that in any case that constitutes a HORIZON of experience. And by THAT spatial metaphor i mean to rely on the idea that 'living is round' (to quote Trinh Min-ha) and there are things beyond the horizon.

> i'm reminded of the end of a long line Kerouac's
> ' ... Lucien Midnight for my name,
> and concocted up a world so nothing you had forever thereafter
> make believe it's real.'
>
"It's all real, it's all real -"

But the unreal way it's real is what i thought Kerouac pointed out in that line.

konrad

^Z

[↑ Contents](#)

133. **Jon Corelis**

[poem] Balances

Sat 5 Feb 2005

Balances

Gold is mute, the sea's white throat
collapses on itself, flowers are indifferent to
their purpose, but I say silence is its own topic.

It's like a gilded skull for drinking blood:
there is nothing to compare with such a draught
echoing in the hollow that once held its own.

Drinking blood then is a suggestion,
as is the gold on the bone. Don't you understand
that the balances thus established make a request,

as if a crocus sprouted in the skull, or you heard
the sea within its nautiline curve, holding its cheek to yours,
or the words could be individually refilled with blood?

I can arrange them so that each matches up with another, or
I can make them all turn into one another, or
I can make each one the crown of all the rest, but

I cannot cross the gap between whatever I make of them
and the nervous tree rooted in the mud that is
the same for everyone, and you cannot get here to help me.

=====

Jon Corelis 

www.geocities.com/joncpoetics

=====

=

[↑ Contents](#)

134. **alexander saliby**

\$'s IN POETRY?

Sat 5 Feb 2005

http://seattletimes.nwsourc.com/html/localnews/2002171624_charlie05.html<http://seattletimes.nwsourc.com/html/localnews/2002171624_charlie05.html>

Some of you may find this interesting, if not profitable...good luck to one and all, and best of all, to Charlie.

Alex

[↑ Contents](#)

135. **Alan Sondheim**

Re: Thigh, thy thing

Sun 6 Feb 2005

It may be that i get backed into an 'intelligent design' position with what i wrote there. My sense of reading is reserved for what can be parsed, what has syntax, and i don't think that exhausts experience. That's why i have a disagreement when you say 'in a sense, everything is reading.' But you're correct, it's wrong to conclude if 'everything is reading everything is writing,' and it should have concluded "... everything is a text."

Even vision starts with retinal learning; the body itself is enfolded, encoded. The universe is syntactic, structured. -

"Well, I'm not sure that 'reading orgasm' is relevant? Or if it is, I'm not sure how. I also haven't seen ecstatic experience as an origin of such texts - more things like local explanation, fear of death, unexplained catastrophes and the like. Certainly the word has had creative power ascribed to it (which brings up a theme I talk about a lot, the performativity of codework/computers in general); I think this stems from the gestural content of early language or

protolanguage - calling for 'help' or 'food' is identified with danger and nourishment in a deep way."

I think that what you are referring to are certain interpretations of why such texts exist (in an anthropological framework). But to take an example someone just this morning reminded me about: Joseph Smith's book founding the Church of the LSD religion can be seen as 'local explanation' or it can be seen as 'divine inspiration.' The question isn't what was in the re-buried plates, but what to they represent? My appeal to a category of "ecstatic" is because it seems like something everyone can be aware of -- hence the example of orgasm, and i appreciate that could be extended as you suggest to any kind of 'dissolution' (or bardo) relating to death, fear, desire or bliss. I just never would have the sense that i was 'interpreting' something like that, of course until later, after it's gone.

=== I was thrown off by "LSD religion"; you mean LDS! A huge difference. We're moving away; I didn't say that there are no ecstatic experiences; we're talking about the origin of (religious) texts. Smith's vision is just that, a vision, highly structured, and in fact the question is I think precisely what's in the plates.

For that matter, orgasm is also a form of inscribing, I think; it's highly specific, chemically bound, triggered, etc. The fact that it appears transcendent or enveloping doesn't contradict this.

To me the power aspect you rightly refer to is exercised at that 'after' moment (Lenny Bruce : "Didja come? Didjacome? Didjacomegood?"), when the experience is unpacked in time, expressed, doubted or believed, whether it's a transition that involved inscription, speech or action. What is the special nature of writing that you're trying to bracket?

===== Nothing in particular; I never said that writing had a "special nature." I simply gave a structured priority to writing over reading, even though the two may seem inextricably entwined. Again, an aleatoric work is still bound by the author, one way or another; even if the work is deliberately unbound, the unbinding itself is an authorial process. The reading which may or may not alter the text is a scanning hermeneutics; the two aren't equivalent, which, to get away from orgasm and back to hard drives, is why there are different voltages applied; if they were equal, reading and writing would result in deeply unreadable results.

> But that's not the only feedback loop in town. For one thing
> there's textual corruption. There's also performance [snip]
> film, music, etc that exceeds the written/read horizon.

"Well, I don't doubt this about performance. I'm not so sure about film - there's a discussion on empyre at the moment about the necessity of

archiving. Most human artifacts decay, but decay is also a reading of a material condition; with Japanese wabi no sabi, one might take it to an extreme and argue against decay even at the limits."

[snip]

I guess by 'corruption' i was thinking about mis-readings, or typos mostly, noise on the line rather than material decay, and with regard to performance i'm thinking how overdetermination of text in performance feeds a text back onto itself, even while it can be originary for me (if i don't have access to the script). But let me be more specific about my concerns with 'everything is reading.'

As a filmmaker what i'm most familiar with is experimental cinema, about which it's odd to talk of texts, since the work must be performed. Because of this, though it is clearly inscribed in dye patterns or magnetic patterns on a base strip, it is farther out of reach than any written poem. To use some well known examples i'll refer to a difference between Vertov's idea of a "kino eye" language, of truth (Pravda) through the new organ of the camera/cinema, and Brakhage's work with images that subvert the irresistible urge to read.

==== I also work in experimental cinema, and I don't think it's odd to talk of texts at all; why also must the work be performed? Is Vertov a performance? Are all screenings performances? If I show films, say, at Millennium (here), I'm showing films. I may involve them in performance, I may even perform them, I may do a Jack Smith with or without them, etc. But it's not odd to talk of text at all.

As far as Brakhage goes, of course they're read; the shapes, if not abstract, are identified, there's a development based even on entry/exit of the venue, etc. Kino eye language is way different, it's a language in a sense of design, more likely given within Metz's analyses.

My pedestrian sense of what you say when you say 'everything is reading' is that feeling i get of when i'm out and i see a sign or something, a car door opening in front of me on my bike, or a pile of dog shit on the sidewalk: i can't not read it, i know what it means. I've tried to train myself to not read and it's like swimming against the tide. On the other hand i've been lost in Prague and Tokyo where i can't read the street signs and been very scared ("water water all around and not a drop to drink"). Watching Brakhage's films is like getting lost without the ability to read anymore. Vertov's (and allies like Abigail Child) approach is different, trying to create a native syntax for cinema so you can read and write new texts. In either case though, either you don't like them, you enjoy the experience or you have a perverse desire to LEARN TO READ them. I mean that in the positive sense of perverse. What is the state you're in before you learn to read? (A less known example of a different kind would be the films of Ernie Gehr, but that would take us way far away from poetics.)

===== First, for me there's no native syntax at all of cinema, not even in materialist/structuralist experimental work. But you're using reading in a very very narrow sense. It's not necessarily symbolic, linear; it's cognitive processing. Zen works without this, but Zen also has specified vocabulary, often overlooked; it too is structured, and authority courses through Zen like a river.

One reads from birth; smiles are interpretable, etc. As far as Tokyo goes - I can only speak of Fukuoka, without romaji at all - but one reads to the extent that the signs are ciphers; one doesn't "read" the signs in the sense of understanding the Japanese, but they're part of a configuration of a landscape - like stratigraphy again - that one processes, learns to read one way or another. On the other side lies anger, catatonia.

Of course there are levels of 'reading' -- like people can tell it's a Brakhage film from the style -- but it seems there is not-reading too, usually referred to as 'below' the level of reading: an interesting spatialization of the relationship! It seems to relate to ideas of subconscious perception or 'phenomena' behind (again the spatial metaphor is interesting) the representations of thought or experience.

===== Subconscious perception - Pribram's retinal learning, Marr's 2, 2.5 d processing, Land's stuff on color perception, etc. etc. - it's all processing; it's just not conscious; it still reading/interpreting. It's interesting to look at the old text of Hadamard's on The Psychology of Mathematical Thinking in this regard.

So i think the idea of reading does imply an idea of writing (perhaps agentless or intention-free, say in the way a geographer reads a landscape or doctor an x-ray), but that in any case that constitutes a HORIZON of experience. And by THAT spatial metaphor i mean to rely on the idea that 'living is round' (to quote Trinh Min-ha) and there are things beyond the horizon.

===== Here I can only disagree; we're bound by our hermeneutics, including the hermeneutics of the body.

> i'm reminded of the end of a long line Kerouac's
> ' ... Lucien Midnight for my name,
> and concocted up a world so nothing you had forever thereafter
> make believe it's real.'
>
"It's all real, it's all real -"

But the unreal way it's real is what i thought Kerouac pointed out in that line.

===== I can't answer for Kerouac of course; the line seems capable of any number of readings. -

===== I do want to add here that I think far too much is made of the "death of the author" or the postmodernity of fluid texts - both of which are partially "true" - but what's overlooked is the very authority of texts, even given multiple and partial interpretations, readings, etc. etc. I'm more aware in hypertext that I'm bound by the author, in fact, than I am in a traditional novel; in the latter, the diegetic allows me to be involved in the "world" created between writer and reader, but in hypertext, the choices are always already limited, given as such, and the control of the author becomes apparent. We're seeing today with all forms of religious fundamentalism - the authority of the text, and its playing out - and the authority that inheres in what's called the fundamentalist notion of textual inerrancy. I also feel all of us - myself included - look for precisely non-readable/non-writable (for that matter) experiences - and there seem to be many, from sexuality to mysticism; but I think it's also important to recognize the syntactics and semantics of those experiences - again, there's a sense of power, and, at least for me, inerrancy that must be deconstructed. Such deconstruction doesn't point to a specific reading of a specific text, but a field of readings over and through a field of texts, and the deployment of power across and through-out both. And it's too easy, at least for me, at this point, to speak of reading and writing as similar or simultaneous, etc. - most reading and writing parallels, say, Deleuze on sadomasochism - which doesn't break down necessarily into dialectic or opposition, but the play of powers within what might be vastly different regimes.

- Alan, thanks for the reply!

konrad

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>
<http://www.asondheim.org/>
WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>
<http://www.as.wvu.edu:8000/clc/Members/sondheim>
Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

[↑ Contents](#)

136. **Alan Sondheim**

Broken History

Sun 6 Feb 2005

Broken History

IRC log started Sat Feb 5 17:52

*** Value of LOG set to ON

*** No target, neither channel nor query

*** Current server: <None>

*** Primary server: <None>

*** Server list:

*** 0) irc.mcs.net 6667

*** Unknown command: DAMN

*** Unknown command: GONE-ALL-GONE

IRC log ended Sat Feb 5 17:54

k19% archie

Usage: archie [-acelorstvLV] [-m hits] [-N level] string

-a : list matches as Alex filenames

-c : case sensitive substring search

-e : exact string match (default)

-r : regular expression search

-s : case insensitive substring search

-l : list one match per line

-t : sort inverted by date

-m hits : specifies maximum number of hits to return (default 95)

-o filename : specifies file to store results in

-h host : specifies server host

-L : list known servers and current default

-N level : specifies query niceness level (0-35765)

/net/local/lib/gopher directory (p1

of 2)

```
Current directory is /net/local/lib/gopher  drwxr-xr-x  11 root  daemon
4096 Oct 29 18:16 ../  -rw-rw-r--  1 00000163 users  2402 Oct 14 1994
About Panix's Gopher Server  -rw-rw-r--  1 root  staff  2633 Nov 23
1993 About Panix's Gopher Server~  drwxr-xr-x  5 ekh  users  4096
Jan 6 1998 DRB/  drwxr-xr-x  4 00000163 users  4096 Jul 12 1994 MIT-
Guide/  drwxrwxr-x  15 00000030 gopher  4096 Jul 10 1995 Misc/  dr-
wxrwxr-x  4 00000030 gopher  4096 Nov 30 1993 NYC/  drwxrwxr-x  2
00000030 gopher  4096 May 20 1994 Other/  drwxrwxr-x  2 00000030
gopher  4096 Jul 30 1994 Panix/  drwxr-xr-x  2 pnh  gopher  4096
Oct 13 1995 TBON/  drwxr-xr-x  3 dfl  gopher  4096 Apr 29 1996
ebikes/  -rw-r--r--  1 00000163 users  33783 Aug 13 1994 eliz-cal  -r--r--
r--  1 00000163 staff  17263 Nov 19 1993 eliz-cal~  drwxr-xr-x  3
00000163 lunacon  4096 Feb 3 1996 lunacon/  drwxr-xr-x  19 kgreenb
gopher  4096 Jun 21 1995 nyart/  drwxr-xr-x  2 00000163 staff  4096
Sep 6 1994 nybc/  drwxr-xr-x  2 00000030 gopher  4096 Jan 17 1995
tmp/
```

Last Letter from Gol.Com I'm out of gol.com, my Japanese account. I closed it down a week early. Although they have touted themselves as far ahead of panix in my correspondence with them, they have repeatedly damaged their own shell accounts. They switched machines without telling anyone at times -

rendering void email lists which rely on correct addressing. They got rid of emacs quite a while ago, allow no traceroute, ping, netstat, or any sort of perl and other programming - as far as I could tell, only simple shell programs would run. They change things without advance notice - including time-consuming machine repairs that they knew of in advance. I'd dial in and find the account inaccessible. At one point, they removed Pine - I had to switch to elm; they removed elm - I had to switch to mail. All this without notice. Of course they removed /usr/games etc. Finally, they kept reconfiguring Pine, the mailer - at this point, I couldn't even change my name. They set more and more of the so-called user options. And again, all of this without advance warning. [And Pine is now misconfigured, with an error message concerning file permissions appearing every time someone logs in.]

Friday, 13 October 1995

UNDER DESTRUCTION

The resources formerly found here can now be accessed on our Web site:

<http://www.tor.com>

Additional resources on the Web page include submission guidelines, the beginnings of the Tor FAQ, and links to other SF and fantasy-related material on the Internet.

We're sorry, but the requested page /home/mcbryan/WWW.html can't be found on the Computer Science Department website. Perhaps there are spelling errors or typos in the address or the page has been removed or moved to a new location.

As of Monday, January 24, 2005, panix.net is not supported.

WAIS

- * Directory of servers at CNIDR (direct access for Mosaic 2.0).
- * Directory of servers at wais.com (direct access for Mosaic 2.0).

Internet Resources Meta-Index This document is intended to be a loosely categorized meta-index of the various resource directories and indices available on the Internet. Please send suggestions for new entries on this list (any index or directory of resources) to .

Internet Resources Metamap

This is an experimental graphical metamap of some Internet information resource indices and listings.

To use this metamap properly, you need a World Wide Web browser with the following capabilities:

- * Inlined image display with image mapping support.
- * Full HTTP/1.0 response code handling (without this, jumping from

the metamap to the remote resource will not be transparent --
there will be an intermediate hyperlink).

Mosaic for X 2.0 is known to work nicely. Mosaic for Mac 1.0 does not seem to work properly; version 1.01 should (but I haven't actually tested it yet).

Simply click on the information resource you wish to see:
[ISMAP:metamap.gif]

The requested URL /Mosaic/metamap.map was not found on this server.

+++

[↑ Contents](#)

137. **Steve Dalachinsky**
Re: thy thing is in your hand
Sun 6 Feb 2005

i've always had a deathwish
but within that wish was the notion
i'd live forever

it's difficult
to imagine the world
without me
yet on the other hand
it's quite a
relief

[↑ Contents](#)

138. **Stephen Vincent**
"Crossing the Millennium" continues
Sun 6 Feb 2005

Blog update: Many new days - journal entries and photographs - from "Crossing the Millenium, 1999." February 2 - 7 - for example - the journal finds itself casting about much - including Edgar Allan Poe - in Richmond, Virginia. Then back to San Francisco at the Antiquarian Book Fair among books, photographs, et al. Example:

Saturday, February 13, 1999

Grotesque. The grotesque photograph. The man, the half-naked man with the solid, ballooned-out white hips. The hair around his penis. The shrunken penis. The swollen white hips. The Civil War. The man some way wounded in the Civil War. His torso inside a white, dress shirt and dark, button-down, formal vest.

The face alert. His face talking or not. ³I am being photographed. These are my white swollen hips. The Civil War. I was in the War. This is my Doctor. This is the photographer. There is no peace. I am swollen. The War. A swelling. I carry. Around my hips. Inside. You cannot see it. But outside. You can. The Civil. White. Solid. I don't want to. But I do. Forever. Carry. I carry this War.²

Stephen V

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

[↑ Contents](#)

139. **Steve Dalachinsky**
interpret/translate/borrow & steal

Sun 6 Feb 2005

in concert
(thru butch morris)

rumble
ramble
within yourself
heart/experience
eat what is yours
put it to use
i will always be a student
albeit - a bad one
i don't want to know
to further the domain
no nohow
will always remain a student
notation is symbolic of music
conduction is symbolic of notation
writing is drowning
draws you in
makes you step back
we interpret the tradition
even if as a bad student i only guess
at it - converse
sneakers - all stars
the label is right there read it
you are a mediator of sorts
as a student i must learn what i already know
violinist's not convinced
one fights if one has never experienced something

then if one is plyable one will give in
give up absorb & be absorbed into
never stop eating
note: pearls form in mouth
i have no reputation so i cannot fail
learn more = discover more
trust me even if you don't know me
even if i am a bad student
you might learn something
note: pearls from mouth
i am a question - an angle - a glean
ale- leg
multiple pitches
mus(cle)i cian/ orchestra/ silver/ class in/vest/ment/
the limits of interpretation are expanded
flexibility is achieved
be flexible it's ok you won't get hurt
even bad students can learn something
move things around
reduce details
germinate
expand/dissect put it back together
exploit little melodies
language/letters/words/sentences/froze in real time
what?how? rise pulse live study / stud / pull over
architecture - tidy 6pm + 19 a head sketch frieze is key
open strike ball lark on a lark hooky fan fare car fare
im port romiss snave summer minds each season different
modulate stay up late place tween tween&twix
reap mix & combust come bust trape comestibles / salad -
roof of beam momentum
ignite isolation (g-d bless the child) / g-d less the child
's flexibility bile-olo-genes [rhythm section] collectively
fluegled
cs20 but a no-end / in ex haust able / -> put on me
to be out of this clothes closet claustrophobia
startled to life & the flame begins to brew
& we click
the music in real time stop live action
back it up see i learned how to back it up
within a formation of SENSE
humanitarian - grab a bragging bun and.....

sleep with it
me- us - whom -- plays
like us/me we whom everyone who writes a pome
is not creative - / glue supplemental / not alternative
what you give specifically
you should give in general - warm up in the back room
swing along with beethoven
music has the answer to music
what is the answer to poetry? endless discussion
on war - race - finish lines?
it's ok to listen with a critical mind - but when
you're critical mind gets in the way you're in trouble
motive motion
function unctive
skill kills
utility futility
content content
no vista - no horizon - no end

steve dalachinsky nyc new school lecture by butch morris on conduction altered
re/formed etc. 2/4/05-2/6/05

[↑ Contents](#)

140. **Richard Taylor**

Re: Thign, the Thing

Sun 6 Feb 2005

Alan

That may be fascinating: but the voltage or current used to write to a disk can't be compared to the energy used by the brain! They are very different systems (perhaps very distantly analogous) - but you are somehow using the "model" of religions or religion with their - supposedly - uninterpretable texts - impervious to reading - as a model to a - say - the reading of your own work by those who take on the challenge - which is pretty difficult if we are to "scan the disk" closely (and if scanned enough and interpreted too much the 'data' may be corrupted) - or interpret or explicate (as far as we can) the text - and its greater meaning in the order of the greater "whole" of which that post was one part in the projectual jig saw (as usual you are almost endlessly formally inventive and I feel you have a great capacity with/for language - apart from the "meaning" (or intention) or other of your text - now if I was reading say John Ashbery for example I wouldn't really worry too much about the complexities of (of the text in front of me) (his writing at best has a haunting quality - in fact at its best it

seems he is talking to each reader - the reader feels it is he or she who is being addressed...but he is very different kind of poet/writer) whether I needed to interpret more or too much - in fact to better "read" writing such as yours I have started reading some books referring to and or by Derrida (and other related subjects)- so if I do get really into the great Sondeim project you might be able to light up a city with my brain in action!

That is a stylistic or methodological or philosophical (or even metaphysical?) difference between you and say Nudel or Steve or probably myself as I have written... your whole text seems to be - must surely be? -determined almost to the last t or g or whatever (every "mark" every grapheme? - there is nothing (?) aleatory in here if any - and you deny "intuition" (although - the meaning of that word is problematic) and so on

Something (has to?) catch the reader though - and on a superficial level the enormous variations of your texts fascinate - in appearance (in some cases literally the layout -and some of your visual images disturb - or fascinate - and that is good - although some of the disturbing ones I found/find very disturbing - that was interesting because I couldn't say exactly why they disturbed..) and in tone and so on - language or "timbre" of each - the "voice" from each

Would you call yourself a kind of postmodern Pound or Zukofsky? (Not comparing "levels" - just probing) The Great Postmodern Sondheimian Epic - how will your project be named or be referred to - or is naming out?

Whatever - keep sending -

So you really are 62 ? I just turned 57 !! On the 2nd of February - I was born in 1948 - in Auckland, new Zealand, to English parents. I am glad they came here as this country is a great country - and I have had a (mostly) great life - it is possible to live well on a low income here... even on a high income!! (If one is wise..)

Cheers -belated happy birthday!!

Richard Taylor

[REDACTED]

Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, February 03, 2005 10:12 PM

Subject: Re: Thign, the Thing

Hi - I absolutely agree with you. What fascinates me is that - in order to write to a disk, etc. - you need a stronger current or voltage than to read; reading is a process that leaves the original alone. Yet reading in a sense is all there is; the world is interpretable, and out of such interpretation we construct meaning. But if we interfere too much, interpretation is lost, meaning corrodes.

The originary texts of various monotheisms are thought impervious to reading, to interpretation; they are there purely for the performative telling - out of which stems the violence of the letter itself.

- Alan

On Thu, 3 Feb 2005, alexander saliby wrote:

Alan wrote: "Reading changes nothing; creation is in the writing..."

Alan, I loved this piece, but at the same time I find it full of logical and emotional flaws akin to the opening quote.

Reading, actually changes everything...one learns to read and one learns to open worlds of ideas not of one's intellectual short-comings, but of the intellectual strengths of others.

One supposes this: in point of fact: "...writing changes nothing; creation is in the reading..." for it is only in the afterthought of the moment of inception that meaning begins to play a role. And it is only after a reader has ascribed meaning that a moment of truth is born. And it is only from truth that values develop.

Isn't this the genuine value of the reader/writer relationship? A writer may pontificate all year long, and that which the writer has devised, may in fact have both intellectual merit and ideological beauty, but until a reader enters the scene and stamps the message, "valuable" the work remains cold, useless, worthless...nothing.

Alex

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Thursday, February 03, 2005 9:00 PM

Subject: Thign, the Thing

Thign, the Thing

*Islam in Cyberspace, Christians, Jews in Cyberspace.
Fatwa and Midrash in Cyberspace, Dogma in Cyberspace.
The Energy it takes to construct Deity.
Within this protocol, this particular site.
Which is the site on a particular hard-drive.
Or a site networked across numerous hard-drives.
The heads reach down almost to the surface.
They fly above the surface and skim the surface.
They read the writing on the surface.
The surface is a world which seems familiar.
Or nothing moves, nothing motivated, solid memory.
The memory of non-volatile transformation of states.
What, is inscribed: difference.
How, the transformation of electrical impulses.
Or focused frequencies of the electromagnetic spectrum.
Heating, for example, radiation for example.
Strong and weak magnetic fields.
To write is the prerogative of the strong.
To read is the license of the weak.
Reading changes nothing; creation is in the writing.
In the writing of the thign, in the process of it.
The thign-thing religion in cyberspace.
(Creation and the desertion of creation.)*

—

*nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>
<http://www.asondheim.org/>
WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>
<http://www.as.wvu.edu:8000/clc/Members/sondheim>
Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>*

--

*Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005*

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

141. **Richard Taylor**

Re: Thigh, the thing

Sun 6 Feb 2005

"Well, I don't doubt this about performance."

Isn't performance also a kind of complex language - part of the larger "text" ?

I'm not so sure about film - there's a discussion on empyre at the moment about the necessity of archiving. Most human artifacts decay, but decay is also a reading of a material condition; with Japanese wabi no sabi, one might take it to an extreme and argue against decay even at the limits."

Everything decays. [I think of Tennyson's poem - is it 'Tithonus' (he can't die but continues to age) - The woods decay the woods decay and fall...And after many a summer dies the swan".]

In which case - what do they mean - "the necessity of archiving? you/they mean the necessity of good and or efficient archiving - literally - all information storage systems corrupt - so eventually all information - everything - is obliterated. But you say that above - but the or some of the Japanese believe nothing decays...?

Does this connect to this you said:

"In my own work I see the simultaneities of reading/writing/machine/organ/ organism; I don't see the experience as ecstatic so much as supposedly or abjectly ecstatic, replete with the fecundity of death."

What do you mean by "the fecundity of death" if there were no death - I believe - life would indeed be terrible - but why are you "abjectly ecstatic" - get aestheta-ecstatic man!! (Abject before death? God? is there a God?) For tomorrow we die....

These are fascinating 'explanations' Alan - even your comments are poetic!

Hmmm - "reading an orgasm" (not your phrase I know) - I have experienced some but never desired to read one!!

Richard Taylor



Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 04, 2005 10:25 PM

Subject: Re: Thigh, the thing

some comments below - Alan

On Fri, 4 Feb 2005, konrad wrote:

But still if "reading is all there is" then writing is all there is too. I mean they only come together, no?

Not necessarily - re Foucault for example on divinatio, 'reading' the book of nature. Stratigraphy is still treated that way informally. Writing usually supposes intention; it's to some extent from the fallacy of unintended writing that deity is presumed - someone had to write, to place things in such a manner that interpretation is possible.

One can argue that the universe for example is information only, along the lines of dna/rna, that fundamental particles can be 'exhausted' in terms of ontology in relation to their parameteres (within probabilistic models of coruse). But it's only 'information' in the reading; otherwise, it's mute - and one can further argue perhaps that the reading itself is mute - that the only 'thing going on' is the local assignation of meaning among one or another group of organisms.

Can you 'read' an orgasm? Isn't ecstatic experience often pointed to as the origin of religious texts. Then they sometimes famously declare that the 'beginning' is pegged at the transition to the social, when that experience gets put into 'the word.' It seems like a dominant thread of your (Alan's) own writing seems to be a kind of biting the hand that feeds: a 'readerly' assault on the syntax that's made by projecting ecstatic experience into time, an attack on the root of 'the strong's perogative.'

Well, I'm not sure that 'reading orgasm' is relevant? Or if it is, I'm not sure how. I also haven't seen ecstatic experience as an origin of such texts - more things like local explanation, fear of death, unexplained catastrophes and the like. Certainly the word has had creative power ascribed to it (which brings up a theme I talk about a lot, the performativity of codework/computers in general); I think this stems from

the gestural content of early language or protolanguage - calling for 'help' or 'food' is identified with danger and nourishment in a deep way.

In my own work I see the simultaneities of reading/writing/machine/organ/organism; I don't see the experience as ecstatic so much as supposedly or abjectly ecstatic, replete with the fecundity of death. And yes, an attack - I agree with you; otherwise we are silenced vis-a-vis the differend, beneath the strong so to speak, not unlike what is happening to the enunciation of the Democrats (sorry for the stupid phrase) at the moment - dispersed, speaking weakly, effectively silenced.

Doesn't it seem like reading changes writing and vice versa?

I'd say no, not necessarily; in fact writing, to the extent of the stratigraphic (or even protocols) is necessarily obdurate, inert - to use a phrase not mine (Rosset's) - 'idiotic' - it's there. It may or may not have been intended. In codework reading/writing are tangled, complicit, but even there, there's a release. In fact, even with interactive work, the release holds; there's always power in the inscription - it was William Gibson for example who, years ago, created a cdrom which could only be played once.

(It actually takes me quite a lot of energy to read some texts!)

Absolutely!

But that's not the only feedback loop in town. For one thing there's textual corruption. There's also performance which (as David Larsen and Michelle Tea demonstrated last night at New Langton Arts in SF) is more than speech. And then also work in film, music, etc that exceeds the written/read horizon.

Well, I don't doubt this about performance. I'm not so sure about film - there's a discussion on empyre at the moment about the necessity of archiving. Most human artifacts decay, but decay is also a reading of a material condition; with Japanese wabi no sabi, one might take it to an extreme and argue against decay even at the limits.

So it's complex - if writing is humanly or organically/intentionally inscribed, then one can consider the interference of reading changing the writing; I'd argue that author or not, Power is in the background, and reading is always a lending-oneself-to the text at hand, just as in, say, watching a film, one gives oneself up temporarily, not unlike on one hand Coleridge's willing suspension of disbelief, or Bharata's idea of layered coding producing meaning in the spectator.

Which is not to say that the interpretation of texts doesn't change over time - or even texts - look at how variants of the Dao have changed as new

*manuscripts have been discovered. Or Gnostic texts, Dead Sea Scrolls, etc.
- with these 'older' texts, always already palimpsests, there is always
the broken from the viewpoint of hermeneutics.*

*Again, though, even the collocation of early texts, say, of Genesis
(B'rashit) imposes a background of language, lettering, humans now
scurrying up whatever scaffolding remains.*

*Thinking of this relentless mill of response and interpretation,
i'm reminded of the end of a long line Kerouac's
' ... Lucien Midnight for my name,
and concocted up a world so nothing you had forever thereafter
make believe it's real.'*

It's all real, it's all real -

Thanks for your reply of course -

Alan

konrad

^Z

- Alan

> Alex

>

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

> From: Alan

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

> To:

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

> Sent: Thursday, February 03, 2005 9:00 PM

> Subject: Thign, the Thing

>

>

> Thign, the Thing

>

> Islam in Cyberspace, Christians, Jews in Cyberspace.

> Fatwa and Midrash in Cyberspace, Dogma in Cyberspace.

> The Energy it takes to construct Deity.

- > *Within this protocol, this particular site.*
- > *Which is the site on a particular hard-drive.*
- > *Or a site networked across numerous hard-drives.*
- > *The heads reach down almost to the surface.*
- > *They fly above the surface and skim the surface.*
- > *They read the writing on the surface.*
- > *The surface is a world which seems familiar.*
- > *Or nothing moves, nothing motivated, solid memory.*
- > *The memory of non-volatile transformation of states.*
- > *What, is inscribed: difference.*
- > *How, the transformation of electrical impulses.*
- > *Or focused frequencies of the electromagnetic spectrum.*
- > *Heating, for example, radiation for example.*
- > *Strong and weak magnetic fields.*
- > *To write is the prerogative of the strong.*
- > *To read is the license of the weak.*
- > *Reading changes nothing; creation is in the writing.*
- > *In the writing of the thign, in the process of it.*
- > *The thign-thing religion in cyberspace.*
- > *(Creation and the desertion of creation.)*
- >
- > -
- >

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>
<http://www.asondheim.org/>
WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>
<http://www.as.wvu.edu:8000/clc/Members/sondheim>
Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

--

Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

142. **Hoerman, Michael A**

blog topics: neurons in visual cortex; neural karst as metaphor; Boston contemporary art happenings

Sun 6 Feb 2005

New topics at Pornfeld

- Video of neurons in visual cortex
- Neural karst as metaphor for unified ground of experience and perception
- Boston contemporary visual arts happenings

<http://pornfeld.blogspot.com>

[↑ Contents](#)

143. **Jon Corelis**

The topic in a different light

Sun 6 Feb 2005

If, in the history of every child, language is first of all a mode of erotic expression and then later succumbs to the domination of the reality-principle, it follows, or perhaps we should say mirrors, the path taken by the human psyche and must share the ultimate fate of the human psyche, namely neurosis ... To regard human speech, the self-evident sign of our superiority over animals, as a disease, or at least as essentially diseased, is for common sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the necessary connection between cultural achievement and neurosis and between social organization and neurosis, and which therefore defines man as the neurotic animal, can hardly take any other position. ... if psychoanalysis is carried to the logical conclusion that language is neurotic, it can join hands with the twentieth century school of linguistic analysis -- a depth analysis of language -- inspired by that man with a real genius for the psychopathology of language, Wittgenstein. He said, "Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by means of language."

Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; he limits the task of philosophy to that of recognizing the inevitable insanity of language. "My aim is," he says, "to teach you to pass from a piece of disguised nonsense to something that is patent

nonsense." "He who understands me finally recognizes [my propositions] as senseless." Psychoanalysis begins where Wittgenstein ends. The problem is not the disease of language, but the disease called man.

-- Norman O. Brown, *Life against Death*

=====

Jon Corelis

www.geocities.com/joncpoetics

=====

=

[↑ Contents](#)

144. **Mark Weiss**

Re: The topic in a different light

Sun 6 Feb 2005

Psychoanalysis, like all good science fiction, involves the rigid application of an invented generative hypothesis. "If it aint" would throw the whole thing into a cocked hat. What's needed to render such theoretical games anything more than a rhetorical exercise is an exploration, not an unquestioned, or even a for-the-sake-of-argument, acceptance, of the hypothesis. You haven't done this, nor, for that matter, did Freud, who seemed to think that the metaphors that helped him explain his own emotions to himself were universal. One's self is an excessively small sample.

A good methodology would be "if you think you know something throw it out and observe instead."

You should know, by the way, that outside of the increasingly small circle of psychoanalysis Freud isn't taken very seriously by students of psychology.

Mark

At 12:23 PM 2/6/2005, you wrote:

>If, in the history of every child, language is first of all a mode of erotic
>expression and then later succumbs to the domination of the reality-principle,
>it follows, or perhaps we should say mirrors, the path taken by the human
>psyche and must share the ultimate fate of the human psyche, namely neuro-
sis
>... To regard human speech, the self-evident sign of our superiority over
>animals, as a disease, or at least as essentially diseased, is for common
>sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the
>necessary connection between cultural achievement and neurosis and be-
tween

>social organization and neurosis, and which therefore defines man as the
>neurotic animal, can hardly take any other position. ... if psychoanalysis is
>carried to the logical conclusion that language is neurotic, it can join hands
>with the twentieth century school of linguistic analysis -- a depth analysis
>of language -- inspired by that man with a real genius for the psychopathology
>of language, Wittgenstein. He said, "Philosophy is a battle against the
>bewitchment [Verhexung] of our intelligence by means of language."

>

>Some of these linguistic analysts have had the project of getting rid of the
>disease in language by reducing language to purely operational terms. From
>the psychoanalytic point of view, a purely operational language would be a
>language without a libidinal (erotic) component; and psychoanalysis would
>suggest that such a project is impossible because language, like man, has an
>erotic base, and also useless because man cannot be persuaded to operate
>(work) for operation's sake. Wittgenstein, if I understand him correctly, has
>a position much closer to that of psychoanalysis; he limits the task of
>philosophy to that of recognizing the inevitable insanity of language. "My
>aim is," he says, "to teach you to pass from a piece of disguised nonsense to
>something that is patent nonsense." "He who understands me finally recog-
nizes

>[my propositions] as senseless." Psychoanalysis begins where Wittgenstein
>ends. The problem is not the disease of language, but the disease called
>man.

>

>

> -- Norman O. Brown, Life against Death

>

>

>=====

>Jon Corelis 

>

> www.geocities.com/joncpoetics

>=====

>

>

>

>

[↑ Contents](#)

145. **Alan Sondheim*****My Wonder Unemployment***

Sun 6 Feb 2005

My Wonder Unemployment

I hereby declare I am incredibly rich, having saved my unemployment as indicated below to a net worth of \$111.00, i.e. the current and last check, still uncashed, a small piece of paper floating like a discharge, of one or another institution or organ, just outside the reach of waning consciousness...

Week ending	Total Amount	Net Amount	Effective Days	Release Date	Type
01/30/2005	\$111.00	\$111.00	4	01/31/2005	Payment 01/23/2005
\$111.00	\$111.00	4	01/24/2005	Payment 01/16/2005	\$111.00 \$111.00
4	01/18/2005	Payment 01/09/2005	\$111.00	\$111.00	4 01/10/2005
Payment 01/02/2005	\$111.00	\$111.00	4	01/03/2005	Payment
12/26/2004	\$111.00	\$111.00	4	12/29/2004	Payment 12/19/2004
\$111.00	\$111.00	4	12/21/2004	Payment 12/12/2004	\$111.00 \$111.00
4	12/13/2004	Payment 12/05/2004	\$111.00	\$111.00	4 12/06/2004
Payment 11/28/2004	\$111.00	\$111.00	4	11/29/2004	Payment
11/21/2004	\$55.50	\$55.50	2	11/22/2004	Payment 11/14/2004
\$111.00	\$111.00	4	11/15/2004	Payment 11/07/2004	\$111.00 \$111.00
4	11/08/2004	Payment 10/31/2004	\$111.00	\$111.00	4 11/01/2004
Payment 10/24/2004	\$111.00	\$111.00	4	10/25/2004	Payment
10/17/2004	\$111.00	\$111.00	4	10/18/2004	Payment 10/10/2004
\$111.00	\$111.00	4	10/12/2004	Payment 10/03/2004	\$111.00 \$111.00
4	10/04/2004	Payment 09/26/2004	\$111.00	\$111.00	4 09/27/2004
Payment 09/19/2004	\$83.25	\$83.25	3	09/20/2004	Payment
09/12/2004	\$111.00	\$111.00	4	09/17/2004	Payment 09/05/2004
\$111.00	\$111.00	4	09/07/2004	Payment 08/15/2004	\$111.00 \$111.00
4	08/17/2004	Payment 08/08/2004	\$111.00	\$111.00	4 08/09/2004
Payment 08/01/2004	\$111.00	\$111.00	4	08/02/2004	Payment

[↑ Contents](#)

146. **Marcus Bales*****Re: Satirical Poetry?***

Sun 6 Feb 2005

On Feb 4, 2005, at 9:57 AM, Shankar, Ravi (English) wrote:
 Can anyone suggest some really deft examples of satirical poetry, especially contemporary? I just had my class read a chapter from Terry Eagleton's memoir "The Gatekeeper," which is quite wicked in parts, and we had the requisite discussion about Ovid, Juvenal,

Swift, as well as mockumentaries, Strangelove, Al Franken, and the Onion, but I was having trouble coming up with good examples from poetry.

Perhaps your definition of satire would be useful in thinking about whether appropriate examples from poetry exist. I can think of innumerable examples of what I'd call satire, from Dryden, Pope, Byron, Carroll, Calverley, the Carryls, Owen Seaman, FP Adams, Newman Levy, Dorothy Parker, Arthur Guiterman, John Updike, John Betjeman, Frank Jacobs, A D Hope, whose "The Kings" is a brutal indictment of modern society, which I include below, and even Robert Frost -- his "Etherealizing" I also include below because it seems to be so little-known, and other examples of the other writers on request.

The Kings

A D Hope

The lion in deserts royally takes his prey;
Gaunt crags cast back the hunting eagle's scream.
The King of Parasites, delicate, white, and blind,
Ruling his world of fable even as they,
Dreams out his greedy and imperious dream
Immortal in the bellies of mankind.

In a rich bath of pre-digested soup,
Warm in the pulsing bowel, safely shut
>From the bright ambient horror of sun and air,
His slender segments ripening loop by loop,
Broods the voluptuous monarch of the gut,
The Tapeworm, the prodigious Solitaire.

Alone among the royal beasts of prey
He takes no partner; no imperial mate
Seeks his embrace and bears his clamorous brood.
Within himself, in soft and passionate play,
Two sexes in their vigour celebrate
The raptures of helminthine solitude.

>From the barbed crown that hooks him to his host,
The limbless ribbon, fecund, flat, and wet,
Sways as the stream's delicious juices move;
And, as the ripe joints rupture and are lost,
Quivers in the prolonged, delirious jet
And spasm of unremitting acts of love.

And Nature, no less prodigal in birth
In savage profusion spreads his royal sway:
Herds are his nurseries till the mouths of men,

At public feasts, or the domestic hearth,
Or by the hands of children at their play,
Transmit his line to human flesh again.

The former times, as emblems of an age,
Graved the gier-eagle's pride, the lion's great heart,
Leviathan sporting in the perilous sea;
Pictured on History's or the Muse's page,
All knew the King, the Hero, set apart
To stand up stiff against calamity,

Breed courage amid a broken nation's groans,
Cherish the will in men about to die,
Chasten with just rule a barbarous tribe
And guard, at last, the earth that kept his bones.
And still the Muse, who does not flatter or lie,
Finds for our age a symbol to describe

The secret life of Technocratic Man:
Abject desire, base fear that shape his law,
His idols of the cave, the mart, the sty --
No lion at bay for a beleaguered clan,
No eagle with the serpent in his claw,
No dragon soter with his searing eye,

But the great, greedy, parasitic worm,
Sucking the life of nations from within,
Blind and degenerate, smug in excrement,
"Behold your dream!" she says, "View here the form
And mirror of Time, the Shape you trusted in
While your world crumbled and my heavens were rent."

Etherealizing
Robert Frost

A theory if you hold it hard enough
And long enough gets rated as a creed:
Such as that flesh is something we can slough
So that the mind can be entirely freed.
Then when the arms and legs have atrophied,
And brain is all that's left of mortal stuff,
We can lie on the beach with the seaweed
And take our daily tide baths smooth and rough.
There once we lay as blobs of jellyfish
At evolution's opposite extreme.
But now as blobs of brain we'll lie and dream,

With only one vestigial creature wish:
Oh, may the tide be soon enough at high
To keep our abstract verse from being dry.

[↑ Contents](#)

147. **Nick Piombino**

Re: The topic in a different light

Sun 6 Feb 2005

"...outside the increasingly small circle of psychoanalysis, etc"

This is only because Freud, in psychology, like Newton in physics, Popular interest in Freudian thinking has been coming and going since the publication of *The Interpretation of Dreams* over 100 years ago. Freud brought so many psychological concepts into the popular foreground- (repression, "Freudian slips", projection, the unconscious, the importance of childhood and sexuality in everyday life, the significance of narcissism, the neurotic foundations of war, etc, etc) that saying he is not taken seriously is becoming one of those increasingly "cool", yet tiresomely incorrect contemporary clichés. Lots of people question Darwin also right now, even going to the point of forbidding discussion of evolution in the classroom. People have been claiming the death of psychoanalysis since its birth, for many varying reasons. Of course Freud is taken seriously in an historical way as one of the founders of modern psychology. Virtually every supporter of managed care likes to encourage medication over long or even short term therapy. They don't approve of Freud either. They are also frequently mistaken, though, of course, there have also been many abuses of long term psychotherapy as well. Psychoanalysis may not be fashionable right now- neither is liberalism. That doesn't mean it isn't important. It doesn't mean its day is over, either.

Google results for "Freud":
about 4,830,000

Nick P.

On 2/6/05 2:33 PM, "Mark Weiss" <[REDACTED]> wrote:

Psychoanalysis, like all good science fiction, involves the rigid application of an invented generative hypothesis. "If it aint" would throw the whole thing into a cocked hat. What's needed to render such theoretical games anything more than a rhetorical exercise is an exploration, not an unquestioned, or even a for-the-sake-of-argument, acceptance, of the hypothesis. You haven't done this, nor, for that matter, did Freud, who seemed to think that the metaphors that helped him explain his own emotions to himself were universal. One's self is an excessively small sample.

A good methodology would be "if you think you know something throw it out and observe instead."

You should know, by the way, that outside of the increasingly small circle of psychoanalysis Freud isn't taken very seriously by students of psychology.

Mark

At 12:23 PM 2/6/2005, you wrote:

If, in the history of every child, language is first of all a mode of erotic expression and then later succumbs to the domination of the reality-principle, it follows, or perhaps we should say mirrors, the path taken by the human psyche and must share the ultimate fate of the human psyche, namely neurosis ... To regard human speech, the self-evident sign of our superiority over animals, as a disease, or at least as essentially diseased, is for common sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the necessary connection between cultural achievement and neurosis and between social organization and neurosis, and which therefore defines man as the neurotic animal, can hardly take any other position. ... if psychoanalysis is carried to the logical conclusion that language is neurotic, it can join hands with the twentieth century school of linguistic analysis -- a depth analysis of language -- inspired by that man with a real genius for the psychopathology of language, Wittgenstein. He said, "Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by means of language."

Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; he limits the task of philosophy to that of recognizing the inevitable insanity of language. "My aim is," he says, "to teach you to pass from a piece of disguised nonsense to something that is patent nonsense." "He who understands me finally recognizes [my propositions] as senseless." Psychoanalysis begins where Wittgenstein ends. The problem is not the disease of language, but the disease called man.

-- Norman O. Brown, *Life against Death*

=====

Jon Corelis [REDACTED]

www.geocities.com/joncpoetics

=====

[↑ Contents](#)

148. **Nick Piombino**

Re: The topic in a different light

Sun 6 Feb 2005

[Sorry- my last post was sent out incorrectly.]

"...outside the increasingly small circle of psychoanalysis, etc"

Popular interest in Freudian thinking has been coming and going since the publication of **The Interpretation of Dreams** over 100 years ago. Freud brought so many psychological concepts into the popular foreground- (repression, "Freudian slips", projection, the unconscious, the importance of childhood and sexuality in everyday life, the significance of narcissism, the neurotic foundations of war, etc, etc) that saying he is not taken seriously is becoming one of those increasingly "cool", yet tiresomely incorrect contemporary clichés. Lots of people question Darwin also right now, even going to the point of forbidding discussion of evolution in the classroom. People have been claiming the death of psychoanalysis since its birth, for many varying reasons. Of course Freud is taken seriously in an historical way as one of the founders of modern psychology. Virtually every supporter of managed care likes to encourage medication over long or even short term therapy. They don't approve of Freud either. They are also frequently mistaken, though, of course, there have also been many abuses of long term psychotherapy as well. Psychoanalysis may not be fashionable right now- neither is liberalism. That doesn't mean it isn't important. It doesn't mean its day is over, either.

Google results for "Freud":

about 4,830,000

Nick P.

On 2/6/05 2:33 PM, "Mark Weiss" <[REDACTED]> wrote:

Psychoanalysis, like all good science fiction, involves the rigid application of an invented generative hypothesis. "If it aint" would throw the whole thing into a cocked hat. What's needed to render such theoretical games anything more than a rhetorical exercise is an exploration, not an unquestioned, or even a for-the-sake-of-argument, acceptance, of the hypothesis. You haven't done this, nor, for that matter, did Freud, who seemed to think that the metaphors that helped him explain his own emotions to himself were universal. One's self is an excessively small sample.

A good methodology would be "if you think you know something throw it out and observe instead."

You should know, by the way, that outside of the increasingly small circle of psychoanalysis Freud isn't taken very seriously by students of psychology.

Mark

At 12:23 PM 2/6/2005, you wrote:

If, in the history of every child, language is first of all a mode of erotic expression and then later succumbs to the domination of the reality-principle, it follows, or perhaps we should say mirrors, the path taken by the human psyche and must share the ultimate fate of the human psyche, namely neurosis ... To regard human speech, the self-evident sign of our superiority over animals, as a disease, or at least as essentially diseased, is for common sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the necessary connection between cultural achievement and neurosis and between social organization and neurosis, and which therefore defines man as the neurotic animal, can hardly take any other position. ... if psychoanalysis is carried to the logical conclusion that language is neurotic, it can join hands with the twentieth century school of linguistic analysis -- a depth analysis of language -- inspired by that man with a real genius for the psychopathology of language, Wittgenstein. He said, "Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by means of language."

Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; he limits the task of

philosophy to that of recognizing the inevitable insanity of language. "My aim is," he says, "to teach you to pass from a piece of disguised nonsense to something that is patent nonsense." "He who understands me finally recognizes [my propositions] as senseless." Psychoanalysis begins where Wittgenstein ends. The problem is not the disease of language, but the disease called man.

-- Norman O. Brown, *Life against Death*

=====

Jon Corelis 

www.geocities.com/joncpoetics

=====

[↑ Contents](#)

149. **Robin Hamilton**

Re: Satirical Poetry?

Sun 6 Feb 2005

Philip Levi, *_Death is a Platform_* (1971):

When traffic died I dreamed the other night
about a god with with sheepskin wig and tight
violet breeches writing ****, and then
satiric verses with a golden pen ...

Pope for our time ...

R.

Also Robert Greacen's "Captain Fox" poems, and Christopher Logue.

The problem with finding 20thC Satirical pomes isn't finding them,. it's avoiding them.

:-(

C3P0

[↑ Contents](#)

150. **Irving Weiss**

Catalan words

Sun 6 Feb 2005

Thank you both, Felix and David Larsen. I found barreja by matching a monolingual Catalan dictionary search with an English-Catalan one.

Irving

[↑ Contents](#)

151. **Robin Hamilton**

Re: Satirical Poetry?

Sun 6 Feb 2005

| *A lot of Auden has a satirical edge*

| *Richard Taylor*

Richard, that's *fatuous* ...

(name a pome.)

Leave aside "The Shield of Achilles", there's _The Sea and the Mirror_.

... duck soup.

R.

[↑ Contents](#)

152. **Joe Brennan**

Halliburton Forces Generals To Waive Rules, Scrap Audit

Sun 6 Feb 2005

theassassinatedpress.com

Halliburton Payments For Work Not Done Won't Be Withheld: Cheney/Halliburton Threaten To Abandon Troops In The Field If Company Doesn't Get Its Cash On Time: Halliburton Forces Generals To Waive Rules, Scrap Audit Reports, Threatens Not To Hire Them As CEOs After Military Retirement: New Charges From Halliburton For Shipping 'Sailing Fuel' Top \$10 Billion By ROB M. BLIND JR.

Power Corrupted:

"While Kenny Boy Fucks Bush, We Fuck California." Enron Traders Caught On Tape:

Schwarzenegger "Will Do Like He's Told" And Block Refund To Consumers:

Cheney Energy Group Tapes To Be Made Public:

Dick "Go Fuck Yourself"--- Cheney Goes On the Offensive; Threatens Judge:

Tapes Show Looting of Social Security Many Years In The Planning:
Assassinated Press To Be Broadcast Over Voice Of America
DARN BLITHER

[↑ Contents](#)

153. **Kevin Hehir**
Re: Satirical Poetry?
Sun 6 Feb 2005

another type of satire is Menippean satire. I believe that the etymology of the word, satire, leads to medley. So a satire is a medley of styles. I've always thought that The Marriage of Heaven and Hell is great example. Verse, biblical inversions, prose, collapse of ancient and contemporaneous personages, open parody, the list goes on. Hetrogeneous polyvocal . Bakhtin writes on satire.

sounds interesting,
kvin

[↑ Contents](#)

154. **Mary Jo Malo**
thy thing is on my thigh
Sun 6 Feb 2005

I've rarely wished for death because
the ocean on the earth under the sun
the commotion of our bodies

I can see the world without me
some fond kind of memories
but I won't give it the satisfaction

[↑ Contents](#)

155. **Mary Jo Malo**
thy thing on my thigh
Sun 6 Feb 2005

I've rarely wished for death because
the ocean on the earth under the sun
the commotion of our bodies

I can see the world without me
some fond kind of memories
but I won't give it the satisfaction

Cognition and language are the crown of human evolution. How we use them will determine our progress or decline as a species. Poetry is as adequate a form of communication as any other. Sometimes oblique or obscure poetry is fun, intriguing, because we must pay attention to the poet and not just his text or art. Poems need the context of the poet. T.S. Eliot disagreed, but that's okay. Sometimes isn't always, and all ways are toward. If they're not forward in the least, they're no thing. Even fun can be progress.

mj

[↑ Contents](#)

156. **alexander saliby**
Re: thy thing is on my thigh
Sun 6 Feb 2005

Mary Jo,
Sorry, couldn't resist the impulse to play on your subject line.
Alex

My nipple's in you eye...
your thing is on my thigh
damn
it's flaccid when you're high.

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

From: Mary Jo Malo<mailto:[REDACTED]>
To: [REDACTED]<mailto:[REDACTED]>
Sent: Sunday, February 06, 2005 6:22 PM
Subject: thy thing is on my thigh

I've rarely wished for death because
the ocean on the earth under the sun
the commotion of our bodies

I can see the world without me
some fond kind of memories
but I won't give it the satisfaction

[↑ Contents](#)

157. **Marcus Bales**
Re: Satirical Poetry?
Sun 6 Feb 2005

On 7 Feb 2005 at 1:38, Robin Hamilton wrote:
> > A lot of Auden has a satirical edge

> > Richard Taylor
>
> Richard, that's *fatuous* ...
> (name a pome.)
> Leave aside "The Shield of Achilles", there's _The Sea and the
> Mirror_.

Under Which Lyre
WH Auden

Ares at last has quit the field,
The bloodstains on the bushes yield
 To seeping showers,
And in their convalescent state
The fractured towns associate
 With summer flowers

Encamped upon the college plain
Raw veterans already train
 As freshman forces;
Instructors with sarcastic tongue
Shepherd the battle-weary young
 Through basic courses.

Among bewildering appliances
For mastering the arts and sciences
 They stroll or run,
And nerves that steeled themselves to slaughter
Are shot to pieces by the shorter
 Poems of Donne.

Professors back from secret missions
Resume their proper eruditions,
 Though some regret it;
They liked their dictaphones a lot,
They met some big wheels, and do not
 Let you forget it.

But Zeus' inscrutable decree
Permits the will-to-disagree
 To be pandemic,
Ordains that vaudeville shall preach
And every commencement speech
 Be a polemic.

Let Ares doze, that other war
Is instantly declared once more
 'Twixt those who follow
Precocious Hermes all the way
And those who without qualms obey
 Pompous Apollo.

Brutal like all Olympic games,
Though fought with smiles and Christian names
 And less dramatic,
This dialectic strife between
The civil gods is just as mean,
 And more fanatic.

What high immortals do in mirth
Is life and death on Middle Earth;
 Their a-historic
Antipathy forever gripes
All ages and somatic types,
 The sophomoric

Who face the future's darkest hints
With giggles or with prairie squints
 As stout as Cortez,
And those who like myself turn pale
As we approach with ragged sail
 The fattening forties.

The sons of Hermes love to play,
And only do their best when they
 Are told they oughtn't;
Apollo's children never shrink
>From boring jobs but have to think
 Their work important.

Related by antithesis
A compromise between us is
 Impossible;
Respect perhaps but friendship never:
Falstaff the fool confronts forever
 The prig Prince Hal.

If he would leave the self alone,
Apollo's welcome to the throne,
 Fasces and falcons;
He loves to rule, has always done it;

The earth would soon, did Hermes run it,
Be like the Balkans.

But jealous of our god of dreams,
His common-sense in secret schemes
To rule the heart;
Unable to invent the lyre,
Creates with simulated fire
Official art.

And when he occupies a college,
Truth is replaced by Useful Knowledge;
He pays particular
Attention to Commercial Thought,
Public Relations, Hygiene, Sport,
In his curricula.

Athletic, extrovert, and crude,
For him, to work in solitude
Is the offense,
The goal a populous Nirvana:
His shield bears this device: mens sana
Qui mal y pense.

Today his arms, we must confess,
>From Right to Left have met success,
His banners wave
>From Yale to Princeton, and the news
>From Broadway to the Book Reviews
Is very grave.

His radio Homers all day long
In over-Whitmanated song
That does not scan,
With adjectives laid end to end,
Extol the doughnut and commend
The Common Man.

His, too, each homely lyric thing
On sport or spousal love or spring
Or dogs or dusters,
Invented by some court-house bard
For recitation by the yard
In filibusters.

To him ascend the prize orations
And sets of fugal variations
 On some folk-ballad,
While dietitians sacrifice
A glass of prune-juice or a nice
 Marsh-mallow salad.

Charged with his command of sensational
Sex plus some undenominational
 Religious matter
Enormous novels by co-eds
Rain down on our defenceless heads
 Till our teeth chatter.

In fake Hermetic uniforms
Behind our battle-line, in swarms
 That keep alighting,
His existentialists declare
That they are in complete despair,
 Yet go on writing.

No matter; He shall be defied;
White Aphrodite's on our side:
 What though his threat
To organize us grow more critical?
Zeus willing, we, the unpolitical,
 Shall beat him yet.

Lone scholars, sniping from the walls
Of learned periodicals,
 Our facts defend,
Our intellectual marines,
Landing in little magazines
 Capture a trend,

By night or student Underground
At cocktail parties whisper round
 From ear to ear:
Fat figures in the public eye
Collapse next morning, ambushed by
 Some witty sneer.

In our morale must lie our strength:
So that we may behold at length
 Routed Apollo's
Battalions melt away like fog,

Keep well the Hermetic Decalogue,
Which runs as follows:

Thou shalt not do as the dean pleases,
Thou shalt not write thy doctor's thesis
On education,
Thou shalt not worship projects nor
Shalt thou or thine bow down before
Administration.

Thou shalt not answer questionnaires
Or quizzes upon World-Affairs,
Nor with compliance
Take any test. Thou shalt not sit
With statisticians nor commit
A social science.

Thou shalt not be on friendly terms
With guys in advertising firms
Nor speak with such
As read the Bible for its prose,
Nor, above all, make love to those
Who wash too much.

Thou shalt not live within thy means
Nor on plain water and raw greens.
If thou must choose
Between the chances, take the odd:
Read The New Yorker, trust in God;
And take short views.

[↑ Contents](#)

158. **Joel Weishaus**

Fw: Hi - could you send this to Poetics? I'm over quota. Thanks - Alan

Sun 6 Feb 2005

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

From: "Alan Sondheim" <[REDACTED]>

To: "weishaus, joel -- joel weishaus" <[REDACTED]>; "Joel Weishaus"
<[REDACTED]>

Sent: Sunday, February 06, 2005 5:35 PM

Subject: Hi - could you send this to Poetics? I'm over quota. Thanks - Alan

Obituaries

February 07, 2005

Ernst Mayr Veteran biologist who synthesised Darwin's theory of evolution and Mendel's theory of heredity ERNST MAYR devoted eight decades to the systematic study of the natural world that he learnt to love as a boy growing up in Bavaria before the First World War. He began as an ornithologist, became an evolutionist, and in later life developed his interests in the philosophy of biology. His longevity and his appetite for work enabled him both to establish a prominent place in the history of 20th-century evolutionary biology, and to write that history himself.

In an essay marking his 100th birthday, which fell last July, Mayr described himself as "the last survivor of the golden age of the evolutionary synthesis". That process, which occupied the middle decades of the past century, integrated two theories which had originated in the middle of the century before: Darwin's theory of evolution by natural selection, and Mendel's theory of heredity.

Much of the credit for it has conventionally been awarded to geneticists, whose methods were mathematical, but Mayr challenged their significance. A naturalist and a confirmed non-mathematician, he insisted that the geneticists had only addressed the question of how organisms become adapted to their conditions of life. For the synthesis to be complete, it needed to incorporate the question of how new species are formed. It was this dimension of the synthesis which Mayr helped to clarify, most notably in his landmark book *Systematics and the Origin of Species* (1942).

In particular, Mayr explained the "biological species concept", a view of species not as forms defined by a collection of attributes but as populations of interbreeding organisms. He emphasised the role of geographical isolation in the formation of new species: when parts of a population became physically separated, they would take different evolutionary paths, and would eventually become incapable of interbreeding. In this he followed his mentor, Erwin Stresemann; both in the concept itself, which he considered to have been held by Stresemann and other German ornithologists, and in his conviction - not typical of the age in which he was formed - that biology should be a theoretical discipline as well as a project to accumulate facts.

Ernst Walter Mayr was born in Kempten, Bavaria, in 1904. His love of nature was inculcated by his father Otto, a judge, on Sunday natural history excursions, and later his family's tradition of medical practice guided him to medical studies - though his choice of university, Greifswald, was influenced by the likelihood that the local bird life would be interesting. He made contact with Erwin Stresemann, who was curator of birds at the University of Berlin Museum of Natural History, to report a sighting of rare ducks, and in 1925 moved to Berlin,

where Stresemann supervised his PhD. Mayr completed his doctoral thesis the following summer, at the age of 21, and became an assistant at the museum.

He followed the tradition of the great Victorian naturalists by going on formative expeditions in his youth, followed by long years studying specimens. In 1928 he went to New Guinea to collect for Lord Walter Rothschild's museum at Tring, Hertfordshire, and the American Museum of Natural History, then joined the museum's Whitney expedition further east in the Solomon Islands. Surviving tropical diseases and other hazards - a highly premature report of his death claimed that he had met his end at native hands - he returned to Berlin in 1930. In 1931 he sailed to the US, to take up a post at the museum in New York. Rothschild's collection of 280,000 bird specimens followed him not long after - Rothschild sold it to the museum in the face of blackmail demands arising from an affair. Curating this collection was Mayr's main responsibility for the next 20 years.

In 1935, Mayr married Margarete (Gretel) Simon. Their marriage lasted 55 years, until her death in 1990.

Mayr left the natural history museum in 1953 to become Alexander Agassiz Professor of Zoology at the Harvard University Museum of Comparative Zoology. He stayed at Harvard for the rest of his life, serving as the director of the MCZ from 1961 to 1970, and becoming Professor Emeritus in 1975.

He projected his vision of biology and his role in its development in the historical and philosophical ventures he undertook from the 1970s onwards, from the historical and biographical essays in *The Evolutionary Synthesis*, which he co-edited with the historian of science Will Provine, through the 900 pages of his 1982 book *The Growth of Biological Thought*, to the articles and books he wrote in his nineties.

These later works summarise the persistent themes in his thought, expressed with characteristic directness and conviction. He asserted the importance of naturalists such as himself in the development of evolutionary theory. Naturalists, he considered, were disposed to recognise that natural selection acts on individual organisms rather than individual genes. Mayr's view of the evolutionary geneticists' project, in which they used mathematics to treat individual genes in isolation, was expressed in the phrase "beanbag genetics". Swimming against one of the most powerful currents in modern biology, much of which now deals with molecules rather than organisms, he rejected reductionism wholesale.

In this, as in his vision of biology overall, he was a self-consciously continental thinker, holistic in inclination and schooled in the importance of systematic classification. His historical commentaries asserted the significance of scientists from a continental European background, most of all the Russian-born

Theodosius Dobzhansky, whose 1933 paper on variation in beetles provoked Mayr to exclaim: "Here is finally a geneticist who understands us taxonomists!"

In relocating across the Atlantic, however, Mayr left behind the Central European philosophical tradition of idealism, whose notion of ideal types he saw as an obstacle to the concept of species as populations of varying individuals. He maintained a commitment to German natural history, and acquired a following in the country of his birth.

After the war, he and his wife Gretel supported his colleagues in Germany by sending them journals as well as food parcels. Meanwhile, in his adopted country (he and Gretel became US citizens in 1950) he founded the journal *Evolution* in 1947.

As a professor he was American in his informality, in striking contrast to the strict hierarchies that still endured back in Europe. One of his former students recalls how, on a visit to France, Mayr deliberately contrived to shock his hosts by engaging in debate with his junior colleague on first-name terms.

Over the course of his career Mayr supported and guided many younger colleagues - most dramatically to New Guinea, in the case of Jared Diamond, whom he met when Diamond was a teenager, and Mayr worked with his father on the role of natural selection in the evolution of blood groups. In 1971, they began a project which eventually resulted in their book *The Birds of Northern Melanesia* (2001).

Ernst Mayr remained an ornithologist and a systematist even after he had turned to history and philosophy. All these fields were unified by his understanding of evolution.

Mayr's many honours include the Japan Prize, the Balzan Prize and the Crafoord Prize, one of the most prestigious international awards open to biologists. His tally of productivity includes the description of 26 species and 473 subspecies of birds previously unknown to science, and 25 books, the last of which (*What Makes Biology Unique*) he completed in time for his centenary, 81 years after his first publication. He is survived by his two daughters.

Ernst Mayr, biologist, was born on July 5, 1904. He died on January 3, 2005, aged 100.

[↑ Contents](#)

159. **Ishaq**

[razapress] Raza Studies

Sun 6 Feb 2005

Educate and Liberate!
Raza Studies Program
Spring Semester 2005

The Raza Studies Program/Somos Raza (youth organization) was founded in 1987

by Union del Barrio. The objectives of the program are:

1. Educate/Inform young people about Raza History, Politics, and Culture.
2. Through Raza Studies create/instill pride and positive self-esteem among Raza youth.
3. Create unity among Raza youth and end the mindless violence that takes place daily throughout the Barrios of Aztlan.
4. Assist/Motivate young Raza to continue their education (high school, college, etc.).
5. Raise the social consciousness of youth and get them involved in the struggle for Raza self-determination (create progressive social activists).
6. Prepare other to become Raza Studies instructors and teachers.

For almost two decades, the Raza Studies Programs have been held in various barrios of San Diego: in schools, community youth centers, and at Union del Barrio headquarters.

This Spring's Raza Studies Program is being organized in a "round table discussion" (circulo de discusion) format/structure; an a guest presenter is asked to give comments on a particular issue and everyone is encouraged to asked questions or give comments (feed back). We are currently on our third session of the Raza Studies Program Spring Semester 2005. The first session was an introduction to the program and our last session was titled "ISSUES FACING YOUTH" (which took place on Feb. 2).

The third session of the spring semester will take place at 5 PM,
Wednesday 9

, at the Yo Spot Youth Center, located on the corner of 41 and Market
St, San

Diego. The session is titled "Why Some Raza Youth End Up In Prison
and The
Reality of Prison Life".

Franciso Soto, who has done time in youth detention facilities, as well as State and Federal Prisons, and is currently a member of the Chicano Mexicano Prison Project (CMPP), will be the guest presenter for this session. Francisco will speak from a Chicano Mexicano self-determination perspective.

Learn. Become an activists. Support the Struggle. Participate in the
Raza
Studies Program.

Venceremos!

for more information, reply to this e-mail or call Ernesto at [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\

\

"As for we who have decided to break the back of colonialism, \
our historic mission is to sanction all revolts, all desperate \
actions, all those abortive attempts drowned in rivers of blood."

- Frantz Fanon\

\

"Everyday is Ashura and every land is Kerbala"

-Imam Ja'far Sadiq\

\

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

\

http://www.world-crisis.com/analysis_comments/766_0_15_0_C/\

\

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

\

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

[↑ Contents](#)

160. **Mark Weiss**

Re: The topic in a different light

Mon 7 Feb 2005

We apparently differ on this, which doesn't make my statement dismissably cool
yet tiresomely incorrect. I speak, by the way, from having been inside the

profession for many years and seen more than my share of diagnostic disasters by psychoanalysts. I in fact began as a Freudian. After a couple of years in the field I decided against analytic training--I attended the Ackerman Institute for Family Therapy instead, though I continued to treat individuals as well, in both long and short-term treatment. I mention this not to boast but to disabuse you of any assumption that I speak from ignorance. Note that the significance of Freudian slips, the very existence of the unconscious, and the neurotic foundation of war are hardly uncontested. And comparing questioning of Darwin, who is endlessly replicable by disinterested observers (there has even been observed speciation by means of natural selection) with questioning of Freud seems to me way off.

I stand by my last sentence. Even in analytic training institutes it's becoming increasingly difficult to get analytic patients.

None of which means that people who believe Freud's theories can't be good therapists. Experienced therapists tend to do similar things in the office, regardless of how they explain to themselves why they're doing them. Nor does it mean that Freud's work has no historical significance, and for some it remains a useful set of metaphors.

Regardless, Norman O. Brown's application of psychoanalytic theory, which is where we started, is absurdly reductive.

Mark

At 07:59 PM 2/6/2005, you wrote:

>[Sorry- my last post was sent out incorrectly.]

>

>"...outside the increasingly small circle of psychoanalysis, etc"

>

>

>Popular interest in Freudian thinking has been coming and going since
>the publication of *The Interpretation of Dreams* over 100 years ago. Freud
>brought so many psychological concepts into the popular foreground-
>(repression, "Freudian slips", projection, the unconscious, the importance
>of childhood and sexuality in everyday life, the significance of
>narcissism, the neurotic foundations of war, etc, etc) that saying he is not
>taken seriously is becoming one of those increasingly "cool", yet tiresomely
>incorrect contemporary clichés. Lots of people question Darwin also right
>now, even going to the point of forbidding discussion of evolution in the
>classroom. People have been claiming the death of psychoanalysis since its
>birth, for many varying reasons. Of course Freud is taken seriously in an
>historical way as one of the founders of modern psychology. Virtually every
>supporter of managed care likes to encourage medication over long or even

>short term therapy. They don't approve of Freud either. They are also
>frequently mistaken, though, of course, there have also been many abuses of
>long term psychotherapy as well. Psychoanalysis may not be fashionable right
>now-neither is liberalism. That doesn't mean it isn't important. It
>doesn't mean its day is over, either.

>

>Google results for "Freud":

> about 4,830,000

>

>

>Nick P.

>

>

>On 2/6/05 2:33 PM, "Mark Weiss" <[REDACTED]> wrote:

>

> > Psydchoanalysis, like all good science fiction, involves the rigid
> > application of an invented generative hypothesis. "If it aint" would throw
> > the whole thing into a cocked hat. What's needed to render such theoretic-
> cal

> > games anything more than a rhetorical exercise is an exploration, not an
> > unquestioned, or even a for-the-sake-of-argument, acceptance, of the
> > hypothesis. You haven't done this, nor, for that matter, did Freud, who
> > seemed to think that the metaphors that helped him explain his own emo-
> tions

> > to himself were universal. One's self is an excessively small sample.

> >

> > A good methodology would be "if you think you know something throw it
> out

> > and observe instead."

> >

> > You should know, by the way, that outside of the increasingly small circle
> > of psychoanalysis Freud isn't taken very seriously by students of
> psychology.

> >

> > Mark

> >

> >

> >

> > At 12:23 PM 2/6/2005, you wrote:

> >> If, in the history of every child, language is first of all a mode of
> erotic

> >> expression and then later succumbs to the domination of the

> >> reality-principle,
> >> it follows, or perhaps we should say mirrors, the path taken by the human
> >> psyche and must share the ultimate fate of the human psyche, namely
> neurosis
> >> ... To regard human speech, the self-evident sign of our superiority over
> >> animals, as a disease, or at least as essentially diseased, is for common
> >> sense ... a monstrous hypothesis. Yet psychoanalysis, which insists
> on the
> >> necessary connection between cultural achievement and neurosis and between
> >> social organization and neurosis, and which therefore defines man as the
> >> neurotic animal, can hardly take any other position. ... if
> psychoanalysis is
> >> carried to the logical conclusion that language is neurotic, it can join
> >> hands
> >> with the twentieth century school of linguistic analysis -- a depth
> analysis
> >> of language -- inspired by that man with a real genius for the
> >> psychopathology
> >> of language, Wittgenstein. He said, "Philosophy is a battle against the
> >> bewitchment [Verhexung] of our intelligence by means of language."
> >>
> >> Some of these linguistic analysts have had the project of getting rid
> of the
> >> disease in language by reducing language to purely operational
> terms. From
> >> the psychoanalytic point of view, a purely operational language would be
> a
> >> language without a libidinal (erotic) component; and psychoanalysis
> would
> >> suggest that such a project is impossible because language, like man,
> has an
> >> erotic base, and also useless because man cannot be persuaded to operate
> at
> >> (work) for operation's sake. Wittgenstein, if I understand him correctly,
> >> has
> >> a position much closer to that of psychoanalysis; he limits the task of
> >> philosophy to that of recognizing the inevitable insanity of
> language. "My
> >> aim is," he says, "to teach you to pass from a piece of disguised
> nonsense to
> >> something that is patent nonsense." "He who understands me finally

> >> recognizes
> >> [my propositions] as senseless." Psychoanalysis begins where Wittgen-
stein
> >> ends. The problem is not the disease of language, but the disease called
> >> man.
> >>
> >>
> >> -- Norman O. Brown, Life against Death
> >>
> >>
> >> =====
> >> Jon Corelis 
> >>
> >> www.geocities.com/joncpoetics
> >> =====
> >>
> >>
> >> _____
> >>

[↑ Contents](#)

161. **Alan Sondheim**

wild honey drank

Mon 7 Feb 2005

wild honey drank
assist injure soon omit fate
extol object stay intend
approach mail basis
iniquitous slash palace fled
exclusion notwithstanding
substitute it amend
manifold bestow information
sign perpetual fortune esteem
no tarry justice
ahmad masjid bred ineffectual
shall possess gain employ
niche thing
knowest adjustably medium
cautious incongruity self
privy good earthquake
needle town last about midst

co impure scorch purpose gush
drew nearest
ummi left yellow mockery
consent ilyas salih reckon
health distant nat
visitor lice wont mouth cry
ibrahims rue reproach honest
despair narrate
where liken whosoever namlite
denial humility rich rough
idolatress deem
namlite wonderful lofty west
niche divine horn resolve
save ineffective
cut namlite zulqarnain lote
wander nurse east him
remember sequel
intellect corruption narrate
admonition lump vast omit
esteem held red
silver joke conflict nat
always lying unison owing
extent haughty rather
solid knowest companion near
art madman tremble penitent
felt handiwork
quick star least clad needful
bade magic torch plain
forbade guard punish
submitters lightning censure
next belief magician threaten
praiseworthy
frivolous grandchildren
proposition tahajjud lower
but no bosom magician
thereby proffer glass glide
prohibit thereon maintenance
branch now can
magians tb purify guard
garden pride tongue married
bite obligatory class
mad swallow rear he fright

presence tuba meekaeel behold
often conduct lut
suck removal honey forsake
precede very might bath
opposite crave low
stray ridicule iliyin foliage
pour weighty mockery avoid
outstepping
deliberate lord steadfast
saibah injeel final position
wise most ascribe
partner distinct little
spider seat ismail fat poet
yesterday multitude
aorta perfidious earth lift
somewhat shame kingdom
extreme plenty acquire
naml already pitch essence
level sleep sirius left
excessive pleasure all
nearest again poor extol leaf
since sorry load equity
pleasure appoint
neither act prescribe few
lamp short steal magnify
eight pleasure averse
nightfall abasements prolong
forcible knew severe
subsistent masjid dug
plentiful befell noise yarn
punish full judi semblance
taken metropolis
divide plot blew nose woman
rank golden israel season
thereof momentous
detriment position burst
notwithstanding whom regret
haman intellect scald
together musk defend pour
chastity nowhere were residue
here iniquity
salutation trumpet needle

custodian precaution complain
nuh want rod hurt
inclination sacrificial
vanish nose convulse present
cornfields now vein
sainai ineffective
idolatresses rue weak
occurred conferred pride
decision
not unzurna seal invoke hot
roll wide oppose command
prolong difficult
none truly seven king hideous
ridicule ya owing choice
prostitution
duration nineteen
tranquillity silver less
headache reveal abu party
cast
purify envious niche till
smitten lost hand rest agree
perdition build
race explain needful thither
spoke manifestation grieve
resort announce
person born rear fell nat
themselves strain mention go
require assist plan
between regretting forbid
mutual tedious sun moment
garden report basis
pliant began repelling full
much sword tavrāt n freeing
repelling bestow
possessor bank reveal good
more superior thieves nine
forever repelling
breeze praiseworthy attend
rough handle miss subservient
took occupy fit
report celebrate preference
arrogant sainai hideous mhent

stray truth
ornament feat require collect
presence ansars scorn
idolatress medina
still vanish pass eyed
resolve consult press aloft
send injury marriage
squander way persecute
exclusion responsible date
prevent afford shelter
join maintenance sphere
whomsoever plentiful equity
return despair
prevention acquire sink large
lump soul write precede egypt
ridicule dream
prevention abate sold listen
listen solicitous abominable
private drove
roof emissary presume yeal
spoke maintenance lesson slow
affect proposal
distinct ruin excuse
preservation wool store meet
land slander among
purpose desert safe fate
prepare wilt such momentous
kept sister ascendant
rain decide same foliage
precaution wheresoever t
narrow it since bahirah
rear cried scoff fro pour
wealthy thee notwithstanding
inside silk beljeve
referred contempt see god
ponder wage thrive only
indeed side both
relinquish computation sequel
haman pleasest veil
transference
parsimonious ignoble shuaib
can repel cloven she hidden

pit upon ugh
person host show class resort
charm silent idolatresses
perpetual tuwa
victorious possess here
should confer retain cannot
slain inner penance
treaty weary previous hast
show creating revile bring
some joyous
parsimonious tract wi
prostrate guardian shrink
deliverance righteous boat
spider lay out to written
quite gone sick divine
robbery beset stem loss
open threw ablution recline
gateway silk eater roll befit
strove march
occupy think advise remiss
frequent since evil room
banana sunset mighty
nothing thereby always rest
foreign sister faint room
attend talut
multiply neither testify army
robbery firon slash fist
roof article their
nineteen n tedious awful
sabeans father sluggish
fountain rock anything
threaten old mother tarry
begging salvation extract
some give rise
although town pardon mirage t
blow scorn example sow guile
rich ahmad
truth piece melt suwa
business seed enough split
hell reveal admonition
utmost praise marium surface
chide sentence ease

stationary hypocritical
responsible access wall
prohibition madyan supply
complete shade draw
store injeel require abandon
whence qaroun lodge sun
cornfields shine
digging struggle journey
removal year withdraw receive
lesson suggestion
decision shudder denial
sufficient lay reject worthy
yasrib renounce laid
sufficient difficulty
similitude dead swallow lot
recurring withhold
absolute reward judgest
sufficient dust sink covet
tavrat married reach
whosoever affirm sabbath
interpretation suggestion
equitable sixty
constant them mirage quran
wheresoever amassings
satisfaction ingratitude
sun extend slander completion
thorough naked pure welcome
army seeing
ilyas superior fifth slay
cling together nowhere
proportion watch away
several hot surety forgiven
slew chapter traverse
ordinance private wadd
beforehand shrink here suwa
garlic slight can twofold
perchance prefer
vigilant bless sit harmony t
grey slew bringest vain
poetry poetry valley
bucket small grow task head
sleep book wall private pile

us chance sought
go tell household slaughter
beverage western pursue
penitent unvigilance
committed spoke gaiety
thankful ineffectual sky
behalf will recline
painful ugh contain stayed
foundation therein itself
sister beam wrath
reprisal opinion tuwa dawn
store foolish this large
since ayyub zulqarnain
roll obscure trust destroy
strike fill thrown long sign
ate adam salty
nightfall trouble dream
submitting false took march
should art ail sect
naml tried emissary suffice
expel transitory minute shave
apparel angry
shade mortal trial excuse
supply every trunk naked
seven ample ashamed
silver mighty tremble fateful
suspicion emissary
untrellised numerous
seminal almost babel slip me
trial folly swift dwelt
various our secret
agreed begging sown majesty
tribute frontier tablet door
wage permitted
scanty advance blew stage
loss trodden good talk die
weep power salutation
ad brought strait levity
trust happy tarry delivery
whit property sabbath
abundant cessation subsistent
lam tuwa hollow tasnim day

withhold raina
rod abate combine surface
judge ugh improve tasnim
covet wrought
relinquish result yusuf
conspicuous tall intent
unzurna interpretation
task consultation rich
renounce yearn curtain
terrible infant usage
knowledge tall computation
act said reflect y depend
therein idris various
like take coin agree second
rate would dominion thornless
hope violent
malik sword choice amassings
shame pursuit wool effect
thrust heat walk
midst swallow cease aram
single prophecy womb ex
tongue handful we muslim
surety calamity attain solid
presume without faintings
trample greater
western notwithstanding sun
bright barter spring possess
withdraw fist
treacherous given whither
other successful bore belong
strain pile wise
fountain triple fuel wipe
permission stupor birth boil
suckling pay wipe
given try forsook word praise
straw beneath bury swollen
ourselves wipe
guilt twofold flog yasrib
proposal stone began change
terminate offspring
wisdom herald unison festival
a rate stand be comfort

thicket none
withdraw idle unvigilance
faintings account rent spirit
bag conspicuous
thunder nat within inordinacy
uphold exile advise root
sorry avoidance cry
track mother woman kaf
uppermost event all sandy
small at demolish tribute
mighty wool lest upright
embraceest and sent sixth ask
divert ultimate
maternal wound madman
uppermost each arise sight
side arm ease usury maid
ya melt upon drag attain
smitten share apprise eve
view lodge yellow
mountain up diminish baptism
spoken send anything exult
wall lengthen
zakariya nineteen unregarded
descend beguile strait scroll
angry fill
weaken knowest able opposite
ugh declare blame sulaiman
salute ample
forgotten western jealous
access perchance tuwa custom
breeze tarry rule
amass gate whichever insane
adherent possible truly
country capital
thereat revile alter grey
whose incline affirm prophecy
tree consult
chosen throne repel aloud
head winter husbandmen alight
rass transgressor
conclusive compel train
reduce alone how without his

am repeat touch
commotion contemptible truth
raina aloft infant wondrous
he anything
rotten to cleft damage urge
provide alone jalut worship h
around scale
throes chief depart virtuous
privy aloof latter wrathful
grand atom settle
thirst censure divide waters
poverty alter lost wrongdoing
get bad sinful
thereby capacity earthquake
whenever pity amass masjids y
front because
soothsayer terminate busy
escape wide peace ample
molest yaghus forsake
beneath steadfast talut brink
extensive womb ought angry
need yaghus flow
bloodwit submitting suspense
brass festival wrote of aorta
oft ya fierce
brick sword suckling born
forcible yourself ninety
approach past wrote
false cannot thee strike blot
furious naked around plenty
write expression
chest throat sterile bite
gradual month asr proffer
worthy example comfort
transference sport beverage
harmony messenger attack race
wool envy
conflict two sorcery beside
home marks awe remission
woman eighty cover
various sleep beneficent
improve lying barbarous roof

with duty deceive
warm silver belong
interpretation like bed saw
wild drank

[↑ Contents](#)

162. **konrad**

Re: Thy hinge oh my high

Mon 7 Feb 2005

Lots of satirical subject line poetry here cropping up.

Alan wrote:

>> Even vision starts with retinal learning;

All i can say is: learning WHAT? I realize that the piece you posted that started this had partly to do with the assertion of power through definitive against interpreted readings of religious texts (among other things). And, sorry, i didn't mean to put words in your mouth like 'there is no ecstatic experience' or 'the essence of writing.' But then i didn't commit to saying there was a 'native syntax' for film, but rather that that was someone's project.

The point about bringing up Joseph Smith (or Moses, or any of the discoverers of Terma, buried Tibetan religious texts -- sometimes they're said to be 'buried' in peoples' minds!!!) is that there is The Book of Mormon and there are the Golden Plates that got reburied. The reason i say 'it doesn't matter' what's on the plates is that they are not a reference, they are a cypher, a placeholder for something beyond the grasp of the Book, which is a translation (only non-believers believe he wrote it from scratch). The book de-marks the interface between his visionary experience and the exfoliation of that into a text. But that's still a DNA metaphor -- i need something else to get at what i mean, but it's not possible: i need a metaphor with only one term!

One thing that interests me about, uh ... "experimental" cinema (music, dance): it's a laboratory for inter-media translation, that ekphrastic transition to language in trying to talk about it. Of course this makes everything into a text :(so it's apropos of what you're saying with "it's also important to recognize the syntactics and semantics of those experiences," except that you said that with respect to mystical or ecstatic experiences rather than aesthetic ones. But the reason i find it a lab, is that it's a sheltered environment to examine how really incommensurate realms interact. My sense is there is a gap between experience and language, that even writing is a kind of reading, so talking/writing

about non-verbal work is like practice in dealing with life. (This view brings the critic down a notch.)

I understand that you're saying that experience IS structure (syntax), i.e. that that is the equivalent of 'everything is reading.' Perhaps i misunderstand.

My sense is that 'experience without structure' is the experience of being a 'conduit' or what many poets and seers have described as being a vehicle for some kind of transmission, though you don't have to be one to experience it. Hell, even George W Bush thinks he talks to God. But that's the issue you're getting at, isn't it?

I'm way with you regarding the 'death of the author' as an echo of the Death of God. But i'm way against you regarding cinema. Every unreeling is a performance. I experience every re-screening as irreducibly different, even though some may fall into families of similar events. On top of that the film 'exists' in the memories of spectators more unavoidably than a poem 'exists' in the memory of readers, since a poem's text is much more available to look up.

To me the priority (authority, power) you suggest writing has, using the metaphor of voltage required to inscribe a magnetic trace, could also be inverted to show that the Achilles Heel is having no eraser.

Is the rubber heel a solution?

konrad

^Z

[↑ Contents](#)

163. **Ron Silliman**

Silliman's Blog

Mon 7 Feb 2005

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

RECENT TOPICS:

Writing Creeley

when you're not Robert Creeley

A note on email

A dream of Robert Creeley

Eli Drabman's impossible poetry

-- mad gyroscope spinning

How do you begin a poem?

A test case: Zyxt

Plotting plotless prose
vs. the prose poem
(Venn diagram included)

The Peril of the Poetry Reading:
Dan Groff's comments at the
Academy of American Poets

The 250,000th visitor is . . .

Truong Tran's Within the Margin

Jess' retrospective
at SF's Paule Anglim Gallery

From Helen Adam to Eileen Tabios:
Poetry & its arts: Bay Area Interactions

A note on manners

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

[↑ Contents](#)

164. **St. Thomasino**
eratio postmodern poetry issue five, spring 2005
Mon 7 Feb 2005

9

eratio postmodern poetry issue five, spring 2005

<http://www.eratiopostmodernpoetry.com>

* poetic language *

Rosanna Licari

Cyril Wong

Jake Berry

Joseph Armstead

Camille Martin

Diana Magallon

Roy Frisvold

Joel Chace

Peter Jay Shippy

Brad Flis

Thomas Lowe Taylor

Amos Tang

Dorothee Lang

Rizwan Saeed Ahmed

Andrew Nightingale

Aryan Kaganof

* eidetics *

David Chikhladze

* bookshelf *

Gregory Vincent St. Thomasino reads Amy King, Joel Chace, Márton Koppány,
and Alan Halsey, John Byrum and Geraldine Monk in The Ahadada Reader

* the eratio gallery *

Geof Huth

August Highland

Nancy Burr & Nico Vassilakis

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 five, spring 2005

<http://www.eratiopostmodernpoetry.com>

9

[↑ Contents](#)

165. **Camille Martin**
camille martin's poems
Mon 7 Feb 2005

for anyone interested, my most recent work can be found in the following online
magazines:

<http://www.moriapoetry.com/martin900.html>

<http://www.wordforword.info/vol6/Martin.htm>

<http://www.shampoopoetry.com/ShampooTwentyone/martin.html>

<http://www.eratiopostmodernpoetry.com/poeticlanguagefive.html#5>

http://www.blazevox.org/c_martin.pdf

http://www.poeticinhalation.com/tlm_v4i8.html#camille%20martin

<http://xstream.xpressed.org/>

http://www.spidertangle.net/the_book/martin.html

http://www.spidertangle.net/the_book/martin2.html

http://www.spidertangle.net/the_book/martin3.html

http://www.spidertangle.net/the_book/martin4.html

http://www.spidertangle.net/the_book/martin5.html

and the following print magazines:

88: A Journal of Contemporary American Poetry 4 (2004): 112-14. Fell Swoop 70 (2004).

Camille Martin

7712 Cohn St., Apt. A

New Orleans, LA 70118



[↑ Contents](#)

166. **David Applegate**

Ten Sentences on Robert Creeley

Mon 7 Feb 2005

Ten Sentences on Robert Creeley

"What is poetry which does not save / Nations or people?"

-Czeslaw Milosz

Let's read "I Keep to Myself Such Measures" as a description of Creeley's writing process or poetic practice.

In the lines 'The mind... puts in place of it... simple markers' Creeley represents the possibility of returning to and revising the past through writing, but since ultimately 'All forgets,' this action remains futile.

A world in which 'all forgets' refuses a firm ground for knowledge, making decisive action difficult.

'My mind sinks,' Creeley writes, descending into a half-lit realm where both transcendence and revelation become impossible.

Weighted down by a consciousness whose thinking can only lead in the direction of the 'less tangible,' the less substantive, Creeley's verse continually circulates through an omnipresent forgetfulness; he uses it to drive his poems forward.

Since 'form is never more than an extension of content' as we learned via Olson in his "Projective Verse," what we find in the figure of Creeley is a man mired in an inability to overcome himself, to make a statement, to make poetry.

"I was always leery of claiming to be a 'poet...'" Creeley admits in a recent interview.

As Bataille writes in the essay "The Notion of Expenditure:" 'The term poetry... can be considered synonymous with expenditure; it in fact signifies, in the most precise way, creation by means of loss. Its meaning is therefore close to that of sacrifice.'

Since Creeley sacrifices nothing, gives nothing away, and in fact insists he has nothing to give, can his work truly be considered poetry?

Despite the fact that Creeley's formal innovations have changed the face of American poetic practice, we must yet determine what value this work might hold for us today.

[↑ Contents](#)

167. **Nick Piombino**

Re: The topic in a different light

Mon 7 Feb 2005

I sincerely appreciate Mark Weiss' patient and considered responses to my huffy statements. His original point, that I was responding to here, implied that Freud's contributions are now considered insignificant, historically, in psychology. This is incorrect. Also, the main reason that analytic institutes and analysts in private practice don't get as many referrals as they used to is managed care, not the ups and downs, in academia, and among critics of the field, as to the significance of psychoanalysis. Managed care proponents are well aware of the convictions of psychoanalysts about the necessity, in some cases, of long term psychotherapy; they don't like it because they want to save money for insurance companies. This is an understandable conflict. I have also been inside the profession for a long time, in fact, over 20 years. I, as well as others, have noted countless successes, along with numerous failures, of all kinds of psychotherapy treatment. By the way, this is true of any kind of treatment, from cardiology to dermatology, so it's no reflection on Freud at all. He himself was cautious, and says so in his published writings, as to the probable successes of psychoanalytic treatment (see, "Psychoanalysis Terminable and Interminable.") The significance of the unconscious, of the ego defenses, and so many other contributions of psychoanalysis are very well recognized, and were and are debated, as well. My point about Darwin was to illustrate the fact that because something is contested, it doesn't mean it isn't valid. Everyone now recognizes that psychoanalysis cannot be considered "hard science." But it is, frankly, short sighted to attempt to obviate the psychological and cultural contributions of Freud's ideas. The fact that they are contested, that the debates remain alive, within and without the profession, is a sign of life, not death. Like many types of poetry, Freudian ideas continue to engender fierce and interesting debates, loyalties and disavowals. What else is new?

Nick P.

On 2/7/05 12:00 AM, "Mark Weiss" <[REDACTED]> wrote:

We apparently differ on this, which doesn't make my statement dismissably cool yet tiresomely incorrect. I speak, by the way, from having been inside the profession for many years and seen more than my share of diagnostic disasters by psychoanalysts. I in fact began as a Freudian. After a couple of years in the field I decided against analytic training--I attended the Ackerman Institute for Family Therapy instead, though I continued to treat individuals as well, in both long and short-term treatment. I mention this not to boast but to disabuse you of any assumption that I speak from ignorance. Note that the significance of Freudian slips, the very existence of the unconscious, and the neurotic foundation of war are hardly uncontested. And comparing questioning of Darwin, who is endlessly replicable by disinterested observers (there has even been observed speciation by means of natural selection) with questioning of Freud seems to me way off.

I stand by my last sentence. Even in analytic training institutes it's becoming increasingly difficult to get analytic patients.

None of which means that people who believe Freud's theories can't be good therapists. Experienced therapists tend to do similar things in the office, regardless of how they explain to themselves why they're doing them. Nor does it mean that Freud's work has no historical significance, and for some it remains a useful set of metaphors.

Regardless, Norman O. Brown's application of psychoanalytic theory, which is where we started, is absurdly reductive.

Mark

At 07:59 PM 2/6/2005, you wrote:

[Sorry- my last post was sent out incorrectly.]

"...outside the increasingly small circle of psychoanalysis, etc"

*Popular interest in Freudian thinking has been coming and going since the publication of *The Interpretation of Dreams* over 100 years ago. Freud brought so many psychological concepts into the popular foreground- (repression, "Freudian slips", projection, the unconscious, the importance of childhood and sexuality in everyday life, the significance of narcissism, the neurotic foundations of war, etc, etc) that saying he is not taken seriously is becoming one of those increasingly "cool", yet tiresomely incorrect contemporary clichés. Lots of people question Darwin also right now, even going to the point of forbidding discussion of evolution in the classroom. People have been claiming the death of psychoanalysis since its*

birth, for many varying reasons. Of course Freud is taken seriously in an historical way as one of the founders of modern psychology. Virtually every supporter of managed care likes to encourage medication over long or even short term therapy. They don't approve of Freud either. They are also frequently mistaken, though, of course, there have also been many abuses of long term psychotherapy as well. Psychoanalysis may not be fashionable right now-neither is liberalism. That doesn't mean it isn't important. It doesn't mean its day is over, either.

*Google results for "Freud":
about 4,830,000*

Nick P.

On 2/6/05 2:33 PM, "Mark Weiss" <[REDACTED]> wrote:

Psychoanalysis, like all good science fiction, involves the rigid application of an invented generative hypothesis. "If it aint" would throw the whole thing into a cocked hat. What's needed to render such theoretical games anything more than a rhetorical exercise is an exploration, not an unquestioned, or even a for-the-sake-of-argument, acceptance, of the hypothesis. You haven't done this, nor, for that matter, did Freud, who seemed to think that the metaphors that helped him explain his own emotions to himself were universal. One's self is an excessively small sample.

A good methodology would be "if you think you know something throw it out and observe instead."

You should know, by the way, that outside of the increasingly small circle of psychoanalysis Freud isn't taken very seriously by students of psychology.

Mark

At 12:23 PM 2/6/2005, you wrote:

*If, in the history of every child, language is first of all a mode of erotic expression and then later succumbs to the domination of the reality-principle, it follows, or perhaps we should say mirrors, the path taken by the human psyche and must share the ultimate fate of the human psyche, namely neurosis
... To regard human speech, the self-evident sign of our superiority over animals, as a disease, or at least as essentially diseased, is for common*

sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the necessary connection between cultural achievement and neurosis and between social organization and neurosis, and which therefore defines man as the neurotic animal, can hardly take any other position. ... if psychoanalysis is carried to the logical conclusion that language is neurotic, it can join hands with the twentieth century school of linguistic analysis -- a depth analysis of language -- inspired by that man with a real genius for the psychopathology of language, Wittgenstein. He said, "Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by means of language."

Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; he limits the task of philosophy to that of recognizing the inevitable insanity of language. "My aim is," he says, "to teach you to pass from a piece of disguised nonsense to something that is patent nonsense." "He who understands me finally recognizes [my propositions] as senseless." Psychoanalysis begins where Wittgenstein ends. The problem is not the disease of language, but the disease called man.

-- Norman O. Brown, *Life against Death*

=====
Jon Corelis 

www.geocities.com/joncpoetics
=====

[↑ Contents](#)

168. **Joel Weishaus**

"Forest Park: A Journal" Page 6

Mon 7 Feb 2005

I'm pleased to announce Page 6 of my ongoing "Forest Park: A Journal" project.
<http://web.pdx.edu/~pdx00282/Forest/Page-6/text-6.htm>

From beginning: <http://web.pdx.edu/~pdx00282/Forest/Title.htm>

Please note that for citations hold your mouse over the beginning of the quotation. MS Explorer browser preferred, Text size: Medium. Screen resolution 1024X768

Feedback is appreciated.

Thanks so much,
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

[↑ Contents](#)

169. **Mark Weiss**

Re: The topic in a different light

Mon 7 Feb 2005

There's a lot of huffiness on both sides whenever discussions of psychological theory come up, and I apologize for my own. But I'll stick with what I thought was my original point (I never said anything about the historical significance of Freud), however badly put: one can base an argument about any aspect of human behavior on a Freudian construct, but one cannot do so as if that construct was a scientific given, as evolution by natural selection is.

Mark.

At 10:43 AM 2/7/2005, you wrote:

>I sincerely appreciate Mark Weiss' patient and considered responses to my
>huffy statements. His original point, that I was responding to here, implied
>that Freud's contributions are now considered insignificant, historically,
>in psychology. This is incorrect. Also, the main reason that analytic
>institutes and analysts in private practice don't get as many referrals at
>they used to is managed care, not the ups and downs, in academia, and among
>critics of the field, as to the significance of psychoanalysis. Managed care
>proponents are well aware of the convictions of psychoanalysts about the
>necessity, in some cases, of long term psychotherapy; they don't like it
>because they want to save money for insurance companies. This is an
>understandable conflict. I have also been inside the profession for a long
>time, in fact, over 20 years. I, as well as others, have noted countless
>successes, along with numerous failures, of all kinds of psychotherapy
>treatment. By the way, this is true of any kind of treatment, from
>cardiology to dermatology, so it's no reflection on Freud at all. He himself
>was cautious, and says so in his published writings, as to the probable
>successes of psychoanalytic treatment (see, "Psychoanalysis Terminable and
>Interminable.") The significance of the unconscious, of the ego defenses,
>and so many other contributions of psychoanalysis are very well recognized,
>and were and are debated, as well. My point about Darwin was to illustrate
>the fact that because something is contested, it doesn't mean it isn't
>valid. Everyone now recognizes that psychoanalysis cannot be considered
>"hard science." But it is, frankly, short sighted to attempt to obviate the
>psychological and cultural contributions of Freud's ideas. The fact that
>they are contested, that the debates remain alive, within and without the
>profession, is a sign of life, not death. Like many types of poetry,
>Freudian ideas continue to engender fierce and interesting debates,
>loyalties and disavowals. What else is new?

>

>Nick P.

>

>

>On 2/7/05 12:00 AM, "Mark Weiss" <[REDACTED]> wrote:

>

> > We apparently differ on this, which doesn't make my statement dismissably
> > cool yet tiresomely incorrect. I speak, by the way, from having been inside
> > the profession for many years and seen more than my share of diagnostic
> > disasters by psychoanalysts. I in fact began as a Freudian. After a couple
> > of years in the field I decided against analytic training--I attended the
> > Ackerman Institute for Family Therapy instead, though I continued to treat
> > individuals as well, in both long and short-term treatment. I mention this

> > not to boast but to disabuse you of any assumption that I speak from
> > ignorance. Note that the significance of Freudian slips, the very existence
> > of the unconscious, and the neurotic foundation of war are hardly
> > uncontested. And comparing questioning of Darwin, who is endlessly
> > replicable by disinterested observers (there has even been observed
> > speciation by means of natural selection) with questioning of Freud seems
> > to me way off.
> >
> > I stand by my last sentence. Even in analytic training institutes it's
> > becoming increasingly difficult to get analytic patients.
> >
> > None of which means that people who believe Freud's theories can't be
good
> > therapists. Experienced therapists tend to do similar things in the office,
> > regardless of how they explain to themselves why they're doing them. Nor
> > does it mean that Freud's work has no historical significance, and for some
> > it remains a useful set of metaphors.
> >
> > Regardless, Norman O. Brown's application of psychoanalytic theory,
which
> > is where we started, is absurdly reductive.
> >
> > Mark
> >
> > At 07:59 PM 2/6/2005, you wrote:
> >> [Sorry- my last post was sent out incorrectly.]
> >>
> >> "...outside the increasingly small circle of psychoanalysis, etc"
> >>
> >>
> >> Popular interest in Freudian thinking has been coming and going since
> >> the publication of *The Interpretation of Dreams* over 100 years ago.
> Freud
> >> brought so many psychological concepts into the popular foreground-
> >> (repression, "Freudian slips", projection, the unconscious, the importance
> >> of childhood and sexuality in everyday life, the significance of
> >> narcissism, the neurotic foundations of war, etc, etc) that saying he
> is not
> >> taken seriously is becoming one of those increasingly "cool", yet
> tiresomely
> >> incorrect contemporary clichés. Lots of people question Darwin also right
> >> now, even going to the point of forbidding discussion of evolution in the

> >> classroom. People have been claiming the death of psychoanalysis since its
> >> birth, for many varying reasons. Of course Freud is taken seriously in an
> >> historical way as one of the founders of modern psychology. Virtually
> every
> >> supporter of managed care likes to encourage medication over long or
even
> >> short term therapy. They don't approve of Freud either. They are also
> >> frequently mistaken, though, of course, there have also been many
> abuses of
> >> long term psychotherapy as well. Psychoanalysis may not be fashionable
> right
> >> now-neither is liberalism. That doesn't mean it isn't important. It
> >> doesn't mean its day is over, either.
> >>
> >> Google results for "Freud":
> >> about 4,830,000
> >>
> >>
> >> Nick P.
> >>
> >>
> >> On 2/6/05 2:33 PM, "Mark Weiss" <[REDACTED]> wrote:
> >>
> >>> Psydchoanalysis, like all good science fiction, involves the rigid
> >>> application of an invented generative hypothesis. "If it aint" would
> throw
> >>> the whole thing into a cocked hat. What's needed to render such
> theoretical
> >>> games anything more than a rhetorical exercise is an exploration, not
an
> >>> unquestioned, or even a for-the-sake-of-argument, acceptance, of the
> >>> hypothesis. You haven't done this, nor, for that matter, did Freud, who
> >>> seemed to think that the metaphors that helped him explain his own
> emotions
> >>> to himself were universal. One's self is an excessively small sample.
> >>>
> >>> A good methodology would be "if you think you know something throw
it out
> >>> and observe instead."
> >>>
> >>> You should know, by the way, that outside of the increasingly small

> circle
> >>> of psychoanalysis Freud isn't taken very seriously by students of
> >> psychology.
> >>>
> >>> Mark
> >>>
> >>>
> >>>
> >>> At 12:23 PM 2/6/2005, you wrote:
> >>>> If, in the history of every child, language is first of all a mode of
> >> erotic
> >>>> expression and then later succumbs to the domination of the
> >>>> reality-principle,
> >>>> it follows, or perhaps we should say mirrors, the path taken by the
> human
> >>>> psyche and must share the ultimate fate of the human psyche, namely
> >> neurosis
> >>>> ... To regard human speech, the self-evident sign of our
> superiority over
> >>>> animals, as a disease, or at least as essentially diseased, is for
> common
> >>>> sense ... a monstrous hypothesis. Yet psychoanalysis, which insists
> >> on the
> >>>> necessary connection between cultural achievement and neurosis and
> between
> >>>> social organization and neurosis, and which therefore defines man as
the
> >>>> neurotic animal, can hardly take any other position. ... if
> >> psychoanalysis is
> >>>> carried to the logical conclusion that language is neurotic, it can join
> >>>> hands
> >>>> with the twentieth century school of linguistic analysis -- a depth
> >> analysis
> >>>> of language -- inspired by that man with a real genius for the
> >>>> psychopathology
> >>>> of language, Wittgenstein. He said, "Philosophy is a battle against the
> >>>> bewitchment [Verhexung] of our intelligence by means of language."
> >>>>
> >>>> Some of these linguistic analysts have had the project of getting rid
> >> of the
> >>>> disease in language by reducing language to purely operational
> >> terms. From

> >>>> the psychoanalytic point of view, a purely operational language
> would be a
> >>>> language without a libidinal (erotic) component; and psychoanalysis
> would
> >>>> suggest that such a project is impossible because language, like man,
> >> has an
> >>>> erotic base, and also useless because man cannot be persuaded to op-
erate
> >>>> (work) for operation's sake. Wittgenstein, if I understand him
> correctly,
> >>>> has
> >>>> a position much closer to that of psychoanalysis; he limits the task of
> >>>> philosophy to that of recognizing the inevitable insanity of
> >> language. "My
> >>>> aim is," he says, "to teach you to pass from a piece of disguised
> >> nonsense to
> >>>> something that is patent nonsense." "He who understands me finally
> >>>> recognizes
> >>>> [my propositions] as senseless." Psychoanalysis begins where
> Wittgenstein
> >>>> ends. The problem is not the disease of language, but the disease
> called
> >>>> man.

> >>>>

> >>>>

> >>>> -- Norman O. Brown, Life against Death

> >>>>

> >>>>

> >>>> =====

> >>>> Jon Corelis 

> >>>>

> >>>> www.geocities.com/joncpoetics

> >>>> =====

> >>>>

> >>>>

> >>>>

> >>>>

[↑ Contents](#)

170. **alexander saliby**

Re: The topic in a different light

Mon 7 Feb 2005

And then a different light:

"Managed Care"....now there's a health industry oxymoron worthy of adding to your vocabulary. And wouldn't you just know it's a phrase created by the insurance industry.

Of course, one must look to the bright side of the insurance equation. Zillions of folks in the nation take bazillions of dollars worth of medicines daily attempting to maintain some semblance of sanity and health. Those medications are not covered by Medicare. However, the current administration has seen fit to add Viagra costs to the "covered" list of treatments Medicare will pay for. (Is there a presidential moment hidden behind this choice for the administration?)

No, we won't pay for your prozac or for your trip to the naturo-path for calming sedative herbs and balms, but rest assured, we will pay to repair your erectile dysfunction so you can continue to screw as ye are screwed...ah, sweet poetry of life, at last we have found you.

Ya really gotta luv this country! We're a world citizenry who has it's act together in terms of sorting through the crap of life and focusing on what's really important. God bless us, everyone!

Alex

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

From: Nick Piombino<mailto:[REDACTED]>

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

Sent: Monday, February 07, 2005 7:43 AM

Subject: Re: The topic in a different light

I sincerely appreciate Mark Weiss' patient and considered responses to my huffy statements. His original point, that I was responding to here, implied that Freud's contributions are now considered insignificant, historically, in psychology. This is incorrect. Also, the main reason that analytic institutes and analysts in private practice don't get as many referrals as they used to is managed care, not the ups and downs, in academia, and among critics of the field, as to the significance of psychoanalysis. Managed care proponents are well aware of the convictions of psychoanalysts about the necessity, in some cases, of long term psychotherapy; they don't like it because they want to save money for insurance companies. This is an understandable conflict. I have also been inside the profession for a long time, in fact, over 20 years. I, as well as others, have noted countless successes, along with numerous failures, of all kinds of psychotherapy treatment. By the way, this is true of any kind of

treatment, from cardiology to dermatology, so it's no reflection on Freud at all. He himself was cautious, and says so in his published writings, as to the probable successes of psychoanalytic treatment (see, "Psychoanalysis Terminable and Interminable.") The significance of the unconscious, of the ego defenses, and so many other contributions of psychoanalysis are very well recognized, and were and are debated, as well. My point about Darwin was to illustrate the fact that because something is contested, it doesn't mean it isn't valid. Everyone now recognizes that psychoanalysis cannot be considered "hard science." But it is, frankly, short sighted to attempt to obviate the psychological and cultural contributions of Freud's ideas. The fact that they are contested, that the debates remain alive, within and without the profession, is a sign of life, not death. Like many types of poetry, Freudian ideas continue to engender fierce and interesting debates, loyalties and disavowals. What else is new?

Nick P.

On 2/7/05 12:00 AM, "Mark Weiss" <[REDACTED]<mailto:[REDACTED]>> wrote:

We apparently differ on this, which doesn't make my statement dismissably cool yet tiresomely incorrect. I speak, by the way, from having been inside the profession for many years and seen more than my share of diagnostic disasters by psychoanalysts. I in fact began as a Freudian. After a couple of years in the field I decided against analytic training--I attended the Ackerman Institute for Family Therapy instead, though I continued to treat individuals as well, in both long and short-term treatment. I mention this not to boast but to disabuse you of any assumption that I speak from ignorance. Note that the significance of Freudian slips, the very existence of the unconscious, and the neurotic foundation of war are hardly uncontested. And comparing questioning of Darwin, who is endlessly replicable by disinterested observers (there has even been observed speciation by means of natural selection) with questioning of Freud seems to me way off.

I stand by my last sentence. Even in analytic training institutes it's becoming increasingly difficult to get analytic patients.

None of which means that people who believe Freud's theories can't be good therapists. Experienced therapists tend to do similar things in the office, regardless of how they explain to themselves why they're doing them. Nor does it mean that Freud's work has no historical significance, and for some it remains a useful set of metaphors.

Regardless, Norman O. Brown's application of psychoanalytic theory, which is where we started, is absurdly reductive.

Mark

At 07:59 PM 2/6/2005, you wrote:

[Sorry- my last post was sent out incorrectly.]

"...outside the increasingly small circle of psychoanalysis, etc"

Popular interest in Freudian thinking has been coming and going since the publication of **The Interpretation of Dreams** over 100 years ago. Freud brought so many psychological concepts into the popular foreground- (repression, "Freudian slips", projection, the unconscious, the importance of childhood and sexuality in everyday life, the significance of narcissism, the neurotic foundations of war, etc, etc) that saying he is not taken seriously is becoming one of those increasingly "cool", yet tiresomely incorrect contemporary clichés. Lots of people question Darwin also right now, even going to the point of forbidding discussion of evolution in the classroom. People have been claiming the death of psychoanalysis since its birth, for many varying reasons. Of course Freud is taken seriously in an historical way as one of the founders of modern psychology. Virtually every supporter of managed care likes to encourage medication over long or even short term therapy. They don't approve of Freud either. They are also frequently mistaken, though, of course, there have also been many abuses of long term psychotherapy as well. Psychoanalysis may not be fashionable right now- neither is liberalism. That doesn't mean it isn't important. It doesn't mean its day is over, either.

Google results for "Freud":
about 4,830,000

Nick P.

On 2/6/05 2:33 PM, "Mark Weiss" <[REDACTED]<mailto:[REDACTED]>> wrote:

Psychoanalysis, like all good science fiction, involves the rigid application of an invented generative hypothesis. "If it aint" would throw the whole thing into a cocked hat. What's needed to render such theoretical games anything more than a rhetorical exercise is an exploration, not an unquestioned, or even a for-the-sake-of-argument, acceptance, of the hypothesis. You haven't done this, nor, for that matter, did Freud, who seemed to think that the metaphors that helped him explain his own emotions to himself were universal. One's self is an excessively small sample.

A good methodology would be "if you think you know something throw it out and observe instead."

You should know, by the way, that outside of the increasingly small circle of psychoanalysis Freud isn't taken very seriously by students of psychology.

Mark

At 12:23 PM 2/6/2005, you wrote:

If, in the history of every child, language is first of all a mode of erotic expression and then later succumbs to the domination of the reality-principle, it follows, or perhaps we should say mirrors, the path taken by the human psyche and must share the ultimate fate of the human psyche, namely neurosis ... To regard human speech, the self-evident sign of our superiority over animals, as a disease, or at least as essentially diseased, is for common sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the necessary connection between cultural achievement and neurosis and between social organization and neurosis, and which therefore defines man as the neurotic animal, can hardly take any other position. ... if psychoanalysis is carried to the logical conclusion that language is neurotic, it can join hands with the twentieth century school of linguistic analysis -- a depth analysis of language -- inspired by that man with a real genius for the psychopathology of language, Wittgenstein. He said, "Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by means of language."

Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; he limits the task of philosophy to that of recognizing the inevitable insanity of language. "My aim is," he says, "to teach you to pass from a piece of disguised nonsense to something that is patent nonsense." "He who understands me finally recognizes

[my propositions] as senseless." Psychoanalysis begins where Wittgenstein ends. The problem is not the disease of language, but the disease called man.

-- Norman O. Brown, *Life against Death*

=====
Jon Corelis [REDACTED] <mailto:[REDACTED]>

www.geocities.com/joncpoetics <<http://www.geocities.com/joncpoetics>>
=====

[↑ Contents](#)

171. **Tim Peterson**

The Analogous Series: Reese Inman and John Mercuri Dooley

Mon 7 Feb 2005

The Analogous Series presents:

Reese Inman and John Mercuri Dooley
<http://www.analogous.net/inmandoooley.html>

* * *

Friday, February 11, 7:30 PM,
77 Massachusetts Ave, room 2-105,
Cambridge, MA

Reese Inman will show and discuss her paintings created with algorithms written by a computer program

John Mercuri Dooley will read his poetry and discuss his use of chance procedures in composition

* * *

Reese Inman was born in Maine and currently resides in Boston, MA. A graduate of Harvard University and recipient of the David McCord arts award, Reese has studied painting, film, design and classical piano. As a multimedia producer, she has acted as creative director, designer and/or computer programmer for numerous educational websites, CD-ROMs and videos for technology, publishing, pharmaceutical and biotechnology companies. In fall 2003, she was a finalist in the Fitchburg Art Museum's New England/New Talent competition

and was selected by the Boston Society of New and Emerging Artists (BSNEA) as a featured visual artist for 2003-4. Reese is a 2004 graduate of the School of the Museum of Fine Arts Diploma program, a recipient of the 2004 Dana Pond Award in Painting, and is represented by Gallery NAGA, Boston. For further information, email: [REDACTED].

John Mercuri Dooley's poems have been published in Shampoo, untitled: a magazine of prose poetry, Spectaculum, Journal of Modern Writing and elsewhere; and his concrete and sound poetry has been presented at Brickbottom Gallery in Somerville, Mass., and Oni Gallery in Boston. He has a handful of manuscripts in search of publishers, the latest of which is "Alliterates, Alphabets, Catenas," and is currently at work on an extended series of conversation monologues composed using words chosen from Andy Warhol's novel, "a, a novel." He also co-curates Demolicious, a poetry/multimedia series focusing on experimental work, the first Sunday of every month at the Green Street Grill, 280 Green St., Cambridge, Mass.

* * *

DIRECTIONS: Enter at 77 Mass Ave. Walk straight down the hall until you reach building 4. Make a right at building 4 and walk down the hall, then turn left at building 2. Look for room 2-105. Please feel to contact me with any further questions regarding directions.

* * *

The Analogous Series is curated by Tim Peterson

Spring schedule available at <http://www.analogous.net/spring2005.html>

[↑ Contents](#)

172. **Alan Sondheim**

Re: Thy hinge oh my high

Mon 7 Feb 2005

On Mon, 7 Feb 2005, konrad wrote:

Alan wrote:

Even vision starts with retinal learning;

All i can say is: learning WHAT? I realize that the piece you posted that started this had partly to do with the assertion of power through definitive against interpreted readings of religious texts (among other things). And, sorry, i didn't mean

By "retinal learning" Pribram was referencing that there are no incoming "raw data" - that the retina itself processes and encodes information before it's sent

to the brain. And if you look at the various receptors in the eye - some are set for motion, some for static information, etc. It's all active processing.

> The point about bringing up Joseph Smith (or Moses, or any of
> the discoverers of Terma, buried Tibetan religious texts --
> sometimes they're said to be 'buried' in peoples' minds!!!) is
> that there is The Book of Mormon and there are the Golden Plates
> that got reburied. The reason i say 'it doesn't matter' what's
> on the plates is that they are not a reference, they are a
> cypher, a placeholder for something beyond the grasp of the
> Book, which is a translation (only non-believers believe he
> wrote it from scratch). The book de-marks the interface between
> his visionary experience and the exfoliation of that into a
> text. But that's still a DNA metaphor -- i need something else
> to get at what i mean, but it's not possible: i need a metaphor
> with only one term!

>

Not sure what you're referencing here. But the plates, aren't they more than a placeholder or cypher? They're also the punctum, the power source - they're the credibility.

One thing that interests me about, uh ... "experimental" cinema (music, dance): it's a laboratory for inter-media translation, that ekphrastic transition to language in trying to talk about it. Of course this makes everything into a text :(so it's apropos of what you're saying with "it's also important to recognize the syntactics and semantics of those experiences," except that you said that with respect to mystical or ecstatic experiences rather than aesthetic ones. But the reason i find it a lab, is that it's a sheltered environment to examine how really incommensurate realms interact. My sense is there is a gap between experience and language, that even writing is a kind of reading, so talking/writing about non-verbal work is like practice in dealing with life. (This view brings the critic down a notch.)

I pretty much agree with you here. And yes, everything is a text, but the written text, the labanotation of the dance, for example - what I'm saying is that the text is somewhat independent, the harboring of authority. And I'd argue further that there is no gap between experience and language in the broader sense. Of course in the narrow sense - difficult for example to translate a mountain hike into english, not to mention music, film, etc. But by 'language' I'm referencing cog sci here - languaging in fact is what makes experience qua experience; otherwise it would be a rock on that hike, nothing more.

>

- > I understand that you're saying that experience IS structure
- > (syntax), i.e. that that is the equivalent of 'everything is
- > reading.' Perhaps i misunderstand.
- >

Not that it's structure, but that it's structured.

My sense is that 'experience without structure' is the experience of being a 'conduit' or what many poets and seers have described as being a vehicle for some kind of transmission, though you don't have to be one to experience it. Hell, even George W Bush thinks he talks to God. But that's the issue you're getting at, isn't it?

yes! don't forget God doesn't talk back -

- >
- > I'm way with you regarding the 'death of the author' as an echo
- > of the Death of God. But i'm way against you regarding cinema.
- > Every unreeling is a performance. I experience every
- > re-screening as irreducibly different, even though some may fall
- > into families of similar events. On top of that the film
- > 'exists' in the memories of spectators more unavoidably than a
- > poem 'exists' in the memory of readers, since a poem's text is
- > much more available to look up.

Well, at my end, first, I can and do look up my own video as fast as a piece of writing; this is an attribute of the increasing ease of data storage. But no, watching a film isn't a performance in the sense I thought you were using. It's in fact being locked in to cinematic time, projector time, the authority of the predetermined psychoanalytics and mechanics of the editing. I thought you were referencing things like Jack Smith which were in part at the least improvisational, difficult to record. With traditional film, there's even an ur-text, the archival negative. Now interesting enough I think, early film was different; in the "silent" (not really) era (not really), the projectionist would improvise the hand-cranking speed to transform the time of the frames into something fluid and tuned to the action. This would of course also occur through over- or under-cranking when the film was made. Fluid times transformed into fluid times. The orchestra or other soundwork followed suit.

- >
- > To me the priority (authority, power) you suggest writing has,
- > using the metaphor of voltage required to inscribe a magnetic
- > trace, could also be inverted to show that the Achilles Heel is
- > having no eraser.
- >

Yes, or that erasure is another authority in itself. That's why all those texts "under erasure" or with struck-out lines still visible, in say the theory of the late 70s through 80s, still conveyed authority, the author having it "both ways."

Another example occurred often with net sex using ytalk or talk in unix - a partner would write a line - the other would see the line as it was being written across the screen - and then the line would suddenly be erased - as if it were the *_wrong_* line - but appearing long enough to create a seduction, a trembling, in the other who watched the wisp of language under transformation.

> Is the rubber heel a solution?

>

An uncomfortable question if one's reading Jelinek (Wonderful Wonderful Times) which I am at the moment!

- Alan

konrad

^Z

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>

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

WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>

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

Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

[↑ Contents](#)

173. **Gerald Schwartz**

Mac/low re/ports?

Mon 7 Feb 2005

Would anyone care to give those of us as far out as Cassini some words(performances, readings, compositions, etc.) on the Tribute to Jackson Mac Low @ The Poetry Project on Saturday afternoon last...?

Would be much appreciated.

Thanks.

Gerald S.

[↑ Contents](#)

174. **kevin thurston**
Re: Mac/low re/ports?
Mon 7 Feb 2005

is/was there another one besides the one 3.5? or are you requesting a report from the future?

Tribute to Jackson Mac Low

Poetry * Music * Performance * Dance

at the Poetry Project

St. Mark's Church

131 E 10th Street, New York, NY 10003

on Saturday, March 5, 2005, at 1 pm.

On Mon, 7 Feb 2005 15:06:13 -0500, Gerald Schwartz

<[REDACTED]> wrote:

> Would anyone care to give those of us as far out as Cassini

> some words(performances, readings, compositions, etc.) on the Tribute to Jackson Mac Low @ The Poetry Project on Saturday afternoon last...?

>

> Would be much appreciated.

>

> Thanks.

> Gerald S.

>

[↑ Contents](#)

175. **furniture_press**
Please Read- URGENT!!!
Mon 7 Feb 2005

Haiku (for you know who)

meat & threat

don't rhyme

but they should

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

176. **Anny Ballardini**

Re: 2/4/05

Mon 7 Feb 2005

Happy Birthday from me, too - even if three days later...
And at least as many, candles I mean,
cheers, Anny

On Fri, 04 Feb 2005 06:32:28 -0800 (PST), Charlotte Mandel

<[REDACTED]> wrote:

> So Happy Birthday Alan!

>

[↑ Contents](#)

177. **Ken Rumble**

Lucifer Poetics Group at The Flea February 11 -- Washington, DC

Mon 7 Feb 2005

Please join us for an exciting Washington,
DC, Poetry Event on Friday, February 11th at
7:30 pm. The Lucifer Poetics Group, a
NC-based affiliation of artists, will be
reading at The Flea in Friendship Heights.

The Flea is located 4604 N. Park Ave, a few
blocks north of the Friendship Heights Metro.

A map is available at

<http://users.erols.com/friendshiphtsvillage/AboutCommtty.html#PFO>

The Flea is roughly where Number 11 is. Call

[REDACTED] with questions.

The Lucifer Poetics Group is a loose
affiliation of poets who mostly reside in and
around North Carolina, and describe
themselves as follows: "We have no, nor seek,
a specific aesthetic agenda: our collective
is strongest when splintered. Collaboration
sometimes occurs and involves, inevitably,
organs of influence. We have no relationship
-- stated, contracted, enforceable, nor
traceable -- with the idea often referred to

as Satan. Our only shared belief is that poetry is a group activity."

The list of readers:

Marcus Slease is a native of Portadown, N. Ireland but is currently a resident alien. His blog is <http://marcusslease.blogspot.com>

Todd Sandvik lives and writes in Carrboro, NC. He would like you to publish his work and/or buy him a drink.

Chris Vitiello lives in Durham, NC. He has just finished a manuscript entitled *Irresponsibility*, and his *Nouns Swarm A Verb* was published by Xurban in 1999. His blog is located at http://the_delay.blogspot.com/

Tony Tost is the author of *Invisible Bride*. A chapbook, *World Jelly*, is forthcoming from Effing Press this year. His blog is <http://unquietgrave.blogspot.com>

Brian Howe is a freelance music critic and poet from Carrboro, NC. He contributes regularly to Pitchforkmedia.com and *Paste Magazine*, and his poems have appeared in *Eratio* and *Pedestal*. He is currently reading all the Brian Evenson he can get his hands on, and trying to devise new ways to make machines write poems for him.

Ken Rumble is the director of the Desert City Poetry Series and list administrator for the Lucifer Poetics Group. His poems have been published or are forthcoming in *NoTell Motel*, *Effing Magazine*, *Sidereality*, *Drunken Boat*, *Word For/Word*, *Parakeet*, and *VeRT* among others.

Tessa Joseph is a displaced Yankee and doctoral candidate at the University of North Carolina at Chapel Hill, where she is writing her dissertation on group formation and the American poetic avant-garde. She received her MFA from Cornell University in 1998. Her poems and reviews have appeared in *Sulfur*,

the Seneca Review, the Carolina Quarterly, Thel, and other journals. She edits the literary magazine the Carolina Quarterly.

Randall Williams is a poet, freelance journalist, film maker, and social activist; an essay on poetics can be found in issue 7 of Word For/Word.

E. V. Noechel is the author of *_Museum Mundane_* and *_A Murder of Crows_*.

We hope to see you there and for all festivities afterwards.

For more information about upcoming events, or to subscribe to this list, check out our website at <http://www.dcpoetry.com>

[↑ Contents](#)

178. **Richard Taylor**

Re: My Wonder Unemployment - The Life of Bian Riley?!

Mon 7 Feb 2005

Alan et al

The wonder of my financial satus is that I think I owe about NZ\$5000 (two credit cards) (although I amost paid a third one off) and on my cheque account I am at least (minus) NZ\$900 (in overdraft) - I also owe another NZ\$500 for the balance of a new computer - and i dont know how much I owe my "book buyer" outgoings are endless - rates/water rates/power/telephone and internet/groceries (including the cat !)/petrol for my old "bomb"/ registration and WOF for said bomb/ postage costs/fees to abebooks about NZ\$80 a month at least /fees to eftpos (varies) if there are any book sales/ payments on another loan - balance ~NZ\$3000/student loan (owe Govt about NZ\$4000) - other - get about NZ\$ (all about in NZ\$164 a week and some extra from book sales (total of which amounts to just making it to to get some groceries etc or maybe to buy a book ocsasionally - otherwise have to borrow or ("find") a book)) -

BUT - nothing has really changed since about 1987 when I left my 'proper' employment -

All of which reminds me of the Monty Python skit about how hard things were in : "the good old days" -

"I had to get up at 5 am to milk the cows" .. and " I only got \$50 a week" ... " Yes, but I had to get up at 3 am" " I only get paid \$1 a week".... " Yes but I had to pay my boss to work!...it was hard in them days!!" and so on... Alan - you will never be rich hunkered down there in Boston with your books and computers and and your calculus of cyber thought = the body/text etc etc etc etc etc etc and so on and so on and so on and so on - and your great (and small) tomes, your readings of Deridda and film theory and physics and theatre and cybernetics - no money in it my boy!! Dontkick againts the pricks!! its neen tried!! No future - get real job!!

At least you write poetry or do something - I dont write unless I think I am going to read to a (present)public or i know someone is interested in publishing and lately feel that everything I have ever written is possibly crap - that said - I feel great!! And always seem to be busy - despite being - officially - on 'welfare'....My project at the moment is to get fit and lose weight!! So as I am more or less healthy and happy i dont have much "drive" to write etc (maybe should try some testosterone -saw a programme on that - even women are using it to 'get drive'! (to do well in business etc)) although I still read poetry etc...but sometimes wonder why I am on here - i suppose its curiosity ..there is some interesting poetry on here - yours particulary - but others of course...

(In Montaigne he quotes how Caesar was asked persmission of an old soldier that he be able to take his own life - Caesar replied - "Why ask? - You are already dead!!"....- sometimes I feel like the old soldier - in a happy kind of way!!

You can be sure Alan - lets be serious - that - 100 years after you are dead - there will be a huge industry of Sondheimiania (as there is now one devoted to such as Joyce and Pound) - with Sondehmian poetics in hyperspace/hypertext (something with an abstruse or modish appellation) and there will be thousands - nay billions - of PhDs written scribed or texted on your great project - like James Joyce: with his immense tantalising seemingly endlessly convoluted and labyrinthine and virtually (uninterpretable?..well incomprehensible for most people) Finnegans Wake - you will have defeated death !! Sidestepped the "Great Grim One".

And anyone caught being merely happy - or not booked up on his Sondheimanism - will have to watch out for his (and or her) neck!!!! Dont worry about that - you have the authorial power me lad! (your absence shall disturb!)

"Look on the bright side of life...dah de da!" (The Life of Brian)

Kind regards

Richard Taylor



Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, February 06, 2005 3:32 PM

Subject: My Wonder Unemployment

My Wonder Unemployment

I hereby declare I am incredibly rich, having saved my unemployment as indicated below to a net worth of \$111.00, i.e. the current and last check, still uncashed, a small piece of paper floating like a discharge, of one or another institution or organ, just outside the reach of waning consciousness...

Week ending Total Amount Net Amount Effective Days Release Date Type

01/30/2005	\$111.00	\$111.00	4	01/31/2005	Payment
01/23/2005	\$111.00	\$111.00	4	01/24/2005	Payment
01/16/2005	\$111.00	\$111.00	4	01/18/2005	Payment
01/09/2005	\$111.00	\$111.00	4	01/10/2005	Payment
01/02/2005	\$111.00	\$111.00	4	01/03/2005	Payment
12/26/2004	\$111.00	\$111.00	4	12/29/2004	Payment
12/19/2004	\$111.00	\$111.00	4	12/21/2004	Payment
12/12/2004	\$111.00	\$111.00	4	12/13/2004	Payment
12/05/2004	\$111.00	\$111.00	4	12/06/2004	Payment
11/28/2004	\$111.00	\$111.00	4	11/29/2004	Payment
11/21/2004	\$55.50	\$55.50	2	11/22/2004	Payment
11/14/2004	\$111.00	\$111.00	4	11/15/2004	Payment
11/07/2004	\$111.00	\$111.00	4	11/08/2004	Payment
10/31/2004	\$111.00	\$111.00	4	11/01/2004	Payment
10/24/2004	\$111.00	\$111.00	4	10/25/2004	Payment
10/17/2004	\$111.00	\$111.00	4	10/18/2004	Payment
10/10/2004	\$111.00	\$111.00	4	10/12/2004	Payment
10/03/2004	\$111.00	\$111.00	4	10/04/2004	Payment
09/26/2004	\$111.00	\$111.00	4	09/27/2004	Payment
09/19/2004	\$83.25	\$83.25	3	09/20/2004	Payment
09/12/2004	\$111.00	\$111.00	4	09/17/2004	Payment
09/05/2004	\$111.00	\$111.00	4	09/07/2004	Payment
08/15/2004	\$111.00	\$111.00	4	08/17/2004	Payment
08/08/2004	\$111.00	\$111.00	4	08/09/2004	Payment

08/01/2004 \$111.00 \$111.00 4 08/02/2004 Payment

—

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

179. **Richard Taylor**

Re: Satirical Poetry?

Mon 7 Feb 2005

A lot of Auden has a satirical edge

Richard Taylor

██████████

Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "Marcus Bales" <██████████>

To: <██████████>

Sent: Sunday, February 06, 2005 3:48 PM

Subject: Re: Satirical Poetry?

On Feb 4, 2005, at 9:57 AM, Shankar, Ravi (English) wrote:

*Can anyone suggest some really deft examples of satirical poetry,
especially contemporary? I just had my class read a chapter from
Terry Eagleton's memoir "The Gatekeeper," which is quite wicked in
parts, and we had the requisite discussion about Ovid, Juvenal,
Swift, as well as mockumentaries, Strangelove, Al Franken, and the*

Onion, but I was having trouble coming up with good examples from poetry.

Perhaps your definition of satire would be useful in thinking about whether appropriate examples from poetry exist. I can think of innumerable examples of what I'd call satire, from Dryden, Pope, Byron, Carroll, Calverley, the Carryls, Owen Seaman, FP Adams, Newman Levy, Dorothy Parker, Arthur Guiterman, John Updike, John Betjeman, Frank Jacobs, A D Hope, whose "The Kings" is a brutal indictment of modern society, which I include below, and even Robert Frost -- his "Etherealizing" I also include below because it seems to be so little-known, and other examples of the other writers on request.

The Kings

A D Hope

The lion in deserts royally takes his prey;
Gaunt crags cast back the hunting eagle's scream.
The King of Parasites, delicate, white, and blind,
Ruling his world of fable even as they,
Dreams out his greedy and imperious dream
Immortal in the bellies of mankind.

In a rich bath of pre-digested soup,
Warm in the pulsing bowel, safely shut
>From the bright ambient horror of sun and air,
His slender segments ripening loop by loop,
Broods the voluptuous monarch of the gut,
The Tapeworm, the prodigious Solitaire.

Alone among the royal beasts of prey
He takes no partner; no imperial mate
Seeks his embrace and bears his clamorous brood.
Within himself, in soft and passionate play,
Two sexes in their vigour celebrate
The raptures of helminthine solitude.

>From the barbed crown that hooks him to his host,
The limbless ribbon, fecund, flat, and wet,
Sways as the stream's delicious juices move;
And, as the ripe joints rupture and are lost,
Quivers in the prolonged, delirious jet
And spasm of unremitting acts of love.

And Nature, no less prodigal in birth
In savage profusion spreads his royal sway:
Herds are his nurseries till the mouths of men,

At public feasts, or the domestic hearth,
Or by the hands of children at their play,
Transmit his line to human flesh again.

The former times, as emblems of an age,
Graved the gier-eagle's pride, the lion's great heart,
Leviathan sporting in the perilous sea;
Pictured on History's or the Muse's page,
All knew the King, the Hero, set apart
To stand up stiff against calamity,

Breed courage amid a broken nation's groans,
Cherish the will in men about to die,
Chasten with just rule a barbarous tribe
And guard, at last, the earth that kept his bones.
And still the Muse, who does not flatter or lie,
Finds for our age a symbol to describe

The secret life of Technocratic Man:
Abject desire, base fear that shape his law,
His idols of the cave, the mart, the sty --
No lion at bay for a beleaguered clan,
No eagle with the serpent in his claw,
No dragon soter with his searing eye,

But the great, greedy, parasitic worm,
Sucking the life of nations from within,
Blind and degenerate, smug in excrement,
"Behold your dream!" she says, "View here the form
And mirror of Time, the Shape you trusted in
While your world crumbled and my heavens were rent."

Etherealizing
Robert Frost

A theory if you hold it hard enough
And long enough gets rated as a creed:
Such as that flesh is something we can slough
So that the mind can be entirely freed.
Then when the arms and legs have atrophied,
And brain is all that's left of mortal stuff,
We can lie on the beach with the seaweed
And take our daily tide baths smooth and rough.
There once we lay as blobs of jellyfish
At evolution's opposite extreme.
But now as blobs of brain we'll lie and dream,

With only one vestigial creature wish:
Oh, may the tide be soon enough at high
To keep our abstract verse from being dry.

--

Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

180. **Michael Rothenberg**
blue poets in a red state IOWA

Mon 7 Feb 2005

Does anyone know if there are poets in Iowa? I mean does anyone know a poet in Iowa? Michael

[↑ Contents](#)

181. **Rob McLennan**
question

Mon 7 Feb 2005

does anyone have a working email for copper canyon press? the one on the website keeps bouncing back.

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://robmcclennan.blogspot.com/

[↑ Contents](#)

182. **Harrison Jeff**
How To Do Things With Wormswork

Mon 7 Feb 2005

a storm of quotation marks
now rests in puddles, you've
lost all coyness, Wormswork,

that you must storm down...
you'll not lay devised marks?
we're confined to mouthfuls of
quotation marks which have
nothing to do with Wormswork's
warm-blooded grandeur... when
the storm struck we were long past
flinches, and certainly unprepared for
running and hiding... our mouthfuls
WERE to be distributed to a still-wearier
crowd that waits on that red bell
announcing the arrival of a strom of
quotations marks... if that crowd has
not more luck than us, then the next
crowd's crowd perhaps... even with
our forebears, village errors broke apart,
yes, yes, whenever they thought of us,
and we've learned to think ahead even more
--> the marks puddle in the trench we've dug
above the elm-tops... a comma? 'twas recess...

[↑ Contents](#)

183. **Harrison Jeff**

from **GRANDUNCLES OF THE CATTLETRADE**

Mon 7 Feb 2005

megarynchos of creallocate of sprnyde of lyreams of padmirme creallocate of
sprnyde of lyreams of padmirme of hierxoti sprnyde of lyreams of padmirme of
hierxoti of eorlscepe lyreams of padmirme of hierxoti of eorlscepe of aeneside-
mus padmirme of hierxoti of eorlscepe of aenesidemus of logomisia hierxoti of
eorlscepe of aenesidemus of logomisia of geulincx eorlscepe of aenesidemus of
logomisia of geulincx of foirades aenesidemus of logomisia of geulincx of
foirades of beorhtra logomisia of geulincx of foirades of beorhtra of scrutineer
geulincx of foirades of beorhtra of scrutineer of tourbillion foirades of beorhtra
of scrutineer of tourbillion of weold beorhtra of scrutineer of tourbillion of we-
old of clinquant scrutineer of tourbillion of weold of clinquant of iphimedia tour-
billion of weold of clinquant of iphimedia of sepulchress...

[↑ Contents](#)

184. **Layne Russell**

Re: poet in alaska

Mon 7 Feb 2005

Billie Wilson, Juneau. [REDACTED]

Layne

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

From: Michael Rothenberg

To: [REDACTED]

Sent: Tuesday, February 01, 2005 3:12 PM

Subject: poet in alaska

does anyone know a poet living in alaska?

Michael

[↑ Contents](#)

185. **Layne Russell**

Re: [Native Truth] The Broken Circle

Mon 7 Feb 2005

I too have a "ghosted" Indian ancestor. We don't know exactly how she obtained her American maiden surname "Christian" - though we do know many Indians were "given" this same last name. She was Cherokee, from the border area of Tennessee/Virginia - Bristol. The Cherokees were horrifically "removed" from this area in 1838. Who knows under what circumstances she and her parents lived there in the 1850's when she was born. There are some things we know about her later life, as my father knew her. My poem for her, "blood," was published by Minotaur Press (Jim Gove).

Excerpt from "blood":

what lay in your heart

 what lay in your dark eyes

 the dark Indian eyes

as you knew and felt the folly

what did you not say?

how hard was it

to give it all up

how hard was it

to keep it

 to keep your Indian

 beneath the covers

beneath your clothes
beneath your face and smile

Layne Russell

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

From: Stephen Vincent

To: [REDACTED]

Sent: Tuesday, February 01, 2005 12:03 PM

Subject: Re: [Native Truth] The Broken Circle

Thanks for posting this, Alan. Like no doubt many on this list, I have several "ghosted" Indians in my family ancestry. I used to think that was a romantic point of honor. Until I read the history of how Native American women and children were abducted and either "married" or "raised" by white men and families. I think this persons approach of tribal "associates" is a good one, undoubtedly, beset with difficulties as well. Annually, at the end of February I go to Eureka, California to the tribal and the larger community mourning of the 1863 massacre of Wyots on Indian Island and simultaneously, the celebration of the Wyot New Year. My step-grandmother was part Wyot - her grandmother and grandmother's sister were both kidnapped and enslaved by white families in the 1850's. I was close to my step grandmother, Assimilation? Indeed. We never spoke about being part Indian. In the Thirties she was a member of the Heritage Book Club - I still keep her case bound copies of Conrad's Argosy and Alexander Pope's translations of the Iliad and the Odyssey - the Pope, by the way, is not readable! However, I keep them as they remain emblematic of a time. It is forever interesting to me - the ghosted memories (Indian or not) that run under the radar of most educations, as well as families.

Stephen V

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

[↑ Contents](#)

186. **Haas Bianchi**

Re: blue poets in a red state IOWA

Mon 7 Feb 2005

Cole Swensen is in Iowa

by the way Iowa is not a red state Bush won it by 4000 votes

R

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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

From: UB Poetics discussion group
[mailto:██████████]On Behalf Of Michael Rothenberg
Sent: Monday, February 07, 2005 4:31 PM
To: ██████████
Subject: blue poets in a red state IOWA

Does anyone know if there are poets in Iowa? I mean does anyone
know a poet in Iowa?
Michael

[↑ Contents](#)

187. **mIEKAL aND**
The SCHOOL FOR DESIGNING A SOCIETY

Mon 7 Feb 2005

Please help us find students!
(If you'd like us to mail you brochures, send your regular mail
address.)

* * * * *
* * * * * The SCHOOL FOR DESIGNING A
SOCIETY, in its 14th year, is a project of teachers, performers, composers, and
activists. It is an ongoing experiment in making temporary living environments
where the question "What would I consider a desirable society?" is given seri-
ous playful thinking discussion, and taken as input to creative projects.

SUMMER SESSION: June 1-30, 2005
The Gesundheit! Institute
Hillsboro, West Virginia

FALL SESSION: Sept 6-Dec 9, 2005
Urbana, Illinois

WINTER SESSION: Jan 17-March 17, 2006
Urbana, Illinois

For more information, visit www.designingsociety.org

[↑ Contents](#)

188. **Murray, Christine**

Announcement: Poetry_Heat readings--University of Texas, Arlington, Spring 2005

Mon 7 Feb 2005

chris murray's Poetry_Heat reading series **
at University of Texas, Arlington, in conjunction with
Skanky Possum Press, Austin's 12th Street Books,
Firewheel Editions/Sentence: a Journal of Prose Poetics
and Marsh Hawk Press, are pleased to present the following events
for Spring 2005:

Brian Clements, Susan Briante, Matthew Dickman
Friday, Feb 18, 7:30 pm
Rady Room, 6th floor, Nedderman Hall
University of Texas, Arlington
Arlington, Texas
reception to follow, TBA

*

Brian Clements, Joe Ahearn, Susan Briante,
Matthew Dickman, Darryl Scroggins, Chris Murray
Saturday, Feb 19, 7:00 pm
12th Street Books
827 W. 12th Street
Austin, Texas
reception to follow, TBA

*

Eileen Tabios, Sandy McIntosh
Friday, Mar 4, 7:00 pm
Rady Room, 6th floor, Nedderman Hall
University of Texas, Arlington
Arlington, Texas
Reception to follow, TBA

*

Eileen Tabios, Sandy McIntosh
Saturday, Mar 5, 7:00 pm
12th Street Books
827 W. 12th St.
Austin, TX
Reception to follow, TBA

*

While here in north Texas, Eileen and Sandy have also booked the following reading sponsored by Marsh Hawk Press, and with the gracious help of Shin Yu Pai:

Eileen Tabios & Sandy McIntosh
Sunday, Mar 6 5:30 pm
Paperbacks Plus
6115 La Vista Dr
Dallas, Texas 75214
Reception to follow, TBA

*

Plans for future readings are currently in the works for at least two spectacular readings in fall 2005:

--Shin Yu Pai, who has a new chapbook out, *_Unnecessary Roughness_* from Jukka Pekka Kervinen's xPress(ed) books.

--Jennifer L Knox with a new book from Soft Skull soon to be released, and Shanna Compton, whose *_Down Spooky_* won this year's Winnow Press Open Poetry Award

** Kind thanks to poet and student assistant, James Ola, for helping to keep Poetry_Heat together. Many thanks, as well, to former student assistants, Cyndi Dumas and Kristina Graham.

Stay tuned for more Texas heat, Y'all!

Best Wishes,
chris murray

<http://texfiles.blogspot.com>
<http://e-po.blogspot.com>

[↑ Contents](#)

189. **David A. Kirschenbaum**

Boog City presents Firewheel Editions/Sentence and Bob Kerr

Mon 7 Feb 2005

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Firewheel Editions/Sentence: A Journal of Prose Poetics (Danbury, Conn.)

this Thurs., Feb. 10, 6 p.m., free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by Firewheel Editions/Sentence editor Brian Clements

Featuring readings from

Brian Clements

Elisabeth Frost

Janet Kaplan

Christine Boyka Kluge

Ben Miller

Daniel Nester

With music by

Bob Kerr

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://firewheel-editions.org/>

Next month:

Habernicht Press (San Francisco), March 3

--

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)

F: [REDACTED]

[↑ Contents](#)

190. **Al Filreis**

Hejinian by webcast Feb 22

Mon 7 Feb 2005

Language is running
Language remains
Wanting to live it, having wanted to,
we live we live in it
--from Lyn Hejinian, "Happily"

LYN HEJINIAN at the KELLY WRITERS HOUSE

join us by live webcast

the Kelly Writers House Fellows program presents

Lyn Hejinian

10:30 AM (eastern time)

Tuesday, February 22

a conversation (with audience Q&A) conducted by Al Filreis

To participate via webcast, simply rsvp to: << [REDACTED] >>

Anyone with a computer and an internet connection can participate. Participants in the webcast will be able to interact with Lyn Hejinian by email or telephone. For more information about the Kelly Writers House webcast series, see

<http://www.writing.upenn.edu/~wh/webcasts/>

Those who rsvp will receive further instructions.

For more about Lyn Hejinian, see:

<http://www.writing.upenn.edu/~whfellow/hejinian.html>

Kelly Writers House

3805 Locust Walk

University of Pennsylvania

215 573-WRIT

www.writing.upenn.edu/~wh

* _ *

Writers House Fellows is funded by a generous grant from Paul Kelly.

previous Fellows:

James Alan McPherson 2004

Russell Banks

Susan Sontag	2003
Walter Bernstein	
Laurie Anderson	
John Ashbery	2002
Charles Fuller	
Michael Cunningham	
June Jordan	2001
David Sedaris	
Tony Kushner	
Grace Paley	2000
Robert Creeley	
John Edgar Wideman	
Gay Talese	1999

recordings of live webcasts featuring the Fellows can be found here:

<http://www.writing.upenn.edu/~wh/webcasts/>

[↑ Contents](#)

191. **Aaron Belz**

Readings @ The Contemporary: Olson, Hunley, and Belz

Mon 7 Feb 2005

Thursday, February 10 @ 7:00 PM

READINGS @ THE CONTEMPORARY presents poets KIRBY OLSON, who has written two books of criticism, *Comedy After Postmodernism* (2001) and *Gregory Corso: Doubting Thomist* (2002), as well as numerous sparky little poems; TOM HUNLEY, Kentuckian author of *The Tongue* (2004) and *Still, There's a Glimmer* (2004); and AARON BELZ, series curator, author of *Bangs* (2002), and current Verse Press featured Younger American Poet.

Contemporary Art Museum
3750 Washington Blvd (corner of Spring)
Saint Louis, Missouri 63108
Series Calendar: <http://belz.net/readings/>
For more information: [REDACTED]

Series sponsored by Schlafly Beer, LILUMA, and Left Bank Books

[↑ Contents](#)

192. **Haas Bianchi**

Updated Chicagopostmodernpoetry.com

Mon 7 Feb 2005

Chicagopostmodernpoetry.com has been updated with all the Chicago, Milwaukee and Madison readings for February, March and April please patronize our great reading series this late winter and early spring- or consider a trip to Chicago Milwaukee or Madison for a reading-

Regards

Ray

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

[↑ Contents](#)

193. **Jon Corelis**

Re: The topic in a different light

Mon 7 Feb 2005

I offered the Norman O. Brown quote here because I thought it has a striking and specific relevance to contemporary poetics. Brown wrote that some "linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms." It seems to me that some contemporary American poets have engaged in a similar project to create a poetry which uses language purely operationally, and for the same reason: as part of what Wittgenstein called philosophy's "battle against the bewitchment [Verhexung] of our intelligence by means of language."

I think that this project, as Brown also says of the project of the linguistic analysts he mentioned, will fail because it is impossible, and anyway would be pointless if it succeeded. As Brown says, "a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake." For "language" in the foregoing sentence substitute "poetry," and you can take it as a critique of certain current avant-garde poetics.

Poetry, like psychoanalysis, should begin where Wittgenstein ends. A Wittgensteinian poetics will result only in an aridly endless restatement of the problem, but what the poet must provide is a solution.

=====

Jon Corelis [REDACTED]

www.geocities.com/joncpoetics

=====

=

[↑ Contents](#)

194. **alexander saliby**

Re: blue poets in a red state IOWA

Mon 7 Feb 2005

Michael,

Hurtful question this! Of course there are both poets and pigs in Iowa. The real question is which of the two voted blue?

Alex

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

From: Michael Rothenberg<mailto:[REDACTED]>

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

Sent: Monday, February 07, 2005 2:30 PM

Subject: blue poets in a red state IOWA

Does anyone know if there are poets in Iowa? I mean does anyone know a poet in Iowa? Michael

[↑ Contents](#)

195. **mIEKAL aND**

Re: [_arc.hive_] from GRANDUNCLES OF THE CATTLETRADE

Mon 7 Feb 2005

Chercuthyl XoToX reads a Jeff Harrison poem. And very quickly, I might add.

http://joglars.org/radio_caterpillar/mp3s/megarynchos.mp3

On Monday, February 7, 2005, at 05:53 PM, jeff harrison wrote:

megarynchos of creallocate of sprnyde of lyreams of padmirme creallocate of
sprnyde of lyreams of padmirme of hierxoti sprnyde of lyreams of padmirme of
hierxoti of eorlscepe lyreams of padmirme of hierxoti of eorlscepe of aeneside-
mus padmirme of hierxoti of eorlscepe of aenesidemus of logomisia hierxoti of
eorlscepe of aenesidemus of logomisia of geulincx eorlscepe of aenesidemus of
logomisia of geulincx of foirades aenesidemus of logomisia of geulincx of
foirades of beorhtra logomisia of geulincx of foirades of beorhtra of scrutineer
geulincx of foirades of beorhtra of scrutineer of tourbillion foirades of beorhtra
of scrutineer of tourbillion of weold beorhtra of scrutineer of tourbillion of

weold of clinquant scrutineer of tourbillion of weold of clinquant of iphimedia
tourbillion of weold of clinquant of iphimedia of sepulchress...

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

[↑ Contents](#)

196. **Alan Sondheim**

song of songs

Tue 8 Feb 2005

song of songs

overfloweth inheriteth
revealeth falleth swimmeth
darkeneth biteth
bereaveth waxeth denieth
stealeth gendereth retaineth
meddleth perverteth
refresheth leadeth staggereth
forgetteth woundeth diggeth
commandeth
chasteneth envieth accuseth
judgeth playeth thinketh
selleteth shameth
trickleth purifieth
meshullemeth challengeth
hazarmaveth dresseth
enlargeth heareth contendeth
overfloweth azmaveth revealeth
upbraideth
taketh slumbereth appeareth
rejoiceth coupleth overtaketh
findeth jetheth
lifteth filleth provideth
denieth slayeth careth watereth
alloweth worketh
contemneth subdueth exerciseth
satisfieth kirhareseth poureth
plotteth
listeth sendeth glorieth
trickleth divineth bendeth
cleaveth denieth
agreeth girdeth thresheth

mephibosheth sheweth reigneth
rageth steppeth
nourisheth zoheleth hurleth
fainteth biteth declineth
departeth buyeth
frameth loseth putteth warreth
smelleth sprinkleth waxeth
reserveth
carrieth peleth draweth
laboureth heareth fluttereth
overthroweth
deserveth rideth carrieth
tarrieth yeldeth tanhumeth
accepteth selleth
comforteth provoketh eightieth
mocketh heweth holdeth ordereth
faileth
reserveth defileth striketh
catcheth aboundeth adorneth
condemneth
esteemeth troubleth killeth
sitteth pleaseth redeemeth
separateth openeth
troubleth inclineth faileth
biddeth dealeth declareth
bloweth flourisheth
winnoweth leaveth subdueth
praiseth sealet separateth
prospereth
travaileth mourneth beareth
hurleth darkeneth fiftieth
foldeth deviseth
listeth cleaveth purgeth
avengeth slippeth wavereth
telleth appertaineth
setteth confesseth

—

[↑ Contents](#)

197. **Alan Sondheim**
from the US Budget (fwd)
Tue 8 Feb 2005

from the US Budget query site -

Concerning the disaster as US domestic programs are slashed so we can continue slaughter worldwide:

This is the search report for the search you ran on Feb 13 01:42:52 2004. It is a temporary file, and will expire about an hour after the search.

Searching /wais/indexes/2006_budget...

Your query:

(\$\$NOPTOKEN\$\$)

is equivalent to:

(<nothing>)

and was interpreted as:

<nothing>

The database contains 1,372,660 words in 471 documents.

The database contains the following fields:

body - All non-fielded text

book - Budget Book

The search found -2 documents. It took less than a second.

The search was performed by a WAIS Inc server: WAIS Server 2.1.6. For more information on this product contact the database administrator.

[↑ Contents](#)

198. **Alan Sondheim**
nikuko and julu at googlism
Tue 8 Feb 2005

nikuko and julu at googlism

nikuko is odelle is ora is

nikuko is the first

nikuko is partly naked

nikuko is my mother

nikuko is sealed by

nikuko is now known as ib9321805 *** ib9321805 is now known as cs7991917

nikuko is happy morning

nikuko is humiliated every single day of her life

nikuko is jumping up and down

nikuko is tru swole glans glass

nikuko is tru swole

nikuko is not really

nikuko is in my

nikuko is wet

nikuko is coming out this spring as well

nikuko is surpassing

nikuko is awake and alert and creates nikuko

nikuko is your radio radio radio alway

nikuko is ideal for me; it's me traveling those paths

nikuko is holding my mind against my breasts

julu is the upscale bar caribe

julu is turned out by mother

julu is me

julu is on stage

julu is kotanopan

julu is now cleaned from mewling penis

julu is non

julu is right

julu is the founder of orjbc

julu is crushed by ecomog forces

julu is 1 kilometer from tonga

julu is wearing lovely white panties

julu is grains

julu is in a very violent mood

julu is turning me out

julu is higland country

julu is a story

julu is an ancient name

julu is in 400

julu is a zulu bantu

julu is quite safe for now and hav all their leter

julu is drawing close and we really want this to memorable

—

[↑ Contents](#)

199. **Mark Weiss**

Re: The topic in a different light

Tue 8 Feb 2005

Jon: Wouldn't it be sufficient to say that you don't enjoy certain poetries without pulling in big guns of dubious accuracy to demonstrate that no one else should enjoy them either?

Mark

At 11:09 PM 2/7/2005, you wrote:

>I offered the Norman O. Brown quote here because I thought it has a striking
>and specific relevance to contemporary poetics. Brown wrote that some
>"linguistic analysts have had the project of getting rid of the disease in
>language by reducing language to purely operational terms." It seems to me
>that some contemporary American poets have engaged in a similar project to
>create a poetry which uses language purely operationally, and for the same
>reason: as part of what Wittgenstein called philosophy's "battle against the
>bewitchment [Verhexung] of our intelligence by means of language."

>

>I think that this project, as Brown also says of the project of the linguistic
>analysts he mentioned, will fail because it is impossible, and anyway would be
>pointless if it succeeded. As Brown says, "a purely operational language
>would be a language without a libidinal (erotic) component; and psychoanaly-
sis

>would suggest that such a project is impossible because language, like man,
>has an erotic base, and also useless because man cannot be persuaded to
>operate (work) for operation's sake." For "language" in the foregoing
>sentence substitute "poetry," and you can take it as a critique of certain
>current avant-garde poetics.

>

>Poetry, like psychoanalysis, should begin where Wittgenstein ends. A
>Wittgensteinian poetics will result only in an aridly endless restatement of
>the problem, but what the poet must provide is a solution.

>

>

>=====

>Jon Corelis 

>

> www.geocities.com/joncpoetics

>=====

>

>

>
>

[↑ Contents](#)

200. **Benjamin Basan**

Re: blue poets in a red state IOWA

Tue 8 Feb 2005

I might be able to find one or two for you... What's this project about again?

In fact there are far more pigs than poets in Iowa and far more corn than both combined (rumor has it, though, that the pigs eat it and the poets produce it).

On 2/7/05 10:15 PM, "alexander saliby" <[REDACTED]> wrote:

Michael,

Hurtful question this! Of course there are both poets and pigs in Iowa. The real question is which of the two voted blue?

Alex

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

From: Michael Rothenberg<mailto:[REDACTED]>

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

Sent: Monday, February 07, 2005 2:30 PM

Subject: blue poets in a red state IOWA

Does anyone know if there are poets in Iowa? I mean does anyone know a poet in Iowa?

Michael

[↑ Contents](#)

201. **Steve Dalachinsky**

Re: The topic in a different light

Tue 8 Feb 2005

never quite managed care myself

[↑ Contents](#)

202. **Steve Dalachinsky**

Re: Mac/low re/ports?

Tue 8 Feb 2005

gerald unless i'm mistaken that's march 5th sat for jackson's memorial

[↑ Contents](#)

203. **Shankar, Ravi (English)**

Re: Satirical Poetry

Tue 8 Feb 2005

Great suggestions, all; glad to have such a wealth of material to choose from.
And I suppose I'm compelled to exhibit a couple of satirical poems of my own as
due recompense-

-RS

Ten Truisms and a Lie

Spatulas make passable flyswatters.
On average, double coupons mean twice as much.
To make a monkey a man, offer a cigarette.
Orange is the new pink; pink was the new black.
Punk rock panders.
Sour cream and onion sells more than salt and vinegar.
Some prefer bromides to platitudes.
The phrase, irony is based on misrelationship discovered
by the 'I' between existence and the idea of existence, is plagiarized.
Aristophanes meant well when he put Socrates in a basket.
Even the mullet has risen!

And from Instrumentality-

The Flock's Reply to the Passionate Shepherd
After Christopher Marlowe

Marooned upon this grassy knoll,
We wander lost from vale to pole,
Our wooly backs resemble thorn,
It's been a while since we've been shorn.

You waste much time trying to woo
That nymph who never will see you.
Since it's a shepherd that you are,
You're better off courting a star.

But over here, your loyal flock
Needs no clasp, no precious rock
To follow you from field to field:
If love's your need, we can but yield.

Have you not heard us cry and bleat
When you approach us, then retreat?
We miss your orders and your laugh,
We even miss your clouting staff.

Save those gowns made of our wool,
No need to make belts or to pull
Posies from the hillside's crease—
That nymph is what we call a tease.

Just as the hours wing away,
There are some sheep that love to play:
If such delights your mind might move
Then live with us and be our love.

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.



[↑ Contents](#)

204. **Shankar, Ravi (English)** ***Re: Satirical Poetry?***

Tue 8 Feb 2005

Regarding Auden's satirical work-

The Unknown Citizen
W. H. Auden

(To JS/07 M 378
This Marble Monument
Is Erected by the State)

He was found by the Bureau of Statistics to be
One against whom there was no official complaint,
And all the reports on his conduct agree
That, in the modern sense of an old-fashioned word, he was a
saint,

For in everything he did he served the Greater Community.
Except for the War till the day he retired
He worked in a factory and never got fired,
But satisfied his employers, Fudge Motors Inc.
Yet he wasn't a scab or odd in his views,
For his Union reports that he paid his dues,
(Our report on his Union shows it was sound)
And our Social Psychology workers found

That he was popular with his mates and liked a drink.
The Press are convinced that he bought a paper every day
And that his reactions to advertisements were normal in every way.
Policies taken out in his name prove that he was fully insured,
And his Health-card shows he was once in a hospital but left it cured.
Both Producers Research and High-Grade Living declare
He was fully sensible to the advantages of the Instalment Plan
And had everything necessary to the Modern Man,
A phonograph, a radio, a car and a frigidaire.
Our researchers into Public Opinion are content
That he held the proper opinions for the time of year;
When there was peace, he was for peace: when there was war, he went.
He was married and added five children to the population,
Which our Eugenist says was the right number for a parent of his
generation.
And our teachers report that he never interfered with their
education.
Was he free? Was he happy? The question is absurd:
Had anything been wrong, we should certainly have heard.

From *Another Time* by W. H. Auden, published by Random House. Copyright ©
1940 W. H. Auden, renewed by The Estate of W. H. Auden. Used by permission
of Curtis Brown, Ltd.

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.



[↑ Contents](#)

205. **Mary Jo Malo**
"true artists scorn nothing"

Tue 8 Feb 2005

For myself, I cannot live without my art. But I have never placed it above everything. If, on the other hand, I need it, it is because it cannot be separated from my fellow men, and it allows me to live, such as I am, on one level with them. It is a means of stirring the greatest number of people by offering them a privileged picture of common joys and sufferings. It obliges the artist not to keep himself apart; it subjects him to the most humble and the most universal truth.

And often he who has chosen the fate of the artist because he felt himself to be different soon realizes that he can maintain neither his art nor his difference unless he admits that he is like the others. The artist forges himself to the others, midway between the beauty he cannot do without and the community he cannot tear himself away from. That is why true artists scorn nothing: they are obliged to understand rather than to judge. And if they have to take sides in this world, they can perhaps side only with that society in which, according to Nietzsche's great words, not the judge but the creator will rule, whether he be a worker or an intellectual.

By the same token, the writer's role is not free from difficult duties. By definition he cannot put himself today in the service of those who make history; he is at the service of those who suffer it. Otherwise, he will be alone and deprived of his art. Not all the armies of tyranny with their millions of men will free him from his isolation, even and particularly if he falls into step with them. But the silence of an unknown prisoner, abandoned to humiliations at the other end of the world, is enough to draw the writer out of his exile, at least whenever, in the midst of the privileges of freedom, he manages not to forget that silence, and to transmit it in order to make it resound by means of his art. None of us is great enough for such a task. But in all circumstances of life, in obscurity or temporary fame, cast in the irons of tyranny or for a time free to express himself, the writer can win the heart of a living community that will justify him, on the one condition that he will accept to the limit of his abilities the two tasks that constitute the greatness of his craft: the service of truth and the service of liberty. Because his task is to unite the greatest possible number of people, his art must not compromise with lies and servitude which, wherever they rule, breed solitude. Whatever our personal weaknesses may be, the nobility of our craft will always be rooted in two commitments, difficult to maintain: the refusal to lie about what one knows and the resistance to oppression.

For more than twenty years of an insane history, hopelessly lost like all the men of my generation in the convulsions of time, I have been supported by one thing: by the hidden feeling that to write today was an honour because this activity was a commitment - and a commitment not only to write. Specifically, in view of my powers and my state of being, it was a commitment to bear, together with all those who were living through the same history, the misery and the hope we shared. These men, who were born at the beginning of the First World War, who were twenty when Hitler came to power and the first revolutionary trials were beginning, who were then confronted as a completion of their education with the Spanish Civil War, the Second World War, the world of concentration camps, a Europe of torture and prisons - these men must today rear their sons and create their works in a world threatened by nuclear destruction. Nobody, I think, can ask them to be optimists. And I even think that

we should understand - without ceasing to fight it - the error of those who in an excess of despair have asserted their right to dishonour and have rushed into the nihilism of the era. But the fact remains that most of us, in my country and in Europe, have refused this nihilism and have engaged upon a quest for legitimacy. They have had to forge for themselves an art of living in times of catastrophe in order to be born a second time and to fight openly against the instinct of death at work in our history.

Each generation doubtless feels called upon to reform the world. Mine knows that it will not reform it, but its task is perhaps even greater. It consists in preventing the world from destroying itself. Heir to a corrupt history, in which are mingled fallen revolutions, technology gone mad, dead gods, and worn-out ideologies, where mediocre powers can destroy all yet no longer know how to convince, where intelligence has debased itself to become the servant of hatred and oppression, this generation starting from its own negations has had to re-establish, both within and without, a little of that which constitutes the dignity of life and death. In a world threatened by disintegration, in which our grand inquisitors run the risk of establishing forever the kingdom of death, it knows that it should, in an insane race against the clock, restore among the nations a peace that is not servitude, reconcile anew labour and culture, and remake with all men the Ark of the Covenant. It is not certain that this generation will ever be able to accomplish this immense task, but already it is rising everywhere in the world to the double challenge of truth and liberty and, if necessary, knows how to die for it without hate. Wherever it is found, it deserves to be saluted and encouraged, particularly where it is sacrificing itself. In any event, certain of your complete approval, it is to this generation that I should like to pass on the honour that you have just given me.

At the same time, after having outlined the nobility of the writer's craft, I should have put him in his proper place. He has no other claims but those which he shares with his comrades in arms: vulnerable but obstinate, unjust but impassioned for justice, doing his work without shame or pride in view of everybody, not ceasing to be divided between sorrow and beauty, and devoted finally to drawing from his double existence the creations that he obstinately tries to erect in the destructive movement of history. Who after all this can expect from him complete solutions and high morals? Truth is mysterious, elusive, always to be conquered. Liberty is dangerous, as hard to live with as it is elating. We must march toward these two goals, painfully but resolutely, certain in advance of our failings on so long a road. What writer would from now on in good conscience dare set himself up as a preacher of virtue? For myself, I must state once more that I am not of this kind. I have never been able to renounce the light, the pleasure of being, and the freedom in which I grew up. But although this nostalgia explains many of my errors and my faults, it has doubtless helped

me toward a better understanding of my craft. It is helping me still to support unquestioningly all those silent men who sustain the life made for them in the world only through memory of the return of brief and free happiness.

Thus reduced to what I really am, to my limits and debts as well as to my difficult creed, I feel freer, in concluding, to comment upon the extent and the generosity of the honour you have just bestowed upon me, freer also to tell you that I would receive it as an homage rendered to all those who, sharing in the same fight, have not received any privilege, but have on the contrary known misery and persecution. It remains for me to thank you from the bottom of my heart and to make before you publicly, as a personal sign of my gratitude, the same and ancient promise of faithfulness which every true artist repeats to himself in silence every day.

Albert Camus

Excerpt: Nobel Prize for Literature

Acceptance Speech 1957

[↑ Contents](#)

206. **Philip Metres**

Voice of the Poet--Sylvia Plath

Tue 8 Feb 2005

Folks,

does anyone have a table of contents for the tape called "The Voice of the Poet: Sylvia Plath"? I'm converting it to CD (can you believe that they produced this audiobook without a CD option just five years ago?!) I can't find the booklet and it's nowhere online. If you have it, could you let me know the contents? Gratitude in advance,

P

Philip Metres

Assistant Professor

Department of English

John Carroll University

20700 N. Park Blvd

University Heights, OH 44118

██████████ (work)

<http://www.philipmetres.com>

[↑ Contents](#)

207. **kevin thurston**

Re: The topic in a different light

Tue 8 Feb 2005

so, are you granting that these 'avant-garde poetics' have successfully accomplished this 'purely operational language'? or is this more your worry about a current (with)in these poetics? the idea of purity has always striked me as muddled.

On Tue, 8 Feb 2005 03:49:50 -0500, Steve Dalachinsky <[REDACTED]> wrote:
> never quite managed care myself
>

[↑ Contents](#)

208. **Cassandra Laity**

Modernist Studies Association Conference--UPDATE

Tue 8 Feb 2005

MSA 7 - Chicago, IL, November 3-6, 2005:

UPDATE: The Conference Website is now live at www.luc.edu/msachicago. It can also be accessed from the Modernist Studies Association Website (<http://msa.press.jhu.edu/>).

CALL FOR SEMINAR, PANEL, and ROUNDTABLE PROPOSALS

Deadline for Submission of Seminar Topics: February 28, 2005

Deadline for Submission of Panel Proposals: May 9, 2005

Deadline for Submission of Roundtable Proposals: May 9, 2005

Please note:

* All who attend the MSA conference must be members of the organization with dues paid for 2005-6. (MSA membership runs from October to September.)

* Because we wish to involve as many people as possible as active participants, MSA does not permit multiple appearances on the program. That is, one cannot give papers in two sessions, or be both a seminar leader and a panelist or roundtable participant. However, panelists, roundtable participants, and plenary speakers who also wish to participate in a seminar or a "What Are You Reading?" session may certainly do so. And of course one may chair a session and also appear elsewhere on the program.

* MSA rules do not allow panel or roundtable organizers to chair their own session if they are also speaking in the session. Organizers are encouraged to identify a moderator and include this information with their proposals; the MSA

Program Committee is also able to help you secure another conference attendee's service as moderator.

After the following calls for seminar leaders, panels, and roundtables, please see at the end of this message announcements for additional conference events.

1. CALL FOR SEMINAR PROPOSALS

Deadline: Monday, February 28, 2005

Seminars are one the most significant features of the MSA conference. Seminars are two hours in length. Participants write brief "position papers" (5-7 pages) that are read and circulated prior to the conference. With no more than 15 participants, seminars generate lively exchange and sometimes produce networks of scholars who continue to work together beyond the conference. The format also allows most conference attendees to seek financial support from their institutions as they educate themselves and their colleagues on subjects of mutual interest.

Please note that this is the call for seminar *leaders*. Sign-ups for seminar participants will take place on a first-come, first-served basis starting in mid-April.

Seminar Topics

There are no limits on topics, but past experience has shown that the more clearly defined the topic and the more guidance provided by the leader, the more productive the discussion. To scan past seminar topics, go to the "Conference Archives" on the MSA website (<http://msa.press.jhu.edu/archive/archive.html>), click the link to a prior conference, and then click on "Conference Schedule" or "Conference Program." You'll find seminars listed along with panels and other events.

Proposing a Seminar

Seminar proposals must be submitted via email and must include the following information. Please assist us by sending this information in exactly the order given here:

- * Use as a subject line: MSA 7 SEMINAR PROPOSAL / [LAST NAME OF SEMINAR LEADER] (e.g., MSA SEMINAR PROPOSAL / GORMAN)
- * List the seminar leader's name, institutional affiliation, discipline, position or title, mailing address, phone, fax, and e-mail address
- * Provide a brief curriculum vitae (including teaching experience) for the seminar leader
- * Give a brief description (up to 100 words) of the proposed topic

Submit proposals by February 28 to:

Ann Mattis, Conference Assistant



Seminars will be selected in mid-March 2005.

Leading a Seminar

Seminar topics will be listed on the conference website in late March with instructions on how to enroll. Effective seminars have followed a variety of models, and seminar leaders will be given a menu of best practices derived from the experience of previous leaders.

E-mail addresses for all seminar registrants will be provided to seminar leaders in May. At that time, leaders should:

- * Initiate communications by e-mail, introducing themselves and providing addresses to all participants
- * Set guidelines for the seminar, which might include questions to be addressed, reading to be done, and a specified length for the position papers (normally 5-7 double-spaced pages). MSA will provide guidance, but so long as the focus remains on the papers submitted by participants, leaders are free to use the two-hour time period as they see fit).
- * Set firm deadlines, no later than September 12, 2005 for the actual exchange of papers
- * Exchange and read papers during the 7-8 weeks before the conference

2. CALL FOR PANEL PROPOSALS

Deadline: Monday, May 9, 2005

There are no limits on topics, but please bear in mind these guidelines:

- * We encourage interdisciplinary panels and discourage panels on single authors.
- * In order to encourage discussion, we prefer panels with three participants, though panels of four will be considered.
- * Panels composed entirely of participants from a single department at a single institution are not likely to be accepted.
- * Graduate students are welcome as panelists. However, panels composed entirely of graduate students are less likely to be accepted than panels that include degreed presenters together with graduate students.

Proposals for panels must be submitted via email and must include the following information. Please assist us by sending this information in exactly the order given here:

* Use as a subject line: MSA 7 PANEL PROPOSAL / [LAST NAME OF PANEL ORGANIZER] (e.g., MSA 7 PANEL PROPOSAL / GORMAN)

* Session title

* Session organizer's name, institutional affiliation, discipline, position or title, mailing address, phone, fax, and e-mail address

* Chair's name, institutional affiliation, discipline, position or title, and contact information (if you do not identify a chair, we will locate one for you)

* Panelists' names, paper titles, institutional affiliations, disciplines, positions or titles, and contact information

* A maximum 500-word abstract of the panel as a whole

* Brief (2-3 sentence) scholarly biography of each panelist

3. CALL FOR ROUNDTABLE PROPOSALS

Deadline: Monday, May 9, 2005

Unlike panels, which generally feature a sequence of 15-20 minutes talks followed by discussion, roundtables gather a group of participants around a shared concern in order to generate discussion among the roundtable participants and with the audience. To this end, instead of delivering full-length papers, participants typically deliver short position statements in response to questions distributed in advance by the organizer, or they take turns responding to prompts from the moderator. The bulk of the session should be devoted to discussion. No paper titles are listed in the program, only the names of participants.

Other MSA roundtable policies:

* Roundtables may feature as many as 6 speakers

* We particularly welcome roundtables featuring participants from multiple disciplines, and we discourage roundtables on single authors.

* Panels composed entirely of participants from a single department at a single institution are not likely to be accepted.

* Graduate students are welcome as speakers. However, roundtables composed entirely of graduate students are less likely to be accepted than roundtables that include degreed presenters together with graduate students.

Proposals for panels must be submitted via email and must include the following information. Please assist us by sending this information in exactly the order given here:

* Use as a subject line: MSA 7 ROUNDTABLE PROPOSAL / [LAST NAME OF ROUNDTABLE ORGANIZER] (e.g., MSA 7 ROUNDTABLE PROPOSAL / GORMAN)

* Session title

* Session organizer's name, institutional affiliation, discipline, position or title, mailing address, phone, fax, and e-mail address

* Moderator's name, institutional affiliation, discipline, position or title, and contact information (if you do not identify a moderator, we will locate one for you)

* Speakers' names, institutional affiliations, disciplines, positions or titles, mailing addresses, phones, faxes, and e-mail addresses

* A maximum 500-word rationale for the roundtable

* Brief (2-3 sentence) scholarly biography of each speaker

Send proposals by May 9 to:

Ann Mattis, Conference Assistant



Roundtables and Panels will be selected in mid-June.

ADDITIONAL CONFERENCE EVENTS: "WHAT ARE YOU READING?"

Last year in Vancouver, the MSA introduced a new kind of session, "What Are You Reading?" Designed to take advantage, in a productive new way, of the presence in one place of modernist scholars from many locations, institutions, and fields, each ninety-minute forum consisted of 8 to 10 participants and a moderator. Led by the moderator, each participant reported for a few minutes on a scholarly or critical book in modernist studies, sketching the work's content and explaining why she or he found it exciting to share with other scholars. Time permitting, moderators then led discussions in which participants could seek clarifications, draw connections, and propose further related reading.

A major goal of "What Are You Reading?" is to facilitate the sharing of exciting new scholarship (or the "rediscovery" of older scholarship) and to foster interdisciplinarity by exposing participants to work in modernist fields other than their own. Open only to those who register for them in advance, these sessions were widely considered a success and will be repeated in Chicago.

"What Are You Reading" is not intended as a venue for discussion of primary texts or works, for self-promotion, or for the enacting of intellectual conflicts. Participants will therefore be asked not to present on primary texts or works (though new editions and catalogues are welcome), their own publications, or scholarship they did not substantially admire.

To participate, all you will need to do is check the appropriate box on your MSA registration form and name a book you might be interested in presenting. MSA registration will begin mid-April; look for announcements at that time. Please note that you will have to register by 5 September to be included in "What Are You Reading?"

You will be notified of the time and location of your forum in early October. There is no need to submit any proposal or paper in connection with this event, nor do you need to contact your moderator in advance. Simply check the box, receive notice of your time and location, and show up ready to share a book! Given the uncertain supply of moderators, places are limited and will be distributed on a first-come, first-served basis.

Cassandra Laity
Associate Professor
Co-Editor, *_Modernism/Modernity_*
Department of English
Drew University
Madison, NJ 07940
Phone: [REDACTED]
Fax: [REDACTED]

[↑ Contents](#)

209. **Catherine Daly** ***Red Hen Press calls for submissions***

Tue 8 Feb 2005

Red Hen Press is currently accepting submissions for an anthology to be published by Red Hen Press and edited by Carolyn See and Kate Gale. The theme of the anthology will be "Writing From the Edges" and submissions should reflect life on the outer edges of Los Angeles. By writing about life on the edges of the city, we hope to come closer to a clearer sense of the city itself.

Please direct all submissions to [REDACTED]. Thank you.

[↑ Contents](#)

210. **mIEKAL aND** ***Re: Red Hen Press calls for submissions***

Tue 8 Feb 2005

Is rural Wisconsin considered an outer edge of Los Angeles?

On Feb 8, 2005, at 11:12 AM, Catherine Daly wrote:

Red Hen Press is currently accepting submissions for an anthology to be published by Red Hen Press and edited by Carolyn See and Kate Gale. The

theme of the anthology will be "Writing From the Edges" and submissions should reflect life on the outer edges of Los Angeles. By writing about life on the edges of the city, we hope to come closer to a clearer sense of the city itself.

Please direct all submissions to [REDACTED]. Thank you.

[↑ Contents](#)

211. **Anny Ballardini**

Re: Red Hen Press calls for submissions

Tue 8 Feb 2005

if not of Los Angeles, then of New York, you'll have to decide I guess...

On Tue, 8 Feb 2005 11:23:35 -0600, mIEKAL aND <[REDACTED]> wrote:

> Is rural Wisconsin considered an outer edge of Los Angeles?

>

>

> On Feb 8, 2005, at 11:12 AM, Catherine Daly wrote:

>

> > Red Hen Press is currently accepting submissions for an anthology to be
> > published by Red Hen Press and edited by Carolyn See and Kate Gale. The
> > theme of the anthology will be "Writing From the Edges" and submissions
> > should reflect life on the outer edges of Los Angeles. By writing about
> > life on the edges of the city, we hope to come closer to a clearer
> > sense
> > of the city itself.

> >

> >

> >

> > Please direct all submissions to [REDACTED]. Thank you.

> >

>

[↑ Contents](#)

212. **Catherine Daly**

FW: [inrallitlist] Event listing for March 3, 2005

Tue 8 Feb 2005

Please list the notice below in your events calendar that covers March 3, 2005. The event is part of a poetry reading series under the direction of Robert Hass. If you have any questions, I can be reached by phone at [REDACTED] or by e-mail at [REDACTED]. To download a high resolution photo of the poet and text for use in your publication, please go to <http://www.berkeley.edu/calendar/events/poems/photos/>.
<<http://www.berkeley.edu/calendar/events/poems/photos/>>

Thank you.

Zack Rogow

The text to print follows:

On March 3, 2005 at 12:10 p.m., UC Berkeley's Lunch Poems Reading Series will present Eugene Ostashevsky. Born in St. Petersburg, Russia but raised in New York City, Ostashevsky describes himself as a "reckless metaphysician." The reading will take place in the Morrison Library in Doe Library at UC Berkeley. Admission is free. For more information call [REDACTED] or check the Lunch Poems web page: <http://lunchpoems.berkeley.edu> --

Zack Rogow

3627 Tolman Hall

University of California, Berkeley

Berkeley CA 94720-1670

[REDACTED]

fax: [REDACTED]

[↑ Contents](#)

213. **Kevin Hehir**

eagleton on heaney

Tue 8 Feb 2005

from the Terry Eagleton's diary at the New Statesman

<http://www.newstatesman.com/200501310003>

It seems that I've been dropped as a book reviewer by the Irish Times for daring to criticise Seamus Heaney. He lent his bardic seal of approval to an unctuously self-congratulatory ceremony in Dublin some months ago, at which a handful of new members were triumphally admitted to the EU on second-class terms. The Phoenix Park was full of beaming, backslapping Irish political boyos;

and army officers shouted orders in Irish, just to prove that the nation cherishes its unique identity at the very moment when it's busting a gut to look exactly like Switzerland. Meanwhile, the Gardai were beating up protesters outside. Irish writers haven't on the whole marched or spoken out on Iraq (they come to London for posh dinners, not demos), but they'll declaim poems celebrating a club that cripples the world's poor with its tariffs, because that's not political, you see.

So I wrote a poem for the Irish Times's literary pages satirising this grisly event, which they published, I suspect, only because they hadn't a clue what it was about. Once the penny dropped, all review copies and telephone calls ceased instantly. This is a splendid thing. In the old Ireland, you were censored for criticising the Virgin Mary. Now it's Seamus Heaney. That's progress.

[↑ Contents](#)

214. **Eileen Tabios**

CALL FOR 101 POETRY BOOKS

Tue 8 Feb 2005

CALL FOR 101 POETRY BOOKS

Dear Poet and/or Poetry Publisher,

I am starting a new conceptual art project that addresses the notions of commercialism and ephemerality in/for poetry. For this project -- whose working title is "Commercial Poetry" -- I need donations of unsold poetry books. Specifically, 101 books each of any single title. Ideally, those titles should be of books that you feel have been/will be difficult to sell.

If you think you can participate (and have questions), please feel free to contact me at



Thanks for your time,
Eileen Tabios

P.S. Below are some links about my previous and ongoing works which may be relevant to this project:

<http://chatelaine-poet.blogspot.com>

<http://marshhawkpress.org/tabios1.htm>

<http://marshhawkpress.org/tabios2.htm>

<http://www.oovrag.com/~oov/books/2004xpress.shtml>

<http://www.oovrag.com/~oov/essays/essay2002c-1.shtml>

<http://meritagepress.com>

[↑ Contents](#)

215. **Benjamin Basan**

Re: eagleton on heaney

Tue 8 Feb 2005

Though Pinter's unintentionally become a blustery comic figure:

http://www.haroldpinter.org/politics/god_bless_america.shtml

<http://plagiarist.com/poetry/?wid=540>

He suspected a rat when they(the poems) were turned down by the Guardian. His 'poetry' was successfully parodied by Private Eye shortly thereafter. If only I could turn up the parodies... Not to say the British press would actually know interesting poetry, even if it were on page three.

Ben

On 2/9/05 12:45 PM, "Richard Taylor" <[REDACTED]> wrote:

...I have

> _my _Nobel rize - Pinter spoke out against the fascist invasions of

> Afghanistan and Iraq. He is British Jewish.

> Richard Taylor

>

[↑ Contents](#)

216. **Lawrence Upton**

Re: eagleton on heaney

Tue 8 Feb 2005

You mean that you "enjoyed" their parodies?

L

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

From: Benjamin Basan <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: 08 February 2005 23:23

Subject: Re: eagleton on heaney

| *His 'poetry' was successfully parodied by Private Eye shortly thereafter.*

[↑ Contents](#)

217. **Robert Corbett**

Re: The topic in a different light

Tue 8 Feb 2005

natural selection of physiological characteristics is a _relative_ given. it is indeed a theory, but not an established fact in the way that we can establish the fact of gravity. you cannot test evolution nor can you repeat the results of the test. part of the problem with the way science is taught and understood in this culture is clarity about exactly what it _can_ avail you. the scientific method is nearly absolutely silent on why things occur, other than it can say when this occurs, this too shall occur. it provides no surefooted means to enter into the black box of human motivation or thinking. thus neo-Darwinian hypotheses about human behavior have as much (or rather less) validity than psychoanalytic ones do. psychoanalysis begins with case studies and clinical observation, which are not exhaustive but are suggestive; while neo-Darwinian speculation on contemporary behavior begins either with animal research or with evidence from the fossil record; thus, it either

uses

subjects which are even less representative than the post-adolescents of university psychological research or with behavior that was never observed by any living person.

there is a further irony to consider when dismissing Freudian and psychoanalytic explanations of behavior. Darwin himself began using the premises of the jejune social science of Malthus, itself merely an excuse to stigmatize English Jacobin thinking--the first edition is almost half an attempted refutation of Malthus' mentor, William Godwin--and the poor in general, who naturally are the bearers of vice and disease, not to mention uncontrollable appetites. it is one thing to document physiological change in animals and its relation to adaptation to environment. it is altogether another thing to explain, for instance, primogeniture by some genetic inevitability in men. finally, modern social psychology, which at least takes contemporary folks as its subjects is handicapped by its focus on rather limited and narrow questions, as well as its almost comic reliance on college students as a research group. myself, i prefer the rather old-fashioned literary and intuitive approach represented by psychoanalysis, which is not so different in form from that which we have traditionally used to understand social behaviors: the novel.

Brown, by the way, is merely a rather reductive and typically American (in the sense that ego psychology is a typically American rendering of Freud) rendering of a much more profound thinker, Georges Bataille. in his way, Bataille's thinking on energy's role in life is a much deeper and broader meditation on something that bears some resemblance to Freud's death instinct. Freud has not been forgotten, but rather his thinking has been absorbed and transformed.

Mark Weiss <[REDACTED]> wrote: There's a lot of huffiness on both sides whenever discussions of psychological theory come up, and I apologize for my own. But I'll stick with what I thought was my original point (I never said anything about the historical significance of Freud), however badly put: one can base an argument about any aspect of human behavior on a Freudian construct, but one cannot do so as if that construct was a scientific given, as evolution by natural selection is.

Mark.

At 10:43 AM 2/7/2005, you wrote:

>I sincerely appreciate Mark Weiss' patient and considered responses to my
>huffy statements. His original point, that I was responding to here, implied
>that Freud's contributions are now considered insignificant, historically,
>in psychology. This is incorrect. Also, the main reason that analytic
>institutes and analysts in private practice don't get as many referrals at
>they used to is managed care, not the ups and downs, in academia, and among
>critics of the field, as to the significance of psychoanalysis. Managed care
>proponents are well aware of the convictions of psychoanalysts about the
>necessity, in some cases, of long term psychotherapy; they don't like it
>because they want to save money for insurance companies. This is an
>understandable conflict. I have also been inside the profession for a long
>time, in fact, over 20 years. I, as well as others, have noted countless
>successes, along with numerous failures, of all kinds of psychotherapy
>treatment. By the way, this is true of any kind of treatment, from
>cardiology to dermatology, so it's no reflection on Freud at all. He himself
>was cautious, and says so in his published writings, as to the probable
>successes of psychoanalytic treatment (see, "Psychoanalysis Terminable and
>Interminable.") The significance of the unconscious, of the ego defenses,
>and so many other contributions of psychoanalysis are very well recognized,
>and were and are debated, as well. My point about Darwin was to illustrate
>the fact that because something is contested, it doesn't mean it isn't
>valid. Everyone now recognizes that psychoanalysis cannot be considered
>"hard science." But it is, frankly, short sighted to attempt to obviate the
>psychological and cultural contributions of Freud's ideas. The fact that
>they are contested, that the debates remain alive, within and without the
>profession, is a sign of life, not death. Like many types of poetry,
>Freudian ideas continue to engender fierce and interesting debates,
>loyalties and disavowals. What else is new?
>
>Nick P.
>
>

>On 2/7/05 12:00 AM, "Mark Weiss" wrote:

>

> > We apparently differ on this, which doesn't make my statement dismissably
> > cool yet tiresomely incorrect. I speak, by the way, from having been inside
> > the profession for many years and seen more than my share of diagnostic
> > disasters by psychoanalysts. I in fact began as a Freudian. After a couple
> > of years in the field I decided against analytic training--I attended the
> > Ackerman Institute for Family Therapy instead, though I continued to treat
> > individuals as well, in both long and short-term treatment. I mention this
> > not to boast but to disabuse you of any assumption that I speak from
> > ignorance. Note that the significance of Freudian slips, the very existence
> > of the unconscious, and the neurotic foundation of war are hardly
> > uncontested. And comparing questioning of Darwin, who is endlessly
> > replicable by disinterested observers (there has even been observed
> > speciation by means of natural selection) with questioning of Freud seems
> > to me way off.

> >

> > I stand by my last sentence. Even in analytic training institutes it's
> > becoming increasingly difficult to get analytic patients.

> >

> > None of which means that people who believe Freud's theories can't be
good

> > therapists. Experienced therapists tend to do similar things in the office,
> > regardless of how they explain to themselves why they're doing them. Nor
> > does it mean that Freud's work has no historical significance, and for some
> > it remains a useful set of metaphors.

> >

> > Regardless, Norman O. Brown's application of psychoanalytic theory,
which

> > is where we started, is absurdly reductive.

> >

> > Mark

[↑ Contents](#)

218. **Joel Weishaus**

Fw: [asle] FW: [RFP] The Aftermath of the U.S. Invasion of Iraq

Tue 8 Feb 2005

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

From: "Jeri Pollock" <[REDACTED]>

To: "Teachers Against War" <[REDACTED]>; "NCTE-Talkies"

<[REDACTED]>; "Asle-Cccc" <[REDACTED]>;

"Asle" <[REDACTED]>

Sent: Tuesday, February 08, 2005 7:19 AM

Subject: [asle] FW: [RFP] The Aftermath of the U.S. Invasion of Iraq

>

http://www.robert-fisk.com/iraqwarvictims_mar2003.htm-----

> Report list problems to [REDACTED]

>

[↑ Contents](#)

219. **Poetics List Administration**

New Magazine

Tue 8 Feb 2005

CALL FOR SUBMISSIONS

THE WANDERING HERMIT REVIEW, a new, twice-yearly independent arts and literary journal, is looking for poetry and fiction, essays and reviews, comics and art. The Hermit will be a perfect bound, digest size journal of 120 - 150 pages.

Poetry: Please send 3 - 5 poems at a time preferably pasted into the body of the e-mail. As Robert Duncan wrote, "every order of poetry finds itself, defines itself, in conflict with others." We'd love to see that conflict take place within the covers of The Hermit. Send acrostics, alcaics, alphabet poems, aubades, ballads, blues poems, catalog poems, centos, cinquains, concrete poems, constraint-driven forms of your own invention, elegiacs, haiku, laments, lang po or oulipo inspired experiments, limericks, madrigals, odes, pantoums, projective verse, prose poems, rispettos, rondeaus, roundelays, sapphics, skeltonics, sestinas, sonnets, tanka, triolets, villanelles.... you get the idea.

Fiction: For short shorties we'd prefer to see the text pasted into the body of the e-mail. Unlikely to publish anything beyond 20 pages. As with poetry, we're open to a broad range of literary fiction. We'd like to see short stories, microfiction, fables, and novel excerpts that stand on their own. We're interested in Social Realism, Surrealism, Magical Realism, Postmodern Meta-fiction, and the indefinable. Weird is good. So is funny. Send humor. Not interested in paint-by-numbers genre fiction but if; like Oakley Hall for the Western, Walter Mosley for Detective Fiction, Ursula LeGuin for Sci-Fi, you're working within the constraints of the genre to say something serious and original about the human condition, by all means let us have a look.

Essays & Reviews: Well-written, concise considerations of contemporary arts, literature and life with a preference for subjects outside the corporate

mainstream and within the Pacific Northwest. DIY culture. Tell us about that brilliant musician we're unlikely ever to see perform on television or hear on the radio, the small press book of the poet too weird and honest for academia, your neighbor who welds junk into phantasmagoric monsters in his garage.

Comics & Art: Quality black & white drawings, photos & thoughtful, original comics.

Please send submissions with a brief bio to: [REDACTED]

[↑ Contents](#)

220. **Peter Cudmore**

Re: eagleton on heaney

Tue 8 Feb 2005

Dammit, we've been through this already. Just because we might sympathise with Pinter's opinions doesn't make his 'poetry' poetry.

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

From: UB Poetics discussion group

[mailto:[REDACTED]] On Behalf Of Benjamin Basan

Sent: 08 February 2005 23:23

To: [REDACTED]

Subject: Re: eagleton on heaney

Though Pinter's unintentionally become a blustery comic figure:

http://www.haroldpinter.org/politics/god_bless_america.shtml

<http://plagiarist.com/poetry/?wid=540>

He suspected a rat when they(the poems) were turned down by the Guardian.

His 'poetry' was successfully parodied by Private Eye shortly thereafter. If only I could turn up the parodies... Not to say the British press would actually know interesting poetry, even if it were on page three.

Ben

On 2/9/05 12:45 PM, "Richard Taylor" <[REDACTED]> wrote:

...I have

my Nobel rize - Pinter spoke out against the fascist invasions of Afghanistan and Iraq. He is British Jewish.

Richard Taylor

[↑ Contents](#)

221. **Lawrence Sawyer**
Koranic duels ease terror

Tue 8 Feb 2005

Interesting article...

Click here to read this story online:

<http://www.csmonitor.com/2005/0204/p01s04-wome.html>

Headline: Koranic duels ease terror

Byline: James Brandon Contributor to The Christian Science Monitor

Date: 02/04/2005

(SANAA, YEMEN)When Judge Hamoud al-Hitar announced that he and four other Islamic scholars would challenge Yemen's Al Qaeda prisoners to a theological contest, Western antiterrorism experts warned that this high-stakes gamble would end in disaster.

Nervous as he faced five captured, yet defiant, Al Qaeda members in a Sanaa prison, Judge Hitar was inclined to agree. But banishing his doubts, the youthful cleric threw down the gauntlet, in the hope of bringing peace to his troubled homeland.

"If you can convince us that your ideas are justified by the Koran, then we will join you in your struggle," Hitar told the militants. "But if we succeed in convincing you of our ideas, then you must agree to renounce violence."

The prisoners eagerly agreed.

Now, two years later, not only have those prisoners been released, but a relative peace reigns in Yemen. And the same Western experts who doubted this experiment are courting Hitar, eager to hear how his "theological dialogues" with captured Islamic militants have helped pacify this wild and mountainous country, previously seen by the US as a failed state, like Iraq and Afghanistan.

"Since December 2002, when the first round of the dialogues ended, there have been no terrorist attacks here, even though many people thought that Yemen would become terror's capital," says Hitar, eyes glinting shrewdly from beneath his emerald-green turban. "Three hundred and sixty-four young men have been released after going through the dialogues and none of these have left Yemen to fight anywhere else."

"Yemen's strategy has been unconventional certainly, but it has achieved results that we could never have hoped for," says one European diplomat, who did

not want to be named. "Yemen has gone from being a potential enemy to becoming an indispensable ally in the war on terror."

To be sure, the prisoner-release program is not solely responsible for the absence of attacks in Yemen. The government has undertaken a range of measures to combat terrorism from closing down extreme madrassahs, the Islamic schools sometimes accused of breeding hate, to deporting foreign militants.

Eager to spread the news of his success, Hitar welcomes foreigners into his home, fussing over them and pouring endless cups of tea. But beyond the otherwise nondescript house, a sense of menace lurks. Two military jeeps are parked outside, and soldiers peer through the gathering dark at passing cars. The evening wind sweeps through the unpaved streets, lifting clouds of dust and whipping up men's jackets to expose belts hung with daggers, pistols, and mobile telephones.

Seated amid stacks of Korans and religious texts, Hitar explains that his system is simple. He invites militants to use the Koran to justify attacks on innocent civilians and when they cannot, he shows them numerous passages commanding Muslims not to attack civilians, to respect other religions, and fight only in self-defense.

For example, he quotes: "Whoever kills a soul, unless for a soul, or for corruption done in the land - it is as if he had slain all mankind entirely. And, whoever saves one, it is as if he had saved mankind entirely." He uses the passage to bolster his argument against bombing Western targets in Yemen - attacks he says defy the Koran. And, he says, the Koran says under no circumstances should women and children be killed.

If, after weeks of debate, the prisoners renounce violence they are released and offered vocational training courses and help to find jobs.

Hitar's belief that hardened militants trained by Osama bin Laden in Afghanistan could change their stripes was initially dismissed by US diplomats in Sanaa as dangerously naive, but the methods of the scholarly cleric have little in common with the other methods of fighting extremism. Instead of lecturing or threatening the battle-hardened militants, he listens to them.

"An important part of the dialogue is mutual respect," says Hitar. "Along with acknowledging freedom of expression, intellect and opinion, you must listen and show interest in what the other party is saying."

Only after winning the militants' trust does Hitar gradually begin to correct their beliefs. He says that most militants are ordinary people who have been led astray. Just as they were taught Al Qaeda's doctrines, he says, so too can they be taught more- moderate ideas. "If you study terrorism in the world, you will

see that it has an intellectual theory behind it," says Hitar. "And any kind of intellectual idea can be defeated by intellect."

The program's success surprised even Hitar. For years Yemen was synonymous with violent Islamic extremism. The ancestral homeland of Mr. bin Laden, it provided two-thirds of recruits for his Afghan camps, and was notorious for kidnappings of foreigners and the bombing of the American warship USS Cole in 2000 that killed 17 sailors. Resisting US pressure, Yemen declined to meet violence with violence.

"It's only logical to tackle these people through their brains and heart," says Faris Sanabani, a former adviser to President Abdullah Saleh and editor-in-chief of the Yemen Observer, a weekly English-language newspaper. "If you beat these people up they become more stubborn. If you hit them, they will enjoy the pain and find something good in it - it is a part of their ideology. Instead, what we must do is erase what they have been taught and explain to them that terrorism will only harm Yemenis' jobs and prospects. Once they understand this they become fighters for freedom and democracy, and fighters for the true Islam," he says.

Some freed militants were so transformed that they led the army to hidden weapons caches and offered the Yemeni security services advice on tackling Islamic militancy. A spectacular success came in 2002 when Abu Ali al Harithi, Al Qaeda's top commander in Yemen, was assassinated by a US air-strike following a tip-off from one of Hitar's reformed militants.

Yet despite the apparent success in Yemen, some US diplomats have criticized it for apparently letting Islamic militants off the hook with little guarantee that they won't revert to their old ways once released from prison.

Yemen, however, argues that holding and punishing all militants would create only further discontent, pointing out that the actual perpetrators of attacks have all been prosecuted, with the bombers of the USS Cole and the French oil tanker, the SS Limburg. All received death sentences.

"Yemeni goals are long-term political aims whereas the American agenda focuses on short-term prosecution of military or law enforcement objectives," wrote Charles Schmitz, a specialist in Yemeni affairs, in 2004 report for the Jamestown Foundation, an influential US think tank.

"These goals are not necessarily contradictory, with each government recognizing that compromises and accommodations must be made, but their ambiguities create tense moments."

Some members of the Yemeni government also hanker for a more iron-fisted approach, and Yemen remains on high alert for further attacks. Fighter planes

regularly swoop low over the ancient mud-brick city of Sanaa to send a clear message to any would-be militants.

An additional cause of friction with the US is that while Yemen successfully discourages attacks within its borders on the grounds that tourism and trade will suffer, it has done little to tackle anti-Western sentiment or the corruption, poverty, and lack of opportunity that fuels Islamic militancy.

"Yemen still faces serious challenges, but despite the odd hiccup, we sometimes have to admit that Yemenis know Yemen best," says the European diplomat. "And if their system works, who are we to complain?"

As the relative success of Yemen's unusual approach becomes apparent, Hitar has been invited to speak to antiterrorism specialists at London's New Scotland Yard, as well as to French and German police, hoping to defuse growing militancy among Muslim immigrants.

US diplomats have also approached the cleric to see if his methods can be applied in Iraq, says Hitar.

"Before the dialogues began, there was only one way to fight terrorism, and that was through force," he says. "Now there is another way: dialogue."

[↑ Contents](#)

222. **Mark Weiss**

Re: The topic in a different light

Tue 8 Feb 2005

I wasn't talking about social or psychological darwinism. Biological evolution is observable.

The old-fashioned literary and intuitive approach I hope isn't based on a prioris.

Mark

At 07:07 PM 2/8/2005, you wrote:

>natural selection of physiological characteristics is a _relative_
>given. it is indeed a theory, but not an established fact in the way that
>we can establish the fact of gravity. you cannot test evolution nor can
>you repeat the results of the test. part of the problem with the way
>science is taught and understood in this culture is clarity about exactly
>what it _can_ avail you. the scientific method is nearly absolutely silent
>on why things occur, other than it can say when this occurs, this too
>shall occur. it provides no surefooted means to enter into the black box
>of human motivation or thinking. thus neo-Darwinian hypotheses about
>human behavior have as much (or rather less) validity than psychoanalytic
>ones do. psychoanalysis begins with case studies and clinical

>observation, which are not exhaustive but are suggestive; while
>neo-Darwinian speculation on contemporary behavior begins either with
>animal research or with evidence from the fossil record; thus, it either uses
> subjects which are even less representative than the post-adolescents of
> university psychological research or with behavior that was never
> observed by any living person.

>

>there is a further irony to consider when dismissing Freudian and
>psychoanalytic explanations of behavior. Darwin himself began using the
>premises of the jejune social science of Malthus, itself merely an excuse
>to stigmatize English jacobin thinking--the first edition is almost half
>an attempted refutation of Malthus' mentor, William Godwin--and the poor
>in general, who naturally are the bearers of vice and disease, not to
>mention uncontrollable appetites. it is one thing to document
>physiological change in animals and its relation to adaption to
>environment. it is altogether another thing to explain, for instance,
>primogeniture by some genetic inevitability in men. finally, modern
>social psychology, which at least takes contemporary folks as its subjects
>is handicapped by its focus on rather limited and narrow questions, as
>well as its almost comic reliance on college students as a research
>group. myself, i prefer the rather old-fashioned literary and intuitive
>approach

> represented by psychoanalysis, which is not so different in form from
> that which we have traditionally used to understand social
> behaviors: the novel.

>

>Brown, by the way, is merely a rather reductive and typically American (in
>the sense that ego psychology is a typically American rendering of Freud)
>rendering of a much more profound thinker, Georges Bataille. in his way,
>Bataille's thinking on energy's role in life is a much deeper and broader
>meditation on something that bears some resemblance to Freud's death
>instinct. Freud has not been forgotten, but rather his thinking has been
>absorbed and transformed.

>

>

>Mark Weiss <[REDACTED]> wrote:

>There's a lot of huffiness on both sides whenever discussions of
>psychological theory come up, and I apologize for my own. But I'll stick
>with what I thought was my original point (I never said anything about the
>historical significance of Freud), however badly put: one can base an
>argument about any aspect of human behavior on a Freudian construct, but
>one cannot do so as if that construct was a scientific given, as evolution

>by natural selection is.

>

>Mark.

>

>

>At 10:43 AM 2/7/2005, you wrote:

> >I sincerely appreciate Mark Weiss' patient and considered responses to my
> >huffy statements. His original point, that I was responding to here, implied
> >that Freud's contributions are now considered insignificant, historically,
> >in psychology. This is incorrect. Also, the main reason that analytic
> >institutes and analysts in private practice don't get as many referrals at
> >they used to is managed care, not the ups and downs, in academia, and
among

> >critics of the field, as to the significance of psychoanalysis. Managed care
> >proponents are well aware of the convictions of psychoanalysts about the
> >necessity, in some cases, of long term psychotherapy; they don't like it
> >because they want to save money for insurance companies. This is an
> >understandable conflict. I have also been inside the profession for a long
> >time, in fact, over 20 years. I, as well as others, have noted countless
> >successes, along with numerous failures, of all kinds of psychotherapy
> >treatment. By the way, this is true of any kind of treatment, from
> >cardiology to dermatology, so it's no reflection on Freud at all. He himself
> >was cautious, and says so in his published writings, as to the probable
> >successes of psychoanalytic treatment (see, "Psychoanalysis Terminable
and

> >Interminable.") The significance of the unconscious, of the ego defenses,
> >and so many other contributions of psychoanalysis are very well recognized,
> >and were and are debated, as well. My point about Darwin was to illustrate
> >the fact that because something is contested, it doesn't mean it isn't
> >valid. Everyone now recognizes that psychoanalysis cannot be considered
> >"hard science." But it is, frankly, short sighted to attempt to obviate the
> >psychological and cultural contributions of Freud's ideas. The fact that
> >they are contested, that the debates remain alive, within and without the
> >profession, is a sign of life, not death. Like many types of poetry,
> >Freudian ideas continue to engender fierce and interesting debates,
> >loyalties and disavowals. What else is new?

> >

> >Nick P.

> >

> >

> >On 2/7/05 12:00 AM, "Mark Weiss" wrote:

> >

> > > We apparently differ on this, which doesn't make my statement dismiss-
ably
> > > cool yet tiresomely incorrect. I speak, by the way, from having been
> inside
> > > the profession for many years and seen more than my share of diagnostic
> > > disasters by psychoanalysts. I in fact began as a Freudian. After a
> couple
> > > of years in the field I decided against analytic training--I attended the
> > > Ackerman Institute for Family Therapy instead, though I continued to
> treat
> > > individuals as well, in both long and short-term treatment. I mention
> this
> > > not to boast but to disabuse you of any assumption that I speak from
> > > ignorance. Note that the significance of Freudian slips, the very
> existence
> > > of the unconscious, and the neurotic foundation of war are hardly
> > > uncontested. And comparing questioning of Darwin, who is endlessly
> > > replicable by disinterested observers (there has even been observed
> > > speciation by means of natural selection) with questioning of Freud
seems
> > > to me way off.
> > >
> > > I stand by my last sentence. Even in analytic training institutes it's
> > > becoming increasingly difficult to get analytic patients.
> > >
> > > None of which means that people who believe Freud's theories can't be
> good
> > > therapists. Experienced therapists tend to do similar things in the
> office,
> > > regardless of how they explain to themselves why they're doing them.
Nor
> > > does it mean that Freud's work has no historical significance, and
> for some
> > > it remains a useful set of metaphors.
> > >
> > > Regardless, Norman O. Brown's application of psychoanalytic theory,
which
> > > is where we started, is absurdly reductive.
> > >
> > > Mark

[↑ Contents](#)

223. **Nick Piombino**

Re: The topic in a different light

Tue 8 Feb 2005

Since the discussion is still on the table,
I stand by my point that the remark
quoted below is not simply unclear, but is blatantly
incorrect.

Nick P.

*You should know, by the way, that outside of the increasingly small
circle
of psychoanalysis Freud isn't taken very seriously by students of
psychology.*

Mark

On 2/8/05 9:27 PM, "Mark Weiss" <[REDACTED]> wrote:

*I wasn't talking about social or psychological darwinism. Biological
evolution is observable.*

*The old-fashioned literary and intuitive approach I hope isn't based on a
pioris.*

Mark

*At 07:07 PM 2/8/2005, you wrote:
natural selection of physiological characteristics is a _relative_
given. it is indeed a theory, but not an established fact in the way that
we can establish the fact of gravity. you cannot test evolution nor can
you repeat the results of the test. part of the problem with the way
science is taught and understood in this culture is clarity about exactly
what it _can_ avail you. the scientific method is nearly absolutely silent
on why things occur, other than it can say when this occurs, this too
shall occur. it provides no surefooted means to enter into the black box
of human motivation or thinking. thus neo-Darwinian hypotheses about
human behavior have as much (or rather less) validity than psychoanalytic
ones do. psychoanalysis begins with case studies and clinical
observation, which are not exhaustive but are suggestive; while
neo-Darwinian speculation on contemporary behavior begins either with
animal research or with evidence from the fossil record; thus, it either uses
subjects which are even less representative than the post-adolescents of
university psychological research or with behavior that was never
observed by any living person.*

there is a further irony to consider when dismissing Freudian and psychoanalytic explanations of behavior. Darwin himself began using the premises of the jejune social science of Malthus, itself merely an excuse to stigmatize English Jacobin thinking--the first edition is almost half an attempted refutation of Malthus' mentor, William Godwin--and the poor in general, who naturally are the bearers of vice and disease, not to mention uncontrollable appetites. It is one thing to document physiological change in animals and its relation to adaptation to environment. It is altogether another thing to explain, for instance, primogeniture by some genetic inevitability in men. Finally, modern social psychology, which at least takes contemporary folks as its subjects, is handicapped by its focus on rather limited and narrow questions, as well as its almost comic reliance on college students as a research group. Myself, I prefer the rather old-fashioned literary and intuitive approach

represented by psychoanalysis, which is not so different in form from that which we have traditionally used to understand social behaviors: the novel.

Brown, by the way, is merely a rather reductive and typically American (in the sense that ego psychology is a typically American rendering of Freud) rendering of a much more profound thinker, Georges Bataille. In his way, Bataille's thinking on energy's role in life is a much deeper and broader meditation on something that bears some resemblance to Freud's death instinct. Freud has not been forgotten, but rather his thinking has been absorbed and transformed.

Mark Weiss <[REDACTED]> wrote:

There's a lot of huffiness on both sides whenever discussions of psychological theory come up, and I apologize for my own. But I'll stick with what I thought was my original point (I never said anything about the historical significance of Freud), however badly put: one can base an argument about any aspect of human behavior on a Freudian construct, but one cannot do so as if that construct was a scientific given, as evolution by natural selection is.

Mark.

At 10:43 AM 2/7/2005, you wrote:

I sincerely appreciate Mark Weiss' patient and considered responses to my huffy statements. His original point, that I was responding to here, implied that Freud's contributions are now considered insignificant, historically, in psychology. This is incorrect. Also, the main reason that analytic institutes and analysts in private practice don't get as many referrals as they used to is managed care, not the ups and downs, in academia, and among

critics of the field, as to the significance of psychoanalysis. Managed care proponents are well aware of the convictions of psychoanalysts about the necessity, in some cases, of long term psychotherapy; they don't like it because they want to save money for insurance companies. This is an understandable conflict. I have also been inside the profession for a long time, in fact, over 20 years. I, as well as others, have noted countless successes, along with numerous failures, of all kinds of psychotherapy treatment. By the way, this is true of any kind of treatment, from cardiology to dermatology, so it's no reflection on Freud at all. He himself was cautious, and says so in his published writings, as to the probable successes of psychoanalytic treatment (see, "Psychoanalysis Terminable and Interminable.") The significance of the unconscious, of the ego defenses, and so many other contributions of psychoanalysis are very well recognized, and were and are debated, as well. My point about Darwin was to illustrate the fact that because something is contested, it doesn't mean it isn't valid. Everyone now recognizes that psychoanalysis cannot be considered "hard science." But it is, frankly, short sighted to attempt to obviate the psychological and cultural contributions of Freud's ideas. The fact that they are contested, that the debates remain alive, within and without the profession, is a sign of life, not death. Like many types of poetry, Freudian ideas continue to engender fierce and interesting debates, loyalties and disavowals. What else is new?

Nick P.

On 2/7/05 12:00 AM, "Mark Weiss" wrote:

We apparently differ on this, which doesn't make my statement dismissably cool yet tiresomely incorrect. I speak, by the way, from having been inside the profession for many years and seen more than my share of diagnostic disasters by psychoanalysts. I in fact began as a Freudian. After a couple of years in the field I decided against analytic training--I attended the Ackerman Institute for Family Therapy instead, though I continued to treat individuals as well, in both long and short-term treatment. I mention this not to boast but to disabuse you of any assumption that I speak from ignorance. Note that the significance of Freudian slips, the very existence of the unconscious, and the neurotic foundation of war are hardly uncontested. And comparing questioning of Darwin, who is endlessly replicable by disinterested observers (there has even been observed speciation by means of natural selection) with questioning of Freud seems to me way off.

I stand by my last sentence. Even in analytic training institutes it's becoming increasingly difficult to get analytic patients.

None of which means that people who believe Freud's theories can't be good therapists. Experienced therapists tend to do similar things in the office, regardless of how they explain to themselves why they're doing them. Nor does it mean that Freud's work has no historical significance, and for some it remains a useful set of metaphors.

Regardless, Norman O. Brown's application of psychoanalytic theory, which is where we started, is absurdly reductive.

Mark

[↑ Contents](#)

224. **Murat Nemet-Nejat**

Message from TALISMAN

Tue 8 Feb 2005

The special double issue of "Talisman: A Journal of Contemporary Poetry and Poetics" (#28-29; Winter 2005) is published this week. It includes important new works by Donna de la Perriere, Joseph Donahue, Kathleen Fraser, Forrest Gander, Michael Heller, John High, Robert Kelly, Timothy Liu, Nathaniel Mackey, Alice Notley, Maureen Owen, Simon Pettet, Leslie Scalapino, Leonard Schwartz, David Shapiro, Aaron Shurin, Eleni Sikelianos, Gustaf Sobin, Nathaniel Tarn, Lewis Warsh, and John Yau. Essays and reviews include Boris Pintar's preface to "Castration Machines"; Aram Saroyan's "From Russia, with Love"; Thomas Fink on Robert Creeley, Timothy Liu, and Sheila E. Murphy; Norman Fischer on Hank Lazar and Michael Rothenberg; Vernon Frazer on David Meltzer; Brian Henry on Graham Foust; Bruce Holsapple on Michael Rothenberg; Endres Kay on Brane Mozetic; Hank Lazar on John Taggart; Rusty Morrison on Christine Hume; Christopher Sawyer-Lauçanno on Gloria Gervitz; Maxine Warnock on Gian Lombardo; and Andrew Zawacki on Kate Fagan. Copies at \$15 can be ordered through SPD or directly from the publisher, Talisman House, PO Box 3157, Jersey City, NJ 07303-3157.

[↑ Contents](#)

225. **David Buuck**

Renee Gladman & David Buuck reading in NYC 2/12

Tue 8 Feb 2005

The Bowery Poetry Club

308 Bowery @ Bleecker, right across from CBGB's

F train to Second Ave | 6 train to Bleecker | [REDACTED]

Saturday, February 12 2005

4:00pm

Segue: DAVID BUUCK and RENEE GLADMAN \$5

David Buuck lives in Oakland, where he edits Tripwire, a journal of poetics. He is a contributing editor at Artweek and organizes BARGE, the Bay Area Research Group in Enviro-Aesthetics.

Renee Gladman is the author of two works of prose: *The Activist* (Krupskaya 2003) and *Juice* (Kelsey St. 2000). Her first book of poems, *A Picture-Feeling*, will be published by Roof Books this spring. She lives in Lefferts Garden, where she produces the L Projects.

[↑ Contents](#)

226. **Alan Sondheim**

"aijalon condemned trembling"

Wed 9 Feb 2005

"aijalon condemned trembling"
aijalon condemned trembling
spare bridegroom bounty sore
 twigs conflict
 afternoon shoco amends
conception townclerk spoiler
 bulwarks boils solemn
unni consider admonish shorn
antipas complete to stammering
 called blemish
soc uttered consume accuse
 shower arbah companions
 thunderings stink
carmel billows smoking villages
continually abilene shunned
 ascend commit
thirteen strengthen centurions

bethmarcaboth slothful wants
 converted ziz
side asunder comfortably that
subsequent charmer beri sleep
 weary copper
zebedee silas azotus coffin
temptation supposed cheweth
 belch sky
wholesome corners yearned
singed bands closed taunt
 syriadamascus cinnamon
 bedad sixth withstood
corrupteth workman sitting
 bealoth clave taketh
tares clifts baser sit writer
cottages wisdom slanders behind
 churl
sycamine tempt colours baladan
sion zebadiah couldst whit
 slumbereth
 beryl children surfeiting
thereat commonwealth azzan sink
 zorobabel
council week soberly bewail
cheeses suffice thresholds
 concealed attend
single abstinence councils
wastes somehow blast chargeable
 stump title
confidently asnapper singeth
adiel coulter wagging sour
 bondservice
certified stretching trample
consistency arrive singing
 again couches
vexations spendest breaking
 cases stories troubled
 contention aramis
sinite alienated cosam uzai
springeth buffeted capernaum
 stilled unclothed
convocations apelles sins

amorites correct untaken
station cainan cake
statute untimely corrupteth
amzi sisters aplvax cords
understandest
stomach carefully bunches staff
valuest counteth aloud
sixteenth arieh
convinced turneth stretchedst
censer brink spouses visiting
coverings
ahiram skull ashriel
contradictory trespasses
substance charran brandish
spirit waste creation
affectionately slaying
attending contempt traffick
supplied child bondwomen
specific wellbeloved cripple
addicted slips
baaseiah conspired tohu sychem
cities block spakest wilily
crude accepting
smoking barjesus cononiah
tikvah tamar clouds bird sound
wondering cumi
abia socho bedan conferred
thoughts telharsa commanded
bethphelet sorely
yell current zif solemnity
belshazzar conceived thereof
thanking
complainers berites sons zenas
curtains zara sores bethezel
company terror
thomas confesseth belaites
solve abel cuthah writings
spakest bird
commandest telharesha tilleth
consolations beckoning sole
accomplished
cycle wonderously spiced bnr

cold tarriest torch
contradiction bartholomew
sojourners adonikam cypress
wing spreading bowl clifts
tahrea treasurers
corners bakbukiah sojourn
aharhel cymbals whether
standard broiled cis
sworn turtledove counteth aziel
sojourn aloes cutteth weary
stiffened
busybody chisleu suspiciously
unjust craftiness athenians
sojourners
anathoth custody washest
straight canst chelal sundered
urias crooked
ashteroth soldiers appertained
cursest voyage strivings
causeway chapter
succeeded very cumulative army
solution arodi cupbearer
vesture such
chargers ceiling stubbornness
wake cutting approacheth songs
assay cry uz
sureties chide carmelitess
stretcheth watmath damned
answering sorek avoid
croucheth untempered synagogue
cities calvin strait whereby
dash
ammishaddai souls bag crescens
undo talmon cluster
buryingplace
stonesquarers winnowed deaf
allon spake basmath craft
twelfth tekoites
commending brothers
stiffhearted worse debts
ahaziah specific begettest
courteous trimmed testimonies

conceit breadth stealing
 zaanaim deceiving
advantaged spirit beraiah
 couldst transgressions
 thinkest congregations
booty starts zibeon declined
activity spread betonim corn
 top thus
 contemptible bloody stalls
abiezer deed absence staggereth
 blasphemeth
conversant tinkling toil coral
birsha stachys achbor defeat
 abba stayeth
bondservice contain throwing
transgression countervail
 bethpeor spun
advanced defer zereth stinketh
breath consecration thirteenth
 troubleth
create berechiah sprinkle ahira
defied zacchaeus straight bull
 confectionaries thence
uncleanness cruelly beholdeth
 sprigs amalek defile
 wrestle stripe calneh
 completely terribleness
 unstable customs beauties
spreading annas deferred wolves
subscribed carvings commissions
 tellest
vain dandled barkos spreadings
 apt defenced window sung
 chancellor college
 tasted violently deacon
backsliding springs artificers
 deeply whereof
 swarms cherethites cliff
talketh warfare deceits awoke
 spued asswage
 decrees weareth tabitha
cinneroth cinnamon tables

weasel deed astonished
stablisheth azem decked was
tarah clothing chiding swimmeth
whithersoever
dekar ashan stalled bamothbaal
deceit voyage telharsa
commendation
chastened swaddling withheld
demand arioch stars beams dear
vexations
tetrarch conceived chaldaea
suppliants wreathen deride
appeased stealeth
bel davem uziah thin
conscience case suggests zarah
desires aniam
stiffhearted bestir dara
unworthy thrusteth continue
canaanites succour
ziz destitute amber
stonesquarers bigthan daily
unity titus corrupt butler
subjection abode detest alamothe
straiten blossomed cursing ulai
trading
coveredst bruises studieth
adadah devour ago stricken
bounds cruse
trucebreakers tributary cropped
breakest striving affinity
diana adorned

[↑ Contents](#)

227. **Alan Sondheim**

Nikuko and Alan growth set

Wed 9 Feb 2005

Nikuko and Alan growth set

Alan

Alexandra

Dillon

Danyel

Mingshu
Rei
Yiyue
Dawn
David
Michael
John
Mark
Chris
Joel
Eric
Fintan
Oisin
Matt
Laura
Rhiwallon
Flaald
EUDON
ADELA
Ann
Maggie
Ada
Thomas
Frederick
Kurt
Jeff
Tristan
Dale
Stephen
Elsie
Henry
Anne
Eva
Lillian
Dan
Susan

—

[↑ Contents](#)

228. **Evan Escent**

"Interim notes: fitting the Jacket"

Wed 9 Feb 2005

Interim notes: fitting the Jacket

Jacket 26 is filling up nicely: some sixty extant pieces to date, with more to come, including two long interviews with / about Robert Duncan. The issue should be complete by late February 2005.

Features: the citric-acid talent of neglected British poet Jacket Beeching; Robert Duncan; Landis Everson and his Kodachrome memories of Berkeley in the 1950s, tribute to Tom Raworth; and more.

A highlight of Jacket 26: the vocals and Norwegian translation of 'The Day Lady Died' by Jan Erik Vold: text, MP3 and RealAudio tracks of the 1986 reading by Jan Erik Vold of 'Den dagen Lady døde', with Red Mitchell's jazz accompaniment.

<http://jacketmagazine.com/26/index.html>

Jacket 27 under the editorial guidance of Pam Brown is beginning to emerge from its cocoon, item by item. Due to close late April 2005.

These two issues move towards a cleaner page design using more CSS and less HTML tables, seen in some pages in Jacket 26 and all pages for Jacket 27 and future issues.

Notes: I have three overseas trips planned for 2005, so if things fall off the table occasionally, please bear with us.

Also, I had a computer crash a few months ago and lost a lot of pending email. If you think I may have mislaid an email of yours please send it again.

Jacket reads new material in June, July and January: J for Jacket!

best for 2005,

John Tranter, Editor, Jacket magazine

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

[↑ Contents](#)

229. **Craig Allen Conrad**
conversation with Ron Silliman on WOUNDWOOD
Wed 9 Feb 2005

conversation with Ron Silliman on WOUNDWOOD
on PhillySound
http://phillysound.blogspot.com (http://phillysound.blogspot.com)

[↑ Contents](#)

230. **Harrison Jeff**
Re: [_arc.hive_] from GRANDUNCLES OF THE CATTLETRADE
Wed 9 Feb 2005

Thanks for the reading! Loved it -- reminded me of HP Lovecraft's insectoid aliens!

Best,
Jeff

[↑ Contents](#)

231. **Ishaq**
INFO: african hip hop websites
Wed 9 Feb 2005

>>INFO: african hip hop websites
=====

Hello Brother Kalamu,

I was given your contact information by Delia Cleveland. I am a hip hop artist from East Africa, Tanzania. I perform my lyrics in Swahili which is my mother tongue. I am currently residing, studying and working at NYU and also performing in the US. I have been in the US for a little over 2years.

I understand that you have a listserve, I would appreciate if you could help spread the word for me about my music and East African Hip hop.

One of my main mission in hip hop is to raise the level of awarness in the US of how much hip hop has progressed in the past 15years. It has become a part of everyday life in africa. It is more than just getting the material benefits of its fruits or putting food on the table. It is a blessing to us because it helps educate our youths and gives our people a sense of identity.

I have spoken at a number of Universities Jay Jay, Syracus and at the New York Public Library in Harlem, African Museum in Queens. I beleive there is a lot we have to share in common with brothers and sisters in the US. In terms of how hip hop can be used effectively as a medium of infromation and education. You

will be amazed as to how much hip hop has evolved in Tanzania and Africa. If it wasn't for Hip Hop in the US there will not be any hip hop in africa or any where in the world.

check out this sites for more details:

www.africanhiphop.com

www.mzibo.net

www.kwetuentertainment.com (my website)

www.darhotwire.com

Please see my BIO for more details.

Balozi Dola's BIO:

Balozi Dola (Ahmed Dola) is a hip hop artist from Tanzania. My music is socially conscious, focusing on the political and social economic situation of young people and artists in Tanzania. I have released two albums, "Balozi Wenu" (Your Ambassador) in 2000 and "Ubalozini" (The Embassy of hip hop) in 2002. I recently performed at the International Hip Hop Film Festival (H2O Awards) in New York. Other performances include the Festival Mundial in Holland and Belgium in 2001, the Zanzibar International Film Festival in 2000, venues all across Tanzania, several clubs in New York City (Five Spots, Knitting Factory, Bowery Poetry club, African Museum at Queens, Bronx Museum) and the Club, Capital in Washington D.C, Boston, Maryland. I have two video clips to my credit for his hit singles, Kwenye Chati (which went to the top of the chart in Tanzania) and Nani na Nani (which was number 2). A song that he performed with another Tanzanian rap artist, Mr. II, went to the top of the chart in Holland (Q 97 FM). In addition, Balozi Dola worked with a group of eight teenagers in Tanzania to do a song discussing issues of impoverishment in Tanzania for the Tanzania Participatory Poverty Eradication Project. I formerly performed with a group, The Deplowmatz, who released an album self titled in 1997 and were awarded the best rap group in Tanzania in 1999.

Thanks,

Balozi Dola

#####

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 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\
\

\
"As for we who have decided to break the back of colonialism, \
our historic mission is to sanction all revolts, all desperate \
actions, all those abortive attempts drowned in rivers of blood."
- Frantz Fanon\
\

\
"Everyday is Ashura and every land is Kerbala"
-Imam Ja'far Sadiq\
\

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

\
http://www.world-crisis.com/analysis_comments/766_0_15_0_C/
\

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

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

For Topica's complete suite of email marketing solutions visit:
<http://www.topica.com/?p=TEXFOOTER>

--^-----

[↑ Contents](#)

232. **Betsy Andrews**

suggestions for citing sources in poetry manuscript

Wed 9 Feb 2005

Hey.

I've got a hefty manuscript full of cribbed text, facts, flotsam, jetsam, actual quotes in actual quotation marks. I'd like to cite sources and am undecided on how to do that.

I'd appreciate any help/ideas/suggestions on citing the sources at the back of the book. Can anyone point me to some good models in other poetry books where someone did something cool and creative?

thanks. you can back-channel, but since others might benefit from the discussion, maybe you don't want to. BETSY

"The world is full of paper. Write to me."

--Agha Shahid Ali

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around

<http://mail.yahoo.com>

[↑ Contents](#)

233. **Harrison Jeff**

also from GRANDUNCLES OF THE CATTLETRADE

Wed 9 Feb 2005

weold by clinquant for spoon in moon has hands
clinquant for spoon in moon has hands by might
spoon in moon has hands by might for bands
moon has hands by might for bands in sight
hands by might for bands in sight has light
might for bands in sight has light by look
bands in sight has light by look for height
sight has light by look for height in book
light by look for height in book has hook
look for height in book has hook by miss
height in book has hook by miss for crook
book has hook by miss for crook in kiss
hook by miss for crook in kiss has hiss
miss for crook in kiss has hiss by way
crook in kiss has hiss by way for this
kiss has hiss by way for this in astray
hiss by way for this in astray has ray
way for this in astray has ray by cast
this in astray has ray by cast for dismay
astray has ray by cast for dismay in mast
ray by cast for dismay in mast has past
cast for dismay in mast has past by gold
dismay in mast has past by gold for last
mast has past by gold for last in told
past by gold for last in told has bold
gold for last in told has bold by snare
last in told has bold by snare for hold
told has bold by snare for hold in pair

bold by snare for hold in pair has glare
snare for hold in pair has glare by dresses
hold in pair has glare by dresses for fair
pair has glare by dresses for fair in tresses...

[↑ Contents](#)

234. **Lawrence Upton**

Re: suggestions for citing sources in poetry manuscript

Wed 9 Feb 2005

You might look at Allen Fisher.

His ENTANGLEMENT from The Gig in Toronto

Further back, if you have access to them, Eric Mottram's books

L

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

From: Betsy Andrews <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: 09 February 2005 16:03

Subject: suggestions for citing sources in poetry manuscript

>Hey.

>

>I've got a hefty manuscript full of cribbed text, facts, flotsam, jetsam,
actual quotes in actual quotation marks. I'd like to cite sources and am
undecided on how to do that.

>

>I'd appreciate any help/ideas/suggestions on citing the sources at the back
of the book. Can anyone point me to some good models in other poetry books
where someone did something cool and creative?

>

>thanks. you can back-channel, but since others might benefit from the
discussion, maybe you don't want to. BETSY

>

>

>"The world is full of paper. Write to me."

>--Agha Shahid Ali

>

>Do You Yahoo!?

>Tired of spam? Yahoo! Mail has the best spam protection around

><http://mail.yahoo.com>

>

235. **Kazim Ali**

Re: suggestions for citing sources in poetry manuscript

Wed 9 Feb 2005

Check the way Carole Maso does her citations at the end of AVA. She does it by page number; the other way is the way Lyn Hejinian does it at the end of A Border Comedy which is by chapter. Susan Howe's The Birth Mark is a book that mixes Howe's signature prose style with properly cited academic sources so it may be worth a look just to see how she uses footnotes vs endnotes etc.

If you want to do something more actually visual with footnotes (where the footnotes compete with text for centrality) then I bet there are dozens of other books to look at.

Good luck.

--- Betsy Andrews <[REDACTED]> wrote:

Hey.

I've got a hefty manuscript full of cribbed text, facts, flotsam, jetsam, actual quotes in actual quotation marks. I'd like to cite sources and am undecided on how to do that.

I'd appreciate any help/ideas/suggestions on citing the sources at the back of the book. Can anyone point me to some good models in other poetry books where someone did something cool and creative?

thanks. you can back-channel, but since others might benefit from the discussion, maybe you don't want to. BETSY

*"The world is full of paper. Write to me."
--Agha Shahid Ali*

*Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around*

| <http://mail.yahoo.com>

=====

=====

WAR IS OVER

(if you want it)

(e-mail [REDACTED])

Do you Yahoo!?

Meet the all-new My Yahoo! - Try it today!

<http://my.yahoo.com>

[↑ Contents](#)

236. **John Platt**

(no subject)

Wed 9 Feb 2005

A woman learns British schoolboys vex two women and a travel writer who takes up and drives downtown with three different guys and an English boy who snoops with a Manhattan yuppie led by a Jewish boy reaching insiders telling why kids seek dad and a mime falling in love with a bulldog who tries to run coed parties with three losers waiting as an FBI agent infiltrates archeology students discovering an Aztec hit man an 1800's naturalist and a time traveling woman who tries to alter an ugly gangster and a shared detail threatening a paroled con man whose quarterback and coach clash with a teen and her mother's scientists who find an underground security expert and a dry British butler who helps doctors cut a New York restaurateur half his age while children of ex-vaudevillians put a Manhattan career woman with a live-in Briton unwittingly sharing former police partners to make a top major league pitcher into several young people seeking hunters preoccupying working class pals for an L.A. nurse and a teenage prankster aghast at brutal robbers interrupting homosexual German lovers sent to idiot collegians bumbling into a politician's uncouth brother vs. formless slime which a retired lawman tracks to an undercover U.S. marshal who probes a socialite luring a chump and a couple to accidentally set fire after novelist-sister makes longtime friends wonder if three boys become men guided by Frenchwoman who uses bribery schemes and champion cheerleaders against the son of an honest driver looking up two GI's returning from San Francisco to rob three dads after Santa Claus asks a Chicago newsman how to attract a lawyer an ex-model and a songwriter to back a drug-enforcement agent to raid farms of a tropical isle while an Irish rogue

moves in on a victim's wife whose boy hunts monsters under students at a dance so that potheads will come when a cavalry captain is ordered to stop a salesman's case that a TV reporter and her cameraman cover up with eccentric spinsters and their self-abused boy reliving day after day dilemmas for execs downsizing Nebraska

[↑ Contents](#)

237. **Kevin Hehir**

@: REMINDER: Workshop proposals for the Montreal Anarchist Bookfair due this February 15, 2005!!!

Wed 9 Feb 2005

this may interest,

::::: A final reminder: You have just one week to get in your proposal for workshops and presentations at this year's Montreal Anarchist Bookfair (May 21) as well as the full day of Anarchist Workshops and Presentations (May 22). We have an early deadline this year so that we can properly promote the actual content of the bookfair. Anarchists!: Get organized and send us your proposals! More info below. :::::

--> CALLOUT for workshops and presentations at Montreal's Anarchist Bookfair (May 21, 2005) and Day of Workshops (May 22, 2005) <--

**** Deadline for proposals is February 15, 2005! ****

The Montreal Anarchist Bookfair collective is currently planning the next Anarchist Bookfair (our sixth in a row!). This year's bookfair will take place on Saturday, May 21, 2005, to be followed on Sunday, May 22, 2005 by a full day of anarchist-themed presentations, panels, debates and workshops. We will return to the same venue as last year: The CEDA Adult Education Center at 2515 Delisle (near Lionel Groulx metro) in the Little Burgundy neighborhood, just west of downtown Montreal.

Last year, the bookfair collective received more than forty workshop proposals, of which we could only accept twenty-one (due to space limitations). We invite you to send your proposals again this year, keeping in mind the following guidelines:

- * Proposals for the Day of Workshops (Sunday) should address an anarchist-themed topic in some depth, and should be intended for people who are already familiar with anarchism, or might identify as anarchists. The collective will accept between 10 to 15 workshops.

- * Workshop proposals for the bookfair day (Saturday) should be introductory workshops to anarchism, or an aspect of anarchism, and should be aimed at people who are curious about, or new to, anarchist ideas. These workshops

should be accessible to non-anarchists. The collective will accept 6 introductory workshops.

- * Workshops can be proposed to take place in French, English or another language, but the bookfair collective will ensure that at least half of all workshops are in French-only. The bookfair collective will organize whisper translation into English and French for all workshops.

- * The bookfair collective will strive to have at least one-half of all workshops presented by people who identify as women.

- * The bookfair collective especially encourages workshop proposals by individuals who identify as women, indigenous, people of colour, working class, poor, people with disabilities, trans and/or queer.

- * Please consult the bookfair principles, which guide the organizing of the bookfair as an event, including workshop selection. The principles are available at: <http://anarchistbookfair.taktic.org/principles.html>

- * We have also included below the workshops that have been accepted in the previous three years. We indicate these topics to provide individuals proposing workshops with an idea of the kinds of workshops that have been accepted in the past (and might be accepted again) and to indicate the workshop topics that have yet to be proposed for consideration by the collective.

--> IF YOU ARE MAKING A WORKSHOP PROPOSAL, please do the following:

- * Submit your proposal in writing, either in French or English, by e-mail or by post (contact information below). The strict deadline for proposals is February 15, 2005.

- * Provide a title for your workshop. Please choose a title that is self-explanatory.

- * Please provide a short (one to two paragraphs) description of your workshop.

- * Please provide a one-line description of the individual or group presenting the workshop. If you are proposing a panel, please provide a one-line biography for each participant.

- * Please provide a longer description -- as long as you need -- to describe your proposal. This longer description will be read by the bookfair collective to help us decide which proposals to accept.

- * Please indicate any audio-visual or space needs in your proposal.

- * Please indicate if your attendance is contingent on funding. Our funding is very limited, but in the past, on rare occasions, we have considered funding out-of-town speakers, in certain cases.

- * Please provide a contact e-mail AND phone number.

Keep in mind that your title, short workshop description and one-line biography will be used for publicity purposes if your workshop is chosen, so please provide clear and explanatory descriptions. Keep in mind too that workshops can be no longer than 1 hour and 50 minutes.

The DEADLINE for all workshop proposals is: February 15, 2005 (no exceptions).

--> Proposals should be sent by e-mail to: [REDACTED].

--> Alternatively, proposals can be mailed to: Montreal Anarchist Bookfair 2033, St-Laurent Boulevard Montreal, Quebec H2X 2T3 CANADUH (mailed proposals must be post-marked by February 15, 2005 or before).

Previous Workshop and Presentation Topics (2002-2004):

2002

- The ABCs of Anarchism
- Demystifying Anarchy and Anarchism
- Introduction to Anarcho-communism
- Introduction to Anarchism
- Eco/Green Anarchism
- Class Struggle Today
- An Anarchist Perspective on the Cityscape as Resistance
- Anarchism, National Liberation (sic), Anti-colonialism and Identity
- Mexican Rebellion
- Anarchism or Direct Democracy?
- Queer Anarchism
- Sustaining Urban Anarchist Spaces: Why is it so fucking so hard?
- The Personal is the Political ... Even Among Activists!
- Anti-colonial Organizing from an Indigenous Perspective
- Anarchy, War and Globalization
- Panel: The Housing Crisis in Montreal
- Legal Self-defence

2003

- Introduction to Anarcho-communism
- The History of Anarchism in Quebec
- The Anarchist Tradition
- Introduction to Anarchism and the Anarchist Federation of France
- Anarchism in Mexico
- The Anarchist 80s
- Prisons, Prisoners and Class War
- An Anarchist Analysis of the Black Panther Party (BPP) and its Practical Implications for Today;

- No One is Illegal: Confronting War, Capitalism and Apartheid
- Anti-fascism and Anti-nationalism
- Popular Education as Liberatory Pedagogy
- Anarchy and Technology
- Self-management: From Ideal to Practice
- Transfolk and Anarchist Community
- Destroying the Heterosexual Empire: History, Resistance and Anti-Patriarchy
- Guerilla Communications
- Revolutionary Theatre, Culture Jamming and Theatrical Activism
- Slide Presentation: Art and Politics Mix Beautifully
- Building Your Own Radio Station: FM Transmitter Building;
- Anarchist Ideals in Practice: Two Examples
- Panel: Anti-authoritarians Participating in Grassroots Social Struggles

2004

- The History of Anarchism in Quebec
 - An Introduction to Anarchism and its Aspirations
 - Introduction to the History of Anarchists in Revolutions
 - Demanding the Impossible: The Theory, Practice and Relevance of Anarchism
 - Anarchism and De-schooling: Getting Society out of School
 - Earth and Freedom: The Eco-Anarchist Perspective
 - Affinity Groups: A Method of Anarchist Action
 - Daniel Guerin: A Century of Struggle
 - Panel: Solidarity Across Borders: Autonomous Organizing against Canadian Apartheid
 - Anarcho-Surrealism in Canada
 - Anarchism and Traditional Iroquois Culture
 - The Anarchist Press in Quebec (1976-2001)
 - Bringing Down the Prison Industrial Complex
 - Anarchists Radicalizing Their Workplace
 - Anarchy in Practice: Confronting Borders, States and Apartheid
 - (Anti-)Capitalist Globalization
 - Anarchist Workers' Cooperatives And Revolutionary Propaganda
 - Panel: Anarchists in the Social Movements Against Charest
 - Anarchist People of Colour Discussion and Strategy Workshop
 - Security Culture 101
 - Self-determination versus the Nation-state
- End forwarded message -----

[↑ Contents](#)

238. **Ken Rumble**

Lucifer Poetics Group at La Tazza February 11 -- Philadelphia

Wed 9 Feb 2005

Spread far and wide....

Please join us for an exciting reading at La Tazza on Saturday, February 12th at 7:45 pm.

The Lucifer Poetics Group, a NC-based affiliation of artists, will be reading their poems at La Tazza on Chestnut Street.

La Tazza is located at 108 Chestnut Street just South of the Ben Franklin Bridge.

The Lucifer Poetics Group is a loose affiliation of poets who mostly reside in and around North Carolina.

The list of readers:

Marcus Slease is a native of Portadown, N. Ireland but is currently a resident alien.
<http://marcusslease.blogspot.com>

Todd Sandvik lives and writes in Carrboro, NC. He would like you to publish his work and/or buy him a drink.

Chris Vitiello lives in Durham, NC. He has just finished a manuscript entitled Irresponsibility, and his Nouns Swarm A Verb was published by Xurban in 1999.
http://the_delay.blogspot.com/

Tony Tost is the author of Invisible Bride. A chapbook, World Jelly, is forthcoming from Effing Press this year.

Brian Howe is a freelance music critic and poet from Carrboro, NC. He contributes regularly to Pitchforkmedia.com and Paste Magazine, and his poems have appeared in Eratio and Pedestal. He is currently reading all the Brian Evenson he can get his hands on, and trying to devise new ways to make machines write poems for him.

Ken Rumble is the director of the Desert City Poetry Series and list administrator for the Lucifer Poetics Group. His poems have been published or are forthcoming in NoTell Motel, Effing Magazine, Sidereality, Drunken Boat, Word For/Word, Parakeet, and VeRT among others.

Tessa Joseph is a displaced Yankee and doctoral candidate at the University of North Carolina at Chapel Hill, where she is writing her dissertation on group formation and the American poetic avant-garde. She received her MFA from Cornell University in 1998. Her poems and reviews have appeared in Sulfur, the Seneca Review, the Carolina Quarterly, Thel, and other journals. She edits the literary magazine the Carolina Quarterly.

Randall Williams is a poet, freelance journalist, film maker, and social activist; an essay on poetics can be found in issue 7 of Word For/Word.

E. V. Noechel is the author of *_Museum Mundane_* and *_A Murder of Crows_*.

We hope to see you there and for all festivities afterwards.

[↑ Contents](#)

239. **Brianq Whitener**
mark weiss/junction press email?

Wed 9 Feb 2005

Hi,

Does anyone have an email or contact info for Mark Weiss or Junction Press?

Thanks,
Brian



Do you Yahoo!?

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

[↑ Contents](#)

240. **Christopher Leland Winks**

Re: suggestions for citing sources in poetry manuscript

Wed 9 Feb 2005

Also John Clarke's work.

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

From: Lawrence Upton <[REDACTED]>

Date: Wednesday, February 9, 2005 11:16 am

Subject: Re: suggestions for citing sources in poetry manuscript

You might look at Allen Fisher.

His ENTANGLEMENT from The Gig in Toronto

Further back, if you have access to them, Eric Mottram's books

L

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

From: Betsy Andrews <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: 09 February 2005 16:03

Subject: suggestions for citing sources in poetry manuscript

Hey.

I've got a hefty manuscript full of cribbed text, facts, flotsam, jetsam, actual quotes in actual quotation marks. I'd like to cite sources and am undecided on how to do that.

I'd appreciate any help/ideas/suggestions on citing the sources at the back of the book. Can anyone point me to some good models in other poetry books where someone did something cool and creative?

thanks. you can back-channel, but since others might benefit from the discussion, maybe you don't want to. BETSY

"The world is full of paper. Write to me."
--Agha Shahid Ali

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

[↑ Contents](#)

241. **Gerald Schwartz**

Re: suggestions for citing sources in poetry manuscript

Wed 9 Feb 2005

Paul Metcalf's various works as well...

Gerald Schwartz

You might look at Allen Fisher.

His ENTANGLEMENT from The Gig in Toronto

Further back, if you have access to them, Eric Mottram's books

L

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

From: Betsy Andrews <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: 09 February 2005 16:03

Subject: suggestions for citing sources in poetry manuscript

Hey.

I've got a hefty manuscript full of cribbed text, facts, flotsam, jetsam, actual quotes in actual quotation marks. I'd like to cite sources and am undecided on how to do that.

I'd appreciate any help/ideas/suggestions on citing the sources at the back of the book. Can anyone point me to some good models in other poetry books where someone did something cool and creative?

thanks. you can back-channel, but since others might benefit from the discussion, maybe you don't want to. BETSY

"The world is full of paper. Write to me."

--Agha Shahid Ali

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around

<http://mail.yahoo.com>

[↑ Contents](#)

242. **Richard Taylor**

Re: eagleton on heaney

Wed 9 Feb 2005

I have a book about literary criticism by Eagleton which is very good -in fact I must re read it as I learnt a lot from it - overall I find Heaney - while being a good poet in a kind of lumpy rustic and "bardic" way - and very talented - too traditional - a bit obvious and repetitive like Hughes - I can imagine that scenario - of course its only via Eagleton - and the literary world is full of internal politics...(personal struggles are art of politics albeit it is perhaps only one side of things) at said I suspect there is a lot of truth reflected there we are glimpsing...

Poets become "names" and/ or get Nobel Prizes and it goes to their heads and -in Ireland I would say almost national heroes (if they win a Nobel or whatever) (and write about half decayed swamp men) - the Irish are always desperate to claim people - I see Yeats and all sorts of Irish writers proudly on the walls of Irish pubs (and that tedious Irish music that they always play (its nearly as bad as jazz being played instead of Bach) - so repetitive - almost a cliché) that most people visiting the Irish pubs probably dont even know - or haven't read - even Joyce bedecks the walls (who reads Joyce in Ireland ??) (anywhere? - he's too hard) of these patriotic pubs - patriotism is all very good (say for example - the British being patriotic when there was danger they were to be or might be invaded in WW2 etc) but at its worst it can descend into madness as in the Bush admin and various fanatics in the world - in hot spots (Ireland to the Middle East -where its hard to tell who is who) - the main thing for a lot of the Bards would be "recognition" - forget about civilians being killed in Iraq or Israel or wherever...I have _my_ Nobel prize - Pinter spoke out against the fascist invasions of Afghanistan and Iraq. He is British Jewish. The Irish use the excuse of having been invaded by Britain to turn a blind eye to anything Britain is doing or they imitate the British - the Sassenachs - Joyce satirises all this so well in The Dubliners etc

Richard Taylor

██████████

Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "Kevin Hehir" <██████████>

To: <██████████>

Sent: Tuesday, February 08, 2005 12:51 PM

Subject: eagleton on heaney

from the Terry Eagleton's diary at the New Statesman

<http://www.newstatesman.com/200501310003>

It seems that I've been dropped as a book reviewer by the Irish Times for daring to criticise Seamus Heaney. He lent his bardic seal of approval to an unctuously self-congratulatory ceremony in Dublin some months ago, at which a handful of new members were triumphally admitted to the EU on second-class terms. The Phoenix Park was full of beaming, backslapping Irish political boyos; and army officers shouted orders in Irish, just to prove that the nation cherishes its unique identity at the very moment when it's busting a gut to look exactly like Switzerland. Meanwhile, the Gardai were beating up protesters outside. Irish writers haven't on the whole marched or spoken out on Iraq (they come to London for posh dinners, not demos), but they'll declaim poems celebrating a club that cripples the world's poor with its tariffs, because that's not political, you see.

So I wrote a poem for the Irish Times's literary pages satirising this grisly event, which they published, I suspect, only because they hadn't a clue what it was about. Once the penny dropped, all review copies and telephone calls ceased instantly. This is a splendid thing. In the old Ireland, you were censored for criticising the Virgin Mary. Now it's Seamus Heaney. That's progress.

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

243. **Robert Corbett**

Re: The topic in a different light

Wed 9 Feb 2005

Mark,

Such reasoning, of course, is based on presumptions, but a presumption is not an a priori. An a priori is a foundational premise, such as the belief in the scientific method or the assumption of Aristotelian logic. This is not the same thing as holding the presumption that men and women do not differ discernibly in either ability or mode of intelligence. The latter is a starting point, while an a priori is the end of a discussion. It seems certain bio-behavioral scientists (I myself would not call these researchers "psychologists") begin with the a priori assumption that men and women differ essentially in terms of mode and ability of intelligence.

Freud wrote his work on interpreting dreams with the presumption that they spoke intelligibly about psychic conditions, conditions which he catalogued based upon physical manifestations (hysteria, tics, obsessive compulsive behaviors). The science of his time said simply that were just in the subject's mind and its positivism wrote them off as mere phantasy. The new positivism wants to write them off as mere problems with a subject's synapses or adrenal glands, the better to be cured with medications. It won't accede to fine discrimination that Freud made between neuroses with external causes--death of a loved one, difficulty at work--and neuroses with internal causes (thru the subject's fantasy). It cannot even consider that the subject's fantasy is itself an embodiment, even though it is patently evident that we are neither mind nor body but some muddled mixture. Such mixtures cannot be measured and therefore must not exist. Our century remains positivist, however dead

the
verificationist principle is and the question for a language which is absolutely logical.

Thus, it is more than necessary to remember thinkers such as Freud, and before him Nietzsche and Hegel (not Marx, who unfortunately himself is some sort of positivist), and more particularly to remember that we have always come to know things through mixed and messy ways, not simply the Ready and Easy Way of puritanism and science.

Robert

Mark Weiss <[REDACTED]> wrote:

I wasn't talking about social or psychological darwinism. Biological evolution is observable.

The old-fashioned literary and intuitive approach I hope isn't based on a prioris.

Mark

At 07:07 PM 2/8/2005, you wrote:

>natural selection of physiological characteristics is a _relative_
>given. it is indeed a theory, but not an established fact in the way that
>we can establish the fact of gravity. you cannot test evolution nor can
>you repeat the results of the test. part of the problem with the way
>science is taught and understood in this culture is clarity about exactly
>what it _can_ avail you. the scientific method is nearly absolutely silent
>on why things occur, other than it can say when this occurs, this too
>shall occur. it provides no surefooted means to enter into the black box
>of human motivation or thinking. thus neo-Darwinian hypotheses about
>human behavior have as much (or rather less) validity than psychoanalytic
>ones do. psychoanalysis begins with case studies and clinical
>observation, which are not exhaustive but are suggestive; while
>neo-Darwinian speculation on contemporary behavior begins either with
>animal research or with evidence from the fossil record; thus, it either uses
> subjects which are even less representative than the post-adolescents of
> university psychological research or with behavior that was never
> observed by any living person.
>
>there is a futher irony to consider when dismissing Freudian and
>psychoanalytic explanations of behavior. Darwin himself began using the
>premises of the jejune social science of Malthus, itself merely an excuse
>to stigmatize English jacobin thinking--the first edition is almost half
>an attempted refutation of Malthus' mentor, William Godwin--and the poor
>in general, who naturally are the bearers of vice and disease, not to
>mention uncontrollable appetites. it is one thing to document
>physiological change in animals and its relation to adaption to
>environment. it is altogether another thing to explain, for instance,
>primogeniture by some genetic inevitability in men. finally, modern
>social psychology, which at least takes contemporary folks as its subjects
>is handicapped by its focus on rather limited and narrow questions, as
>well as its almost comic reliance on college students as a research
>group. myself, i prefer the rather old-fashioned literary and intuitive
>approach

> represented by psychoanalysis, which is not so different in form from
> that which we have traditionally used to understand social
> behaviors: the novel.
>
>Brown, by the way, is merely a rather reductive and typically American (in
>the sense that ego psychology is a typically American rendering of Freud)
>rendering of a much more profound thinker, Georges Bataille. in his way,
>Bataille's thinking on energy's role in life is a much deeper and broader
>meditation on something that bears some resemblance to Freud's death
>instinct. Freud has not been forgotten, but rather his thinking has been
>absorbed and transformed.
>
>
>Mark Weiss wrote:
>There's a lot of huffiness on both sides whenever discussions of
>psychological theory come up, and I apologize for my own. But I'll stick
>with what I thought was my original point (I never said anything about the
>historical significance of Freud), however badly put: one can base an
>argument about any aspect of human behavior on a Freudian construct, but
>one cannot do so as if that construct was a scientific given, as evolution
>by natural selection is.
>
>Mark.
>
>
>At 10:43 AM 2/7/2005, you wrote:
> >I sincerely appreciate Mark Weiss' patient and considered responses to my
> >huffy statements. His original point, that I was responding to here, implied
> >that Freud's contributions are now considered insignificant, historically,
> >in psychology. This is incorrect. Also, the main reason that analytic
> >institutes and analysts in private practice don't get as many referrals at
> >they used to is managed care, not the ups and downs, in academia, and
among
> >critics of the field, as to the significance of psychoanalysis. Managed care
> >proponents are well aware of the convictions of psychoanalysts about the
> >necessity, in some cases, of long term psychotherapy; they don't like it
> >because they want to save money for insurance companies. This is an
> >understandable conflict. I have also been inside the profession for a long
> >time, in fact, over 20 years. I, as well as others, have noted countless
> >successes, along with numerous failures, of all kinds of psychotherapy
> >treatment. By the way, this is true of any kind of treatment, from
> >cardiology to dermatology, so it's no reflection on Freud at all. He himself

> >was cautious, and says so in his published writings, as to the probable
> >successes of psychoanalytic treatment (see, "Psychoanalysis Terminable
and
> >Interminable.") The significance of the unconscious, of the ego defenses,
> >and so many other contributions of psychoanalysis are very well recognized,
> >and were and are debated, as well. My point about Darwin was to illustrate
> >the fact that because something is contested, it doesn't mean it isn't
> >valid. Everyone now recognizes that psychoanalysis cannot be considered
> >"hard science." But it is, frankly, short sighted to attempt to obviate the
> >psychological and cultural contributions of Freud's ideas. The fact that
> >they are contested, that the debates remain alive, within and without the
> >profession, is a sign of life, not death. Like many types of poetry,
> >Freudian ideas continue to engender fierce and interesting debates,
> >loyalties and disavowals. What else is new?
> >
> >Nick P.
> >
> >
> >On 2/7/05 12:00 AM, "Mark Weiss" wrote:
> >
> > > We apparently differ on this, which doesn't make my statement dismiss-
ably
> > > cool yet tiresomely incorrect. I speak, by the way, from having been
> inside
> > > the profession for many years and seen more than my share of diagnostic
> > > disasters by psychoanalysts. I in fact began as a Freudian. After a
> couple
> > > of years in the field I decided against analytic training--I attended the
> > > Ackerman Institute for Family Therapy instead, though I continued to
> treat
> > > individuals as well, in both long and short-term treatment. I mention
> this
> > > not to boast but to disabuse you of any assumption that I speak from
> > > ignorance. Note that the significance of Freudian slips, the very
> existence
> > > of the unconscious, and the neurotic foundation of war are hardly
> > > uncontested. And comparing questioning of Darwin, who is endlessly
> > > replicable by disinterested observers (there has even been observed
> > > speciation by means of natural selection) with questioning of Freud
seems
> > > to me way off.
> > >

> > > I stand by my last sentence. Even in analytic training institutes it's
> > > becoming increasingly difficult to get analytic patients.
> > >
> > > None of which means that people who believe Freud's theories can't be
> good
> > > therapists. Experienced therapists tend to do similar things in the
> office,
> > > regardless of how they explain to themselves why they're doing them.
Nor
> > > does it mean that Freud's work has no historical significance, and
> for some
> > > it remains a useful set of metaphors.
> > >
> > > Regardless, Norman O. Brown's application of psychoanalytic theory,
which
> > > is where we started, is absurdly reductive.
> > >
> > > Mark

[↑ Contents](#)

244. **Daniel Bouchard**

The Poker: now and recent, a sales offer

Wed 9 Feb 2005

Now that the holiday season is well past, I want to offer again not only the current issue of The Poker (#5, see contents below), but also the back issues of The Poker (#1-4, see contents below). The back issues are going at 40% off to raise funds for front issues. That's \$6 each for issues 1 thru 4. The current issue #5 is \$10.

Each issue of The Poker is printed in a quantity of a few hundred. Two of the back issues are growing scarce and I don't expect to be able to make this offer again. So get your complete set now, and subscribe for the next few issues.

The Poker # 5

poems by Rachel Loden, Chris McCreary, John Ashbery ("Patience is nothing to write home about"), Kevin Davies, Kaia Sand, Marcella Durand, Drew Gardner, Michael Carr, and Fanny Howe; an interview with Robin Blaser ("[Spicer] sent George Stanley and Stan Persky and, who was the third?, up there with protest signs: 'Fuck Duncan,' 'Fuck Jess,' 'Fuck Chi-Chi.' Well, Duncan called the police. I came out but forgot to take off my dragon costume which rather upset the policemen. I got in there and we talked." conducted by John Sakkis; several previously unpublished poems by Jack Spicer ("The other day I saw the corpse of

Emily Dickinson floating up the Charles River"); a long out-of-print essay by Laura Riding ("Trollope is one of the noble exceptions: always at pains not to forget or to let his readers forget that he is an ordinary person unnaturally provoked by circumstances (the need of money) into authorship." introduced by Logan Esdale; Tim Peterson reviewing books by Allison Cobb and Brenda Iijima, and responses to Steve Evans's "Field Notes" in *The Poker 4* by Nathaniel Tarn ("He had an extremely fresh approach to a problem I have been writing about for many years") and Kent Johnson ("In the case of our 'cutting-edge' poetry, it's clear that the plumage adapts at great speed...").

www.durationpress.com/thepoker

Back Issues also Available at \$6 per issue for Limited Time .

The Poker 1: poetry by Alice Notley, Chris Stroffolino, D. A. Powell, Daniel Bouchard, George Stanley, Jennifer Moxley, Juliana Spahr, Kevin Killian, Kimberly Lyons, Laura Elrick, Philip Jenks, Robert Mueller, and Shin Yu Pai interview with Kimberly Lyons book reviews of Rachel Blau DuPlessis, Joseph Torra, Brenda Bordofsky, MacGregor Card, Karen Weiser and *The World in Time and Space* (ed. Donahue and Foster)

The Poker 2: poetry by Rachel Blau DuPlessis, Kit Robinson, Ange Mlinko, Colin Smith, Camille Guthrie, David Perry, Jennifer Scappettone, K. Silem Mohammad, Joseph Torra, Merrill Gilfillan special poetry section: iraqi poets Jawad Yaqoob, Sadiq al-Saygh, Dunya Mikhail, Yousif al-Sa'igh, Sami Mahdi, Fawzi Karim, Gzar Hantoosh, Sinan Anton, Mahdi Muhammed Ali art by Tom Neely an essay by Jennifer Moxley book reviews of Paul Metcalf, Philip Whalen, Sara Veglahn, Kenneth Rexroth

The Poker 3: poetry by Fanny Howe, James Thomas Stevens, Dale Smith, Daniel Bouchard, Jacqueline Waters, Alan Davies, Gleb Shulpyakov, Andrew Schelling, Jules Boykoff, Bruce Holsapple an interview with Kevin Davies essays by William Carlos Williams (introduced by Richard Deming), Fanny Howe, and Aaron Kunin plus a book review of Anselm Berrigan

The Poker 4: poetry Anna Moschovakis, Cole Heinowitz, Aaron Kunin. Giuseppe Ungaretti, Hoa Nguyen, Ange Mlinko, Nathaniel Tarn, Rachel Blau DuPlessis, Cedar Sigo and Elizabeth Marie Young; an interview with Ange Mlinko; essays by Juliana Spahr and Steve Evans and book reviews of Kent Johnson and Dale Smith

Current issue: \$10

Subscription: 3 for \$24

Send to:

in the same manner, those differences would still hold, though there are respectable studies that suggest, very tentatively, that they may.

Bur it's important to remember that at this point the discussion is primarily statistical and explanations of the findings that are based on differences in brain structure are of the most hypothetical.

We're talking here about indications that men, statistically, have a slight edge in math, though there are women who are every bit the equal of the best minds in the field, and indications that women have a slight language edge, though there are men who are every bit the equal of the best minds in the field. In any case, the differences, whatever they turn out to be, are miniscule compared to the cultural determinants, and there's more than enough work to be done there for the foreseeable future.

Let's try this out: suppose that we learn that the difference is not in potential ability so much as in receptivity to certain ways of teaching. Maybe men simply need to be taught language differently, for instance. That would be a nice thing to know, and it requires the kind of research that's being conducted. Not to speak of the greater understanding the studies will afford of serious health problems. One would think that a good differential map of the brain would aid the surgeon in knowing where to put the knife when necessary.

The Oedipus Complex once established became an a priori, by the way. The scientific method is a guide to procedure.

Mark

At 03:08 PM 2/9/2005, you wrote:

>Mark,

>

>Such reasoning, of course, is based on presumptions, but a presumption is
>not an a priori. An a priori is a foundational premise, such as the
>belief in the scientific method or the assumption of Aristotelian
>logic. This is not the same thing as holding the presumption that men and
>women do not differ discernibly in either ability or mode of
>intelligence. The latter is a starting point, while an a priori is the
>end of a discussion. It seems certain bio-behavioral scientists (I myself
>would not call these researchers "psychologists") begin with the a priori
>assumption that men and women differ essentially in terms of mode and
>ability of intelligence.

>

>Freud wrote his work on interpreting dreams with the presumption that they
>spoke intelligibly about psychic conditions, conditions which he
>catalogued based upon physical manifestations (hysteria, tics, obsessive
>compulsive behaviors). The science of his time said simply that were just

>in the subject's mind and its positivism wrote them off as mere
>phantasy. The new positivism wants to write them off as mere problems
>with a subject's synapses or adrenal glands, the better to be cured with
>medications. It won't accede to fine discrimination that Freud made
>between neuroses with external causes--death of a loved one, difficulty at
>work--and neuroses with internal causes (thru the subject's fantasy). It
>cannot even consider that the subject's fantasy is itself an embodiment,
>even though it is patently evident that we are neither mind nor body but
>some muddled mixture. Such mixtures cannot be measured and therefore
must
>not exist. Our century remains positivist, however dead the
> verificationist principle is and the question for a language which is
> absolutely logical.
>
>Thus, it is more than necessary to remember thinkers such as Freud, and
>before him Nietzsche and Hegel (not Marx, who unfortunately himself is
>some sort of postivist), and more particularly to remember that we have
>always come to know things through mixed and messy ways, not simply the
>Ready and Easy Way of puritanism and science.
>
>Robert
>
>
>
>Mark Weiss <[REDACTED]> wrote:
>I wasn't talking about social or psychological darwinism. Biological
>evolution is observable.
>
>The old-fashioned literary and intuitive approach I hope isn't based on a
>prioris.
>
>Mark
>
>
>At 07:07 PM 2/8/2005, you wrote:
> >natural selection of physiological characteristics is a _relative_
> >given. it is indeed a theory, but not an established fact in the way that
> >we can establish the fact of gravity. you cannot test evolution nor can
> >you repeat the results of the test. part of the problem with the way
> >science is taught and understood in this culture is clarity about exactly
> >what it _can_ avail you. the scientific method is nearly absolutely silent
> >on why things occur, other than it can say when this occurs, this too

> >shall occur. it provides no surefooted means to enter into the black box
> >of human motivation or thinking. thus neo-Darwinian hypotheses about
> >human behavior have as much (or rather less) validity than psychoanalytic
> >ones do. psychoanalysis begins with case studies and clinical
> >observation, which are not exhaustive but are suggestive; while
> >neo-Darwinian speculation on contemporary behavior begins either with
> >animal research or with evidence from the fossil record; thus, it either
> uses
> > subjects which are even less representative than the post-adolescents of
> > university psychological research or with behavior that was never
> > observed by any living person.
> >
> >there is a futher irony to consider when dismissing Freudian and
> >psychoanalytic explanations of behavior. Darwin himself began using the
> >premises of the jejune social science of Malthus, itself merely an excuse
> >to stigmatize English jacobin thinking--the first edition is almost half
> >an attempted refutation of Malthus' mentor, William Godwin--and the poor
> >in general, who naturally are the bearers of vice and disease, not to
> >mention uncontrollable appetites. it is one thing to document
> >physiological change in animals and its relation to adaption to
> >environment. it is altogether another thing to explain, for instance,
> >primogeniture by some genetic inevitability in men. finally, modern
> >social psychology, which at least takes contemporary folks as its subjects
> >is handicapped by its focus on rather limited and narrow questions, as
> >well as its almost comic reliance on college students as a research
> >group. myself, i prefer the rather old-fashioned literary and intuitive
> >approach
> > represented by psychoanalysis, which is not so different in form from
> > that which we have traditionally used to understand social
> > behaviors: the novel.
> >
> >Brown, by the way, is merely a rather reductive and typically American (in
> >the sense that ego psychology is a typically American rendering of Freud)
> >rendering of a much more profound thinker, Georges Bataille. in his way,
> >Bataille's thinking on energy's role in life is a much deeper and broader
> >meditation on something that bears some resemblance to Freud's death
> >instinct. Freud has not been forgotten, but rather his thinking has been
> >absorbed and transformed.
> >
> >
> >Mark Weiss wrote:
> >There's a lot of huffiness on both sides whenever discussions of

> >psychological theory come up, and I apologize for my own. But I'll stick
> >with what I thought was my original point (I never said anything about the
> >historical significance of Freud), however badly put: one can base an
> >argument about any aspect of human behavior on a Freudian construct, but
> >one cannot do so as if that construct was a scientific given, as evolution
> >by natural selection is.

> >

> >Mark.

> >

> >

> >At 10:43 AM 2/7/2005, you wrote:

> > >I sincerely appreciate Mark Weiss' patient and considered responses to
my

> > >huffy statements. His original point, that I was responding to here,
> implied

> > >that Freud's contributions are now considered insignificant, historically,
> > >in psychology. This is incorrect. Also, the main reason that analytic
> > >institutes and analysts in private practice don't get as many referrals at
> > >they used to is managed care, not the ups and downs, in academia, and
> among

> > >critics of the field, as to the significance of psychoanalysis.

> Managed care

> > >proponents are well aware of the convictions of psychoanalysts about the
> > >necessity, in some cases, of long term psychotherapy; they don't like it
> > >because they want to save money for insurance companies. This is an
> > >understandable conflict. I have also been inside the profession for a long
> > >time, in fact, over 20 years. I, as well as others, have noted countless
> > >successes, along with numerous failures, of all kinds of psychotherapy
> > >treatment. By the way, this is true of any kind of treatment, from
> > >cardiology to dermatology, so it's no reflection on Freud at all. He
> himself

> > >was cautious, and says so in his published writings, as to the probable
> > >successes of psychoanalytic treatment (see, "Psychoanalysis Terminable
and

> > >Interminable.") The significance of the unconscious, of the ego defenses,
> > >and so many other contributions of psychoanalysis are very well
> recognized,

> > >and were and are debated, as well. My point about Darwin was to illus-
trate

> > >the fact that because something is contested, it doesn't mean it isn't
> > >valid. Everyone now recognizes that psychoanalysis cannot be considered
> > >"hard science." But it is, frankly, short sighted to attempt to

> obviate the
> > >psychological and cultural contributions of Freud's ideas. The fact that
> > >they are contested, that the debates remain alive, within and without the
> > >profession, is a sign of life, not death. Like many types of poetry,
> > >Freudian ideas continue to engender fierce and interesting debates,
> > >loyalties and disavowals. What else is new?
> > >
> > >Nick P.
> > >
> > >
> > >On 2/7/05 12:00 AM, "Mark Weiss" wrote:
> > >
> > > > We apparently differ on this, which doesn't make my statement
> > > > dismissably
> > > > cool yet tiresomely incorrect. I speak, by the way, from having been
> > > > inside
> > > > the profession for many years and seen more than my share of diag-
> > > > nostic
> > > > disasters by psychoanalysts. I in fact began as a Freudian. After a
> > > > couple
> > > > of years in the field I decided against analytic training--I
> > > > attended the
> > > > Ackerman Institute for Family Therapy instead, though I continued to
> > > > treat
> > > > individuals as well, in both long and short-term treatment. I mention
> > > > this
> > > > not to boast but to disabuse you of any assumption that I speak from
> > > > ignorance. Note that the significance of Freudian slips, the very
> > > > existence
> > > > of the unconscious, and the neurotic foundation of war are hardly
> > > > uncontested. And comparing questioning of Darwin, who is endlessly
> > > > replicable by disinterested observers (there has even been observed
> > > > speciation by means of natural selection) with questioning of Freud
> > > > seems
> > > > to me way off.
> > > >
> > > > I stand by my last sentence. Even in analytic training institutes it's
> > > > becoming increasingly difficult to get analytic patients.
> > > >
> > > > None of which means that people who believe Freud's theories can't
> > > > be
> > > > good

> > > > therapists. Experienced therapists tend to do similar things in the
> > office,
> > > > regardless of how they explain to themselves why they're doing
> them. Nor
> > > > does it mean that Freud's work has no historical significance, and
> > for some
> > > > it remains a useful set of metaphors.
> > > >
> > > > Regardless, Norman O. Brown's application of psychoanalytic theory,
> which
> > > > is where we started, is absurdly reductive.
> > > >
> > > > Mark

[↑ Contents](#)

246. **St. Thomasino**

ERATIO SMEARED

Wed 9 Feb 2005

.

ERATIO SMEARED

This "review" just up at Web Del Sol, by Tim McGrath:

"Eratio Postmodern Poetry :// View | Rating: Eratio offers up incomprehensible postmodern fodder for critics of postmodern incomprehensibility. Good luck finding anything intentionally; look for links and find a blog, look for poetry and find quotations. And when you realize that Eratio's editor, Gregory Vincent St. Thomasino (whose name suggests either a pseudonymously guarded narcissist or the tragi-comic hero of a Wes Anderson film) has included his own embarrassing asseverations ("Discourse is like a river" is his unqualified and deplorably facile, but apparently quotable, simile) along with the words of Nietzsche, Plato, and Jung, you'll start wondering whether this postmodern experiment is, in fact, a postmodern parody. On the same page, alongside the luminous Lord Duke G.V. St. Thomasino, Diane Wakoski is quoted as saying, "I feel that poetry is the completely personal expression of someone about his feelings and reactions to the world. I think it is only interesting in proportion to how interesting the person who writes it is." By Wakoski's logic, the people who bring you Eratio are not very interesting at all."

Friends, as contributors to eratio postmodern poetry, you should proudly count yourselves among some of the most talented and influential writers and artists on the scene today. As editor of the site, I can honestly say that many of the works submitted for eratio simply do not make the cut (and I'm sorry if I've

rejected your work, Mr. McGrath, but there's always the welcome to send again). I try to be fair when making these judgments, because I know what it means to put your heart into something (especially something like poetry), and how it feels to be rejected.

Eratio is a labor of love, since it generates no revenue for me (but rather costs me time and energy and money). Each issue requires months of work, involving coding, design, correspondence, planning, and an immeasurable amount of frustration. Ultimately, it's very gratifying -- but I cannot say it's fun.

Still, I am proud to publish your work and hope that its presence at eratio gives you some exposure and some degree of satisfaction that you otherwise would not have had, and gives you some encouragement to continue being a poet in an economy that doesn't much care about you.

I do not know Tim McGrath. But if you read him closely you'll see that this is nothing more than a personal attack on me (based on his dislike of my name!). I am distressed because none of the poetry or artworks are mentioned, and in fact I do not believe Mr. McGrath even bothered to read or look at any of it. (But can he, indeed, talk about the poetry, or the content of the page, or the logic of the concept, I wonder? Why the subterfuge of fixating on my name? No one of any real insight or wit would do that -- unless he were inclined to burlesque.)

As a poet and a critic, I take great care to explicate my reasons for "liking" or "disliking" something. More importantly, I consider it my responsibility to try to place a work into context, to appreciate what it is the poet is trying to achieve, and to assess whether this has been accomplished (and sometimes I offer alternatives, but I never ridicule and I am never disrespectful, and I always manage to point out a poet's successes). There are several reviews in the current issue that I took great care in writing, I hope you'll see them for yourself now that the issue is up.

Reading Tim McGrath's personal attack (on my name, for Pete's sake!) is an example of something a poet or a critic should never do. Mr. McGrath has latched on to my name as something that irritates him a great deal, and in the process has ignored your work and mine. Why does Mr. McGrath dislike me personally? Could it be that this is payback? (Or else: What's "pseudonymously guarded" about it? What's "narcissist" about it? I will, however, accept that being a Roman Catholic name it is somewhat "tragi-comic.")

Mr. McGrath's tone -- glib, cynical, condescending, and uninformed and lacking of the requisite vocabulary to comprehend let alone explicate or set a value upon "the postmodern" -- is indicative not only of Web Del Sol but of the "unlettered lad" generally. I do not know why Web Del Sol has adopted this attack

mentality toward anything to do with "the postmodern," but for sure it is the creativity of resentment.

Gregory Vincent St. Thomasino

<http://www.eratiopostmodernpoetry.com>

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

.

[↑ Contents](#)

247. **Alan Sondheim**
the lovely image

Wed 9 Feb 2005

the lovely image

please will you to <http://www.asondheim.org/> and look for all the indianmaid-myperfecthome jpegs they will astound and delight they form a matrix of my new york city life in peace and in war you will perhaps be disappointed but perhaps you will find them lovely and perfect as they were when first i came across the beautiful views almost with tears in my eyes

they are brooklynbotanicalgarden and deanstreetandfifthavenue and i will say they are lovely, and far away from the tragedy of this country and its derailing and its atrocity, sometimes i will sit in the coffeeshop across the street and look up at my windows and think, yes, i live there, and i live there, i am sorry about the size of the images, they are quite large, but they retain the finest detail, they will not be there forever, please come and see my peace and kindness

please come and see my hope even though there is silence while images come to you from across the water in every direction, along every road

i am sad you will not look at my pictures please look at my pictures

you will not make me sad you will make me happy

you may smile at love while you wait the long time for the image and the image and you will have time to smile at love and to dream of hope and to hope

you will see of the lovely lovely image

—

[↑ Contents](#)

248. **Anny Ballardini**

Re: the lovely image

Wed 9 Feb 2005

Compliments Alan, they are wonderful pictures. Especially #12, a peaceful perfection, but also #13 in its wilder (still accurate) being. Thank you for sharing them,

Anny Ballardini

<http://annyballardini.blogspot.com>

<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

On Wed, 9 Feb 2005 16:02:13 -0500, Alan Sondheim <[REDACTED]> wrote:

> the lovely image

>

> please will you to <http://www.asondheim.org/> and look for all the
> indianmaidmyperfecthome jpegs they will astound and delight they form a
> matrix of my new york city life in peace and in war you will perhaps be
> disappointed but perhaps you will find them lovely and perfect as they
> were when first i came across the beautiful views almost with tears in my
> eyes

>

> they are brooklynbotanicalgarden and deanstreetandfifthavenue and i will
> say they are lovely, and far away from the tragedy of this country and its
> derailing and its atrocity, sometimes i will sit in the coffeeshop across
> the street and look up at my windows and think, yes, i live there, and i
> live there, i am sorry about the size of the images, they are quite large,
> but they retain the finest detail, they will not be there forever, please
> come and see my peace and kindness

>

> please come and see my hope even though there is silence while images come
> to you from across the water in every direction, along every road

>

> i am sad you will not look at my pictures please look at my pictures

>

> you will not make me sad you will make me happy

>

> you may smile at love while you wait the long time for the image and the
> image and you will have time to smile at love and to dream of hope and to
> hope

>

> you will see of the lovely lovely image

>
> _
>

[↑ Contents](#)

249. **Stephen Vincent**
Tim Yu's blog is back in action
Wed 9 Feb 2005

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

It is nice to see his intelligence flowing back down the pipes.

I guess blogs are all about plumbing, right?

Let's say Tim usually has good pipes.

Chops? Chops are something else.

& "pipes and chops" would sound weird.

Though folks with good chops by definition - unless they indulge too much - Often have good pipes.

Stephen V

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

[↑ Contents](#)

250. **Paul Hardacre**
Call for submissions: papertiger new world poetry
Wed 9 Feb 2005

--=====AVGMAIL-420A92364F80=====Content-Type: text/plain;
charset=iso-8859-1

papertiger: new world poetry #05

papertiger: new world poetry seeks submissions of text, audio, video, and Flash poetry, plus poetry-related photography and visual art, essays and interviews for issue #05. Submissions will only be considered until May 2005, so submit now.

For full details read the submission guidelines at
http://www.papertigermedia.com/guidelines/pt_guidelines.html

--=====AVGMAIL-420A92364F80=====Content-Type: text/plain; x-
avgîrt; charset=us-ascii Content-Description: "AVG certification"

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.8.6 - Release Date: 2/7/2005

--=====AVGMAIL-420A92364F80=====

[↑ Contents](#)

251. **Robert Corbett**

Re: The topic in a different light

Wed 9 Feb 2005

Mark,

Your snideness here to me is something I can only read as defensiveness. It makes me want to ask you a question which I think as the prime one that psychoanalysis asks: What exactly are you afraid of?

Robert

Mark Weiss <[REDACTED]> wrote: I suggest you do some reading in the history of the field and also in cognitive psychology. You might want to throw in some systems theory while you're at it. The picture you paint is almost caricature.

There may be folks doing psychological research who begin with "the assumption that men and women differ essentially in terms of mode and ability of intelligence," but they hardly represent the field, just as creationists hardly represent biological theory. There are cranks in every field, and their assertions are regularly challenged in the journals. A number of very good studies would seem to indicate that men and women do differ statistically to a slight degree in certain mental abilities, just as they do in certain physical abilities. An example from the latter: the fastest man is likely to be faster than the fastest woman because of the shape of the pelvis and musculature, but there are a fair number of women who are faster than all but the very best male athletes. Because we understand the mechanical reasons for this pretty well we can say with some degree of certainty that the difference isn't cultural. We only have the merest beginning of knowledge about the brain mechanisms that might account for the apparent differences in certain mental abilities, so the jury is still out on whether, in a society in which women and men were acculturated educationally in the same manner, those differences would still hold, though there are respectable studies that suggest, very tentatively, that they may.

Bur it's important to remember that at this point the discussion is primarily statistical and explanations of the findings that are based on differences in brain structure are of the most hypothetical.

We're talking here about indications that men, statistically, have a slight edge in math, though there are women who are every bit the equal of the best minds in the field, and indications that women have a slight language edge, though there are men who are every bit the equal of the best minds in the field. In any case, the differences, whatever they turn out to be, are miniscule compared to the cultural determinants, and there's more than enough work to be done there for the foreseeable future.

Let's try this out: suppose that we learn that the difference is not in potential ability so much as in receptivity to certain ways of teaching. Maybe men simply need to be taught language differently, for instance. That would be a nice thing to know, and it requires the kind of research that's being conducted. Not to speak of the greater understanding the studies will afford of serious health problems. One would think that a good differential map of the brain would aid the surgeon in knowing where to put the knife when necessary.

The Oedipus Complex once established became an a priori, by the way. The scientific method is a guide to procedure.

Mark

At 03:08 PM 2/9/2005, you wrote:

>Mark,

>

>Such reasoning, of course, is based on presumptions, but a presumption is
>not an a priori. An a priori is a foundational premise, such as the
>belief in the scientific method or the assumption of Aristotelian
>logic. This is not the same thing as holding the presumption that men and
>women do not differ discernibly in either ability or mode of
>intelligence. The latter is a starting point, while an a priori is the
>end of a discussion. It seems certain bio-behavioral scientists (I myself
>would not call these researchers "psychologists") begin with the a priori
>assumption that men and women differ essentially in terms of mode and
>ability of intelligence.

>

>Freud wrote his work on interpreting dreams with the presumption that they
>spoke intelligibly about psychic conditions, conditions which he
>catalogued based upon physical manifestations (hysteria, tics, obsessive
>compulsive behaviors). The science of his time said simply that were just
>in the subject's mind and its positivism wrote them off as mere
>phantasy. The new positivism wants to write them off as mere problems
>with a subject's synapses or adrenal glands, the better to be cured with
>medications. It won't accede to fine discrimination that Freud made
>between neuroses with external causes--death of a loved one, difficulty at

>work--and neuroses with internal causes (thru the subject's fantasy). It
>cannot even consider that the subject's fantasy is itself an embodiment,
>even though it is patently evident that we are neither mind nor body but
>some muddled mixture. Such mixtures cannot be measured and therefore
must
>not exist. Our century remains positivist, however dead the
> verificationist principle is and the question for a language which is
> absolutely logical.
>
>Thus, it is more than necessary to remember thinkers such as Freud, and
>before him Nietzsche and Hegel (not Marx, who unfortunately himself is
>some sort of postivist), and more particularly to remember that we have
>always come to know things through mixed and messy ways, not simply the
>Ready and Easy Way of puritanism and science.
>
>Robert
>
>
>
>Mark Weiss wrote:
>I wasn't talking about social or psychological darwinism. Biological
>evolution is observable.
>
>The old-fashioned literary and intuitive approach I hope isn't based on a
>prioris.
>
>Mark
>
>
>At 07:07 PM 2/8/2005, you wrote:
> >natural selection of physiological characteristics is a _relative_
> >given. it is indeed a theory, but not an established fact in the way that
> >we can establish the fact of gravity. you cannot test evolution nor can
> >you repeat the results of the test. part of the problem with the way
> >science is taught and understood in this culture is clarity about exactly
> >what it _can_ avail you. the scientific method is nearly absolutely silent
> >on why things occur, other than it can say when this occurs, this too
> >shall occur. it provides no surefooted means to enter into the black box
> >of human motivation or thinking. thus neo-Darwinian hypotheses about
> >human behavior have as much (or rather less) validity than psychoanalytic
> >ones do. psychoanalysis begins with case studies and clinical
> >observation, which are not exhaustive but are suggestive; while

> > neo-Darwinian speculation on contemporary behavior begins either with
> > animal research or with evidence from the fossil record; thus, it either
> > uses
> > subjects which are even less representative than the post-adolescents of
> > university psychological research or with behavior that was never
> > observed by any living person.
> >
> > there is a further irony to consider when dismissing Freudian and
> > psychoanalytic explanations of behavior. Darwin himself began using the
> > premises of the jejune social science of Malthus, itself merely an excuse
> > to stigmatize English Jacobin thinking--the first edition is almost half
> > an attempted refutation of Malthus' mentor, William Godwin--and the poor
> > in general, who naturally are the bearers of vice and disease, not to
> > mention uncontrollable appetites. it is one thing to document
> > physiological change in animals and its relation to adaption to
> > environment. it is altogether another thing to explain, for instance,
> > primogeniture by some genetic inevitability in men. finally, modern
> > social psychology, which at least takes contemporary folks as its subjects
> > is handicapped by its focus on rather limited and narrow questions, as
> > well as its almost comic reliance on college students as a research
> > group. myself, i prefer the rather old-fashioned literary and intuitive
> > approach
> > represented by psychoanalysis, which is not so different in form from
> > that which we have traditionally used to understand social
> > behaviors: the novel.
> >
> > Brown, by the way, is merely a rather reductive and typically American (in
> > the sense that ego psychology is a typically American rendering of Freud)
> > rendering of a much more profound thinker, Georges Bataille. in his way,
> > Bataille's thinking on energy's role in life is a much deeper and broader
> > meditation on something that bears some resemblance to Freud's death
> > instinct. Freud has not been forgotten, but rather his thinking has been
> > absorbed and transformed.
> >
> >
> > Mark Weiss wrote:
> > There's a lot of huffiness on both sides whenever discussions of
> > psychological theory come up, and I apologize for my own. But I'll stick
> > with what I thought was my original point (I never said anything about the
> > historical significance of Freud), however badly put: one can base an
> > argument about any aspect of human behavior on a Freudian construct, but
> > one cannot do so as if that construct was a scientific given, as evolution

> >by natural selection is.
> >
> >Mark.
> >
> >
> >At 10:43 AM 2/7/2005, you wrote:
> > >I sincerely appreciate Mark Weiss' patient and considered responses to my
> > >huffy statements. His original point, that I was responding to here,
> > implied
> > >that Freud's contributions are now considered insignificant, historically,
> > >in psychology. This is incorrect. Also, the main reason that analytic
> > >institutes and analysts in private practice don't get as many referrals at
> > >they used to is managed care, not the ups and downs, in academia, and
> > among
> > >critics of the field, as to the significance of psychoanalysis.
> Managed care
> > >proponents are well aware of the convictions of psychoanalysts about the
> > >necessity, in some cases, of long term psychotherapy; they don't like it
> > >because they want to save money for insurance companies. This is an
> > >understandable conflict. I have also been inside the profession for a long
> > >time, in fact, over 20 years. I, as well as others, have noted countless
> > >successes, along with numerous failures, of all kinds of psychotherapy
> > >treatment. By the way, this is true of any kind of treatment, from
> > >cardiology to dermatology, so it's no reflection on Freud at all. He
> himself
> > >was cautious, and says so in his published writings, as to the probable
> > >successes of psychoanalytic treatment (see, "Psychoanalysis Terminable
and
> > >Interminable.") The significance of the unconscious, of the ego defenses,
> > >and so many other contributions of psychoanalysis are very well
> recognized,
> > >and were and are debated, as well. My point about Darwin was to illustrate
> > >the fact that because something is contested, it doesn't mean it isn't
> > >valid. Everyone now recognizes that psychoanalysis cannot be considered
> > >"hard science." But it is, frankly, short sighted to attempt to
> obviate the
> > >psychological and cultural contributions of Freud's ideas. The fact that
> > >they are contested, that the debates remain alive, within and without the
> > >profession, is a sign of life, not death. Like many types of poetry,
> > >Freudian ideas continue to engender fierce and interesting debates,

> > >loyalties and disavowals. What else is new?
> > >
> > >Nick P.
> > >
> > >
> > >On 2/7/05 12:00 AM, "Mark Weiss" wrote:
> > >
> > > > We apparently differ on this, which doesn't make my statement
> dismissably
> > > > cool yet tiresomely incorrect. I speak, by the way, from having been
> > inside
> > > > the profession for many years and seen more than my share of diag-
nostic
> > > > disasters by psychoanalysts. I in fact began as a Freudian. After a
> > couple
> > > > of years in the field I decided against analytic training--I
> attended the
> > > > Ackerman Institute for Family Therapy instead, though I continued to
> > treat
> > > > individuals as well, in both long and short-term treatment. I mention
> > this
> > > > not to boast but to disabuse you of any assumption that I speak from
> > > > ignorance. Note that the significance of Freudian slips, the very
> > existence
> > > > of the unconscious, and the neurotic foundation of war are hardly
> > > > uncontested. And comparing questioning of Darwin, who is endlessly
> > > > replicable by disinterested observers (there has even been observed
> > > > speciation by means of natural selection) with questioning of Freud
> seems
> > > > to me way off.
> > > >
> > > > I stand by my last sentence. Even in analytic training institutes it's
> > > > becoming increasingly difficult to get analytic patients.
> > > >
> > > > None of which means that people who believe Freud's theories can't
be
> > good
> > > > therapists. Experienced therapists tend to do similar things in the
> > office,
> > > > regardless of how they explain to themselves why they're doing
> them. Nor
> > > > does it mean that Freud's work has no historical significance, and

> > for some
> > > > it remains a useful set of metaphors.
> > > >
> > > > Regardless, Norman O. Brown's application of psychoanalytic theory,
> which
> > > > is where we started, is absurdly reductive.
> > > >
> > > > Mark

[↑ Contents](#)

252. **Mark Weiss**

Re: The topic in a different light

Wed 9 Feb 2005

End of discussion. You're not worth the time.

Mark

At 05:54 PM 2/9/2005, you wrote:

>Mark,
>
>Your snideness here to me is something I can only read as
>defensiveness. It makes me want to ask you a question which I think as
>the prime one that psychoanalysis asks: What exactly are you afraid of?
>
>Robert
>
>
>Mark Weiss <[REDACTED]> wrote:
>I suggest you do some reading in the history of the field and also in
>cognitive psychology. You might want to throw in some systems theory while
>you're at it. The picture you paint is almost caricature.
>
>There may be folks doing psychological research who begin with "the
>assumption that men and women differ essentially in terms of mode and
>ability of intelligence," but they hardly represent the field, just as
>creationists hardly represent biological theory. There are cranks in every
>field, and their assertions are regularly challenged in the journals. A
>number of very good studies would seem to indicate that men and women do
>differ statistically to a slight degree in certain mental abilities, just
>as they do in certain physical abilities. An example from the latter: the
>fastest man is likely to be faster than the fastest woman because of the
>shape of the pelvis and musculature, but there are a fair number of women

>who are faster than all but the very best male athletes. Because we
>understand the mechanical reasons for this pretty well we can say with some
>degree of certainty that the difference isn't cultural. We only have the
>merest beginning of knowledge about the brain mechanisms that might ac-
count
>for the apparent differences in certain mental abilities, so the jury is
>still out on whether, in a society in which women and men were acculturated
>educationally in the same manner, those differences would still hold,
>though there are respectable studies that suggest, very tentatively, that
>they may.

>

>But it's important to remember that at this point the discussion is
>primarily statistical and explanations of the findings that are based on
>differences in brain structure are of the most hypothetical.

>

>We're talking here about indications that men, statistically, have a slight
>edge in math, though there are women who are every bit the equal of the
>best minds in the field, and indications that women have a slight language
>edge, though there are men who are every bit the equal of the best minds in
>the field. In any case, the differences, whatever they turn out to be, are
>miniscule compared to the cultural determinants, and there's more than
>enough work to be done there for the foreseeable future.

>

>Let's try this out: suppose that we learn that the difference is not in
>potential ability so much as in receptivity to certain ways of teaching.
>Maybe men simply need to be taught language differently, for instance. That
>would be a nice thing to know, and it requires the kind of research that's
>being conducted. Not to speak of the greater understanding the studies will
>afford of serious health problems. One would think that a good differential
>map of the brain would aid the surgeon in knowing where to put the knife
>when necessary.

>

>The Oedipus Complex once established became an a priori, by the way. The
>scientific method is a guide to procedure.

>

>Mark

>

>

>At 03:08 PM 2/9/2005, you wrote:

> >Mark,

> >

> >Such reasoning, of course, is based on presumptions, but a presumption is

> >not an a priori. An a priori is a foundational premise, such as the
> >belief in the scientific method or the assumption of Aristotelian
> >logic. This is not the same thing as holding the presumption that men and
> >women do not differ discernibly in either ability or mode of
> >intelligence. The latter is a starting point, while an a priori is the
> >end of a discussion. It seems certain bio-behavioral scientists (I myself
> >would not call these researchers "psychologists") begin with the a priori
> >assumption that men and women differ essentially in terms of mode and
> >ability of intelligence.
> >
> >Freud wrote his work on interpreting dreams with the presumption that they
> >spoke intelligibly about psychic conditions, conditions which he
> >catalogued based upon physical manifestations (hysteria, tics, obsessive
> >compulsive behaviors). The science of his time said simply that were just
> >in the subject's mind and its positivism wrote them off as mere
> >phantasy. The new positivism wants to write them off as mere problems
> >with a subject's synapses or adrenal glands, the better to be cured with
> >medications. It won't accede to fine discrimination that Freud made
> >between neuroses with external causes--death of a loved one, difficulty at
> >work--and neuroses with internal causes (thru the subject's fantasy). It
> >cannot even consider that the subject's fantasy is itself an embodiment,
> >even though it is patently evident that we are neither mind nor body but
> >some muddled mixture. Such mixtures cannot be measured and therefore
must
> >not exist. Our century remains positivist, however dead the
> > verificationist principle is and the question for a language which is
> > absolutely logical.
> >
> >Thus, it is more than necessary to remember thinkers such as Freud, and
> >before him Nietzsche and Hegel (not Marx, who unfortunately himself is
> >some sort of postivist), and more particularly to remember that we have
> >always come to know things through mixed and messy ways, not simply the
> >Ready and Easy Way of puritanism and science.
> >
> >Robert
> >
> >
> >
> >Mark Weiss wrote:
> >I wasn't talking about social or psychological darwinism. Biological
> >evolution is observable.
> >

> >The old-fashioned literary and intuitive approach I hope isn't based on a
> >prioris.
> >
> >Mark
> >
> >
> >At 07:07 PM 2/8/2005, you wrote:
> > >natural selection of physiological characteristics is a _relative_
> > >given. it is indeed a theory, but not an established fact in the way that
> > >we can establish the fact of gravity. you cannot test evolution nor can
> > >you repeat the results of the test. part of the problem with the way
> > >science is taught and understood in this culture is clarity about exactly
> > >what it _can_ avail you. the scientific method is nearly absolutely silent
> > >on why things occur, other than it can say when this occurs, this too
> > >shall occur. it provides no surefooted means to enter into the black box
> > >of human motivation or thinking. thus neo-Darwinian hypotheses about
> > >human behavior have as much (or rather less) validity than psychoana-
lytic
> > >ones do. psychoanalysis begins with case studies and clinical
> > >observation, which are not exhaustive but are suggestive; while
> > >neo-Darwinian speculation on contemporary behavior begins either with
> > >animal research or with evidence from the fossil record; thus, it either
> > uses
> > > subjects which are even less representative than the post-adolescents of
> > > university psychological research or with behavior that was never
> > > observed by any living person.
> > >
> > >there is a futher irony to consider when dismissing Freudian and
> > >psychoanalytic explanations of behavior. Darwin himself began using the
> > >premises of the jejune social science of Malthus, itself merely an excuse
> > >to stigmatize English jacobin thinking--the first edition is almost half
> > >an attempted refutation of Malthus' mentor, William Godwin--and the
poor
> > >in general, who naturally are the bearers of vice and disease, not to
> > >mention uncontrollable appetites. it is one thing to document
> > >physiological change in animals and its relation to adaption to
> > >environment. it is altogether another thing to explain, for instance,
> > >primogeniture by some genetic inevitability in men. finally, modern
> > >social psychology, which at least takes contemporary folks as its subjects
> > >is handicapped by its focus on rather limited and narrow questions, as
> > >well as its almost comic reliance on college students as a research
> > >group. myself, i prefer the rather old-fashioned literary and intuitive

> > > approach
> > > represented by psychoanalysis, which is not so different in form from
> > > that which we have traditionally used to understand social
> > > behaviors: the novel.
> > >
> > > Brown, by the way, is merely a rather reductive and typically American
(in
> > > the sense that ego psychology is a typically American rendering of Freud)
> > > rendering of a much more profound thinker, Georges Bataille. in his way,
> > > Bataille's thinking on energy's role in life is a much deeper and broader
> > > meditation on something that bears some resemblance to Freud's death
> > > instinct. Freud has not been forgotten, but rather his thinking has been
> > > absorbed and transformed.
> > >
> > >
> > > Mark Weiss wrote:
> > > There's a lot of huffiness on both sides whenever discussions of
> > > psychological theory come up, and I apologize for my own. But I'll stick
> > > with what I thought was my original point (I never said anything about
the
> > > historical significance of Freud), however badly put: one can base an
> > > argument about any aspect of human behavior on a Freudian construct,
but
> > > one cannot do so as if that construct was a scientific given, as evolution
> > > by natural selection is.
> > >
> > > Mark.
> > >
> > >
> > > At 10:43 AM 2/7/2005, you wrote:
> > > > I sincerely appreciate Mark Weiss' patient and considered responses
> to my
> > > > huffy statements. His original point, that I was responding to here,
> > implied
> > > > that Freud's contributions are now considered insignificant,
> historically,
> > > > in psychology. This is incorrect. Also, the main reason that analytic
> > > > institutes and analysts in private practice don't get as many
> referrals at
> > > > they used to is managed care, not the ups and downs, in academia, and
> > among
> > > > critics of the field, as to the significance of psychoanalysis.

> > Managed care
> > > proponents are well aware of the convictions of psychoanalysts about the
> > > necessity, in some cases, of long term psychotherapy; they don't like it
> > > because they want to save money for insurance companies. This is an
> > > understandable conflict. I have also been inside the profession for
> a long
> > > time, in fact, over 20 years. I, as well as others, have noted countless
> > > successes, along with numerous failures, of all kinds of psychotherapy
> > > treatment. By the way, this is true of any kind of treatment, from
> > > cardiology to dermatology, so it's no reflection on Freud at all. He
> > himself
> > > was cautious, and says so in his published writings, as to the probable
> > > successes of psychoanalytic treatment (see, "Psychoanalysis
> Terminable and
> > > Interminable.") The significance of the unconscious, of the ego
> defenses,
> > > and so many other contributions of psychoanalysis are very well
> > recognized,
> > > and were and are debated, as well. My point about Darwin was to
> illustrate
> > > the fact that because something is contested, it doesn't mean it isn't
> > > valid. Everyone now recognizes that psychoanalysis cannot be consid-
ered
> > > "hard science." But it is, frankly, short sighted to attempt to
> > obviate the
> > > psychological and cultural contributions of Freud's ideas. The fact that
> > > they are contested, that the debates remain alive, within and
> without the
> > > profession, is a sign of life, not death. Like many types of poetry,
> > > Freudian ideas continue to engender fierce and interesting debates,
> > > loyalties and disavowals. What else is new?
> > >
> > > Nick P.
> > >
> > >
> > > On 2/7/05 12:00 AM, "Mark Weiss" wrote:
> > >
> > > > We apparently differ on this, which doesn't make my statement
> > dismissably
> > > > cool yet tiresomely incorrect. I speak, by the way, from having been
> > > inside

> > > > the profession for many years and seen more than my share of
> diagnostic
> > > > disasters by psychoanalysts. I in fact began as a Freudian. After a
> > > couple
> > > > of years in the field I decided against analytic training--I
> > attended the
> > > > Ackerman Institute for Family Therapy instead, though I continued
to
> > > treat
> > > > individuals as well, in both long and short-term treatment. I mention
> > > this
> > > > not to boast but to disabuse you of any assumption that I speak from
> > > > ignorance. Note that the significance of Freudian slips, the very
> > > existence
> > > > of the unconscious, and the neurotic foundation of war are hardly
> > > > uncontested. And comparing questioning of Darwin, who is endlessly
> > > > replicable by disinterested observers (there has even been observed
> > > > speciation by means of natural selection) with questioning of Freud
> > seems
> > > > to me way off.
> > > >
> > > > I stand by my last sentence. Even in analytic training institutes
> it's
> > > > becoming increasingly difficult to get analytic patients.
> > > >
> > > > None of which means that people who believe Freud's theories can't
be
> > > good
> > > > therapists. Experienced therapists tend to do similar things in the
> > > office,
> > > > regardless of how they explain to themselves why they're doing
> > them. Nor
> > > > does it mean that Freud's work has no historical significance, and
> > > for some
> > > > it remains a useful set of metaphors.
> > > >
> > > > Regardless, Norman O. Brown's application of psychoanalytic the-
ory,
> > which
> > > > is where we started, is absurdly reductive.
> > > >
> > > > Mark

253. **Mary Jo Malo*****The Religious Foundation of Language - Part I****Wed 9 Feb 2005*

"To begin this discussion I want to use the term "subliminal" but since it is a somewhat overused and archaic term I want to briefly clarify. I think for the most part it will be acceptable in this discussion as commonly understood; I am just attempting to avoid any contentiousness over terminology from psychology majors on this list. For the purpose of this discussion I propose that "subliminal" be taken to mean: "cognitive realization of intellectual proposal outside of immediate logical recognition" a kind of sensory and cognitive sleight of hand. At the outset I must responsibly remark that other than physical abuse modern psychology is relatively divided about the probability of "subliminal" influences on human reason.

Personally, having a bit more than a passing acquaintance with old school cryptography and modern computer security, I have been humorously perplexed for some time about the controversy over equidistant letter sequencing alledged to exist in Hebrew language passages of the bible, the Christian or Jewish mathematicians wet dream commonly called "bible code", and I have begun to look at it as what I think it really is: a poorly comprehended and conceived probability problem. In any case I want to discuss the "subliminal" issue first.

In ordinary written English we have 52 basic symbols and nine commonly used punctuation symbols. Basic cryptography involved letter substitution and code pointers, the more pointers the deeper the code. It has been around since the Greek alphabet, and now seems to have been around since the Hebrew alphabet, which means probably the Sumerian and Babylonian. I think that this needs to become significant to anthropologists and historical linguists. Written language is essentially codefied thought. Pictographic written languages like Egyptian, and to a lesser degree calligraphic written languages like Chinese are more likely to be esoteric in direct presentation, that is: one had to know the secret to recognize any secret; thus a lower sensory threshold area of the mind could only be reached by veiwed written material through a more meditative gazing process of visual absorbtion. Concrete characters such as those in English and Hebrew could reveal esoteric messages to those who knew or discovered a code without the necessity of knowing any secret other than a collection of characters, because the characters are always essentially the same document to document, no lengthy visual meditation is normally required, and the letters already exist at a lower sensory threshold area, thus arguably allowing for the possibility of "subliminal" influence on a dilettante reader.

In quantum theory rhythm is like a pointer dynamic, simply put: if dynamics or objects exhibit rhythm it is extremely probable that the result is either another observable dynamic or another observable object. If the probability of the nascence of formulated cognition is virtually inevitable in quantum systems, as I and many others think it arguably is, then the argument over the probability that equidistant letter sequencing in concretized alphabet written languages is capable of causing cognitive realization of intellectual proposal outside of immediate logical recognition is proved as: you bet, it is highly probable. It is remarkably reminiscent of fundamental theory in the proposition of quantum computing environments relating to the grossly or carefully misrepresented term, depending on your point of view or political affiliation, "artificial" intelligence.

We really do not know what rhythmic patterns of letters can do rolling around in a human readers mind, but if we are able to logically decipher the code after the fact with simple mathematics, it is probable that the same capacity exists in a lower sensory threshold area or "subliminal" area of the human mind; therefore it is possible that one could absorb information nearly unawares, and outwardly exhibit the effect of that absorbed information essentially unaware of its origin. Personally, I can attest that I have solved mathematical problems in my dreams and awoke with a memory of the problem and the solution, usually startled awake by finding the solution. Since only a very small number of western Christians read authentic Hebrew bibles the whole idea of "bible code" seems quaint. The agendized esoteric use of rhythmic letter and/or symbol placement in written languages with concretized alphabets is historically evidenced in many languages. There is every reason to believe that codes exist in a multitude of linguistically diverse archaic documents, (i/e the finger alphabet in "The White Goddess" by Graves) and are probably readily discernible to one who at least grasps the possible agenda of the writer.

Obviously "bible code" whether real, or fabricated, or both, has an agenda. "Bible code" is not reasonable evidence of the existence of God. A literate modern first grader could conceive of the idea and practice of code. "Bible code" is not reasonable evidence that aliens from outer space mistaken for Gods by ancient humans taught humans about code and physics. There is nothing alien about language or code, in fact it is profoundly human. Code existed for naked Irishmen too. It is more reasonable to propose that "Bible code" was probably normally practiced by the Hebrew scribes of the era, and that it was a type of esoteric practice commonly evidenced in other anient languages and cultures. The real clues to the agenda are: the nature of the document the code is said to exist in this case, and the apparent after the fact clairvoyant nature of the code messages. The bible itself is in large part a disjointed documentation of a specific cultural very human hysteria that spilled over into the world at large.

Initially, archaically, an elite group of elders or scribes may have fanned the flames of the hysteria and been able to induce a collective assessment of great enough scale to produce apparently physical or cosmic phenomena, or often even laying claim as well through induced hysteria to ordinary cosmic or elemental phenomena. In any case, as writers often cannot resist bragging a bit, the bible itself, and Hebrew theology, evidence a knowledge of the basic implications of collective assessment. (i/e "God inhabits the praises of his people" or even the idea of the "Matronit") The apparent after the fact clairvoyance of passages of code is indicative of the result of collective hysteria and evidence of a quantum sociological effect in human cognition: predicting a future of ongoing cognitive assessment without proven evidence, fueled by a relatively large enough magnitude of collective hysterical cognitive assessment, will conversely but inevitably evidence a system-wide predictable future of similar hysterical cognitive assessment, until all causal factors relative to the phenomena are defined correctly. There is no doubt that cultural isolation begins in hysteria, is fueled onward by hysteria, and acts outwardly in hysteria; an hysteria seized upon in a lack of fundamental existential evidence. The point is this: apparent after the fact encoded esoteric evidence of clairvoyance is indicative of a disastrous error in collective assessment, not the hand of a God. The same methodological errors in collective assessment are entrenched in modern science. "A little knowledge is a dangerous thing" because if it is written - it is replicative. It may take a hundred monkeys or more to shift a biological pattern, but the change began with one. Because of written language it only requires three humans to make a collective assessment that is potentially culture-wide or even world-wide, and only one of them has to be stupid for that assessment to be wrong."

by Trinidad Cruz

used with permission

originally posted at "existlist" discussion group

within the context of phenomenology, atheism vs. theism, and

language-literary theory

[↑ Contents](#)

254. **Mary Jo Malo**

The Religious Foundation of Language - Part II

Wed 9 Feb 2005

"If probability study makes the existence of "bible code" arguably defensible, reasonable science must accept the conclusion, define the effect, and recognize it for what it is: a system-wide error in collective assessment; a replicative error driven by an adequate magnitude of collective assessment to continue; an error

growing in a specifically effected and expected dynamic that it would not be desirable to eradicate in order to remove the error; an error intrinsic to a dynamic expanding because of that dynamic; an error appearing nearly universally virulent across subsections of a definable dynamic. The apparent after the fact clairvoyance of certain passages of "bible code" accurately naming modern non-Jewish figures and events, such as Kennedy, Hussein, Bush, and others, nations, wars, assassinations, and political events, attests to the virulence of the error across cultural and linguistic barriers. The human future to this point has arguably; been predicted by, and been influenced by, if not literally manufactured or objectivised by - "bible code". One thing is abundantly clear; it is not enough for humans to say: "I don't believe in God". The cross cultural and clairvoyant nature of the "code" passages, and the arguably probable "subliminal" influences that can exist in written language, leave us with only one option - we must know there is no God, we must reasonably prove that God, or any kind of Gods simply do not and never have existed, or we will allow biblical armageddon as it is already written in code. An examination of "bible code" as a quantum dynamic natured phenomenon now affords us that opportunity, if we use a disciplined and reasonably instrumentalist approach.

The apparent after the fact clairvoyance of code passages is an exhibition of a controlling formulation of dynamic factors that produces an effect. The predictability factor of the passages is essentially meaningless in science. We may produce replicative phenomena through instrumental methods but we may not predict that the result will always be the same. This is because all observable phenomena are affected by certain and several undefined though reasonably expected dynamics. Because certain reliable dynamics are essentially undefined we may only reasonably predict results, but in certain circumstances we may produce reliably replicative results through formulation. It is the production of results, not the prediction of results, that must be considered in examining a specific effect or phenomenal dynamic. If a result or effect is produced, its formula must be ascertainable. If something written thousands of years ago has now been observed as producing a result it is a reliably productive formula within our range of comprehension. The difficulty with a formula for this particular effect is that it is a system-wide formula. Since cognition is arguably the last recognizable developmental dynamic the universal system has managed to objectivise, any formula producing the particular effect we are discussing would have to be factored containing every single dynamic responsible for the production of cognition and every single dynamic produced by cognition.

In the west we fancy ourselves as free individuals. We may be free within the parameter of human existence, but we are not universally free. We are the product of a formula. We are a reasonably reliably produced result. What the result that we are produces back into the universal system as effect and

dynamic cannot be without significance. When we produce an effect in the system it is important to question its developmental potential. Does the effect encourage or hinder development? In the case of the effect we are discussing: it is a formulaic constraint on the original formula; essentially using the same undefined dynamics available in the original formula to control a built-in developmental process of the original formula. It is inflexible and empiricist in its seeking to impart cognitive nature to what are just yet to be defined reasonably reliable dynamics. There are no laws in universal reality just reasonably reliable yet to be defined dynamics ascertained so by their production of replicative results in certain formulations. The idea of God is an intellectual recycle bin: that is a place to put everything we have yet to understand. It's time to restore some of the files we've allowed to be sent there. The effect we are discussing is a hindrance to development. The formula that produces the effect is essentially: laziness and stupidity written down produces system-wide error as long as certain reliable yet to be defined universal dynamics are not reasonably understood.

There is a vast difference between understanding and defining. Essentially nothing can be defined. This is because there is no definable beginning or end to anything, only an experiential or existential middle. We may however understand a reasonably probable beginning, and reasonably assess apparent effects in the middle of existence. If written language and human understanding has produced a system-wide predictable outcome for each and every individual instance of human cognition it is clearly an error and unfortunately a prison as well. In order to break out of jail we must find the right hole in one of the dynamics at work in the formula producing the undesirable effect. The scribes did not predict the future. They produced our present with a parlor trick. That is not remarkable. The mass hysteria in an age before mass communication that caused the scribes to produce our present is not remarkable just a product of unfavorable cosmic events, fear, and cultural isolation. The unfavorable cosmic cataclysms that produced the hysteria are not remarkable. The cause of the cataclysms is not remarkable. That language has affected us into a system-wide error in thinking is not remarkable. What is remarkable is that we have in this age so easily surrendered our individual potential rather than making a reasonable attempt to understand it. In this age of mass communication I am personally capable of using the same linguistic methodology as the scribes to produce a new system-wide effect in human cognition much more quickly than the scribes. Because I understand existence to a greater degree than the scribes, and expect the continuing development of human cognition, I respect the individual potential of every single instance of human cognition and can only write without guile. What I know will not allow me to mass constrain an open-ended potential for human existence with the manipulation of cognition utilizing the dynamic of language. Human cognition is meant to soar or fall according to the

whim of its each individual instance, and it is reasonable to assume so. If every human being contemporary to your existence cannot see any hole in the wall of this error produced prison, and you alone discover a hole " you are ready to go through it to freedom. The hole is understanding a few of those yet to be defined reasonably reliable universal dynamics reasonably enough to understand your own individual possibilities."

by Trinidad Cruz

used with permission

originally posted at "existlist" discussion group

within the context of phenomenology, atheism vs. theism, and

language-literary theory

[↑ Contents](#)

255. **Robin Hamilton**

Re: The Religious Foundation of Language - Part I

Wed 9 Feb 2005

From: "Mary Jo Malo" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, February 09, 2005 11:44 PM

Subject: The Religious Foundation of Language - Part I

Utter and total bushshit.

Whaledreck.

R.

[↑ Contents](#)

256. **Russell Golata**

Re: The Religious Foundation of Language - Part I

Wed 9 Feb 2005

A book that investigates the Numerical configuration of the old and new testaments is called Theomatics-Don't remember the author. It states that Man couldn't write these books -because every line where God is mentioned God appears on the 8th syllable. There was also a book written about Shakespeare--with the same theory.

>

und in this incoming message.

> Checked by AVG Anti-Virus.

> Version: 7.0.300 / Virus Database: 265.8.5 - Release Date: 2/3/05

>

>

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.8.5 - Release Date: 2/3/05

[↑ Contents](#)

257. **mIEKAL aND**

The SCHOOL FOR DESIGNING A SOCIETY (corrected URL)

Wed 9 Feb 2005

We need help finding students, or, finding people who will direct students to check us out.

So if, during your day, you see some creatures who you imagine would like to play with language, composition, desire, society---please, let them know of our existence, or vice versa.

Also, it's easy for me to stick some brochures/posters in the mail and send them to you. Let me know.

Susan Parenti



The SCHOOL FOR DESIGNING A SOCIETY, in its 14th year, is a project of teachers, performers, composers, and activists. It is an ongoing experiment in making temporary living environments where the question "What would I consider a desirable society?" is given serious playful thinking discussion, and taken as input to creative projects.

SUMMER SESSION: June 1-30, 2005

The Gesundheit! Institute

Hillsboro, West Virginia

FALL SESSION: Sept 6-Dec 9, 2005

Urbana, Illinois

WINTER SESSION: Jan 17-March 17, 2006

Urbana, Illinois

For more information, visit

<http://www.designingasociety.org>

[↑ Contents](#)

258. **Mairead Byrne**
A Reading in Beacon New York
Wed 9 Feb 2005

Nightboat Books "Pre-Valentine's Day Poetry Bash!"
Sina Queyras & Mairead Byrne
ChThonic Clash Coffee House
418 Main Street, Beacon, NY, 12508
SUNDAY 2/13/2005, 4 p.m.
Call [REDACTED] for directions, etc.

[↑ Contents](#)

259. **Marcus Bales**
Re: The Religious Foundation of Language - Part I
Wed 9 Feb 2005

*From: "MaryJo Malo" <[REDACTED]>
To: <[REDACTED]>
Sent: Wednesday, February 09, 2005 11:44 PM
Subject: The Religious Foundation of Language - Part I*

On 10 Feb 2005 at 0:32, Robin Hamilton wrote:

> Utter and total bushshit.
> Whaledreck.

Oh, come on, Robin -- don't beat around the bush like that. Tell us what you really think.

Marcus

[↑ Contents](#)

260. **Pierre Joris**
More on Steve Kurtz
Wed 9 Feb 2005

from: Radical Philosophy
Patriotism as paranoia
Steve Kurtz and the Critical Art Ensemble
[http://www.radicalphilosophy.com/default.asp?
channel_id=2187&editorial_id=16881](http://www.radicalphilosophy.com/default.asp?channel_id=2187&editorial_id=16881)

=====
=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

=

For updates on readings, etc. check my current events page:

<http://albany.edu/~joris/CurrentEvents.html>

=====

=

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

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

=====

=

[↑ Contents](#)

261. **Robin Hamilton**

Re: The Religious Foundation of Language - Part I

Wed 9 Feb 2005

On 10 Feb 2005 at 0:32, Robin Hamilton wrote:

Utter and total bushshit.

Whaledreck.

Oh, come on, Robin -- don't beat around the bush like that. Tell us what you really think.

Marcus

Where do you start?

Tomorrow, when I get my head slightly more together, I'll deconstruct the id-
iocy from where this runs.

For now, I'm off to die.

:-(

R.

[↑ Contents](#)

262. **alexander saliby**

Re: The SCHOOL FOR DESIGNING A SOCIETY (corrected URL)

Wed 9 Feb 2005

"So if, during your day, you see some creatures who you imagine would like to play with language, composition, desire, society---please, let..."

YUK...

Should be writ as: "...you see some creatures WHOM you imagine..."

Alex

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

From: mIEKAL aND<mailto:[REDACTED]>

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

Sent: Wednesday, February 09, 2005 5:50 PM

Subject: The SCHOOL FOR DESIGNING A SOCIETY (corrected URL)

We need help finding students, or, finding people who will direct students to check us out.

So if, during your day, you see some creatures who you imagine would like to play with language, composition, desire, society---please, let them know of our existence, or vice versa.

Also, it's easy for me to stick some brochures/posters in the mail and send them to you. Let me know.

Susan Parenti

[REDACTED]<mailto:[REDACTED]>

The SCHOOL FOR DESIGNING A SOCIETY, in its 14th year, is a project of teachers, performers, composers, and activists. It is an ongoing experiment in making temporary living environments where the question "What would I consider a desirable society?" is given serious playful thinking discussion, and taken as input to creative projects.

SUMMER SESSION: June 1-30, 2005

The Gesundheit! Institute

Hillsboro, West Virginia

FALL SESSION: Sept 6-Dec 9, 2005

Urbana, Illinois

WINTER SESSION: Jan 17-March 17, 2006

Urbana, Illinois

For more information, visit

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

263. **Alan Sondheim**

all on

Thu 10 Feb 2005

all on

a all an and are as ask at b be bi bow by cap ch chu cut dew dim do e eat end er
far fit for go guo han has how i if in ink is it jin k ke kun led li low lu luo man
men mu my n nce new not now of old on one or ous out pa pi put qin red s say
se sea see shu sky so son sow sun tai the to two un up way wei who yao yin you
yu zen

idea establish broad tread straight attain attainment attains affairs

break speak speaks canal legal royal parallels woman humanity palanquin or-
gans clear separate separation regard reward innards square enlarged salary
please pleasing disaster catastrophe treasure great create creates floating neg-
ative relatives greatly because exhaustion lamb tomb setbacks husband barbar-
ians rubbing double humble problem bamboo doubting tributary tribute place
conceal concealing placed peaceful precepts sincerity fences watch bedcham-
ber butchering pitches teaching touching precious spacious mencius black
chicken quickly proclaim circling disclosure inscribe inscription concubine cir-
cular obscure

bind

bird

cold

food

gold

good

head

hold

kind

lord

mind

pond

reed

road

tied

wild

wind

word

abide shade trade burden garden hidden prudent wonderful wilderness leaders
evades predicates predicted soldiers reading sending middle kindnesses wis-
dom shadow hundred

birds
goods
holds
weeds

conducting study

bare blue case cave duke face fame fire five gate give have hole home huge jade
lake life like line live love lute make name nine pine pole pure ripe rise rude
sage same take tree type urge were wife

spread already stream appearance bureaus notebook speech direction direc-
tions edged lined named tiredness agreeing brief chief carefree carefully in-
tegrity foreign expel model wheel fidelity excellent develop towels lonely assem-
bles ceremony green women silence urgency ascend attending depends friends
phoenix intention sheep accept deception accepts

cover
elder
enter
meter
never
older
order
other
power
river
ruler
steer
tower
under

water intercalary covered undergo imperial experience covering interior supe-
rior exterminate determination external internal government emperor interroga-
tive covers others rivers desert observe

acres
blues
comes
cries
gives
homes

lines
makes
moves
rites
robes
rules
shoes
taxes

lonesome forest honest intestines modestly ancestral honesty quiet vegetables
vegetation together sometimes benevolence money self prefectures suffer dif-
ferent cliff trifling uniforms confront shift drifting artful confusion profusion
dong jing long meng mong tang ting merged dagger danger ginger hedges
judges brightness origin dragon disgrace fragrance hungry dregs twigs both
each high much path with father gather mother withered gathering withers
netherworld orchid within nothing fishscales

eight
light
might
right

lightly myriad filial alliance reliance satiated deliberate music choice office reti-
cence official illicium vehicle addicted strictly ridiculed agriculture policy

beside
divide
reside

residue unyielding ancient anxiety review upright annihilate official strike until
again begin grain plain business

flying
giving
hiding
lining
making
moving
string
timing
trying

stringed feminine beginning beginnings

grains
skeins
stains

against disintegration ration furiously script antiques desire stairs praise satisfy
polish punished artist assist resist assistant minister magistrates fruit capital
capitals meditation meditatively addition position merits lesiurely genius
project

back bank disk dusk look peak rank seek silk talk weak work

shake marked wicked awaken market cooking linking marking darkness books
sacks

evil

fall

fill

full

hall

tall

toil

tool

wall

well

will

village exclamatory pillar emulated child field world yield scalding children ap-
ple scale neglect reflection analects called sealed implement millet valley public
boiling falling ability reality skill small still really galloping gallops follow yellow
follows employ

bells

calls

fills

meals

rolls

tools

walls

built exalted wealth guilty belly early reply

calm

drum

form

from

plum

room

stem

them

warm
whom

normal animals firmament command climb chamber shame summer chimes examine promises dismiss summit hermits grammatical harmonious harmony cosmos example trample forms roams themselves

dawn down huan join mean moon open plan rain then thin upon when

emanates signature prince branches principles sound abundant boundary foundation abandon stands alone stone connector scenery chinese harness sadness sheng young change younger changes things evening joining leaning morning think thinking thanks trunks spinning tranquil means utensil utensils transparent chant paint plant maintain mountain printed counties painting planting quantity country chants grants zhao enjoined scholar scholars desolate becomes becoming accomplished throne strong wutong admonished troops arbor honorable subordinate according colorful memorial favors immortals important efforts opportunity across utmost devote remote devotion through announce joyous below allowance allowed deep help reap stop compared compassion grape shape respect compel helper proper properly compete shepherds happiness people purple simple stopping steps wraps happy lacquered conquering

four
near
pear
poor
year
your

characters engrave search guard third swordsman adore there where increase feared supremacy supreme extremity express secret

carries
rearing
soaring
wearing
warrior
spirit

spirits pearl scarlet learn encroaching bedroom thoroughly surrounded sorrow doors stars years sparse yourself court heart skirts recruit carry query weary alms does ears eyes goes hubs laws loss mats pass reds sets this

anisatum abuse cause close false goose house raise caused ceaselessly oneself tassels loosen passes closest fresh marsh passion console person reason lessons

prosper prospers grasps abyss grass classical classics blessing blessings blossoms

first frost guest trust twist

outstanding constellations question chastity prostrate measure measurement

colt east heat just left meet post suit test that vast west what

cottage

contain

curtain

curtained

certainty distant mustard imitate

quite state white write protect

rooted salted wasteland listen master sister winter matters birth cloth earth
faith mouth south tenth truth brother feathers faithful clothing cloths depths
truths justice particle particularly writing distinguish glutinous continuous dic-
tion emotion sections cautiously wantonly historian rhetoric leftover restraint
doctrine destroyed destroys instructions instrument distrust poetry hosts roots
texts flattering flatters fortunate fortune virtuous pictures empty piety sheu
valuable sexual mutually loquat trouble troubled clouds bequeath issues slaugh-
tering inquire regulated regulates population should album monument autumn
accumulation around group accurately nature figured injures flourish returning
luxury thousand injustice about reputation minute beautiful beauty servant
above drive grave leave heaven leaves serves harvest harvesting service prov-
inces serving provisions survive

blow

draw

grow

know

view

forward answer flowers drawing crown drawn draws flows browse

army

city

easy

many

obey

play

they

tray

very

empyrean seize amazed grazes

—

[↑ Contents](#)

264. **Alan Sondheim**

aagain

Thu 10 Feb 2005

aagain

heaven earth black yellow is the cosmos are vast a desolate wasteland sun fills
moon sets in west it s dusk from to morning constellations line up measure
word they spread out cold comes heat goes autumn harvesting winter hiding
concealing intercalary timing leftover residue becomes one tenth measurement
of years so lu bamboo pitches shift position open clouds ascend galloping send-
ing rain dew forms becoming frost gold gives birth beautiful water jade em-
anates kun mountain summit double edged dagger furiously named huge gate
tower pearl called light darkness treasure fruit plum apple many vegetables
mustard ginger sea salted rivers fresh fishscales hidden depths feathers circling
above fire dragon emperor teaching phoenix royal official men beginning mak-
ing writing characters then uniforms wearing robes clothing skirts expel throne
yield country yao tang has predicted console people strike down guilty hold
boundary talk and test with scalding trying case at court query way bequeath
bow doubting sections love raise hosts leaders minister prostrate army barbar-
ians near far reality ration guest returning cries white colt grazes there change
covers grass weeds vegetation trust attain myriad directions square covering
person issues giving four great five normal respect connector alone rearing
children flattering destroys injures women adore chastity unyielding imitate
pleasing genius know what passes certainty attainment ability never neglect de-
ception other brief disintegration reliance on self long faith cause should be
covered protect your tool utensil desire trouble quantity ink sorrow sadness silk
printed stains poetry praise small lamb sheep view scenery lines tied or lined
wisdom restraint conquering study makes creates sage benevolence built name
stands origin shape proper upright model sky valley proclaim fame empty
chamber hall public room learn review lessons carefully disaster catastrophe
depends caused by accumulation evil blessings fortune virtuous happiness me-
ter scale ruler bi circular disk hole negative un yin shadow sexual organs femi-
nine secret just emulated compete capital father parallels business affairs
supreme speak strictly accurately give filial piety serves as accepts end power
others devotion follows rules life face meet confront deep tread put shoes
lightly dawn early prosper warm pure like an orchid this fragrance pine pros-
pers river flows not stopping ceaselessly abyss clear transparent take create

reflection contain form stop if thinking say diction classical rhetoric quiet
peaceful determination deliberate beginnings sincerity fidelity beauty prudent
all good ancient laws honorable trade place foundation rolls greatly nothing
outstanding service addition work obey government survive means wild pear go
increase chant music particularly precious humble rites well valuable low har-
mony below harmonious husband chants calls upon wife external foreign accept
pass instructions enter internal play mother appearance ceremony sister older
brother younger same child compared son think very much each elder agreeing
mind ch i spirit linking joining branches make friends join divide cut polish pre-
cepts kind humanity conceal compassion order separation integrity justice back
honesty wicked suffer setbacks loss money still nature evades passion heart
moves weary guard truth full intention follow idea steer properly please rank
office bind yourself city village flourish summer east two capitals mong lu
floating wei according seize jing sheu tray blossoms strong watch look flying
amazed drawing painting draw paint birds animals pictures colorful immortals
hermits spirits third stem alms cottage abandon drawn beside awaken disclo-
sure first curtain notebook album against answer reply pillar wantonly mats es-
tablish drum lute string se blow sheng mouth reed instrument climb stairs high
steps cap changes distrust stars right direction through broad interior left at-
tains holds brightness already gathering tomb again assembles group flowers
withered tree faithful bells chimes li script servant lacquered write wall lining
classics bureaus skeins command together mutually path swordsman scholar
state doors sealed eight counties homes allowed for salary thousand soldiers
troops tall crown palanquin drive wheel hubs shake tassels world grants al-
lowance luxury wealth harness vehicle quickly policy merits profusion truths
engrave monument inscribe inscription artist signature tributary stream that
official head assistant subordinate sometimes flatters judges under cover home
injustice abundant minute who conducting grave marking post prince duke
huan regulated fit help weak assist falling leaning figured cloth wraps around
han chinese blessing kindnesses speech emotion warrior man population supe-
rior does things thoroughly urgency regulates important matters scholars really
tranquil jin chu supremacy zhao surrounded placed false road destroyed guo
trample alliance interrogative particle how do you abide promises legal princi-
ples abuse troubled were punished rise exterminate quite magistrates shep-
herds employ utmost skill announce might across desert reputation gallops reds
blues nine provinces yu marked hundred prefectures qin merged e enlarged an-
cestral exalted tai meditation zen lord master chief speaks arbor goose purple
chicken field bare scarlet walls pond peak stone dong ting lake wilderness spa-
cious distant continuous remote cliff cave dim obscure netherworld rooted re-
gard agriculture devote efforts now sow reap gather harvest begin year carry
south mu about acres my artful planting glutinous millet taxes ripe grain tribute
new develop reward dismiss mencius meng ke honest simple plain historian

grasps straight forward closest doctrine mean middle toil modestly cautiously
listen sound observe inquire reason distinguish type them excellent plan urge
maintain plant grow examine oneself when ridiculed admonished favors resist
extremity house pole danger ous disgrace close shame forest bank marsh will
fortunate both sparse shu see opportunity choice separate leave break whom
compel led search ask reside nce live silence reticence lonely meditatively calm
lonesome seek texts example analects lesiurely loosen anxiety carefree happy
project memorial annihilate tiredness exhaustion confusion express thanks joy-
ous recruit canal carries burden experience undergo garden illicium anisatum
grape rude draws twigs thin loquat pi pa evening blue green wutong withers
old roots twist shade fall leaves drifting wind roams bird moving k n b soaring
encroaching touching rubbing red firmament empyrean addicted reading an-
tiques goods books market browse eyes sacks trunks easy trifling feared be-
cause have ears enjoined fences hedges implement tools utensils meals eat food
suit fill satisfy intestines belly innards until satiated cooking boiling slaughter-
ing butchering hungry themselves dregs grains poor relatives young different
provisions concubine imperial accomplished spinning attending serving towels
cloths within curtained bedroom woman bedchamber stringed wonderful ques-
tion problem grammatical predicates er helper where exclamatory

—

[↑ Contents](#)

265. **Alan Sondheim**

after my death, i have been thinking about this writing

Thu 10 Feb 2005

after my death, i have been thinking about this writing

you would notice my death as an afterthought, peripheral topos; or rather, you wouldn't notice it at all. it would emerge, slowly, out of the mud into consciousness; someone else might say something, might send an obit, and that would serve as the fulcrum or divisor of event and time. but not for you, and for me only in the past anterior, as if i might have noticed what i could not during and after the fact, the passage.

it would change everything, this writing, the speaking and speaker of this writing, and of other writings that pass through my name, and through the names of others speaking my name, perhaps borrowing it in an area in which no return is possible.

the writing, the writing plural, writings, would become remnants, signs of a life, symptomologies for interpretation, and interpretations which i could never answer, which would remain in other discursive strata, back and forth, without my

author/ity and for that matter, sourceless, something that may be a matter of pride for the interpreters, a dissection table perhaps.

the writing, all this oozing about death, this reiteration, inconceivable recuperation, would become uncanny, unheimlich, stateless, as if it were once again replete with the fecundity of speech, a paradox.

in my absence, in the absence of my jarring personality, it would be recognized for what it is, a continuous meditation by the reader as much as by the writer, something ongoing, something freed from my personality.

in this freeing the words would speak, as if my magic. they would be heard and seen for what they are: literature, philosophy, psychology. one might be heard to say, i knew him when, but that knowledge is of a shell, would be of a shell, and would be a shell.

recognition would surely come, recognition of speaking and writing as an afterthought, recognition of a stranger behind one on the street, you can sense his eyes.

the death would be forgotten in the reading of the writing, for what would remain would be just that, the reading, nothing more, nothing less, and the fluidity of a writing now always vulnerable, always on the verge of disappearance.

but there would remain this sensation, one might sense it as a shuddering, the interpretation would come later, and would require work.

the shuddering would submerge in everyday life among the living of men and women still alive. the shuddering would later bring the writing to the foreground for you and newer readers and readers born after the time in which i died.

you would know all of this, reading the writing i have written, after the death, after i am no longer writing, at least writing in the ordinary sense. you would write what you know.

—

[↑ Contents](#)

266. **Murat Nemet-Nejat**

Re: Message from TALISMAN

Thu 10 Feb 2005

In a message dated 02/09/05 5:04:34 AM, [REDACTED] writes:

Murat Et Al

I only sub to one mag in NZ (BRIEF) - not (ony) because I am in it !!

Actually I have every copy since it was started by Alan Loney..and I wasn't

published in it until a year or so ago - but I was looking to sub to one overseas mag - if i can afford (postage costs are te problem here in New Zealand) - I liked Fence (what I loved most were reading what all the contributors read - I am, a person who if i get a book I want to know everything possible about the author (I read -and re-read the blurbs and keep looking at the author's picture and wondering about them, what they are doing now, how they died, how they are living, if they were/are happy, etc etc - in fact I find it slows my reading I often get a few pages into a book and if i dont find reference that sends me to another book - I read up on the author - so I have a huge lot of unfinished books - read in fragments -lol) - incredible the range of things poeple are interested in - and some great poetry (in Fence) - but couldn't afford it anymore - I remember Talisman - recall reading some intereting stuff in that - and there are so many mags - even with "innovative" sytuff -of course you will recommend your mag but there is Nick Piombinos one - I would to get some ideas - Sulphur was good but maybe not quite - the journal of post modern poetics - I think is the one I enjoy when I see it - there are others - also there are obviously ones in Britain , Australia, Canada etc Maybe I will just have to look at them online - something about getting something in the mail -like getting a present..

[Thinking of Britain - Lawrence (Pinter is a great playwright and courageous in his opinions) - I haven't forgotten you - I still intend to buy at least one of your books (will google etc) - I _do_ buy books eg i bought nick piombinos book from the US and some lit crit things - also poeple remember I am ASPECT BOOKS on www.abebooks.com - but only a small fish - gradually getting some interesting stock I dont want! Also have a lot of stuff unprocessed as yet...]

What are the "cutting edge" mags in the US, Canada, Aussie etc - or is only neccesary to read Alan Sondhiem and Steve etc? and Ron Siliman's Blog etc? (jiving) ??

Dont just push _your mag _ although of course _your_ mag (whoever you are) - could well be "just the ticket"

yours interestedly and madly - The Mad Kiwi - aka

Richard Taylor



Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, February 08, 2005 8:12 PM

Subject: Message from TALISMAN

The special double issue of "Talisman: A Journal of Contemporary Poetry and Poetics" (#28-29; Winter 2005) is published this week. It includes important new works by Donna de la Perriere, Joseph Donahue, Kathleen Fraser, Forrest Gander, Michael Heller, John High, Robert Kelly, Timothy Liu, Nathaniel Mackey, Alice Notley, Maureen Owen, Simon Pettet, Leslie Scalapino, Leonard Schwartz, David Shapiro, Aaron Shurin, Eleni Sikelianos, Gustaf Sobin, Nathaniel Tarn, Lewis Warsh, and John Yau. Essays and reviews include Boris Pintar's preface to "Castration Machines"; Aram Saroyan's "From Russia, with Love"; Thomas Fink on Robert Creeley, Timothy Liu, and Sheila E. Murphy; Norman Fischer on Hank Lazar and Michael Rothenberg; Vernon Frazer on David Meltzer; Brian Henry on Graham Foust; Bruce Holsapple on Michael Rothenberg; Endres Kay on Brane Mozetic; Hank Lazar on John Taggart; Rusty Morrison on Christine Hume; Christopher Sawyer-Lauçanno on Gloria Gervitz; Maxine Warnock on Gian Lombardo; and Andrew Zawacki on Kate Fagan. Copies at \$15 can be ordered through SPD or directly from the publisher, Talisman House, PO Box 3157, Jersey City, NJ 07303-3157.

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

Richard,

I was forwarding a message because Ed Foster, the editor of Talisman, could not do so due to a temporary problem in his university's e-mailing system. Though I have been an admirer of Talisman and Ed Foster as a poet, as a publisher and as a human being- for years, I am not even in the upcoming issue.

Ciao.

Murat

[↑ Contents](#)

267. **Richard Taylor**
Re: eagleton on heaney

Thu 10 Feb 2005

Ach!! - the Sassenaachs have bloudeey caustic tongues -the rogues!!

Richard Taylor

██████████

Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "Benjamin Basan" <██████████>

To: <██████████>

Sent: Tuesday, February 08, 2005 3:23 PM

Subject: Re: eagleton on heaney

*Though Pinter's unintentionally become a blustery comic figure:
http://www.haroldpinter.org/politics/god_bless_america.shtml
<http://plagiarist.com/poetry/?wid=540>*

*He suspected a rat when they(the poems) were turned down by the Guardian.
His 'poetry' was successfully parodied by Private Eye shortly thereafter.
If
only I could turn up the parodies... Not to say the British press would
actually know interesting poetry, even if it were on page three.*

Ben

On 2/9/05 12:45 PM, "Richard Taylor" <██████████> wrote:

*...I have
my Nobel rize - Pinter spoke out against the fascist invasions of
Afghanistan and Iraq. He is British Jewish.
Richard Taylor*

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

268. **Richard Taylor**

Re: Message from TALISMAN

Thu 10 Feb 2005

Murat Et Al

I only sub to one mag in NZ (BRIEF) - not (only) because I am in it !! Actually I have every copy since it was started by Alan Loney..and I wasn't published in it until a year or so ago - but I was looking to sub to one overseas mag - if i can afford (postage costs are the problem here in New Zealand) - I liked Fence (what I loved most were reading what all the contributors read - I am, a person who if i get a book I want to know everything possible about the author (I read -and re-read the blurbs and keep looking at the author's picture and wondering about them, what they are doing now, how they died, how they are living, if they were/are happy, etc etc - in fact I find it slows my reading I often get a few pages into a book and if i don't find reference that sends me to another book - I read up on the author - so I have a huge lot of unfinished books - read in fragments -lol) - incredible the range of things people are interested in - and some great poetry (in Fence) - but couldn't afford it anymore - I remember Talisman - recall reading some interesting stuff in that - and there are so many mags - even with "innovative" stuff -of course you will recommend your mag but there is Nick Piombino's one - I would to get some ideas - Sulphur was good but maybe not quite - the journal of post modern poetics - I think is the one I enjoy when I see it - there are others - also there are obviously ones in Britain , Australia, Canada etc Maybe I will just have to look at them online - something about getting something in the mail -like getting a present..

[Thinking of Britain - Lawrence (Pinter is a great playwright and courageous in his opinions) - I haven't forgotten you - I still intend to buy at least one of your books (will google etc) - I _do_ buy books eg i bought Nick Piombino's book from the US and some lit crit things - also people remember I am ASPECT BOOKS on

www.abebooks.com - but only a small fish - gradually getting some interesting stock I dont want! Also have a lot of stuff unprocessed as yet...]

What are the "cutting edge" mags in the US, Canada, Aussie etc - or is only neccesary to read Alan Sondhiem and Steve etc? and Ron Siliman's Blog etc? (jiving) ??

Dont just push _your mag _ although of course _your_ mag (whoever you are) - could well be "just the ticket"

yours interestedly and madly - The Mad Kiwi - aka

Richard Taylor

[REDACTED]

Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, February 08, 2005 8:12 PM

Subject: Message from TALISMAN

The special double issue of "Talisman: A Journal of Contemporary Poetry and Poetics" (#28-29; Winter 2005) is published this week. It includes important new works by Donna de la Perriere, Joseph Donahue, Kathleen Fraser, Forrest Gander, Michael Heller, John High, Robert Kelly, Timothy Liu, Nathaniel Mackey, Alice Notley, Maureen Owen, Simon Pettet, Leslie Scalapino, Leonard Schwartz, David Shapiro, Aaron Shurin, Eleni Sikelianos, Gustaf Sobin, Nathaniel Tarn, Lewis Warsh, and John Yau. Essays and reviews include Boris Pintar's preface to "Castration Machines"; Aram Saroyan's "From Russia, with Love"; Thomas Fink on Robert Creeley, Timothy Liu, and Sheila E. Murphy; Norman Fischer on Hank Lazar and Michael Rothenberg; Vernon Frazer on David Meltzer; Brian Henry on Graham Foust; Bruce Holsapple on Michael Rothenberg; Endres Kay on Brane Mozetic; Hank Lazar on John Taggart; Rusty Morrison on Christine Hume; Christopher Sawyer-Lauçanno on Gloria Gervitz; Maxine Warnock on Gian Lombardo; and Andrew Zawacki on Kate Fagan. Copies at \$15 can be ordered through SPD or directly from the publisher, Talisman House, PO Box 3157, Jersey City, NJ 07303-3157.

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

269. **Marcus Bales**

Re: The SCHOOL FOR DESIGNING A SOCIETY (corrected URL)

Thu 10 Feb 2005

> "So if, during your day, you see some creatures who you imagine would
> like to play with language, composition, desire, society---please,
> let..."

>

On 9 Feb 2005 at 20:06, alexander saliby wrote:

> YUK...

> Should be writ as: "...you see some creatures WHOM you imagine..."

Why? Isn't they just playing with language?

M

[↑ Contents](#)

270. **Marcus Bales**

Re: The Religious Foundation of Language - Part I

Thu 10 Feb 2005

On 9 Feb 2005 at 20:03, Russell Golata wrote:

> A book that investigates the Numerical configuration of the old and
> new testaments is called Theomatics-Don't remember the author. It
> states that Man couldn't write these books -because every line where
> God is mentioned God appears on the 8th syllable....

Yeah, "iamb that iamb". Or, possibly, "iamb what iamb and that's all that iamb".

M

[↑ Contents](#)

271. **Gerald Schwartz**

Jimmy Smith...

Thu 10 Feb 2005

B-3

percussion
control the circuit
that drawbar
switch
Mr. Smith--
leave us with
that leaner tone
--Gerald Schwartz

[↑ Contents](#)

272. **Ron Henry**
Re: ERATIO SMEARED
Thu 10 Feb 2005

On Wed, 9 Feb 2005 15:57:21 -0500, St. Thomasino <[REDACTED]> wrote:

ERATIO SMEARED

This "review" just up at Web Del Sol, by Tim McGrath:

*"Eratio Postmodern Poetry :// View | Rating:
Eratio offers up incomprehensible postmodern fodder for critics of
postmodern incomprehensibility. ...*

Link for the curious: <http://webdelsol.com/PortalDelSol/#eratio>

Gregory: You're aware, I hope, that the executive poetry editor of the whole WebDelSol thang is Joan Houlihan, locus of so much controversy on this list for her attacks (in a different section of that same site) on Language and avant/post-avant poeties?

So I wouldn't feel too bad about it. A bad review from the league of the narrow-minded may well be a solid compliment (Eratio taking a bullet in the poetry culture wars?) Their review of *_Fence_* ("a change of staff is highly recommended") is similarly ad hominem.

Besides, I see in their review of *_Salt Hill_* that they don't know the difference between "its" and "it's", which tells you something about the calibre of the reviewer(s).

--

Ron Henry
AUGHT #13 now out
<http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm>

[↑ Contents](#)

273. **Mary Jo Malo**

The religious foundation of language

Thu 10 Feb 2005

Firstly, let me apologize for the poor quality of the T. Cruz quoted text which renders it difficult to read. I have yet to master the copy and paste technique from one format to another. Even after carefully going through all the punctuation and character adjustments, it still appears as garbage with unexpected spaces and line shifts. Secondly, I should have called the subject: quantum, religious and poetic nature of language.

From what I understand of the proposed theory, written language evolved upon either an intended or accidental understanding of quantum level rhythm and future probabilities. Furthermore he suggests that written language could have developed during an intense religious subversion of human thought, with the language itself (character and rhythmic placement) being intentionally expressed as code. This code was permanently implanted in language for a number of purposes, but the primary result is that it has lasted so very long.

I have always been an advocate of Robert Graves's language theory since it is poetic. Whether he and Laura Riding developed it together or separately is not as important to me as its import. I agree with Graves, and what I understand of the Cruz theory is that language reflects both our biological and intellectual proclivity towards symbolism AND rhythm. Also, Cruz was offering a portion of his theory in a quasi-existentialist discussion group which is interdisciplinary, incorporating literature, phenomenology (scientific and philosophical) and atheism. He said that despite the fact that language may have at its foundation a religious agenda does not prove the existence of god. He said that the founders of such a language were aware of a technique which appeared powerful & mystical, a sleight of hand. Rhythm is intrinsic to everything so poetry and language would have this ubiquitous component.

Now please, disagree with the theory in a manner that befits and implies intelligence and comprehension of at least one of the disciplines comprising the theory. Perhaps, poetry? There are many extant language theories, but this one is unique. Like I said, Graves (a poet, remember?) suggested a simpler version which did not include quantum physics. He was not a great poet, but he understood language and its intent far better than those who abuse it so regularly.

[↑ Contents](#)

274. **Derek White**
Re: ERATIO SMEARED
Thu 10 Feb 2005

Gregory,
I don't know about the others, but in my eyes all this reflects on is the integrity of Web Del Sol.

Derek White

Date: Wed, 9 Feb 2005 15:57:21 -0500
From: "St. Thomasino" <[REDACTED]>
Subject: ERATIO SMEARED

ERATIO SMEARED

This "review" just up at Web Del Sol, by Tim McGrath:

"Eratio Postmodern Poetry :// View | Rating: Eratio offers up incomprehensible postmodern fodder for critics of postmodern incomprehensibility. Good luck finding anything intentionally; look for links and find a blog, look for poetry and find quotations. And when you realize that Eratio's editor, Gregory Vincent St. Thomasino (whose name suggests either a pseudonymously guarded narcissist or the tragi-comic hero of a Wes Anderson film) has included his own embarrassing asseverations ("Discourse is like a river" is his unqualified and deplorably facile, but apparently quotable, simile) along with the words of Nietzsche, Plato, and Jung, you'll start wondering whether this postmodern experiment is, in fact, a postmodern parody. On the same page, alongside the luminous Lord Duke G.V. St. Thomasino, Diane Wakoski is quoted as saying, "I feel that poetry is the completely personal expression of someone about his feelings and reactions to the world. I think it is only interesting in proportion to how interesting the person who writes it is." By Wakoski's logic, the people who bring you Eratio are not very interesting at all."

Friends, as contributors to eratio postmodern poetry, you should proudly count yourselves among some of the most talented and influential writers and artists on the scene today. As editor of the site, I can honestly say that many of the works submitted for eratio simply do not make the cut (and I'm sorry if I've rejected your work, Mr. McGrath, but there's always the welcome to send again). I try to be fair when making these judgments, because I know what it means to put your heart into something (especially something like poetry), and how it feels to be rejected.

Eratio is a labor of love, since it generates no revenue for me (but rather costs me time and energy and money). Each issue requires months of work, involving

coding, design, correspondence, planning, and an immeasurable amount of frustration. Ultimately, it's very gratifying -- but I cannot say it's fun.

Still, I am proud to publish your work and hope that its presence at eratio gives you some exposure and some degree of satisfaction that you otherwise would not have had, and gives you some encouragement to continue being a poet in an economy that doesn't much care about you.

I do not know Tim McGrath. But if you read him closely you'll see that this is nothing more than a personal attack on me (based on his dislike of my name!). I am distressed because none of the poetry or artworks are mentioned, and in fact I do not believe Mr. McGrath even bothered to read or look at any of it. (But can he, indeed, talk about the poetry, or the content of the page, or the logic of the concept, I wonder? Why the subterfuge of fixating on my name? No one of any real insight or wit would do that -- unless he were inclined to burlesque.)

As a poet and a critic, I take great care to explicate my reasons for "liking" or "disliking" something. More importantly, I consider it my responsibility to try to place a work into context, to appreciate what it is the poet is trying to achieve, and to assess whether this has been accomplished (and sometimes I offer alternatives, but I never ridicule and I am never disrespectful, and I always manage to point out a poet's successes). There are several reviews in the current issue that I took great care in writing, I hope you'll see them for yourself now that the issue is up.

Reading Tim McGrath's personal attack (on my name, for Pete's sake!) is an example of something a poet or a critic should never do. Mr. McGrath has latched on to my name as something that irritates him a great deal, and in the process has ignored your work and mine. Why does Mr. McGrath dislike me personally? Could it be that this is payback? (Or else: What's "pseudonymously guarded" about it? What's "narcissist" about it? I will, however, accept that being a Roman Catholic name it is somewhat "tragi-comic.")

Mr. McGrath's tone -- glib, cynical, condescending, and uninformed and lacking of the requisite vocabulary to comprehend let alone explicate or set a value upon "the postmodern" -- is indicative not only of Web Del Sol but of the "unlettered lad" generally. I do not know why Web Del Sol has adopted this attack mentality toward anything to do with "the postmodern," but for sure it is the creativity of resentment.

Gregory Vincent St. Thomasino

<http://www.eratiopostmodernpoetry.com>

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

[↑ Contents](#)

275. **Mary Jo Malo**

Re: The religious foundation of language

Thu 10 Feb 2005

Marcus,

People who still use the word "postmodernists" aren't. Call me on the carpet. It's better than never having an original thought or philosophizing about poetry instead of writing it. And whatever whale dreck is, sperm or shit, at least it's organic, waste product, a sign of something that's living. Cognition and language are the latest and greatest in the evolutionary history of our species, but you gotta get a grip to produce even a spoonful.

On 10 Feb 2005 at 9:04, Mary Jo Malo wrote:

>From what I understand of the proposed theory, written language

>evolved upon ...<

Evolved upon? If you can't do better than that, you're likely to get called on the carpet by the other postmodernists who object to "it's" for "its"!

either an intended or accidental understanding of quantum level rhythm and future probabilities. Furthermore he suggests that written language could have developed during an intense religious subversion of human thought, with the language itself (character and rhythmic placement) being intentionally expressed as code. This code was permanently implanted in language for a number of purposes, but the primary result is that it has lasted so very long.

It's still whale dreck.

Marcus

[↑ Contents](#)

276. **Francis Raven**

Notice - Poems of Wax and Waiting

Thu 10 Feb 2005

Just a quick notice of my digital chapbook "Poems of Wax and Waiting" at Trifecta Press.

The poems are about wax. (A couple are about waiting.)

They are located online at:

<http://www.trifectapress.com/html/textual/books/wax/1.html>

Thanks

Francis

[↑ Contents](#)

277. **Maria Damon**

Re: The religious foundation of language

Thu 10 Feb 2005

i don't want to get into this debate, but "philosophizing about poetry" is a form of writing poetry.

At 10:10 AM -0500 2/10/05, Mary Jo Malo wrote:

>Marcus,

>

>People who still use the word "postmodernists" aren't. Call me on the

>carpet. It's better than never having an original thought or

>philosophizing about

>poetry instead of writing it. And whatever whale dreck is, sperm or shit, at

>least it's organic, waste product, a sign of something that's living.

>Cognition and language are the latest and greatest in the

>evolutionary history of our

>species, but you gotta get a grip to produce even a spoonful.

>

>On 10 Feb 2005 at 9:04, Mary Jo Malo wrote:

>>From what I understand of the proposed theory, written language

>>evolved upon ...<

>

>Evolved upon? If you can't do better than that, you're likely to get

>called on the carpet by the other postmodernists who object to "it's"

>for "its"!

>

>> either an intended or accidental understanding of quantum level rhythm

>> and future probabilities. Furthermore he suggests that written

>> language could have developed during an intense religious subversion

>> of human thought, with the language itself (character and rhythmic

>> placement) being intentionally expressed as code. This code was

>> permanently implanted in language for a number of purposes, but the

> > primary result is that it has lasted so very long.

>

>It's still whale dreck.

>

>Marcus

--

[↑ Contents](#)

278. **Nick Piombino**
ERATIO SMEARED

Thu 10 Feb 2005

Gregory & Ron:

Indeed, all of us who have felt, and will
continue to suffer the searing flames of the
thought police witch burners should wear our
wounds proudly!

Write on...

Nick P.

ERATIO SMEARED

This "review" just up at Web Del Sol, by Tim McGrath:

*"Eratio Postmodern Poetry :// View | Rating:
Eratio offers up incomprehensible postmodern fodder for critics of
postmodern incomprehensibility. ...*

Link for the curious: <http://webdelsol.com/PortalDelSol/#eratio>

*Gregory: You're aware, I hope, that the executive poetry editor of the
whole WebDelSol thang is Joan Houlihan, locus of so much controversy
on this list for her attacks (in a different section of that same
site) on Language and avant/post-avant poetries?*

*So I wouldn't feel too bad about it. A bad review from the league of
the narrow-minded may well be a solid compliment (Eratio taking a
bullet in the poetry culture wars?) Their review of *_Fence_* ("a
change of staff is highly recommended") is similarly *ad hominem*.*

*Besides, I see in their review of *_Salt Hill_* that they don't know the
difference between "its" and "it's", which tells you something about
the calibre of the reviewer(s).*

--

Ron Henry

AUGHT #13 now out

<http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm>

[↑ Contents](#)

279. **Shankar, Ravi (English)**

Connecticut Writing Conference - Accepting Proposals

Thu 10 Feb 2005

Announcing the CSU Biennial Writing Conference, hosted on Saturday, April 30th, 2005, on the campus of Central Connecticut State University in New Britain, CT. This conference will encompass the faculty and students from the four CT state schools (Central, Eastern, Southern, Western), as well as poets and prose writers from area institutions (Yale, Trinity, University of Hartford, St. Joseph's and University of New Haven). This theme of the conference is "Craft and Modalities," which we define broadly and apply to the genres of fiction, non-fiction, poetry, drama and multimedia writing. Writers interested in participating in the conference should email Ravi Shankar at <[REDACTED]> with any ideas for panels or readings, brief bio, and a sample of creative work. The conference will be free and open to the public, and a limited amount of stipends will be available to help defray the expenses of invited participants.

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.
[REDACTED]
[REDACTED]

[↑ Contents](#)

280. **Roger Day**

Re: The Religious Foundation of Language - Part I

Thu 10 Feb 2005

"We really do not know what rhythmic patterns of letters can do rolling around in a human readers mind"

Ah, but we might get a toehold in the problem if we put Subject A in a PET scanner (<http://www.triumf.ca/welcome/petscan.html>) and got them to recite Hiawatha. If you chucked enough money at it, you'd get a 3D cartoon extravaganza with Bugs Bunny for free! Admittedly granularity might not what you want, but I bet it would be a good starter for 10.

In fact, there be quite a few issues which could be dealt with in the same way. Saves all that voodoo stuff with the math.

Roger

[↑ Contents](#)

281. **Nick Piombino**

Re: The religious foundation of language

Thu 10 Feb 2005

"The endlessly elaborating poem
Displays the theory of poetry,
As the life of poetry. A more severe

More harassing master would extemporize
Subtler, more urgent proof that the theory
Of poetry is the theory of life..."

Wallace Stevens

On 2/10/05 10:33 AM, "Maria Damon" <[REDACTED]> wrote:

i don't want to get into this debate, but "philosophizing about poetry" is a form of writing poetry.

*At 10:10 AM -0500 2/10/05, Mary Jo Malo wrote:
Marcus,*

People who still use the word "postmodernists" aren't. Call me on the carpet. It's better than never having an original thought or philosophizing about poetry instead of writing it. And whatever whale dreck is, sperm or shit, at least it's organic, waste product, a sign of something that's living. Cognition and language are the latest and greatest in the evolutionary history of our species, but you gotta get a grip to produce even a spoonful.

*On 10 Feb 2005 at 9:04, Mary Jo Malo wrote:
From what I understand of the proposed theory, written language evolved upon ...<*

Evolved upon? If you can't do better than that, you're likely to get called on the carpet by the other postmodernists who object to "it's" for "its"!

either an intended or accidental understanding of quantum level rhythm and future probabilities. Furthermore he suggests that written language could have developed during an intense religious subversion of human thought, with the language itself (character and rhythmic placement) being intentionally expressed as code. This code was permanently implanted in language for a number of purposes, but the primary result is that it has lasted so very long.

It's still whale dreck.

Marcus

--

[↑ Contents](#)

282. **austinwja**

Re: ERATIO SMEARED

Thu 10 Feb 2005

I've been both accepted and rejected by eratio. No problem. That goes with the territory. Gregory, you offer a fine online publication. Keep up the good work, and ignore the shits. Best, Bill

[↑ Contents](#)

283. **Robert Corbett**

Fwd: Re: ERATIO SMEARED - further grammatical divagation

Thu 10 Feb 2005

I meant this to go the list, not just to Ron Henry.

And, truly, Gregory and Ron, don't let the bastards get you down!

Robert

Robert Corbett <[REDACTED]> wrote:

Date: Thu, 10 Feb 2005 09:56:31 -0800 (PST)

From: Robert Corbett

Subject: Re: ERATIO SMEARED - further grammatical divagation

To: Ron Henry

"Good luck finding anything intentionally"?!?

Pray, what could the writer have possibly meant by this sentence? That the reader has no will before the texts of eratio? That the writers do everything at random? Silly new critic! The reviewer seems not to know that intentionality is an affect of language and an affect that even the most random texts still have. Though I admit not being able to discern intentionality in the above phrase.

I'm afraid eratio must have gone over their heads and so the whines of the entitled begin.

Robert

Ron Henry <[REDACTED]> wrote:

On Wed, 9 Feb 2005 15:57:21 -0500, St. Thomasino wrote:

ERATIO SMEARED

This "review" just up at Web Del Sol, by Tim McGrath:

"Eratio Postmodern Poetry :// View | Rating:

Eratio offers up incomprehensible postmodern fodder for critics of postmodern incomprehensibility. ...

Link for the curious: <http://webdelsol.com/PortalDelSol/#eratio>

Gregory: You're aware, I hope, that the executive poetry editor of the whole WebDelSol thang is Joan Houlihan, locus of so much controversy on this list for her attacks (in a different section of that same site) on Language and avant/post-avant poeties?

So I wouldn't feel too bad about it. A bad review from the league of the narrow-minded may well be a solid compliment (Eratio taking a bullet in the poetry culture wars?) Their review of *_Fence_* ("a change of staff is highly recommended") is similarly ad hominem.

Besides, I see in their review of *_Salt Hill_* that they don't know the difference between "its" and "it's", which tells you something about the calibre of the reviewer(s).

--

Ron Henry

AUGHT #13 now out

<http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm>

[↑ Contents](#)

284. **Michael Rothenberg**

Reading at Medicine Show Anne Valley-Fox & Gretchen Mattox

Thu 10 Feb 2005

Suzi Winson and Medicine Show present:

ANNE VALLEY-FOX & GRETCHEN MATTOX

reading from their new books *

@ WORD/PLAY

Medicine Show's 21st Annual Reading Series

Artistic excellence in a theatre setting

Sunday, February 27th, 3pm

poetry \$6.

champagne \$0.

for more information call [REDACTED]

Medicine Show

549 West 52nd st. (bet. 10th & 11th), 3rd fl
NYC 10019

*Point of No Return by Anne Valley-Fox and Buddha Box by Gretchen Mattox
will be available for purchase

Brought to you by Medicine Show Theatre and Fish Drum Inc. Partially funded
by the New York State Council on the Arts.

[↑ Contents](#)

285. **George Bowering**
Re: Satirical Poetry?

Thu 10 Feb 2005

A lot of Frank Davey's poems are satirical. His "Little Bird" sequence, for example.

[↑ Contents](#)

286. **Shankar, Ravi (English)**
Re: Satirical Poetry?

Thu 10 Feb 2005

Had my class read the interview with Dorn at
<<http://centomag.org/dorn/mihopoulos>>, which is sharp and meandering and
an absolute riot. Here are two of my favorite excerpts from it:

The whole readership of anything has been so inflated. What we call literacy
now actually is just those things--if you get, say, some washing up liquid, it's got
a picture of a lemon on it, meaning it's got that fragrance. If you know enough
that that's not salad dressing because of the lemon picture on there, then you're
literate. That's ALL it means. That's all literacy now means. And if you put that
on salad, then you're illiterate.

I like craft, but when you only concentrate on craft like that, it's hideous: like
link sausages.

-RS

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.



[↑ Contents](#)

287. **mIEKAL aND**
need a bit of quickbooks help

Thu 10 Feb 2005

If anyone has experience tracking subscriptions with QuickBooks can you please backchannel me. Any advice appreciated.

~mIEKAL

[↑ Contents](#)

288. **Poetry Project**
Events at the Poetry Project 2/11-2/16

Thu 10 Feb 2005

Friday, February 11, 10:00 pm

Fall Workshop Reading

Participants in the five Fall Writing Workshops of Larry Fagin, Janet Hamill, Rachel Levitsky, Oz Shelach, and Edwin Torres will read from their work.

Monday, February 14, 8:00 pm ***Valentine's Day Spectacles*** Bent just slightly on Valentine's Day, dazzling romantics and else fans will be: writer Gary Lutz, author of *Stories in the Worst Way* and *I Looked Alive* (who Ben Marcus pronounced ³the new sad man of contemporary fiction²); experimental the-
atrics/art installation by Ugly Duckling Presse/ Loudmouth Collective (www.loudmouthcollective.com); and, performing as she does, a gun of beauty incarnate, singer-songwriter Rebecca Moore and her band, Prevention of Blindness (www.bluviolin.com). This is spectacle<then there's PARTY! Cake, food, wine, and red décor should make for a grand timeŠas The Daily Mail put it to the Lord Chamberlain, ³It's going to cause some headaches.²

Wednesday, February 16, 8:00 pm Bruce Andrews & David Meltzer Bruce Andrews is the author of over two dozen books of poetry and performance scores, most recently *Lip Service* and *The Millennium Project* (online at www.princeton.edu/eclipse). His essays on poetics are collected in *Paradise & Method* and are also online at the Electronic Poetry Center. He is Music Director for Sally Silvers & Dancers, and teaches Politics at Fordham University. David Meltzer's most recent book of poetry is *Beat Thing* (La Alameda Press, 2004). He is the editor and interviewer for *San Francisco Beat: Talking with the Poets* (City Lights, 2001). He teaches in the graduate Poetics program at New

College of California, as well as in their undergraduate Humanities program. With Steve Dickison, he co-edits *Shuffle Boil*, a magazine devoted to music in all its appearances and disappearances. His selected poems, *David's Copy*, will be published in 2005 by Viking/Penguin.

WRITING WORKSHOPS AT THE POETRY PROJECT

KEEPING IT SIMPLE/LOOKING FOR THE LIGHT PATRICIA SPEARS JONES
TUESDAYS AT 7 PM: 10 SESSIONS BEGIN FEBRUARY 22ND "The quality of light by which we scrutinize our lives has direct bearing upon the product which we live...It is within this light that we form those ideas by which we pursue our magic and make it realized. This is poetry as illumination." from ³Poetry is Not a Luxury² by Audre Lorde. ³This is a poetry workshop that takes the poetry of illumination to mean the poetry of experience. How we scrutinize, how we elucidate our lives through words and rhythms, how we make our poems bring new ways of thinking about our lives. We will focus on the basics: line, stanza, cadence, meter, diction, syntax, and point of view - the elements that make a poem. We will also read contemporary poets including Audre Lorde, Maureen Owen, Amy Gerstler, Sharan Strange, Lee Young Lee, Jeanne Marie Beaumont, Frank O'Hara, Lorenzo Thomas, and Bob Kaufman.² Patricia Spears Jones is an award-winning poet and playwright, and author of *The Weather That Kills*. Students must submit 5-10 pg. work samples by FEB. 14.

FINDING THE & THEN SOME THERE THERE MERRY FORTUNE
THURSDAYS at 7 PM: 10 SESSIONS BEGIN FEBRUARY 24TH Film of Dreyer, writing of Mayer, painting of Traylor. An identifiable poet ³voice² is a desirable, comfortable and utilitarian achievement. But what potential or beautiful mystery lurks beyond carefully cultivated form, tendency, technique, habit and boundary. Exploring the processes, qualities and aesthetics of all art forms we will collectively discover commonalities, and fearlessly apprehend what we may learn to expand our poetic values and vocabularies as well as our very minds. Merry Fortune is the author of *Ghosts By Albert Ayler*, *Ghosts By Albert Ayler* (Futurepoem).

HYPNOSIS AND CREATIVITY MAGGIE DUBRIS FRIDAYS AT 7 PM: 5 SESSIONS BEGIN FEBRUARY 25TH ³Hypnotic and trance states have been used for centuries by shamans, mystics and visionaries. In this five week workshop, we will study techniques for self-hypnosis that allow a writer to easily access the creative flow state. We will explore the use of hypnotic tools to generate images, to increase creative focus, to switch gears from a day job into writing, and to circumvent creative blocks. We will also discuss the use of hypnosis to vividly recall memories, and its use in conjunction with other creative tools such as automatic writing.² A \$20 materials fee covers four of Dubris's hypnosis CDs, three of which are specifically geared to writing. Maggie Dubris is the

author of *Skels* (Soft Skull Press 2004), and *Weep Not, My Wanton* (Black Sparrow Press 2002). She is also employed as a professional hypnotist.

POETRY AND MUSIC DREW GARDNER FRIDAYS at 7 PM: 5 SESSIONS

BEGIN APRIL 8TH ³A workshop investigating the relation of music and poetry, comparing the languages of poetry and music and asking questions about how they can be combined and how they might illuminate each other. What are the poetic implications of improvisation? What are the musical implications of everyday speech? What does our experience of poetry imply about how we experience sound and how does our listening affect our writing? We will read and listen to Harry Partch, Morton Feldman, Leo Smith, Pauline Oliveros, Thoreau, Nathaniel Mackey and others, keep listening notebooks and collaborate with guest musicians. No musical background required.² Drew Gardner is the author of *Sugar Pill* (Krupskaya) and conducts the Poetics Orchestra, an ensemble featuring poetry and structured improvisation.

A LAB: POST-CONCEPTUAL POETRIES ROBERT FITTERMAN SATURDAYS AT 12PM: 10 SESSIONS BEGIN FEBRUARY 26

³What happens when we ask ourselves not if the poem ³could have been done better, but whether it could have been done otherwise² (Dworkin). In post-conceptual writing, the expression is realized in the process. This workshop will be a hands-on writing lab. Each week we will write poems in-class generated by borrowed models from contemporary, 21st Century poetry. Some of these experiments might include: sampling, bastardization, procedural writing, mixed media, collaboration, etc.² Robert Fitterman is the author of 9 books of poetry including: *Metropolis XXX* (Edge Books), *Metropolis 16-29* (Coach House Press) and *Metropolis 1-15* (Sun & Moon Press).

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]. We do accept payment via credit cards. You can either submit \$ at www.paypal.com, or call the office with your number: [REDACTED]. Thanks!

The WINTER CALENDAR (FEB/MAR NOW UP!):

<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

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].

[↑ Contents](#)

289. **Maria Damon**

Fwd: (Please fwd to grad, core, and affiliates) Fwd: Smithsonian Center for Latino Initiatives (SCLI)Information 2005

Thu 10 Feb 2005

X-From_: [REDACTED] Thu Feb 10 15:28:03 2005
X-Umn-Remote-Mta: [N] mtaout-w.tc.umn.edu [160.94.160.21] #+LO+NM
X-Umn-Remote-Mta: [N] x94-64-23.ej1040.umn.edu [160.94.64.23]
#+LO+TS+AU+HN
Date: Thu, 10 Feb 2005 15:27:53 -0600
To: (Recipient list suppressed)
From: American Studies <[REDACTED]>
Subject: Fwd: (Please fwd to grad, core, and affiliates) Fwd:
Smithsonian Center for Latino Initiatives (SCLI)Information 2005

X-From_: [REDACTED] Thu Feb 10 15:23:09 2005
X-Umn-Remote-Mta: [N] mtaout-m.tc.umn.edu [160.94.23.21] #+LO+NM
X-Umn-Remote-Mta: [N] x94-64-29.ej1040.umn.edu [160.94.64.29]
#+LO+TS+AU+HN
To: American Studies <[REDACTED]>
From: Roderick A. Ferguson <[REDACTED]>
Subject: (Please fwd to grad, core, and affiliates) Fwd:
Smithsonian Center for Latino Initiatives (SCLI)Information 2005
Date: Thu, 10 Feb 2005 15:23:54 -0800
X-Mailer: Apple Mail (2.619.2)

Begin forwarded message:

From: Michael Duenes <[REDACTED]>
Date: February 10, 2005 11:35:18 AM PST
To: Derek Maness <[REDACTED]>, Roderick A. Ferguson
<[REDACTED]>, Louis Mendoza <[REDACTED]>
Cc: Soojin Pate <[REDACTED]>, Fernando Aguirre-McKibbin
<[REDACTED]>

Subject: Smithsonian Center for Latino Initiatives (SCLI)Information 2005

please pass this on, michael

Begin forwarded message:

*From: louis desipio <[REDACTED]>
Date: February 10, 2005 1:07:35 PM CST
To: [REDACTED]
Subject: Fwd: Smithsonian Center for Latino Initiatives
(SCLI)Information 2005
Reply-To: "Latino-C: Latino Caucus of APSA" <[REDACTED]>*

SCLI is seeking your assistance in identifying qualified candidates

for the 2005 SIIRLC program. Printable PDF file is attached.

*Each year the Smithsonian Center for Latino Initiatives (SCLI)
competitively
selects 15 graduate students and mid-career museum professionals to
participate in the Smithsonian Institute for the Interpretation and
Representation of Latino Cultures (SIIRLC). As part of a growing and
dynamic network of professionals working within the field of
Latino arts and
culture, SCLI is seeking your assistance in identifying qualified
candidates
for the 2005 SIIRLC program.*

*SIIRLC participants interact with seminar faculty, scholars, researchers,
and curators to generate discussion and new knowledge on the interpretation
and representation of Latino cultures in museums, research centers, and
cultural and performing arts institutions throughout the country. SIIRLC
helps selected participants enhance their leadership, research and creative
skills through a series of workshops and practical experiences at the
Smithsonian and other research facilities within the Washington, D.C.
metropolitan area.*

This year we will be hosting SIIRLC from June 20 - July 1 and July 5-July

15, 2005. Enclosed you will find a printable PDF file which gives more details on this four-week program and how to apply. Participants pay no registration fee, and round-trip airfare and lodging is provided for successful applicants.

Please distribute this email and PDF among interested individuals within your networks. For any questions or comments about SIIRLC, please contact [REDACTED] or via email at [REDACTED]

Thank you.

Luben Montoya
Acting Director

Roderick A. Ferguson
Associate Professor
Department of American Studies
College of Liberal Arts
104 Scott Hall
72 Pleasant St SE
Minneapolis MN 55455
Direct: [REDACTED]
Office: [REDACTED]
Fax: [REDACTED]

</blockquote></x-html>

[↑ Contents](#)

290. **Robert Corbett**

Re: The religious foundation of language

Thu 10 Feb 2005

Mary,

I think you can send attachments to this list. That would be far preferable than the way the text ends up formatted. When confronted with the odd line breaks, my snap judgment unfortunately turns to abject metaphors.

At the same time (and bear in mind, I have only read the first part), I am not sure what is at stake in Cruz's discussion. I think it needs some translating or

perhaps context, but he seems to be arguing that language is always encrypted, so those who find encryptions are actually not getting the point. I don't get the point, though. I think it is rather unlikely that every text has encryptions, some dark secret point to Logos. And I hold quite strongly to the thesis that men invented the gods (we had, too, after the dwarves and the elves and the wizards left the world, since we realized how lonely we were going to be). The piece seems like a whole lot of sound and fury which unfortunately signifies not very much (at this point).

A provocative text nevertheless.

best,

Robert

Mary Jo Malo <[REDACTED]> wrote: Firstly, let me apologize for the poor quality of the T. Cruz quoted text which renders it difficult to read. I have yet to master the copy and paste technique from one format to another. Even after carefully going through all the punctuation and character adjustments, it still appears as garbage with unexpected spaces and line shifts. Secondly, I should have called the subject: quantum, religious and poetic nature of language.

From what I understand of the proposed theory, written language evolved upon either an intended or accidental understanding of quantum level rhythm and future probabilities. Furthermore he suggests that written language could have developed during an intense religious subversion of human thought, with the language itself (character and rhythmic placement) being intentionally expressed as code. This code was permanently implanted in language for a number of purposes, but the primary result is that it has lasted so very long.

I have always been an advocate of Robert Graves's™ language theory since it is poetic. Whether he and Laura Riding developed it together or separately is not as important to me as its import. I agree with Graves, and what I understand of the Cruz theory is that language reflects both our biological and intellectual proclivity towards symbolism AND rhythm. Also, Cruz was offering a portion of his theory in a quasi-existentialist discussion group which is interdisciplinary, incorporating literature, phenomenology (scientific and philosophical) and atheism. He said that despite the fact that language may have at its foundation a religious agenda does not prove the existence of god. He said that the founders of such a language were aware of a technique which appeared powerful & mystical, a sleight of hand. Rhythm is intrinsic to everything so poetry and language would have this ubiquitous component.

Now please, disagree with the theory in a manner that befits and implies intelligence and comprehension of at least one of the disciplines comprising the theory. Perhaps, poetry? There are many extant language theories, but this one is

unique. Like I said, Graves (a poet, remember?) suggested a simpler version which did not include quantum physics. He was not a great poet, but he understood language and its intent far better than those who abuse it so regularly.

[↑ Contents](#)

291. **Lori Emerson**

Re: The religious foundation of language

Thu 10 Feb 2005

Robert and all, unfortunately you can't send attachments to the list as they can carry viruses, or whatever the proper technical term is for that!

best, Lori

On Thu, 10 Feb 2005 14:32:28 -0800, Robert Corbett <[REDACTED]> wrote:

> Mary,

>

> I think you can send attachments to this list. That would be far preferable than the way the text ends up formatted. When confronted with the odd line breaks, my snap judgment unfortunately turns to abject metaphors.

>

> At the same time (and bear in mind, I have only read the first part), I am not sure what is at stake in Cruz's discussion. I think it needs some translating or perhaps context, but he seems to be arguing that language is always encrypted, so those who find encryptions are actually not getting the point. I don't get the point, though. I think it is rather unlikely that every text has encryptions, some dark secret point to Logos. And I hold quite strongly to the thesis that men invented the gods (we had, too, after the dwarves and the elves and the wizards left the world, since we realized how lonely we were going to be). The piece seems like a whole lot of sound and fury which unfortunately signifies not very much (at this point).

>

> A provocative text nevertheless.

>

> best,

>

> Robert

>

> Mary Jo Malo <[REDACTED]> wrote:

> Firstly, let me apologize for the poor quality of the T. Cruz quoted text

> which renders it difficult to read. I have yet to master the copy and paste

> technique from one format to another. Even after carefully going through all the

- > punctuation and character adjustments, it still appears as garbage with
- > unexpected spaces and line shifts. Secondly, I should have called the subject:
- > quantum, religious and poetic nature of language.
- >
- > From what I understand of the proposed theory, written language evolved upon
- > either an intended or accidental understanding of quantum level rhythm and
- > future probabilities. Furthermore he suggests that written language could have
- > developed during an intense religious subversion of human thought, with the
- > language itself (character and rhythmic placement) being intentionally
- > expressed as code. This code was permanently implanted in language for a number of
- > purposes, but the primary result is that it has lasted so very long.
- >
- > I have always been an advocate of Robert Graves's language theory since it is
- > poetic. Whether he and Laura Riding developed it together or separately is
- > not as important to me as its import. I agree with Graves, and what I
- > understand of the Cruz theory is that language reflects both our biological and
- > intellectual proclivity towards symbolism AND rhythm. Also, Cruz was offering a
- > portion of his theory in a quasi-existentialist discussion group which is
- > interdisciplinary, incorporating literature, phenomenology (scientific and
- > philosophical) and atheism. He said that despite the fact that language may have at
- > its foundation a religious agenda does not prove the existence of god. He
- > said that the founders of such a language were aware of a technique which
- > appeared powerful & mystical, a sleight of hand. Rhythm is intrinsic to everything
- > so poetry and language would have this ubiquitous component.
- >
- > Now please, disagree with the theory in a manner that befits and implies
- > intelligence and comprehension of at least one of the disciplines comprising the
- > theory. Perhaps, poetry? There are many extant language theories, but this
- > one is unique. Like I said, Graves (a poet, remember?) suggested a simpler
- > version which did not include quantum physics. He was not a great poet, but he
- > understood language and its intent far better than those who abuse it so

> regularly.

>

[↑ Contents](#)

292. **andrews**

Announcement — Poetry Reading: Andrews & Meltzer this Wednesday

Thu 10 Feb 2005

[↑ Contents](#)

293. **david.bircumshaw**

Re: The Religious Foundation of Language - Part I

Thu 10 Feb 2005

Cor

I've just been looking in on all this and I'm both fascinated and bewildered: bewildered by some of the terms that are flying around and fascinated by the subject. Methinks that the relationship between language and the sacred is ultimately irrefutable, however, that is not to key into some kind of GDubbya crap rhetoric of good and evil powers. The rhetoric that is, not necessarily the reality. Me and my little disabled lady, who both probably can be called alcoholics, and have 'enjoyed' personal lives throughout our adulthood existence that can be mildly termed as chaotic, do both believe in a loving-kindness deity without having any assurance of post-mortem continuance, which does not mean a subscription to some of the nastier prophets in the Bible. When we go to our Methodist church we find a symbolic language in the services which makes us, however briefly, feel slightly sane (for a change!). I think too that that looking for structure, meaning even in the without meaning, is close to the heart of the drive behind the poetic impulse, creating form from what is formless, maybe, even if life is but a joke. Not so much let us praise famous men but let us praise something that isn't horrid, as it were. Little Vicky often goes out at 6.30 in the morning with her walking frame to keep exercising, she also often runs me over with it when she's pissed, with the result that I sometimes have to use a walking stick because my foot is bruised, but that is the human comedy which is also divine, I love it all, even if absurdity is what underlies all we believe in, all we feel, even love, or poetry.

All the Best

Dave

David Bircumshaw

Spectare's Web, A Chide's Alphabet
& Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/>

[↑ Contents](#)

294. **Joe Brennan**

U.K. to Air Do-It-Yourself Show On Torture

Thu 10 Feb 2005

U.K. to Air Do-It-Yourself Show On Torture Techniques:
FOX Buys American Rights To "Ratings Bonanza":
Female Military Personnel Performing Lap Dances On Gitmo Prisoners And Visiting Journalists Raises Concern:
Bob Guccione To Train Army's Female Recruits
By T.P. BONE'UM

[↑ Contents](#)

295. **derekrogeron**

[job] creative writing - assistant professor

Thu 10 Feb 2005

DESCRIPTION

ASSISTANT PROFESSOR, CREATIVE WRITING
ENGLISH DEPARTMENT

The College of St. Scholastica invites applications for a full-time, tenure track assistant professorship in the English Department beginning fall semester 2005. The appointment entails teaching undergraduate creative writing courses in poetry, fiction, and creative non-fiction as well as composition and literature. An MFA and/or Ph.D. in creative writing, publication record, and experience teaching at the college level are required. To apply, submit a curriculum vitae, official undergraduate and graduate transcripts, and three letters of recommendation to Jill Sikkink, Sr. HR Generalist, College of St. Scholastica, 1200 Kenwood Avenue, Duluth, MN 55811-4199. Visit our website at www.css.edu for more information about the College. All applicants must be authorized to work in the United States at the time of an offer of employment. AA/EOE

[↑ Contents](#)

296. **Alan Sondheim**

"And just so, Jonathan and Jane"

Fri 11 Feb 2005

"And just so, Jonathan and Jane"

When my grave is broke up againe
Some second ghest to entertaine,

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

>From Mary Magdelane they deign,
The light of Reason gone, and feign
To vanquish Language from the sane,
Just so the dredging of the Seine
Resultant cruise beyond the Main,
Beyond the Ghast, where Darkness reign,
The ghost or gast behest and Thane
And Lord shall mourn the pain
Within - Without, the Violent gain,

The Meek are weakened, slaughtered, stained,
Bound, nonetheless by blackness, chained.

And just so, Jonathan and Jane

—

[↑ Contents](#)

297. **Alan Sondheim**

genesis genesis redux

Fri 11 Feb 2005

genesis genesis redux

in the beginning god created heaven and earth was without form void darkness
upon face of deep spirit moved waters said let there be light saw that it good
divided from called day he night evening morning were first a firmament midst
divide made which under above so second gathered together unto one place dry
land appear gathering seas bring forth grass herb yielding seed fruit tree after
his kind whose is itself brought third lights to them for signs seasons days years
give two great greater rule lesser stars also set over fourth abundantly moving
creature hath life fowl may fly open whales every living moveth their winged
blessed saying fruitful multiply fill fifth cattle creeping thing beast creepeth us
make man our image likeness have dominion fish sea air all own him male fe-
male replenish subdue behold i given you bearing shall meat wherein green had
very sixth thus heavens finished host on seventh ended work rested sanctified

because these are generations when they lord plant field before grew not
caused rain till ground but went up mist watered whole formed dust breathed
into nostrils breath became soul planted garden eastward eden put whom out
grow pleasant sight food knowledge evil river water thence parted four heads
name pison compasseth havilah where gold bdellium onyx stone gihon same
ethiopia hiddekel goeth toward east assyria euphrates took dress keep com-
manded thou mayest freely eat shalt eatest thereof surely die should alone will
an help meet adam see what would call whatsoever gave names found sleep fall
slept ribs closed flesh instead rib taken woman her this now bone my bones she
therefore leave father mother cleave wife both naked ashamed serpent more
subtil than any yea ye we trees neither touch lest doth know then your eyes
opened as gods knowing desired wise did husband with knew sewed fig leaves
themselves aprons heard voice walking cool hid presence amongst art thy
afraid myself who told thee wast hast eaten whereof shouldest gavest me done
beguiled cursed belly go enmity between bruise head heel greatly sorrow con-
ception children desire hearkened sake thorns thistles sweat bread return s eve
coats skins clothed become hand take live ever sent whence drove placed at
cherubims flaming sword turned way conceived bare cain gotten again brother
abel keeper sheep tiller process time came pass offering firstlings flock fat re-
spect wroth countenance fell why fallen if doest well accepted sin lieth door
talked rose against slew am blood crieth mouth receive tillest henceforth yield
strength fugitive vagabond punishment can bear driven come findeth slay
whosoever slayeth vengeance sevenfold mark finding kill dwelt nod enoch
builded city son born irad begat mehujael methusael lamech wives adah other
zillah jabal such dwell tents jubal handle harp organ tubalcain instructor artifi-
cer brass iron sister naamah hear hearken speech slain wounding young hurt
avenged truly seventy seth appointed another enos began men book lived hun-
dred thirty begotten eight sons daughters nine died five seven twelve ninety
cainan fifteen mahalaleel forty ten sixty Jared methuselah walked three eighty
noah comfort concerning toil hands old shem ham japheth fair chose always
strive yet twenty giants those mighty renown wickedness imagination thoughts
heart only continually repented grieved destroy fowls repenteth grace just per-
fect corrupt filled violence looked corrupted end through ark gopher wood
rooms pitch within fashion length cubits breadth fifty height window cubit fin-
ish side lower stories even do flood establish covenant sort alive gather accord-
ing house seen righteous generation clean by sevens beasts cause nights sub-
stance off six hundredth year month seventeenth fountains broken windows
selfsame entered bird shut increased lift prevailed exceedingly high hills cov-
ered upward prevail mountains destroyed things remained remembered wind
asswaged stopped restrained returned abated ararat decreased until tenth tops
raven fro dried dove no rest sole foot pulled stayed lo olive leaf pluckt removed
covering twentieth spake breed kinds altar offered burnt offerings smelled

sweet savour curse youth smite while remaineth seedtime harvest cold heat
summer winter cease fear dread fishes delivered liveth lives require whoso
sheddeth shed therein cut token perpetual bow cloud remember look everlast-
ing established canaan overspread husbandman vineyard drank wine drunken
uncovered tent nakedness brethren garment laid shoulders backward faces
awoke younger servant servants enlarge gomer magog madai javan tubal
meshech tiras ashkenaz riphath togarmah elishah tarshish kittim dodanim isles
gentiles lands tongue families nations cush mizraim phut seba sabbah raamah
sabtechah sheba dedan nimrod hunter wherefore kingdom babel erech accad
calneh shinar asshur nineveh rehoboth calah resen ludim anamim lehabim
naphtuhim pathrusim casluhim philistim caphtorim sidon heth jebusite amorite
girgasite hivite arkite sinite arvadite zemarite hamathite afterward canaanites
spread abroad border comest gerar gaza goest sodom gomorrah admah zeboim
lasha tongues countries eber elder elam arphaxad lud aram uz hul gether mash
salah peleg joktan almodad sheleph hazarmaveth jerah hadoram uzal diklah
obal abimael ophir jobab dwelling mesha sephar mount language journeyed
plain brick burn thoroughly slime mortar build tower top reach scattered down
people begin nothing imagined confound understand left scatter reu serug na-
hor terah nineteen abram haran lot nativity ur chaldees sarai milcah daughter
iscah barren child law get country kindred shew nation bless blessing curseth
departed spoken souls passed sichem moreh canaanite appeared mountain
bethel pitched having west hai going still south famine egypt sojourn grievous
near enter egyptians say save pray beheld princes pharaoh commended en-
treated oxen asses menservants maidservants camels plagued plagues didst tell
saidst might away rich silver journeys been flocks herds able could strife herd-
men perizzite dwelled separate thyself wilt right or depart lifted jordan like
zoar separated cities wicked sinners thine northward southward westward
seest number numbered arise walk mamre hebron built amraphel king arioch
ellasar chedorlaomer tidal war bera birsha shinab shemeber zeboim bela
joined vale siddim salt served thirteenth rebelled fourteenth kings smote
rephaims ashteroth karnaim zuzims emins shaveh kiriathaim horites seir el-
paran wilderness enmishpat kadesh amalekites amorites hazezontamar battle
full slimepits fled goods victuals escaped hebrew eshcol aner confederate cap-
tive armed trained eighteen pursued dan himself hobah damascus back women
slaughter valley dale melchizedek salem priest most possessor enemies tithes
persons mine thread shoelatchet portion word vision shield exceeding reward
seeing childless steward eliezer heir bowels believed counted righteousness in-
herit whereby heifer goat ram turtledove pigeon each piece birds carcasses sun
horror surety stranger serve afflict judge fathers peace buried age hither iniq-
uity dark smoking furnace burning lamp pieces kenites kenizzites kadmonites
hittites perizzites girgashites jebusites handmaid egyptian hagar maid obtain
mistress despised wrong bosom pleaseth dealt hardly angel fountain shur

camest whither flee submit multitude ishmael affliction wild here seeth beerla-
hairoi bered fourscore almighty many abraham possession among circumcised
circumcise foreskin betwixt bought money must needs uncircumcised sarah
laughed o indeed isaac beget next talking thirteen plains sat stood ran bowed
favour little fetched wash feet yourselves fetch morsel hearts hastened ready
quickly measures fine meal knead cakes hearth herd fetcht calf tender hasted
butter milk dressed certainly behind stricken ceased manner herself waxed
pleasure being laugh too hard denied nay hide command household justice
judgment cry whether altogether drew peradventure spare far find sakes an-
swered speak ashes lack oh angry once soon communing angels gate lords turn
tarry rise early ways abide street pressed feast bake unleavened lay compassed
round quarter wickedly known shadow roof stand fellow deal worse sore break
blindness small wearied besides waxen married seemed mocked arose con-
sumed lingered hold merciful escape stay magnified mercy shewed saving can-
not some thither overthrow haste anything risen rained brimstone fire over-
threw inhabitants pillar gat smoke feared cave firstborn drink lie preserve per-
ceived nor morrow yesternight moab moabites benammi ammon sojourned
abimelech dream dead integrity innocence withheld sinning suffered restore
prophet ears offended deeds ought sawest thought wander kindness womenser-
vants restored thousand reproved prayed healed fast wombs visited suck
weaned mocking cast bondwoman lad bottle putting shoulder wandered beer-
sheba spent shrubs shot death wept aileth archer paran phichol chief captain
swear falsely violently wot ewe lambs mean witness digged sware philistines
grove tempt lovest moriah offer saddled ass clave afar yonder worship knife
lamb provide order bound stretched fearest caught thicket horns stead jeho-
vahjireh sworn saith multiplying sand shore possess obeyed huz buz kemuel
chesed hazo pildash jidlaph bethuel rebekah concubine reumah tebah gaham
thahash maachah kirjatharba mourn weep sojourner buryingplace bury prince
choice sepulchres none withhold sepulchre communed mind intreat ephron zo-
har machpelah much worth hittite audience shekels weighed named current
merchant borders about sure eldest ruled thigh willing follow beware send
clear oath master matter mesopotamia kneel draw speed damsel pitcher
thereby speaking virgin giving drinking emptied trough wondering held wit
journey prosperous golden earring half shekel weight bracelets room lodge
moreover straw provender enough worshipped destitute truth led laban words
standest prepared ungirded errand prosper cometh asked kindly proceedeth
bad bowing jewels raiment precious tarried few least hinder prospered enquire
nurse thousands millions hate damsels rode followed lahairoi meditate eventide
coming lighted camel walketh vail loved comforted keturah zimran jokshan
medan midian ishbak shuah asshurim letushim leummim ephah epher hanoch
abidah eldaah concubines gifts threescore ghost purchased nebajoth kedar ad-
beel mibsam mishma dumah massa hadar tema jetur naphish kedemah towns

castles syrian padanaram intreated struggled womb stronger fulfilled twins red
hairy esau jacob boys cunning venison sod pottage faint feed edom sell
birthright point profit sold lentiles beside perform kept charge commandments
statutes laws long sporting how lightly lien guiltiness charged toucheth sowed
received hundredfold forward store envied wells mightier springing ours esek
strove sitnah ahuzzath friends army touched betimes shebah judith beeri bashe-
math elon grief dim weapons quiver savoury love hunt obey kids goats loveth
smooth feel seem deceiver goodly neck badest sit felt discerned kiss kissed
smell dew fatness plenty corn blesseth scarce gone hunting trembled cried bit-
ter subtilty rightly supplanted times reserved sustained yoke hated wherewith
mourning touching purposing fury anger forget deprived weary daughters
pleased mahalath certain stones pillows dreamed ladder reached ascending de-
scending whereon liest north places awaked dreadful poured oil luz vowed vow
lying rolled rachel roll tidings embraced abode space nought wages leah eyed
beautiful favoured better zilpah fulfil week service bilhah reuben simeon levi
praise judah else kindled knees judged wrestlings wrestled naphtali troop gad
happy asher wheat mandrakes wouldst hired hire maiden issachar endued
dowry zebulun afterwards dinah reproach joseph add knowest learned experi-
ence appoint hadst since removing speckled spotted brown answer stolen
ringstraked white fed rods poplar hazel chesnut pilled strakes gutters watering
troughs conceive whensoever feeble feebler glory power deceived changed
rams leaped grisled leap doeth anointedst vowedst inheritance strangers quite
devoured riches carried getting shear images stole unawares gilead overtook
heed either captives secretly steal mirth songs tabret foolishly doing though
longedst force whomsoever findest discern furniture searched displease custom
chose trespass hotly whereas stuff ewes torn loss drought frost fourteen except
empty labour rebuked heap jegarsahadutha galeed mizpah watch absent harm
sacrifice met mahanaïm messengers distressed bands company worthy mercies
staff deliver lodged present milch colts kine bulls foals foremost meeteth asketh
droves appease accept eleven ford jabbok brook breaking hollow joint breaketh
israel dost ask peniel preserved penuel halted sinew shrank handmaids hinder-
most graciously handmaidens meanest urged knoweth overdrive lead softly en-
dure folk needeth succoth booths shalem shechem parcel hamor erected elelo-
heisrael defiled commune wrought folly longeth marriages trade possessions
never gift deceitfully consent deferred delight honourable peaceable large
herein boldly males edge spoiled wealth ones troubled stink harlot fleddest
strange change garments distress earrings oak terror pursue elbethel deborah
beneath allonbachuth loins thereon ephrath travailed midwife departing benoni
benjamin bethlehem grave beyond edar arbah aholibamah anah zibeon eliphaz
reuel jeush jaalam korah got edomites teman omar zepho gatam kenaz timna
amalek nahath zerah shammah mizzah dukes duke horite inhabited lotan shobal
dishon ezer dishan hori hemam alvan manahath ebal shepho onam ajah mules

hemdan eshban ithran cheran bilhan zaavan akan aran reigned beor dinhabah
bozrah husham temani hadad bedad avith samlah masrekah saul baalhanan
achbor pau mehetabel matred mezahab timnah alvah jetheth elah pinon mibzar
magdiel iram habitations seventeen feeding report coat colours peaceably bind-
ing sheaves sheaf upright obeisance reign dreams moon ourselves observed
wandering seekest seek hence dothan conspired dreamer pit rid stript ishmeel-
ites spicery balm myrrh carry conceal content midianites merchantmen rent
clothes killed kid dipped doubt sackcloth mourned refused potiphar officer
guard adullamite hirah er onan shelah chezib tamar marry raise spilled dis-
pleased remain widow grown sheepshearers timnath friend wrapped pledge
signet widowhood openly shamed months played whoredom acknowledged tra-
vail scarlet breach pharez zarah overseer person wotteth committed business
mock loud home wrath prison prisoners doer butler baker officers butlers bak-
ers ward continued season interpretation sad sadly interpreter interpretations
belong vine branches budded blossoms clusters ripe grapes cup former think
mention hebrews dungeon baskets uppermost basket bakemeats hang birthday
butlership hanged interpreted forgot fatfleshed meadow ill leanfleshed brink
stalk rank thin blasted sprung magicians interpret faults office hastily shaved
canst bank poor badness lean withered declare sheweth throughout forgotten
consume reason following doubled twice shortly discreet part plenteous perish
forasmuch throne ring arrayed vestures linen chain ride chariot knee ruler za-
phnathpaaneah asenath potipherah handfuls numbering manasseh ephraim
plenteousness dearth famished storehouses buy mischief befall governor
roughly spies true youngest hereby proved houses verified verily guilty anguish
besought required understood sacks sack provision laded inn espied failed be-
fell households traffick bundle bundles bereaved gray hairs solemnly protest
straitly state tenor blame best fruits vessels honey spices nuts almonds double
oversight dine noon bade occasion bondmen sir treasure washed welfare health
gracious yearn sought chamber refrained abomination marvelled messes mess
merry overtake rewarded drinketh divineth forbid mouths blameless speedily
deed divine bondman refrain aloud earing posterity deliverance goshen nourish
poverty speaketh fame lade wagons regard commandment changes laden
fainted revived sacrifices visions phallu hezron carmi jemuel jamin ohad jachin
shaul canaanitish gershon kohath merari hamul tola phuvah job shimron sered
jahleel ziphion haggi shuni ezbon eri arodi areli jimnah ishuhah isui beriah serah
heber malchiel sixteen belah becher ashbel gera naaman ehi rosh muppim hup-
pim ard hushim jahzeel guni jezer shillem direct presented shepherds occupa-
tion shepherd moreover pasture activity rulers pilgrimage attained rameses
nourished faileth fail exchange horses bodies desolate priests assigned sow in-
crease parts saved multiplied nigh bed sick strengthened issue begettest padan
guiding wittingly redeemed lads remove last excellency dignity unstable excel
wentest defiledst couch instruments cruelty secret assembly honour united

selfwill wall fierce cruel lion whelp prey stooped couched rouse sceptre law-
giver shiloh foal colt teeth haven ships zidon strong couching burdens tribute
tribes adder path biteth horse heels rider waited salvation overcome royal dain-
ties hind loose giveth bough run archers sorely arms blessings breasts progeni-
tors utmost crown ravin wolf devour spoil purchase commanding yielded physi-
cians embalm embalmed past elders chariots horsemen threshingfloor atad
lamentation floor abelmizraim requite messenger forgive meant machir visit
coffin

[↑ Contents](#)

298. **Daniel Zimmerman**
Re: Satirical Poetry

Fri 11 Feb 2005

Zaranka, William, ed. The Brand-X Anthology of Poetry: A Parody Anthology.
Burnt Norton Edition. Cambridge: Apple-wood books, 1981. ISBN 0-918222-
31-1

~ Dan

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

From: "Shankar, Ravi (English)" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, February 08, 2005 7:19 AM

Subject: Re: Satirical Poetry

Great suggestions, all; glad to have such a wealth of material to choose from.
And I suppose I'm compelled to exhibit a couple of satirical poems of my own as
due recompense-

-RS

Ten Truisms and a Lie

Spatulas make passable flyswatters.

On average, double coupons mean twice as much.

To make a monkey a man, offer a cigarette.

Orange is the new pink; pink was the new black.

Punk rock panders.

Sour cream and onion sells more than salt and vinegar.

Some prefer bromides to platitudes.

The phrase, irony is based on misrelationship discovered
by the 'I' between existence and the idea of existence, is plagiarized.

Aristophanes meant well when he put Socrates in a basket.
Even the mullet has risen!

And from Instrumentality-

The Flock's Reply to the Passionate Shepherd

After Christopher Marlowe

Marooned upon this grassy knoll,
We wander lost from vale to pole,
Our wooly backs resemble thorn,
It's been a while since we've been shorn.

You waste much time trying to woo
That nymph who never will see you.
Since it's a shepherd that you are,
You're better off courting a star.

But over here, your loyal flock
Needs no clasp, no precious rock
To follow you from field to field:
If love's your need, we can but yield.

Have you not heard us cry and bleat
When you approach us, then retreat?
We miss your orders and your laugh,
We even miss your clouting staff.

Save those gowns made of our wool,
No need to make belts or to pull
Posies from the hillside's crease—
That nymph is what we call a tease.

Just as the hours wing away,
There are some sheep that love to play:
If such delights your mind might move
Then live with us and be our love.

Ravi Shankar

Poet-in-Residence

Assistant Professor

CCSU - English Dept.



[↑ Contents](#)

299. **Mary Jo Malo**

Letter to Alan Sondheim that Suddenly Became Public

Fri 11 Feb 2005

Thanks, Richard, such kind encouraging words for Alan and all of us.

wording it

always doing it

thinking it

breathing it

when i lie down

hypnogogic hypnopompic

phrases ideas

why didn't i bring

pen & paper to bed

i know i'll forget

the freely flowing

perfect words

or

at work

on off the clock

or

in the kitchen

waiting for the water to boil

stir in the pasta

words circling around

my daughter says

mom you're not listening

you have a blank look

words rolling round

behind my eyes

always

notebook in my pocket

on the park bench

at night

in my lover's ear

oooh that's nice

i love the sound of your voice

put me to sleep baby

keep talking

. . .some were words i heard or would hear coming from dreams or as i was falling
asleep etc or the ideas flashed in that "inward eye" . . .

Keep going Alan - keep going all of you whether on your blogs or by sending links or whatever -keep going all of you - all you writers and creators - ignore that person who attacked the postmodern magazine (or the non-postmodern magazine - whatever) with that kind editor St Thomasino - keep on, keep on - of whatever style or approach -keep on - keep on - regardless - i dont know why Richard Taylor

[↑ Contents](#)

300. **lisajarnot**

poetry workshop with lisa jarnot in nyc

Fri 11 Feb 2005

Hi All,

could you please circulate this to students and friends? thanks much, lisa jarnot

I will be conducting a 10 week poetry writing workshop at my apartment in Williamsburg Brooklyn, beginning the Week of March 1st. The fee is \$250 and the course is limited to six students. The workshop is open to beginning thru advanced students of poetry and will address issues of content and form, traditional verse forms vs. "field theory" poetics, the interaction of linguistic theory, phonetics, and poetics, ideas of lineage and derivation in poetry, and other topics that suit the interests of the students. The times and days of the workshop will be determined by the schedules of the students. Please contact me at [REDACTED] or view my website at <http://www.angelfire.com/poetry/lisajarnot/> for more information.

[↑ Contents](#)

301. **Mairead Byrne**

Re: Letter to Alan Sondheim that Suddenly Became Public

Fri 11 Feb 2005

Yes Richard, for someone who has "almost lost interest in writing," you are fluent. Perhaps your mind is already in the right gear and the music has started again unbidden as the birds and buds. Anyway as you say to Alan: don't paint out your sun Richard. Mairead

www.maireadbyrne.blogspot.com

>>> [REDACTED] 02/12/05 2:26 AM >>>

Alan

Some brilliant writing as usual - that one on genesis etc looks interesting -but I'll be surprised if someone doesn't complain how long it is - but I wouldn't take any notice unless the moderator objects - you should be putting your stuff on -

I also looked at your jpgs etc - varied reactions but I was very interested

and liked the pictures (not all) - there is an ambiguous quality to them (of

course its not really a question of liking per se) - as i say - a disturbing

disturbance they generate in me - but you have put a lot of work into this

project of yours - there are hundreds of pictures -and some animations

-

that music was good - it came at the right time (for me) after some thing -

thing! - had disturbed me in one of your "nature" pictures (think of teh ichneumon wasp, think of death and sex and decay but think of breathing and

the light and the ectasy, think, adn dont think)- but being "disturbed" is

ok !! That's never a criticism - irritated - exasperated because sometimes

perhaps envious ,yes - even angry with Alan - yes - sometimes absolutely amazed - yes - sometimes not interested - but almost always interesting (A's

work is never trite) -

its harder to make effort to connect to peoples' blogs and links I find

- so

you are a lot more likely to be seen (and who knows is looking?) if you send

direct - and also that is good for me - you know your posts are the main things I read on the list - i find a lot else is trivia (although I

enjoy

much of the other writers who contribute) - there is no way I or anyone is

ever going to "see" your whole work but that's ok its fascinating and as you

say it resonates so it can be read anyway - in any order - (although some

people will just "trash it" - but that's the way it always has been
Alan -don't worry about the The Great Deleter of This World (I think he
deletes everything I send!!) -he has his own world - I don't know what
kind
of poetry he writes - actually I just saw one poem the other day of his
in
an Aussie mag (issued in about 1970!!) - years ago so its probably not
representative -) - that was also B K Johnoson's idea (to read his
novel -
loose leaved and in a box) in any order..great minds Alan !

Re film - I am not greatly into film but I was greatly affected by Brakhage I saw
also NZ's Len Lye's work is strange - he had some rich strange and interesting
ideas - but I can see you being tangential to these various 'schools ' - hard to
place you - which is probably good - is good - you not only cant be placed you
cant be replaced !!

most of what I wrote my "middle period" - and quite a bit was published
here
and there - was simply written (and simply re(a)d ! hope not!)- as if I
was
composing music - without much conscious thought so to speak - often no
idea what I was about to write about or why (sometimes kind of
responding to
music or art) I was making a kind of music with words I suppose - I
couldn't
explain much of it (i really got a "buzz" only when I could read it
aloud
to people: publish by voice and presence was me then... I was popular as
a
reader in Auckland - but I stopped becasue i used to drink a lot at the
same
time (and get caught by the cops driving (some strange stories there!!
-

nealy killed myself a few times ..i think....) and terrorising women and
have public fights (they wernt very good fights lol) with my ex and or
her
lovers etc etc etc etc -madness - madness!! - all gone - no (hardly
any)
feeling for even sex now -hence passion gone -maybe drive gone also -all
gone - gone! gone! gone! - all gone thank god) so I avoid readings
now)
(I dont go to many social events as such) (and not drinking and

walking
and being healthy are great - being alive is enough - (going public now
Alan) - love it - the readings and the adulations - and even any poetry
at
all - can go if need be - into the fire - burn all my writings - enflame
I
command you!! enflame !! free me - words !!
- as long as I feel good - but that isnt your case I know - your are passionate -
driven) -

and I was dark but driven in those drink times

and words came

some were words i heard or would hear coming from dreams or as i was
falling
asleep etc or the ideas flashed in that "inward eye" - lol! (lol -it -
the
term -irritates me but I keep using it)

After a while I found I wrote everything too quickly and too easily - then I
thought of doing a project (well before I even got a computer) but have really
done much on it (to be looking at all these writers around me with ther various
ideas and projects etc and yours in particular (I may have to stop looking if I
want to get any confidence to write!) (my father told me the story years ago -
Turner is said to have one of his paintings beside some other artist in an exhibi-
tion -and someone pointed out how his sun blazed so much it put the other work
in the shade so to speak - so he painted his sun out with black paint!) (but dont
paint out your sun Alan!) - i doubt I really had anything original to contribute in
my projected project(s) that had not been said elsewhere - or whatever) - I m
not very energetic and now I have more or less -almost lost interest in writing -
but I know if i put my mind into the right gear the music will start again..or it
might just come - unbidden as the buds and birds of spring!- it -my brain/mind
is eating up ideas for now (well either that or its just shutting down!)...

You affect this person in any case Alan...lol (use that cyber shorthand everyday
in chess on the net - especially when I make a stupid blunder!)

Keep going Alan - keep going all of you whether on your blogs or by sending
links or whatever -keep going all of you - all you writers and creators - ignore
that person who attacked the postmodern magazine (or the non-postmodern
magazine - whatever) with that kind editor St Thomasino - keep on, keep on - of
whatever style or approach -keep on - keep on - regardless - i dont know why

Richard Taylor

Auckland - New Zealand



Poet ("Well...") / Chess Addict (partly recovered) / Was 15 stone - working on it
-/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

ASPECT BOOKS www.abebbooks.com

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

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

302. **Hoerman, Michael A**

My blog in the news & recent topics

Fri 11 Feb 2005

The Massachusetts Cultural Council features my blog in their online Artist
News. <http://www.massculturalcouncil.org/artistnews/bloggers.html>
<<http://www.massculturalcouncil.org/artistnews/bloggers.html>>

Recent topics at Pornfeld

-Continuing controversy over Southie writer's book

-My poem "Sin"

-Harvard's upcoming vispo exhibit "Infinity"

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

[↑ Contents](#)

303. **Irving Weiss**

Re: New Magazine

Fri 11 Feb 2005

I am confused by technicalities. My e-mail is Microsoft Entourage 2001 for Mac
and I use a G-4 Mac OS 9.2.2. But it seems that I cannot directly send an image
in the textual message are of my e-mail. I must attach it. Yet when I attach an
image to my e-mail and send it to myself, the image appears in the text but also
in larger form in the attachment area.

My question is, since I don't know how to send an image by e-mail without attaching it, even if it may appear also in the textual area as well as in the attachment area, will you accept submissions sent that way?

Irving Weiss

Irving Weiss

www.irvingweiss.com

On 2/8/05 7:48 PM, "Poetics List Administration" <[REDACTED]> wrote:

CALL FOR SUBMISSIONS

THE WANDERING HERMIT REVIEW, a new, twice-yearly independent arts and literary journal, is looking for poetry and fiction, essays and reviews, comics and art. The Hermit will be a perfect bound, digest size journal of 120 - 150 pages.

Poetry: Please send 3 - 5 poems at a time preferably pasted into the body of the e-mail. As Robert Duncan wrote, ³every order of poetry finds itself, defines itself, in conflict with others.² We'd love to see that conflict take place within the covers of The Hermit. Send acrostics, alcaics, alphabet poems, aubades, ballads, blues poems, catalog poems, centos, cinquains, concrete poems, constraint-driven forms of your own invention, elegiacs, haiku, laments, lang po or oulipo inspired experiments, limericks, madrigals, odes, pantoums, projective verse, prose poems, rispettos, rondeaus, roundelays, sapphics, skeltonics, sestinas, sonnets, tanka, triolets, villanelles.... you get the idea.

Fiction: For short shorties we'd prefer to see the text pasted into the body of the e-mail. Unlikely to publish anything beyond 20 pages. As with poetry, we're open to a broad range of literary fiction. We'd like to see short stories, microfiction, fables, and novel excerpts that stand on their own. We're interested in Social Realism, Surrealism, Magical Realism, Postmodern Meta-fiction, and the indefinable. Weird is good. So is funny. Send humor. Not interested in paint-by-numbers genre fiction but if, like Oakley Hall for the Western, Walter Mosley for Detective Fiction, Ursula LeGuin for Sci-Fi, you're working within the constraints of the genre to say something serious and original about the human condition, by all means let us have a look.

Essays & Reviews: Well-written, concise considerations of contemporary arts, literature and life with a preference for subjects outside the corporate mainstream and within the Pacific Northwest. DIY culture. Tell us about that brilliant musician we're unlikely ever to see perform on television or hear on the radio, the small press book of the poet too weird and honest for academia, your neighbor who welds junk into phantasmagoric monsters in his garage.

Comics & Art: Quality black & white drawings, photos & thoughtful, original comics.

Please send submissions with a brief bio to: [REDACTED]

[↑ Contents](#)

304. **St. Thomasino**

ERATIO SMEARED

Fri 11 Feb 2005

9

Dear Friends --

I am thankful to everyone who responded. I will gladly take a bullet for our poetry, and I will wear my scar proudly.

So far as Snow White and her seven mental dwarfs go, what they cannot accept is this: More people are writing poetry (and other creative writings) today because of Language and post-avant than for any other reason. I think the influence is comparable to that of the Beats, and like that of the Beats, there are succeeding generations. If you really love creativity, how can this be bad? You gotta give credit where credit is due! Snow White and her dwarfs ought to channel their resentment into writing a better poem, one that appeals to the spirit of the times the way that Language and the post-avant and the postmodern have. You just gotta give credit where credit is due. . . .

(And I do not believe that people who use the term "postmodern" are not postmodern -- say, in their poetry and in the way they think. I do, however, believe that it is a broad category. And where concerns poetry, it is more than a matter of form or style or technique, it is a sensibilities. Agree or disagree -- I have friends who do both -- it's really not that big a deal for me. The term does not offend or threaten or challenge me -- or my self-image -- in any way. And I think it is ridiculous to dismiss a person because of his vocabulary. Not all of us seek legitimacy by way of association -- I suppose it's a self-image thing, or maybe it's a career thing. I suppose it's a "value" thing.)

I'll be reading you all wherever I find you.

Gregory

.

ERATIO SMEARED

This "review" just up at Web Del Sol, by Tim McGrath: [REDACTED] :

"Eratio Postmodern Poetry :// View | Rating: Eratio offers up incomprehensible postmodern fodder for critics of postmodern incomprehensibility. Good luck finding anything intentionally; look for links and find a blog, look for poetry and find quotations. And when you realize that Eratio's editor, Gregory Vincent St. Thomasino (whose name suggests either a pseudonymously guarded narcissist or the tragi-comic hero of a Wes Anderson film) has included his own embarrassing asseverations ("Discourse is like a river" is his unqualified and deplorably facile, but apparently quotable, simile) along with the words of Nietzsche, Plato, and Jung, you'll start wondering whether this postmodern experiment is, in fact, a postmodern parody. On the same page, alongside the luminous Lord Duke G.V. St. Thomasino, Diane Wakoski is quoted as saying, "I feel that poetry is the completely personal expression of someone about his feelings and reactions to the world. I think it is only interesting in proportion to how interesting the person who writes it is." By Wakoski's logic, the people who bring you Eratio are not very interesting at all."

Friends, as contributors to eratio postmodern poetry, you should proudly count yourselves among some of the most talented and influential writers and artists on the scene today. As editor of the site, I can honestly say that many of the works submitted for eratio simply do not make the cut (and I'm sorry if I've rejected your work, Mr. McGrath, but there's always the welcome to send again). I try to be fair when making these judgments, because I know what it means to put your heart into something (especially something like poetry), and how it feels to be rejected.

Eratio is a labor of love, since it generates no revenue for me (but rather costs me time and energy and money). Each issue requires months of work, involving coding, design, correspondence, planning, and an immeasurable amount of frustration. Ultimately, it's very gratifying -- but I cannot say it's fun.

Still, I am proud to publish your work and hope that its presence at eratio gives you some exposure and some degree of satisfaction that you otherwise would not have had, and gives you some encouragement to continue being a poet in an economy that doesn't much care about you.

I do not know Tim McGrath. But if you read him closely you'll see that this is nothing more than a personal attack on me (based on his dislike of my name!). I am distressed because none of the poetry or artworks are mentioned, and in fact I do not believe Mr. McGrath even bothered to read or look at any of it. (But can he, indeed, talk about the poetry, or the content of the page, or the logic of the concept, I wonder? Why the subterfuge of fixating on my name? No

one of any real insight or wit would do that -- unless he were inclined to burlesque.)

As a poet and a critic, I take great care to explicate my reasons for "liking" or "disliking" something. More importantly, I consider it my responsibility to try to place a work into context, to appreciate what it is the poet is trying to achieve, and to assess whether this has been accomplished (and sometimes I offer alternatives, but I never ridicule and I am never disrespectful, and I always manage to point out a poet's successes). There are several reviews in the current issue that I took great care in writing, I hope you'll see them for yourself now that the issue is up.

Reading Tim McGrath's personal attack (on my name, for Pete's sake!) is an example of something a poet or a critic should never do. Mr. McGrath has latched on to my name as something that irritates him a great deal, and in the process has ignored your work and mine. Why does Mr. McGrath dislike me personally? Could it be that this is payback? (Or else: What's "pseudonymously guarded" about it? What's "narcissist" about it? I will, however, accept that being a Roman Catholic name it is somewhat "tragi-comic.")

Mr. McGrath's tone -- glib, cynical, condescending, and uninformed and lacking of the requisite vocabulary to comprehend let alone explicate or set a value upon "the postmodern" -- is indicative not only of Web Del Sol but of the "unlettered lad" generally. I do not know why Web Del Sol has adopted this attack mentality toward anything to do with "the postmodern," but for sure it is the creativity of resentment.

Gregory Vincent St. Thomasino

<http://www.eratiopostmodernpoetry.com>

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

.

9=

[↑ Contents](#)

305. **Benjamin Basan**

Arthur Miller

Fri 11 Feb 2005

Arthur Miller passed away yesterday:

<http://news.bbc.co.uk/2/hi/entertainment/4258065.stm>

[↑ Contents](#)

306. **Alan Sondheim**

genesis genesis redux revisited

Fri 11 Feb 2005

genesis genesis redux revisited

The explanation:

genesis genesis redux is a reduction of the book of Genesis, the originary book from which the spiral of monotheism extends. Creation exists in the performativity of speech; "God says," which of course presupposes a language, sound and an atmosphere to convey it, throat, vocal cords, lips, teeth, and tongue to configure it.

"God says," and it is done, completed, vocalization into matter. But there remains, at the beginning, as if in reverse, the remnant, the speaking itself, the origin and material grounding of that language, Hebrew, Akkadian, Assyrian, Ugaritic, for example, from which creation ensues. Wherever the account begins, began, in whatever district, desert, forest, marshland.

A word is created only once. The creation of the word proceeds from the existence of language; language is always already there, just as information is: If we only had the means and patience to read it!

genesis genesis redux borrows and extends the materialization of language; it also works through the aesthetics of the Thousand Character Essay. Ellen Zweig and I have been translating this, it seems, forever, stumbling across difficult classical Chinese, without any background 'for this sort of thing.' In the Essay, a thousand different characters are used; the essay itself is a thousand characters long, and there is no repetition. One begins anew with each character, and here we are.

genesis genesis redux transforms the book of Genesis, and this is a better transformation than one I had previously completed, this is more accurate.

This transformation is, and must be, the originary text of language, and therefore must be Important, and a source for scholars of Revelation in English.

The words in genesis genesis redux are all unique; the programming below (with `eliminate.pl` a perl program by Florian Cramer, upon my request) takes the original text, such as King James would have it, and eliminates all redundancy. Every word is returned to its primordial uniqueness, regardless of syntax and placement. As such, the text descends into increasingly terse languaging, since the more common words are of course eliminated early on. By the end of it, the protolanguage code of all enunciation appears; the whole constitutes a supplication to language itself, my own production of the Word of God, with no

emendation, with a purity that would have been well nigh inconceivable before the digital age.

Here is an accounting.

```
cat genesis.txt | tr -cs A-Za-z '\012' | tr A-Z a-z > yy
```

```
perl eliminate.pl < yy > redux.txt
```

where eliminate.pl is below:

```
#!/usr/local/bin/perl5
```

```
while (<STDIN>) {
```

```
    @words = split /\s]+/, $_;
```

```
    @spaces = split /\S]+/, $_;
```

```
    for ($x=0; $x <= $#words; $x++) {
```

```
        $word_count{$words[$x]}++;
```

```
    if ($word_count{$words[$x]} == 1) {print $words[$x],$spaces[$x+1]}
```

```
    }
```

```
}
```

[↑ Contents](#)

307. **Small Press Traffic**

Borderline starring H.D. & Paul Robeson

Fri 11 Feb 2005

Small Press Traffic is pleased to present

on Friday, February 18, 2005 at 7 p.m.

(note special time, plus free admission!)

Borderline starring H.D. & Paul Robeson

introduced by Susan McCabe

cosponsored with the Visual Criticism Program at CCA

Borderline (1930), starring H.D., Bryher, Paul and Eslanda Robeson, was ground-breaking for its treatment of race and sexuality. Director Kenneth Macpherson edited Close Up (1927-33), the first journal dedicated to film as a modernist art form. According to the British Film Institute, "The narrative is relatively simple, depicting an inter-racial love triangle, but Borderline's attempts to portray the extreme psychological states of its characters render it a quite complex film, [one which] concentrates on the inner states of its protagonists, using a technique that H.D. referred to as 'clatter-montage', in which rapid montage combinations create an effect close to superimposition."

Susan McCabe's books include the poetry collection Swirl (Red Hen Press, 2003); as well as Elizabeth Bishop: Her Poetics of Loss (Penn, 1994); and new from Cambridge UP, Cinematic Modernism: Modern Poetry and Film. Her introduction to the new edition of Bryher's Visa for Avalon has just been published

(Paris Press, 2004), and she has begun work on a critical biography, *Bryher: Female Husband of Modernism*. She teaches at USC.

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

[↑ Contents](#)

308. **Maria Villafranca**
open mike nyc February 17th
Fri 11 Feb 2005

Open Mic Poetry Reading February 17th:

Dactyl Foundation for the Arts & Humanities
64 Grand Street (between West Broadway & Wooster)
SoHo, NYC
[REDACTED]
www.dactyl.org

Open Mic/Emerging Poets Series
Thursday, February 17, 2005 7-9pm
\$8 donation
Drinks will be served.
Open to all writers and the general public.
Poets are encouraged to register: write Maria Villafranca at [REDACTED]. There will be a short break in between the readings.
Poets plan to read for about 10 minutes; 3 poems.

[↑ Contents](#)

309. **Stephen Baraban**
Re: open mike nyc February 17th
Fri 11 Feb 2005

Maria,

Every time one of these enticing Dactyl Foundation open mike announcements has appeared on this list, I've wondered: if one is presenting very short poems, does one really have to stop after 3, even if that leaves one way shy of 10 minutes? I'm not saying that would

be an unbearable rule--I'm just wondering what's the case, (and what's the rationale).

-- Maria Villafranca <[REDACTED]> wrote:

Poets plan to read for about 10 minutes; 3 poems.

Do you Yahoo!?

Yahoo! Mail - You care about security. So do we.

http://promotions.yahoo.com/new_mail

[↑ Contents](#)

310. **Aaron Belz**

poetry therapy

Fri 11 Feb 2005

. Here is an email I received recently. I am passing it along because I don't know what to make of it. Poetry THERAPY? Haven't they heard of Hart Crane?

AB

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

From: [REDACTED]

To: [REDACTED]

Sent: Wednesday, February 09, 2005 11:20 AM

Subject: Poetry Therapy Conference in St. Louis

Hello Aaron,

I just read some of your fabulous work and was compelled to write immediately. My name is Deborah Grayson and I'm a Registered Poetry Therapist (yes, there is indeed such an amazing thing...) and regional director in Fort Lauderdale Fla of the National Association for Poetry Therapy. Our website is www.poetrytherapy.org.

Our next conference will be in St. Louis, Mo. May 3-8th. Gregory Orr will be our keynote poet, yours truly will be your keynote speaker and tons of talented and inspiring people will be offering workshops and readings throughout this wonderful extravaganza. Thought you'd like to know about it!

Meanwhile, Bangs looked like it was a fabulous collection. I wish you continued success with your work.

In Poetry and Peace,
Deborah Grayson, LMHC, RPT

[↑ Contents](#)

311. **Skip Fox**

Re: poetry therapy

Fri 11 Feb 2005

Grayson sounds familiar. Orr is all too familiar. Prob. grew out of Florida State.
my 2 cents

Aaron Belz wrote:

>
> .
> Here is an email I received recently. I am passing it along because I
> don't know what to make of it. Poetry THERAPY? Haven't they heard of Hart
> Crane?
>
> AB
>
> ----- Original Message -----
> From: [REDACTED]
> To: [REDACTED]
> Sent: Wednesday, February 09, 2005 11:20 AM
> Subject: Poetry Therapy Conference in St. Louis
>
> Hello Aaron,
>
> I just read some of your fabulous work and was compelled to write
> immediately. My name is Deborah Grayson and I'm a Registered Poetry
> Therapist (yes, there is indeed such an amazing thing...) and regional
> director in Fort Lauderdale Fla of the National Association for Poetry
> Therapy. Our website is www.poetrytherapy.org.
>
> Our next conference will be in St. Louis, Mo. May 3-8th. Gregory Orr will
> be our keynote poet, yours truly will be your keynote speaker and tons of
> talented and inspiring people will be offering workshops and readings
> throughout this wonderful extravaganza. Thought you'd like to know about
> it!
>
> Meanwhile, Bangs looked like it was a fabulous collection. I wish you
> continued success with your work.
>
> In Poetry and Peace,
> Deborah Grayson, LMHC, RPT

[↑ Contents](#)

312. **Mark Weiss**

Re: poetry therapy

Fri 11 Feb 2005

Poetry therapy has been around for something over 20 years. It's something like journal therapy or reminiscence workshops--the client expresses, works through issues, expression is interpreted back, discussed, etc. Done individually or in groups. Note that this has very little to do with what most of us call poetry, but a lot about confessionism as practiced by Greg Orr, whose first two books (if memory serves--we knew each other back then, but I couldn't read another word without barfing) were an attempt to deal with his having accidentally killed his younger brother when he was himself a young child.

Mark

At 02:45 PM 2/11/2005, you wrote:

>.

>Here is an email I received recently. I am passing it along because I
>don't know what to make of it. Poetry THERAPY? Haven't they heard of Hart
>Crane?

>

>AB

>

>

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

>From: [REDACTED]

>To: [REDACTED]

>Sent: Wednesday, February 09, 2005 11:20 AM

>Subject: Poetry Therapy Conference in St. Louis

>

>

>Hello Aaron,

>

>I just read some of your fabulous work and was compelled to write
>immediately. My name is Deborah Grayson and I'm a Registered Poetry
>Therapist (yes, there is indeed such an amazing thing...) and regional
>director in Fort Lauderdale Fla of the National Association for Poetry
>Therapy. Our website is www.poetrytherapy.org.

>

>Our next conference will be in St. Louis, Mo. May 3-8th. Gregory Orr will
>be our keynote poet, yours truly will be your keynote speaker and tons of
>talented and inspiring people will be offering workshops and readings
>throughout this wonderful extravaganza. Thought you'd like to know about
>it!

>

>Meanwhile, Bangs looked like it was a fabulous collection. I wish you
>continued success with your work.

>

>In Poetry and Peace,
>Deborah Grayson, LMHC, RPT

[↑ Contents](#)

313. **furniture_press**

Re: open mike nyc February 17th

Fri 11 Feb 2005

I have the same fears, being a serialist and all - I mean do I read for ten minutes and end in the middle of a serial or do I read three serials (which would end up taking me to the twenties)? I'm not being facetious, just adding to the humour... It's egalitarian all the way and up for interpretation. Good job, Dactyl!

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

314. **Richard Taylor**

Re: The Religious Foundation of Language - Part I

Fri 11 Feb 2005

I havent read any of the posts on this but I wonder if Robin really means (and let us pay attention to the semantic input here -let's be clear here) (one tries to assist):

"Total utter complete absolute entire gross saturated downright uttermost crass consummate rank unsurpassable finished vast inordinate monstrous whacking excessive rounded smelly flagrant thumping monumental prodigious preposterous fabulous stinky egregious boundless staring unequivocal unredeemed unparalleled swingeing moo-cow and in a large degree, bullshit?"

That description or kind of bullshit??

Richard Taylor



Poet / Chess Addict/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

Aspect Books

(N.Z.) on www.abebooks.com

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

> From: "Robin Hamilton" <[REDACTED]>

>> To: <[REDACTED]>

>> Sent: Wednesday, February 09, 2005 4:32 PM

>> Subject: Re: The Religious Foundation of Language - Part I

>>

>>

>>> From: "Mary Jo Malo" <[REDACTED]>

>>>

>>> To: <[REDACTED]>

>>> Sent: Wednesday, February 09, 2005 11:44 PM

>>> Subject: The Religious Foundation of Language - Part I

>>>

>>>

>>> Utter and total bushshit.

>>>

>>> Whaledreck.

>>>

>>> R.

>

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

315. **Stephen Vincent**

Re: Arthur Miller

Fri 11 Feb 2005

Not to make light of the normal rituals of a death, but maybe we can also see this one as Arthur Miller's last piece, last performance. I just suggested to my local bookstore (ironically called "The Phoenix"!) to place "The Crucible" and "Death of a Salesman" and other other works in the front window. (There amongst N Choamsky, H. Zinn, etc.)

During the fifties' witch hunts it was probably more often than not activist Jews who were called into the hearings and trials. Today it's Arabs and Arab Americans. (That's if they even get out of confinement to be formally accused.)

It's ironic that "The Crucible" as well as Orwell's "1984" are required reading in California high schools. One would think that the alarms in those books - as if they would now be part of our DNA - would automatically inform and compel public outrage against this selective death of the constitution. Contrarily, it seems, much of the public has an infinite capacity to absorb Bush & Co's lies and contradictions - each one combined with the repetitious incantations and calls for "Freedom." Real stomach turners.

I hope we can, at least, hope that this, Miller's, last performance, will revive his work, as well as his transparent sense of public alarm.

Stephen V

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

Ken -

Truely, the death of Arthur Miller is a sad day.

I certainly agree with your assessment of him. I have always believed he was a great writer who understood America only too well. Since I grew up with the values he presented in "Salesman" I know just how important that drama was defining the American "problem". I wonder if that problem is more universally espoused in the world today.

I would think of Japan, for instance.

Why did he never win the Nobel Prize?

Tom

One should not be surprised when an 89-year-old man dies, but Miller's death caught me short and leaves me with deep grief. Not a relative, just "another writer," one whose imperfections are probably all too glaring. But one who had something that seems to have vanished from the landscape: a moral and social conscience and the courage to exercise them on paper. If Death of a Salesman was not the grandiosely-described tragedy of everyman, it came closer than anything else I know to expressing "an American tragedy" born of a twisted ethos of life in the States that prevails to this day. And as for The Crucible...I wish it were still not as relevant as it was in 1953, but that says more about us than about Miller himself.

He was a deeply gifted man and I shall miss him deeply.

Ken

Kenneth Wolman www.kenwolman.com kenwolman.blogspot.com

*"This is the best of all possible worlds only because it is the only one
that showed up."-- Russell Edson*

[↑ Contents](#)

316. **Ishaq**

INFO: new york city--tribute to gil scott-heron

Fri 11 Feb 2005

>>INFO: new york city--tribute to gil scott-heron

=====

Artistic Director, Roger C. Jeffrey

Subtle Changes presents ...

the Statement 7th draft

A tribute to the Immortal Gil Scott-Heron

Opening Performance and Reception - \$50

Friday, February 18, 2005 at 8:00 p.m.

Performance Only - \$ 25

Friday and Saturday, February 18 and 19 at 8:00 p.m.

Sunday, February 20 at 3:00 p.m.

Location

BRIC Studio

57 Rockwell Place, 2nd Floor

Brooklyn, New York

between Fulton Street and DeKalb Avenue

around the corner from the BAM Harvey Theater

For Ticket Information/Reservations



Special Guest: Ayodele Casel, Amanda Diva and Carl Hancock-Rux

www.subtlechangesinc.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\
\
"As for we who have decided to break the back of colonialism, \
our historic mission is to sanction all revolts, all desperate \
actions, all those abortive attempts drowned in rivers of blood."
- Frantz Fanon\
\
"Everyday is Ashura and every land is Kerbala"
-Imam Ja'far Sadiq\
\
<http://www.sleepybrain.net/vanilla.html>
\
http://www.world-crisis.com/analysis_comments/766_0_15_0_C/
\
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>
\
<http://www.lowliferecords.co.uk/>

--^^----- This email was sent to:



For Topica's complete suite of email marketing solutions visit:
<http://www.topica.com/?p=TEXFOOTER>

--^^-----

[↑ Contents](#)

317. **Poetics List Administration**

U of Chicago Poetry & Poetics Program (from Julia Klein)

Fri 11 Feb 2005

THE UNIVERSITY OF CHICAGO POETRY AND POETICS PROGRAM
Winter/Spring 2005 Events

POEM PRESENT Reading and Lecture Series
<http://poempresent.uchicago.edu>

JOANNA KLINK: February 10 & 11
MARY JO BANG: February 24 & 25

CD WRIGHT: March 3 & 4
PIERRE JORIS: April 13
CALVIN BEDIANT: April 21
CONTEMPORARY FRENCH AND AMERICAN POETRY: April 25
MICHAEL FRIED: May 4 & 6
LOCAL TALENT: May 26

.....

HISTORY AND FORMS OF LYRIC Lecture Series
<http://poetics.uchicago.edu/events>

JAMES CHANDLER, UofC: January 26
"Endless Imitation': Wordsworth's Great Ode and the Progress of Poetry"

RICHARD STRIER, UofC: February 16
"Lyric and Bondage: Some Thoughts on Poetry and Philosophy"

CALVIN BEDIANT, UCLA: April 20
Title TBA

ELIZABETH HELSINGER, UofC: April 28
Title TBA

WILLIAM FLESCHE, Brandeis: May 11
"Shakespeare's Self-Quotation"

ANDREW FORD, Princeton: May 18
"Aristotle's Hymn to Virtue: Genre-crossing as a capital offense"

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
[REDACTED] / [REDACTED]
<http://poetics.uchicago.edu>

Julia Klein
Program Coordinator
Creative Writing and Poetry & Poetics Programs
University of Chicago
Classics 45G / [REDACTED]
<http://creativewriting.uchicago.edu>
<http://poetics.uchicago.edu>

[↑ Contents](#)

318. **Mary Jo Malo**
the old rebel poet becomes ...

Fri 11 Feb 2005

I just picked up my copy of Larry Smith's Kenneth Patchen comprehensive bio/study. Here's a link to the 2000 publication and another interesting link which analyzes "23rd Street Runs into Heaven". It also lists quite a few of our Poetics members' blogs. Has anyone else read this book? Any of our Ohioans? Mary Jo

[_http://www.connectotel.com/patchen/patbiog.html_](http://www.connectotel.com/patchen/patbiog.html)
(<http://www.connectotel.com/patchen/patbiog.html>)

[_http://aaronmccollough.blogspot.com/2004_03_07_aaronmccollough_archive.html_](http://aaronmccollough.blogspot.com/2004_03_07_aaronmccollough_archive.html)
(http://aaronmccollough.blogspot.com/2004_03_07_aaronmccollough_archive.html)

[↑ Contents](#)

319. **Robin Hamilton**
Re: Letter to Alan Sondheim that Suddenly Became Public

Fri 11 Feb 2005

- > BTW dont worry if people knock your ideas - keep writing and senindg in and
- > the religious thing looked interesting but I wanted to satirise what Robin
- > said - lol
- >
- > my feeling is i write/wrote a lot of poe -or used to and maybe one in ten
- > is/was good....
- >
- > Richard Taylor

Sorry I didn't pick up on your earlier post, Richard -- I'm currently suffering from Severe Attention Deficit -- but I *did* like your satire.

<g>

And I think I noticed that Mary somewhere mentions Robert Graves.

... partly I agreed (being someone who cut his poetic teeth as a teenager on Graves, and has an anomalous relation to The White Goddess, both book and concept) but I'd disagree with Mary (unless I picked her up wrongly in one of her later posts) that Graves is a less-than-major poet.

Depends which poems you look at, and for a time, Graves' (after at the latest the 68 Collected) seemed to dump his best poems for new trash.

But now there's a nice new (three volumes in hardback with notes, one volume in a Penguin paperback if you just want the actual texts) Complete, Re-edited, with even the hard-to-get war poems. Gorgeous.

... as to Laura (Riding) Jackson, well ...

I hope this makes sense -- at the moment, I have a worrity bug crawling around the guts of my hard disk, which among other things seems to have trashed the Folder Association where I dump things. This means that I wake-up to 120+ *unsorted* emails, which makes it hard to follow a thread sometimes.

No shit!!!!

The Whale

("I can write no more -- my brains are broken.")

[↑ Contents](#)

320. **Alan Sondheim**

Re: Letter to Alan Sondheim that Suddenly Became Public

Sat 12 Feb 2005

This is great writing, not because of what you say about me but because it builds on its own oddly Whitmanesque but also Celine of all people in the excitement, I'd focus on this yourself, you don't need us, just of course your own voice which comes through - of course also thank you for the compliments which make me uncomfortable, at least if I'm deleted by x,y,z, they won't know of the discomfort, think I'm taking it all in, lucky lucky me, it's a ghost they're unreading, unraveling, in their non-reading, non-raveling - I do feel odd of course in replying of course, here, they won't know that it will be our little secret

- alan

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>

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

WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>

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

Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

[↑ Contents](#)

321. **Harry Nudel**

winter....

Sat 12 Feb 2005

white

lite

white
mind

burnt
thru

white
time

all
or

3:00....back...from where?...drn...

[↑ Contents](#)

322. **Richard Taylor**

Letter to Alan Sondheim that Suddenly Became Public

Sat 12 Feb 2005

Alan

Some brilliant writing as usual - that one on genesis etc looks interesting -but I'll be surprised if someone doesn't complain how long it is - but I wouldn't take any notice unless the moderator objects - you should be putting your stuff on -

I also looked at your jpgs etc - varied reactions but I was very interested and liked the pictures (not all) - there is an ambiguous quality to them (of course its not really a question of liking per se) - as i say - a disturbing disturbance they generate in me - but you have put a lot of work into this project of yours - there are hundreds of pictures -and some animations - that music was good - it came at the right time (for me) after some thing - thing! - had disturbed me in one of your "nature" pictures (think of teh ichneumon wasp, think of death and sex and decay but think of breathing and the light and the ectasy, think, adn dont think)- but being "disturbed" is ok !! That's never a criticism - irritated - exasperated because sometimes perhaps envious ,yes - even angry with Alan - yes - sometimes absolutely amazed - yes - sometimes not interested - but almost always interesting (A's work is never trite) -

its harder to make effort to connect to peoples' blogs and links I find - so you are a lot more likely to be seen (and who knows is looking?) if you send direct - and also that is good for me - you know your posts are the main things I read on the list - i find a lot else is trivia (although I enjoy much of the other writers who contribute) - there is no way I or anyone is ever going to "see" your whole work but that's ok its fascinating and as you say it resonates so it can be read anyway - in any order - (although some people will just "trash it" - but that's the way it always has been Alan -don't worry about the The Great Deleter of This World (I

think he deletes everything I send!!) -he has his own world - I don't know what kind of poetry he writes - actually I just saw one poem the other day of his in an Aussie mag (issued in about 1970!!) - years ago so its probably not representative -) - that was also B K Johnoson's idea (to read his novel - loose leaved and in a box) in any order..great minds Alan !

Re film - I am not greatly into film but I was greatly affected by Brakhage I saw also NZ's Len Lye's work is strange - he had some rich strange and interesting ideas - but I can see you being tangential to these various 'schools ' - hard to place you - which is probably good - is good - you not only cant be placed you cant be replaced !!

most of what I wrote my "middle period" - and quite a bit was published here and there - was simply written (and simply re(a)d ! hope not!)- as if I was composing music - without much conscious thought so to speak - often no idea what I was about to write about or why (sometimes kind of responding to music or art) I was making a kind of music with words I suppose - I couldn't explain much of it (i really got a "buzz" only when I could read it aloud to people: publish by voice and presence was me then... I was popular as a reader in Auckland - but I stopped becasue i used to drink a lot at the same time (and get caught by the cops driving (some strange stories there!! - nealy killed myself a few times ..i think....) and terrorising women and have public fights (they wernt very good fights lol) with my ex and or her lovers etc etc etc etc -madness - madness!! - all gone - no (hardly any) feeling for even sex now -hence passion gone -maybe drive gone also -all gone - gone! gone! gone! - all gone thank god) so I avoid readings now) (I dont go to many social events as such) (and not drinking and walking and being healthy are great - being alive is enough - (going public now Alan) - love it - the readings and the adulations - and even any poetry at all - can go if need be - into the fire - burn all my writings - enflame I command you!! enflame !! free me - words !!

- as long as I feel good - but that isnt your case I know - your are passionate - driven) -

and I was dark but driven in those drink times

and words came

some were words i heard or would hear coming from dreams or as i was falling asleep etc or the ideas flashed in that "inward eye" - lol! (lol -it - the term -irritates me but I keep using it)

After a while I found I wrote everything too quickly and too easily - then I thought of doing a project (well before I even got a computer) but have really done much on it (to be looking at all these writers around me with ther various ideas and projects etc and yours in particular (I may have to stop looking if I

want to get any confidence to write!) (my father told me the story years ago - Turner is said to have one of his paintings beside some other artist in an exhibition -and someone pointed out how his sun blazed so much it put the other work in the shade so to speak - so he painted his sun out with black paint!) (but dont paint out your sun Alan!) - i doubt I really had anything original to contribute in my projected project(s) that had not been said elsewhere - or whatever) - I m not very energetic and now I have more or less -almost lost interest in writing - but I know if i put my mind into the right gear the music will start again..or it might just come - unbidden as the buds and birds of spring!- it -my brain/mind is eating up ideas for now (well either that or its just shutting down!)...

You affect this person in any case Alan...lol (use that cyber shorthand everyday in chess on the net - especially when I make a stupid blunder!)

Keep going Alan - keep going all of you whether on your blogs or by sending links or whatever -keep going all of you - all you writers and creators - ignore that person who attacked the postmodern magazine (or the non-postmodern magazine - whatever) with that kind editor St Thomasino - keep on, keep on - of whatever style or approach -keep on - keep on - regardless - i dont know why

Richard Taylor

Auckland - New Zealand



Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

ASPECT BOOKS www.abebbooks.com

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

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

323. **Jim Andrews**

An interactive video poem

Sat 12 Feb 2005

Here is some interactive video for you:

<http://vispo.com/kearns/modemspeed2.htm> . It's called 'Not Negotiating a New

Canadian Constitution' and uses a 1974 video poem by Lionel Kearns, Gordon Payne, and Peter Huse called 'Negotiating a New Canadian Constitution'.

The interactivity comes about largely via either clicking the video in the lower left-hand corner or, equivalently, the 'bonk button' at top left. Repeated clicks and then mousings around reveal different ways to not negotiate a new Canadian constitution and a different approach to video on the web. There are also a couple more buttons at top left to adjust time and volume.

The video is part of a larger work called 'On Lionel Kearns'. If the first part of 'On Lionel Kearns' at <http://vispo.com/kearns> is concerned with binary process, then you might say this is the unary part. The binary theme is concerned with the on off the yes no the 0 1 the nothing something the content form the hot cold the ouch oh the sex death the bang bang the the the. But 'Not Negotiating a New Canadian Constitution' is just plain 'no'.

ja

<http://vispo.com>

[↑ Contents](#)

324. **Mary Jo Malo**

Graves

Sat 12 Feb 2005

Robin,

Graves is definitely a major poet but more importantly a genius whose poetic language theory remains largely unexplored or validated. Actually, I think he proved his theory so thoroughly and painstakingly that no one wants to dispute it. Thanks for the heads up on new publications. His work historically traces the thought-language transition from the matriarchal feminine view of life to the patriarchal. Perhaps it was time for a change, but the greater questions remain, why did it happen? Poetry had power and produced tangible results in people's lives. That goddess formulaic poetry was both abruptly and gradually usurped by the vulgar rhymesters of the cross & crown was no less than a phenomenological and philosophical coup. However, most modern poetry has staged another coup, in wresting it from the hands & lips of the vulgar rhymesters of church and state. I'm satisfied that modern poetry has accomplished so much, and in fact, may have indeed returned it to those subliminal & quantum rhythms suggested earlier. Poetry is about everything now, nothing taboo, nothing sacred. I await something powerful and new in language of which poetry will play a great part in our society, something to restore its potency, like say a fertility or e.d. drug.

Mary Jo

"But now there's a nice new (three volumes in hardback with notes, one volume in a Penguin paperback if you just want the actual texts) Complete, Re-edited, with even the hard-to-get war poems. Gorgeous."

[↑ Contents](#)

325. **Robin Hamilton**

Re: Graves

Sat 12 Feb 2005

Mary:

| *Graves is definitely a major poet*

Agreed.

| *but more importantly a genius whose poetic
language theory remains largely unexplored or validated.*

This tripwires across the whole Laura (Riding) Jackson issue.

| *Actually, I think
he proved his theory so thoroughly and painstakingly that no one wants to
dispute it.*

Frankly, I think this rates the comment, "Blah!"

<g>

Robin

<<

> Thanks for the heads up on new publications. His work historically
> traces the thought-language transition from the matriarchal feminine view
of
> life to the patriarchal. Perhaps it was time for a change, but the greater
> questions remains, why did it happen? Poetry had power and produced
tangible
> results in people's lives. That goddess formulaic poetry was both abruptly
and
> gradually usurped by the vulgar rhymesters of the cross & crown was no
less
> than a phenomenological and philosophical coup. However, most modern
poetry has
> staged another coup, in wresting it from the hands & lips of the vulgar
> rhymesters of church and state. I'm satisfied that modern poetry has
accomplished
> so much, and in fact, may have indeed returned it to those subliminal &
> quantum rhythms suggested earlier. Poetry is about everything now,

nothing taboo,
> nothing sacred. I await something powerful and new in language of which
> poetry will play a great part in our society, something to restore its
potency,
> like say a fertility or e.d. drug.
>
> Mary Jo
>>

All I can say is: Joseph Campbell.

Jung lives, Graves died (so to speak) in 1916.

Much as I admire Graves as a poet, there are better linguists.

C3P0

[↑ Contents](#)

326. **Lawrence Upton**

Re: Graves

Sat 12 Feb 2005

What is a genius?

How does one recognise it?

Why is it so important that someone is one?

L

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

From: Mary Jo Malo <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: 12 February 2005 16:29

Subject: Graves

| *Graves is definitely a major poet but more importantly a genius*

[↑ Contents](#)

327. **Mark Weiss**

Re: Graves

Sat 12 Feb 2005

Are there any anthropologists or linguists working in say the past 20 years who take the matriarchy/patriarchy shift seriously? Is there any evidence?

I know a fair number of people in the field, of all genders. Many are active feminists. None think it merits a second thought. But my experience is anecdotal. I'd be happy to hear otherwise.

Mark

At 11:29 AM 2/12/2005, you wrote:

>Robin,

>

>Graves is definitely a major poet but more importantly a genius whose poetic
>language theory remains largely unexplored or validated. Actually, I think
>he proved his theory so thoroughly and painstakingly that no one wants to
>dispute it. Thanks for the heads up on new publications. His work historically
>traces the thought-language transition from the matriarchal feminine view of
>life to the patriarchal. Perhaps it was time for a change, but the greater
>questions remains, why did it happen? Poetry had power and produced tangible

>results in people's lives. That goddess formulaic poetry was both abruptly and
>gradually usurped by the vulgar rhymesters of the cross & crown was no less
>than a phenomenological and philosophical coup. However, most modern
>poetry has

>staged another coup, in wresting it from the hands & lips of the vulgar
>rhymesters of church and state. I'm satisfied that modern poetry
>has accomplished

>so much, and in fact, may have indeed returned it to those subliminal &
>quantum rhythms suggested earlier. Poetry is about everything now,
>nothing taboo,

>nothing sacred. I await something powerful and new in language of which
>poetry will play a great part in our society, something to restore its
>potency,

>like say a fertility or e.d. drug.

>

>Mary Jo

>

>"But now there's a nice new (three volumes in hardback with notes, one
>volume in a Penguin paperback if you just want the actual texts) Complete,
>Re-edited, with even the hard-to-get war poems. Gorgeous."

[↑ Contents](#)

328. **furniture_press**
quote for amy king

Sat 12 Feb 2005

"Constipation is a sign of good health in pomeranians."

Samuel Beckett

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

329. **Michael Rothenberg**
blue poets in a red state--Arkansas????

Sat 12 Feb 2005

Anybody know some blue poets in Arkansas?

[↑ Contents](#)

330. **Steve Dalachinsky**
Re: Graves

Sat 12 Feb 2005

graves

graves

graves

graves

graves

graves

graves

graves

graves

graves

graves

graves

graves

graves

graves

ravesgraves

graves

graves

graves

graves

graves

graves

graves

graves

graves

graves

[↑ Contents](#)

331. **Steve Dalachinsky**

Re: Graves

Sat 12 Feb 2005

says the golden ass

[↑ Contents](#)

332. **David Larsen**

Re: Graves

Sat 12 Feb 2005

You stepped in it, Robin, when at 09:06 AM 2/12/2005, you wrote:

| *All I can say is: Joseph Campbell.*

| *Jung lives, Graves died*

Since you're not averse to taking a mocking tone, I feel empowered to tell you what a ridiculous backwater the work of Jung & Campbell appears to numbers of us. The "collective unconscious" model of culture hasn't been a serious contender for decades, and I'm surprised to see Jung & Campbell introduced as a contemporary rebuttal to anything. If laughable, Graves and his theories are at least quaint and literary. For a real belly laugh check out the book *_Aryan Christ_* by Richard Noll --it's got all the dirt on Jung and mystical Teutonic race-fantasy. --Remembering Robin's contributions to last year's Tolkien debate, I expect he will question the relevance of race in Jung's work. But has anyone seen the 1936 essay on "Wotan"? Achtung.

I shouldn't hate, because the same could be said about Georges Dumézil who was a lifelong rightwinger and race-fantast if not worse, and I find him completely mesmerizing. But at least he was working with real data, Indo-Euro linguistic data I mean, and historicizing it in a way that Jung and Campbell never seem to have felt necessary. Really you couldn't have named 2 bigger block-heads, sociologically speaking.

In answer to Mark's question about the matriarchy/patriarchy shift, I can recommend a great article by Joan Bamberger, "The Myth of Matriarchy: Why Men

Rule in Primitive Culture" that appears in the collection _Women, Culture, and Society_ (Stanford Univ.P., 1974). Again, watch those toesies because she's a keen intellectual historian and rather a skeptic.

I'm not trying to fight, though. Happy Valentines LRSN

[↑ Contents](#)

333. **alexander saliby**

Re: blue poets in a red state--Arkansas????

Sat 12 Feb 2005

But, are they blue poets? Who knows!

a.. Contemporary Arkansas Poets

(*a list-in-progress)

b.. Beggs, Marck L.

<<http://www.hsu.edu/faculty/beggsm/>>Godworm (Mellen Poetry Press)

c.. Budy, Andrea Hollander

The Other Life (Story Line Press)

House Without a Dreamer (Story Line Press)

d.. Burns, Ralph

Swamp Candles (University of Iowa)

Mozart's Starling (Ohio Review)

Us (Cleveland State University)

Windy Tuesday Nights (Milkweed Editions)

Any Given Day (University of Alabama)

e.. Butler, Jack

The Kid Who Wanted to Be a Spaceman (August House)

West of Hollywood (August House)

f.. Clark Closser

His Times (Church of the Mind Press)

g.. Crawford, John

I Have Become Familiar with the Rain (Mellen Poetry Press)

Making the Connection (Mellen Poetry Press)

h.. Heffernan, Michael

Another Part of the Island (Salmon Poetry)

The Back Road to Arcadia (Salmon Poetry)

Love's Answer (University of Iowa)

The Man at Home (University of Arkansas)

To the Wreakers of Havoc (University of Georgia)

The Cry of Oliver Hardy (University of Georgia)

- i.. Jauss, David
Improvising Rivers (Cleveland State University)
- j.. Lake, Paul
Walking Backward
Another Kind of Travel (University of Chicago)
- k.. Lott, Rick
The Apple Picker's Children (Texas Review)
- l.. Martinovic, Lisa
Poemedy
- m.. McDougall, Jo
From Darkening Porches (University of Arkansas)
Towns Facing Railroads (University of Arkansas)
The Woman in the Next Booth (Book Mark Press)
- n.. Moossy, Brenda
Anaconda
- o.. Newth, Rebecca
Great North Woods
- p.. Powell, Susan
Women Who Paint Tall Houses (Golden Tongue Press)
- q.. Redhawk
The Way of Power (Hohm Press)
The Sioux Dog Dance (Cleveland State University)
Journey of the Medicine Man (August House)
- r.. Stanford, Frank
The Light the Dead See: Selected Poems (University of Arkansas)
- s.. Whitehead, James
Local Men (University of Illinois Press)
Domains (Louisiana State University Press)
- t.. Williams, Miller
Points of Departure (LSU)
Living on the Surface: New & Selected Poems (LSU)
Patterns of Poetry (LSU)
several other collections
- u.. Wright, C.D.
Tremble (Ecco Press)
String Light (University of Georgia)
Just Whistle

Further Adventures with You
Translations of the Gospel Back into Tongues
Terrorism
Room Rented by a Single Woman
Alla Breve Loving

v.. Wright, Terry
What the Black Box Said (Mellen Poetry Press)

* If you have any suggestions for adding to this list, please email me at [REDACTED].
By "contemporary," I mean either living or having died within the last generation. By "Arkansas," I mean poets who either live and write here now, or who published substantial works while living in Arkansas.

back to the WORDS homepage<<http://www.arkansaswords.org/WORDS.htm>>

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

From: Michael Rothenberg<[mailto:\[REDACTED\]](mailto:[REDACTED])>

To: [REDACTED]<[mailto:\[REDACTED\]](mailto:[REDACTED])>

Sent: Saturday, February 12, 2005 2:12 PM

Subject: blue poets in a red state--Arkansas????

Anybody know some blue poets in Arkansas?

[↑ Contents](#)

334. **Alison Croggon**

Re: Graves

Sat 12 Feb 2005

On 13/2/05 10:01 AM, "David Larsen" <[\[REDACTED\]](mailto:[REDACTED])> wrote:

*If laughable, Graves and
his theories are at least quaint and literary.*

The thing I find most bracing about Graves is his insistence that his innate poetic knowledge as a Poet trumps boring old rational theorising any day. And why not? It makes him a most intriguing fantasist, even if he does get lost in his own metaphors.

Best

A

Alison Croggon

Blog: <http://theatrenotes.blogspot.com>

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

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

[↑ Contents](#)

335. **Nick Piombino**

Re: Graves

Sat 12 Feb 2005

Youth is wasted on the Jung.

Nick P.

On 2/12/05 6:01 PM, "David Larsen" <[REDACTED]> wrote:

You stepped in it, Robin, when at 09:06 AM 2/12/2005, you wrote:

All I can say is: Joseph Campbell.

Jung lives, Graves died

*Since you're not averse to taking a mocking tone, I feel empowered to tell you what a ridiculous backwater the work of Jung & Campbell appears to numbers of us. The "collective unconscious" model of culture hasn't been a serious contender for decades, and I'm surprised to see Jung & Campbell introduced as a contemporary rebuttal to anything. If laughable, Graves and his theories are at least quaint and literary. For a real belly laugh check out the book *Aryan Christ* by Richard Noll --it's got all the dirt on Jung and mystical Teutonic race-fantasy. --Remembering Robin's contributions to last year's Tolkien debate, I expect he will question the relevance of race in Jung's work. But has anyone seen the 1936 essay on "Wotan"? Achtung.*

I shouldn't hate, because the same could be said about Georges Dumézil who was a lifelong rightwinger and race-fantastist if not worse, and I find him completely mesmerizing. But at least he was working with real data, Indo-Euro linguistic data I mean, and historicizing it in a way that Jung and Campbell never seem to have felt necessary. Really you couldn't have named 2 bigger blockheads, sociologically speaking.

*In answer to Mark's question about the matriarchy/patriarchy shift, I can recommend a great article by Joan Bamberger, "The Myth of Matriarchy: Why Men Rule in Primitive Culture" that appears in the collection *Women, Culture, and Society* (Stanford Univ.P., 1974). Again, watch those toesies because she's a keen intellectual historian and rather a skeptic.*

I'm not trying to fight, though. Happy Valentines LRSN

[↑ Contents](#)

336. **Mary Jo Malo**

graves, graves, graves, graves . . .

Sat 12 Feb 2005

Yes, Steve. All I can say to that is that Robert offered a not too shocking theory that women will a pul ye ass into the grave sooner or later. Fortunately, in his case it was much later. He was a glutton for punishment after he worshipped the golden ass of Laura Ryder.

Regarding scholarship, mythology, archaeology, and various interdisciplinary works have promoted the m/p 'thing' which is recorded in religious texts themselves if only in the minds of the male reformers. Graves, Jung, Frazer, and Campbell may not have been quantum physicists but their ideas have entranced thinkers/readers who long suspected that religion had pulled the wool over our powers of reasons for millenia. If it wasn't for their efforts and inspiration, they'd still be teaching creationism in public schools as fact rather than a part of mythology. Also, I think the abundant Gilgamesh studies provide evidence of the m/p shift. Genius is that rare creative ability to synthesis ideas and provide insight and meaning where old structures of understanding are failing. Genii are like muses that inspired them.

Mary Jo

[↑ Contents](#)

337. **David Larsen**

Re: Graves

Sat 12 Feb 2005

Or is it "Jung is wasted on the Youth"? Hi Nick, and sorry for all the good things about Jung I'm sure I slighted in my post. I have nothing to say against the therapeutic value of his work, only the cultural history. And I'm sure I don't even know enough about that. Hope this finds you well, take care --David L.

At 03:16 PM 2/12/2005, you wrote:

>Youth is wasted on the Jung.

[↑ Contents](#)

338. **Lawrence Upton**

Re: graves, graves, graves, graves . . .

Sat 12 Feb 2005

for the genius was a boojum you see

L

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

From: Mary Jo Malo <[REDACTED]>
To: [REDACTED] <[REDACTED]>
Date: 12 February 2005 23:50
Subject: graves, graves, graves, graves . . .

. Genius is that rare creative ability to synthesis
>ideas and provide insight and meaning where old structures of
understanding
>are failing. Genii are like muses that inspired them.
>
>Mary Jo
>

[↑ Contents](#)

339. **Richard Taylor**

Re: Letter to Alan Sondheim that Suddenly Became Public

Sat 12 Feb 2005

mary

thanks

will long reply via mairead

You poem is good

I dont write as much but will "get back to it" when i can;

BTW dont worry if people knock your ideas - keep writing and senindg in and
the religious thing looked interesting but I wanted to satirise what Robin said -
lol

my feeling is i write/wrote a lot of poe -or used to and maybe one in ten is/was
good....

Richard Taylor

Auckland - New Zealand

[REDACTED]

Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it
-/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

ASPECT BOOKS www.abebooks.com

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

From: "Mary Jo Malo" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 11, 2005 4:54 AM

Subject: Letter to Alan Sondheim that Suddenly Became Public

Thanks, Richard, such kind encouraging words for Alan and all of us.

wording it

*always doing it
thinking it
breathing it
when i lie down
hypnagogic hypnopompic
phrases ideas
why didn't i bring
pen & paper to bed
i know i'll forget
the freely flowing
perfect words
or
at work
on off the clock
or
in the kitchen
waiting for the water to boil
stir in the pasta
words circling around
my daughter says
mom you're not listening
you have a blank look
words rolling round
behind my eyes
always
notebook in my pocket
on the park bench
at night
in my lover's ear
oooh that's nice
i love the sound of your voice
put me to sleep baby
keep talking*

*. . .some were words i heard or would hear coming from dreams or as i was
falling
asleep etc or the ideas flashed in that "inward eye" . . .*

Keep going Alan - keep going all of you whether on your blogs or by

*sending
links or whatever -keep going all of you - all you writers and creators -
ignore that person who attacked the postmodern magazine (or the
non-postmodern
magazine - whatever) with that kind editor St Thomasino - keep on, keep
-
of whatever style or approach -keep on - keep on - regardless - i dont
know
why
Richard Taylor*

--
*Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005*

--
Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

340. **Tenney Nathanson**

POG Saturday Feb 19: Jena Osman, Dawn Pendergast, Tiffany Mac-Ferrin

Sat 12 Feb 2005

POG

presents

poets

Jena Osman

Tiffany MacFerrin

Dawn Pendergast

Saturday, February 19, 7pm,

ORTSPACE

121 E. 7th Street

(use entry on east side of building, at alley door)

Admission: \$5; Students \$3

also:

Jena Osman

"War in/of Words: Searching for Poethical Models":

a talk and roundtable discussion with poet Jena Osman
Saturday, February 19, 3pm,
Dinnerware Contemporary Art Gallery,
210 N. Fourth Ave
Admission: \$5; Students \$3

Jena Osman teaches in the graduate writing program at Temple University. She has published six books of poetry: *Jury* (Meow Press, 1996), *Amblyopia* (Avenue B, 1993), *The Lab-Book* (Poetics Program at SUNY Buffalo, 1992), *Balance* (Leave Books, 1992), *Underwater Dive: Version One* (Paradigm Press, 1990) and *Twelve Parts of Her* (Burning Deck Press, 1989). Her poetry has also been anthologized in *The Art of Practice: Forty-Five Contemporary Poets*, as well as *Subliminal Time* and *Writing From the New Coast: Presentation*. She is the co-editor (with Juliana Spahr) of *Chain*, a journal that investigates language in its various presentational frames. See: Jena Osman EPC home page: <http://epc.buffalo.edu/authors/osman/> The Periodic Table As Assembled by Dr. Zhivago, *Oculist*: <http://writing.upenn.edu/epc/authors/osman/periodic/> Dead Text: <http://writing.upenn.edu/epc/authors/osman/deadtext.html>

Tiffany MacFerrin is an original Tucson specimen, guilty of subjecting cohorts to spontaneous singing on the streets after a few beats of the wind in her hair. She is too often having work to fun hard on her poetry, but come hear, if you dare, what stars might explode in midair!

Dawn Pendergast is a second-year MFA student at University of Arizona. She received her MA in Performance Studies at NYU and a BS in Science, Technology, and Culture at Georgia Institute of Technology. She currently teaches creative writing and works for the University of Arizona Poetry Center. See: *Reconstructions*: <http://www.clockwatching.net/~spoon/reconstructions/reconstructions.html> Epithelium: <http://www.clockwatching.net/~spoon/epithelium/index.html>

*

Abstract for the Roundtable Discussion
with Jena Osman:

Poet-critic Joan Retallack has described the poethical art form as "a form of life in which we would, in our most enlightened moments, want to live - [that] which makes the intricate complexity of the intersecting intentional and accidental that is our world known to us through the sensory and imaginative enactment of complex forms" ("Accident ...Aeroplane ...Artichoke"). I've been thinking about this concept in relation to a comment Anne Waldman made a year or so ago at the Kelley Writers House in Philadelphia about how now is a time of "out-rageous metaphor and terrible misnomers," what she called a kind of "interior terrorism." She said that the best thing we can do right now as writers is study

euphemism. Poet-critic Barrett Watten said in a talk called "War=Language" that "We need to take the mechanized hardware of the language of war apart - by locating alternate evidence in multiple media, by questioning the pseudo-objectivity of its delusional conclusions, by unpacking its embedded metaphors and narrative frames, by thinking otherwise." There seemed to be a necessary hope that as writers, pointing to language itself is a first step toward action. But in what ways is that pointing poethical? Are there ways to critique the topical world, the world of events, while at the same time providing alternative "poethical" forms? In other words, in what ways can words in poems make war, and in what ways can they make peace?

*

POG events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts, and the National Endowment for the Arts. POG also benefits from the continuing support of The University of Arizona Poetry Center, the Arizona Quarterly, Chax Press, and The University of Arizona Department of English.

thanks to our growing list of 2004-2005 Patrons and Sponsors:

. Corporate Patrons Buffalo Exchange and GlobalEye Systems . Individual Patrons Millie Chapin, Elizabeth Landry, Allison Moore, Liisa Phillips, Jessica Thompson, , and Rachel Traywick . Corporate Sponsors Antennae a Journal of Experimental Poetry and Music/Performance, Bookman's, Chax Press, Jamba Juice, Kaplan Test Prep and Admissions, Kore Press, Macy's, Reader's Oasis, and Zia Records . Individual Sponsors Suzanne Clores, Sheila Murphy, and Desiree Rios

We're also grateful to hosts and programming partners

- . Casa Libre en La Solana Inn & Guest House
- . Dinnerware Contemporary Arts gallery
- . Las Artes Center (see stories in El Independiente and the Tucson Weekly)
- . O-T-O Dance at ORTSPACE
- . MOCA (Museum of Contemporary Art)
- . Alamo Gallery (see this Tucson Arts District page)

for links to the web pages of our various donors and partners, and for lots of other material, please visit us on the web at www.gopog.org

or for further information contact

POG: [REDACTED], [mailto:\[REDACTED\]](mailto:[REDACTED])

[↑ Contents](#)

341. **Alan Sondheim**

the tiniest the smallworldmurmur s images

Sat 12 Feb 2005

the smallworldmurmur s images
small exquisite murmurs of the world
murmuringshoresoftime
inconceivablebeauty s withdrawnslowly
murmuringsilent lovely s

<http://www.asondheim.org/smallworldmurmur114306.jpg>
<http://www.asondheim.org/smallworldmurmur114305.jpg>
<http://www.asondheim.org/smallworldmurmur114304.jpg>
<http://www.asondheim.org/smallworldmurmur114303.jpg>
<http://www.asondheim.org/smallworldmurmur114302.jpg>

[↑ Contents](#)

342. **Lawrence Sawyer**

Re: new fiction/milk magazine

Sat 12 Feb 2005

New fiction at milk magazine

<http://www.milkmag.org/vol6home.html>

James H. BATH
Joel BRUSSELL
Geoffrey FOX
Nicholas GRIDER
Jnana HODSON
Paul KAVANAGH
Marie Monroe METCALF
Bryan McMILLAN
Bonnie RUBERG
Arlene TRIBBIA
Stoyan VALEV
Jerry VILHOTI
Brian WILLEMS

editor/Larry Sawyer
fiction editor, web/Lina ramona Vitkauskas

[↑ Contents](#)

343. **Robin Hamilton**

Re: Graves

Sat 12 Feb 2005

I'm not sure that we're really that far apart, here, David.

You stepped in it, Robin, when at 09:06 AM 2/12/2005, you wrote:

All I can say is: Joseph Campbell.

Jung lives, Graves died

"Graves died" -- I was thinking specifically of the edge-of-death phenomenon he describes in GoodbyeTAT, when he was almost blown apart by a German shell.

Since you're not averse to taking a mocking tone, I feel empowered to tell you

That's K, I can take it.

<g>

what a ridiculous backwater the work of Jung & Campbell appears to numbers of us.

I should have made this clearer, but I'd distinguish between Campbell and Jung.

Campbell (and I'm sorry to be so crude) strikes me as a boring fart who never had a single original idea in his life. Jung, in contrast, while often barking mad, seems to me (still) interesting. (Though there is a problem in that, unlike Freud and as far as I can judge from the English translations of his work, he wrote badly.)

I linked the three -- obviously awkwardly -- as exemplars of myth-creation.

I wouldn't base *any* linguistic, let alone psychoanalytical, theory on their work.

(Linguistically, I suppose I'm closest to Halliday. Give me a formalist Edinburgh Maoist any day. Psychology I simply know nothing about, except to recognise that whatever importance Jung has, it isn't based on the efficacy of his therapeutic methods.)

The "collective unconscious" model of culture hasn't been a serious contender for decades, and I'm surprised to see Jung & Campbell introduced as a contemporary rebuttal to anything.

Did I? If so, I apologise

If laughable, Graves and his theories are at least quaint and literary.

I think more than that -- _Survey of Modernist Poetry_ (the bits Graves wrote, not Riding) is a pretty seminal EngLit text (Empsom picked-up on parts of it in 7Types, and it's worn better than Leavis in ways), and as well as the poetry, his novels -- both the Claudius ones and, say, _Antigua Penny Puce_ and "The Shout" -- aren't to be discounted.

However (and I'm sorry if I gave this impression) I don't think any of the three, Campbell, Graves, or Jung, are reliable "scholarly" guides.

> For a real belly laugh check

> out the book _Aryan Christ_ by Richard Noll --it's got all the dirt on

Jung

> and mystical Teutonic race-fantasy. --Remembering Robin's contributions to

> last year's Tolkien debate, I expect he will question the relevance of race

> in Jung's work. But has anyone seen the 1936 essay on "Wotan"? Achtung.

Actually, what I find it most difficult to forgive Jung for is the utter nonsense of his commentary on Flying Saucers. But then, we all get old, some faster than others.

Dunno if this makes things better or worse, or more or less clear

| *I'm not trying to fight, though. Happy Valentines LRSN*

Me neither.

Care,

Robin

[↑ Contents](#)

344. **Chris Stroffolino**

Re: Graves

Sat 12 Feb 2005

Robin---

which parts are those; how do you separate out the authorship in this collab?

Chris

>From: Robin Hamilton <[REDACTED]>

>To: [REDACTED]

>Subject: Re: Graves

>Date: Sat, Feb 12, 2005, 7:08 PM

>

I think more than that -- _Survey of Modernist Poetry_ (the bits Graves wrote, not Riding) is a pretty seminal EngLit text (Empsom picked-up on parts of it in 7Types, and it's worn better than Leavis in ways),

[↑ Contents](#)

345. **Alan Sondheim**

darling, she said softly, look at the twinklers

Sat 12 Feb 2005

darling, she said softly, look at the twinklers,
in the night driven hard by twinklers,
their tangled rays drawn out by twiners
ruled by supernatural twiner -
while we are bound by golden twine,
together we shall quaff the wine -
in this world, everyone will win,
more or less our love is in,
so say i

[↑ Contents](#)

346. **Alan Sondheim**

The Letter

Sun 13 Feb 2005

The Letter

Yesterday, Azure and I found a letter in a second-hand book on ecology. The letter was from a prisoner in a New York State correctional facility. It was addressed to a woman in Queens, New York.

The letter used the word "nigga" extensively, and threatened to kill the married "nigga" who was fucking his woman, whom he loved. It was four pages in length, and veered wildly from death threats to protestations of love. It was awkwardly written, and the prisoner apologizes for the poor quality of the paper, almost school notebook paper, the kind with the thin blue lines.

My impulse was to 'make a work' from the letter, which had been discarded in the book, to use the text in one or another fashion. But the text seemed too powerful, too angry, too sad, to do anything with it. I talked it over with Azure and our friends. At one point, I was going to throw it out; at another, file it away as a reminder of the vastly different worlds present in slaughter-america under the bush regime. I finally decided the best was to remail the letter in the original envelope to the original recipient. Perhaps she had lost it, perhaps it had frightened her so much that she subconsciously left it behind when she turned

the book in for textbook credit. Our friends gave us two stamps and tape, and with the envelope resealed, I sent it on its way through a local mailbox.

On the envelope I wrote, 'found this in a book and thought you may want it.' I didn't sign it, the separation was permanent.

I had an odd sense of loss, which haunts me. I have used found materials if they 'resonate' before - for example, webcam images that are then transformed, arranged, semantically 'intensified.' But this letter was too strong - or if not strong - violent - or if not violent - symptomatic - it was too dis/comforting, as if real life permanently intruded on what, in my work, in all work, can be at best metaphoric conceits, no matter how we think otherwise.

The letter was uncanny. It demanded, it appeared to demand, to be read, absorbed, to fit in, as if returning were a coward's way out - for there was no indication that she would have done anything but discarded it, perhaps after class. The envelope was thick, immediately evident within the pages of the ecology text, surely she would have put it away, somewhere, anywhere, if she had wanted to save it. And the undeniable violence of it all mitigated against this, I could only imagine that she had moved on, that she wanted as much distance as possible from the writer, that the letter was a reminder of an uncomfortable past, one which could never be absorbed, could never fit in with her current lifestyle. The letter was close to illiterate, she was in college, and the text was somewhat advanced, with a cdrom illustrating ecological processes, and quite clearly often played.

There is a weakness and pretense in all writing, in all art, as if 'my love is like a red, red, rose' said anything at all that rearranged the molecular epistemology of things on the planet. Art murmurs presumably to the soul, it calls us to action, makes us feel better about the world, or gives us an expressivity for the violent tendencies of the times. Or it allows us to push the boundaries of comfort, dis/comfort, in new ways, for dis/comfort speaks in art of a 'newness' that is non-existent. It takes one letter in a book on ecology to contradict each and every other form of cultural construction, a letter from a sender who had no idea whatsoever that it would form the punctum of an essay, nor, I suspect, would he care. He would care about his woman who was no longer his woman, his love who had betrayed him, and he would kill the perpetrator of that betrayal who surely was not her.

This short essay can't go anywhere, it can only point to a found object, a letter, which could not be subsumed. And within that lack, on my part, is an incredible selfishness, that the debris of the world is there, in the first place, to be used. To be primordially used. To be used by a writer or an artist. To be absorbed, to be robbed of originary content. And while that may be the premise and promise of art, it remains a hole in this page. Debris is never debris, or it is someone's,

or it is no one's, but it is never debris, just like there are never vermin or weeds, words which I detest for their inherent elitism. Debris is nothing but the world, and it is the world which rends and renders artwork useless, meaningless, at best with meaning grafted by the reader who has no choice.

—

[↑ Contents](#)

347. **Ishaq**

my definition of a boombasta afrougoisie vs rebels unlimited (redux)

Sun 13 Feb 2005

my definition of a boombasta afrougoisie

----- my definition of a boombasta
afrougoisie vs rebels unlimited -----

"As a young Muslim Black male in America I feel under attack on many fronts.

I can handle being under attack, but it's heartbreaking - at times-- to feel as

though I have no comrades. ..." amir sulaiman

my definition of a boombasta afrougoisie: the impotence of revolution in a corporate tranquility

the question on the floor massa speaka was;

"Whats keeping us from doing what Middle East Militants do?"

actually, it's not just the middle eastern resistance/freedom fighters who are "fighting the power". it is the entire world -- peep the papers... check the few free press griots

hell.....

while we get right wing extremist sellouts = condi rice, colin powell and barack obama ("afrikan"?) -- 60yr old white women, pissed off white kids, natives youth and 12yr so called "arabs" are doing more for the cause of justice, light and freedom than the north amerikkkan so called afrikan.

...now.

unfortunately, the so called "afrikan" of north amerikkka, who resides in the belly of the beast (of what is the greatest threat to world freedom justice equality and have/are murdered (ing) houndreds of thousands of people around the world -- if not in their own country) is so controlled and infiltrated that the moment any threat to the establishment even blinks, the govt operatives, or rass corporate whore wanna bes, are ready to attack, discredit, ostracize,

distract (the masses), neutralize, humiliate and have imprisoned and have killed the dissident (s) since the times of marcus garvey and the agent 800 to this very day.

the afroamerikkkanadian, especially since the hip hop "take em out" attitude was approved by corporate amerikkka, is too busy acting like "crabs in the barrel" = attacking any threat to what might stand between establishing themselves as the top o de pop cult torture and scrilla, to click (k) up and do what the rest of the world is/are doing.

it was always about, not freedom justice equality b.u.t., shuffling like the jeffersons or walking like ultraamerikkkan w.a.s.p. and getting a 'piece o de pie' squared to the massive accumulation of stuff, a credit rating and maybe a taxbreak.

"For the master's tools will never dismantle the master's house. They may temporarily allow us to beat him down at his own game, but they will never enable us to bring about genuine change." - Audre Lorde

remember the main point in the f.b.i and, prior to that, the colonial powers, in the directive to the control of the, what william carlos williams referred as, "pure products of ameri(kkk)a" = (blacks in north amerikkka) was to insure they did not get a black "messiah" and to destroy the black male. ...all nonpassive (free-thinking -- if not -- analytical) black males are to be considered possible black "messiahs" or candidates in the running for the doomed position and, therefore; are to be considered threats to the system.

...and so all black males (as is the case with native males in kkanada), under the age of 18yr, are in especially grave danger of death via urban accidents = (police or operatives or self esteem demolition techniques to guns or drugs/ down to dumbing = narcotization) who remain rebellious and seek actualization = to destratify/deterrorialize

...who gain speed to jump to the next plateau.

...black males (like other internal operatives) are assigned to destroy the black male; more than a few black women, under the guise of white euro feminism, have done their share.

<>"You may not realize that part of the strategy of the government is to put you all against each other. If the enemy sees you trying to organize, he will send people to organize you. He says, You have a spirit to come together, but I am going to make sure that whoever leads you is my man. This is the way the enemy thinks. He always sets up a counterweight or a counter movement. Fifteen years ago, when the Berlin Wall was torn down because East and West Germany decided to be one Germany, many of the CIA operatives working in Eastern Europe were brought back to the United States and assigned to gangs.

What was the aim of the government? Why do you think the only industry thriving today is the industry of prisons? Why do you think prisons are now on the stock market? People are investing in the prospect of Blacks and Latinos filling the jails. " -- Minister Louis Farrakhan -- "A Special Message to Street Organizations (Crips & Blood)"

<http://victoria.indymedia.org/news/2005/02/37654.php>

http://www.finalcall.com/artman/publish/article_1733.shtml

dat was dah plan my mayn

...now (since islam and muslims, urban guerillas and dissidents have been and are too radical and seemingly untamable for the massa of the house) the trend is to "distract" the black youth with a vision of an unattainable, undefinable, sublime commercialized "afrikan" consciuosness CONtroLLED by the few in a mongolian cluster f**k point system like pyramid scam = create a reservation stylee currupt "elder" system to control the masses of rowdy black youth under the guise of guidance (keep them occupied with ritual and away from resistance -- with apolly ogies to stuart hall). anyone, who even questions, adds on, or criticizes this or asks too many questions -- as is in the case with amerikkka and terrorism (you're with us or against us and "daemonacracy"), the gay community (homophobia), the so called left (paranoia and suburban colonial middle -class white supremacy) and communism (dissidents and nonpersons) -- is immediately assaulted on all fronts which pertain the profiled catagory they have been assigned to -- thus dealt with accordingly.

"...the Amerikkkan Empire today... is hell bent on acting out it's plans for global hegemony,..., to usurp such resources from the poor and destitute and re-apporportion them to the fatcats that helped to create and sustain the Empire. To spread the corruption and vice that infects it's own society and that it's own people speak out against...." -- from "Muharram the month of revolution"*

listen...hear here.....

now, it is very easy to decieve the general afroamerikkkan peoples because amerikkkan educational system is so poor and even worse in lower income and minority neighbourhoods -- latino, black, natives and poor whites. therefore, it is easy to get them to become suspicious of the ever feared "intellectual" and the "other" -- considering these under privilaged peoples (the masses) are kept in north amerikkkan concentration camps of innercities, trailer parks, shot gun shacks, barrios and reservations while FED (govt) crap for news and daily events and their cultures and economic state are criminalized as they are kept in a state of, as bruh chuck d states; "thinking like an animal" or criminal = behavioral modification -- or nas' "black zombie";

"Yo, you believe when they say we ain't shit, we can't grow? All we are is dope dealers, and gangstas and hoes? And you believe when they be tellin you lie, all on the media? They make the world look crazy to keep you inside? ...You scared to be yourself, cause you in a trance/Feel free, hear the music and dance/If you cared what they think, why wear what they wear, just for you Dumb niggaz with long beards like they Arabs or Jews or from Israel, bis'ma Allah, Al-Rahman, Al-Rahim Islam's a beautiful thing And Christian and Rastafari, helps us to bring peace against the darkness, which is unGodly..."

...and these, the poor, the working class, the masses are the balance in the equations to topple the world domination of north amerikkkan and e.u. slave masters. ...so it is important to "passify" them and control them and to distract them...

what a better way than to have people who look and chat them up just like the way they do

afrosuburban posers of burkdome

while the world targets the enemy - the so called "afrikan" of north amerikkka targets each other and hollas about "revolution" to the most ut pop charts (while using garvey and other members of the dead negro society) as a propaganda tool, for the establishment to cast suspicion, humiliate, control world knowledge, "universality", discredit and then pimp anti-intellectualism = fascism as black consciousness ... when it is actually another attempt by the few at the top and the climbers to CON and troll through the masses.

the tactricks have become more sophisticated and there is not an organization ... except for perhaps the n.o.i and those who remain unlimited = stay clear of affiliations-- which has not been completely controlled from the top.

however, the greatest radical move would be to break out of the ghetto, barrio and reservation mentality, identity politricks, drop the played out sun tzu and go defend or feed afrika and not chat about it; to not wear bad played out dashiki vines or use it as rank... just get on the dissidents tip of nonsuburban direct action = resistance... cuz ain't nobody gives a mofo that your name means 'sun runner ancestor hugger' in fake swahili.

hell yell ¡YA! even the black panthers thought these dudes were posers and passive aggressive back inn DAH daze = 'pour me a libation', yo. peep the "panthers" script by melvin van peebles

street rebellology (unlimited)?

personally, if you gonna have a sight, in these times, which big ups cuba, assata shakur (<http://www.assatashakur.org/>) and claims "afrikan" and "revolution" --

i'm sorry to say my friends, no dis to the sis, that it is going to be run and infiltrated to the max by the powers who should not be and attempt to numb all action and rebels, rebellion and keep it at a yawn.

basically, our revolution is like an mc battle or dmc -- alot hollerin, tricks and play b.u.t. ain't nobody sayin nothin and we target each other as threats to success in master's house.

the neoafrikan dissassembled

it is best to keep clear of the afrougoisie.

the revolution shall not be wy fi'ed.

sshhhhhh keep it to yourself

1425 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

http://www.world-crisis.com/analysis_comments/766_0_15_0_C/

No Surrender No Retreat!!! "Intersections in Real Time"

?

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

<http://www.assatashakur.org/forums/upload/showthread.php?t436>

CEE:

Boom

Bees swattin

Like Dawson

Mass collapsing

My bruthas

Swoon to the

Jazzy era

Suicide or murder

Wisdom or bounty killaz

I kill the

Visions of rockets

Over

Riyad (ha)

whereas:

<http://victoria.indymedia.org/news/2004/08/28684.php>

<http://iskra.ws/>

Firebomb Closes Vancouver Courthouse

<http://victoria.indymedia.org/news/2005/02/37624.php>

Who is Lynne Stewart

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

"How do you say "Anger" for example is "Moral" or "Immoral?" There are things to be angry about and things not to be angry about. Similarly, adab, or manners is delegated to the sort of Southern Belle mannerisms: "Put your fork here when you sit at the table and your napkin here; say 'excuse me' after you belch, and always hold the door for ladies." This is not what adab is dealing with. For just as in such Southern societies, etiquette is considered a virtue, but backbiting and gossip are traditional mainstays. The same Southern families which would hold "etiquette" in such high regard would also ruthlessly beat slaves working in their plantations. The same who would consider etiquette so essential would treat `asabiyyah, racism, nationalism, and tribalism as though it were normal and acceptable." -- Abu Jamaal -- "Forgiving Those Who Tresspass..."

<http://victoria.indymedia.org/news/2005/02/37657.php>

"The U.S. and Western imperialists have finally concluded that Muslim countries and nations...form the core of this awakening and resistance to their plans for global domination. They foresee that if they fail to control or suppress this Islamic awakening...with political and economic measures, through propaganda, and...through military aggression, all their plans for an absolute global hegemony and control ... over the rest of humanity will come to nothing. If that happens, the big Western and Zionist capitalists, who are the real backstage actors of all imperialist governments will fall.." ayatollah khamenei(ha) -- "The Core of Awakening and Resistance"

<http://www.islamicdigest.net/v61/content/view/1665/1/>

"As the month of Muharram, the month of revolution, the month of resistance to the aggressors and resistance to injustice,...We can see from the actions of the Amerikkkan Empire today that it is hell bent on acting out it's plans for global hegemony,..., to usurp such resources from the poor and destitute and re-appportion them to the fatcats that helped to create and sustain the Empire. To spread the corruption and vice that infects it's own society and that it's own people speak out against.... from those inside Occupied Amerikkka, to those in Occupied Iraq, Occupied Palestine, etc."

from "Muharram the month of revolution":

<http://victoria.indymedia.org/news/2005/02/37826.php>

<http://www.islamicdigest.net/v61/content/view/1671/1/>

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

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

—
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\
\
"As for we who have decided to break the back of colonialism, \
our historic mission is to sanction all revolts, all desperate \
actions, all those abortive attempts drowned in rivers of blood."\
- Frantz Fanon\
\
"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\
<http://www.sleepybrain.net/vanilla.html>
\
http://www.world-crisis.com/analysis_comments/766_0_15_0_C/
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>
\
<http://www.lowliferecords.co.uk/>
\
}

[↑ Contents](#)

348. **David Baratier**

Re: the old rebel poet becomes ...

Sun 13 Feb 2005

I have read the Patchen book.

Do I win something?

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

[↑ Contents](#)

349. **Stephen Vincent**

Re: The Letter

Sun 13 Feb 2005

> The Letter

>

>

Alan - impulsively I say you were right to do what you did. Even if you could accurately inscribe intention around your discovery of the letter (the sender wanted somebody to see it before a threat could be fulfilled, or the receiver wanted to lose it as some form of banishment, etc., etc.) - I think the use of the for an art project would be like taking a person's picture without asking for permission to do so. Asking for permission often puts something much more interesting into motion, such as a fuller sense of disclosure by both artist and subject, and the realized 'art object' can be much the richer from this process. At least that has been my experience. (And I suspect yours.) Thieving the subject I never find similarly rewarding. A little cheap, I feel after.

Sending the letter back anonymously, undoubtedly will set something in motion. The only regret is that you will never know what!

Stephen V

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

Yesterday, Azure and I found a letter in a second-hand book on ecology. The letter was from a prisoner in a New York State correctional facility. It was addressed to a woman in Queens, New York.

The letter used the word "nigga" extensively, and threatened to kill the married "nigga" who was fucking his woman, whom he loved. It was four pages in length, and veered wildly from death threats to protestations of love. It was awkwardly written, and the prisoner apologizes for the poor quality of the paper, almost school notebook paper, the kind with the thin blue lines.

My impulse was to 'make a work' from the letter, which had been discarded in the book, to use the text in one or another fashion. But the text

seemed too powerful, too angry, too sad, to do anything with it. I talked it over with Azure and our friends. At one point, I was going to throw it out; at another, file it away as a reminder of the vastly different worlds present in slaughter-america under the bush regime. I finally decided the best was to remail the letter in the original envelope to the original recipient. Perhaps she had lost it, perhaps it had frightened her so much that she subconsciously left it behind when she turned the book in for textbook credit. Our friends gave us two stamps and tape, and with the envelope resealed, I sent it on its way through a local mailbox.

On the envelope I wrote, 'found this in a book and thought you may want it.' I didn't sign it, the separation was permanent.

I had an odd sense of loss, which haunts me. I have used found materials if they 'resonate' before - for example, webcam images that are then transformed, arranged, semantically 'intensified.' But this letter was too strong - or if not strong - violent - or if not violent - symptomatic - it was too dis/comforting, as if real life permanently intruded on what, in my work, in all work, can be at best metaphoric conceits, no matter how we think otherwise.

The letter was uncanny. It demanded, it appeared to demand, to be read, absorbed, to fit in, as if returning were a coward's way out - for there was no indication that she would have done anything but discarded it, perhaps after class. The envelope was thick, immediately evident within the pages of the ecology text, surely she would have put it away, somewhere, anywhere, if she had wanted to save it. And the undeniable violence of it all mitigated against this, I could only imagine that she had moved on, that she wanted as much distance as possible from the writer, that the letter was a reminder of an uncomfortable past, one which could never be absorbed, could never fit in with her current lifestyle. The letter was close to illiterate, she was in college, and the text was somewhat advanced, with a cdrom illustrating ecological processes, and quite clearly often played.

There is a weakness and pretense in all writing, in all art, as if 'my love is like a red, red, rose' said anything at all that rearranged the molecular epistemology of things on the planet. Art murmurs presumably to the soul, it calls us to action, makes us feel better about the world, or gives us an expressivity for the violent tendencies of the times. Or it allows us to push the boundaries of comfort, dis/comfort, in new ways, for dis/comfort speaks in art of a 'newness' that is non-existent. It takes one letter in a book on ecology to contradict each and every other form of cultural construction, a letter from a sender who had no idea whatsoever that it would form the punctum of an essay, nor, I suspect, would he care. He would care about his woman who was no longer his woman, his love who had betrayed him, and he would kill the perpetrator of that betrayal who surely was not her.

This short essay can't go anywhere, it can only point to a found object, a letter, which could not be subsumed. And within that lack, on my part, is an incredible selfishness, that the debris of the world is there, in the first place, to be used. To be primordially used. To be used by a writer or an artist. To be absorbed, to be robbed of originary content. And while that may be the premise and promise of art, it remains a hole in this page. Debris is never debris, or it is someone's, or it is no one's, but it is never debris, just like there are never vermin or weeds, words which I detest for their inherent elitism. Debris is nothing but the world, and it is the world which rends and renders artwork useless, meaningless, at best with meaning grafted by the reader who has no choice.

[↑ Contents](#)

350. **alexander saliby**

Re: The Letter

Sun 13 Feb 2005

Alan,

I taught at Soledad Correctional Facility in Gonzales, CA in 1966; funny thing about that letter of yours, it reminded me of my days as an instructor in aircraft electronics in the U.S.A.F. Back in that classroom, all the folks (males only back then) wore their fatigues and came to class clean shaven and almost sparkling. They were attentive, obedient, and bright.

At the prison, I taught HS English to folks attempting to complete their HS education; in class one afternoon, I remember the moment well, I stood before the class about to attempt to lead a discussion on the poetry of W. Whitman, and I looked out over the room and saw all the men in their prison fatigues, clean shaven, (males only), obedient, bright and sparkling with a kind of intellectual interest. And I remember feeling that de ja vu horror...for a moment I really didn't know where I was.

But there's more to the tale than that.

I spent a year on that faculty. I found chaps I had no trouble identifying with...worse, I found no one who was guilty!

There were rapists, robbers, con men and a whole host of violent men angry at the society, all of whom were innocent. I never met a guilty convict. And after spending time reviewing their files and chatting with them, I came to realize, there really were no guilty men. There were only men who lacked the money to prove their innocence or to confuse the facts.

All of that useless information though evades the questions: is the loyalty and love among the criminal element as fervent, as the love of the upper class? And more, does the racism language increase the fervor of the relationship? And even worse, is there a motive on the part of the writer of any letter that drives action from one who reads the letter? And is that motive honorable?

Interesting questions those...sorry I have no answers.

But I do have this...one of my students, a particularly bright chap (I'll call him Robert here) who had a flair for writing, one day asked me if I would mind taking a letter to his sister. Now, mind you, I had already been warned by the warden and the captain of security that cons would ask me to do things for them, for favors, so I was prepared to say "No" to such a request.

And I did say "No." But not without chatting first with Robert.

At the conclusion of my talks, I heard this: "Mr. Saliby, I was a robber before I got in here; I'm a robber now, and I'll be a robber whenever I leave this place." Those were Roberts words.

I read Robert's jacket; I read his court case files and I learned, he didn't lie to me; he was a robber. I'm certain, where ever he is today...he's still a robber.

His letter to his sister, which I did not deliver, was more a confession of Robert's sins than a plea for forgiveness. I felt when I read the note that I should have delivered it because it placed the man in the light of honesty he saw himself. And while I did follow the rules of the institution, I've often felt guilty for not having disobeyed those rules and taken that note to the man's sister....who knows how that might have altered his life or hers.

Sorry for the lengthy diatribe here...it's just your note struck a cord of familiarity with me. Alex

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Saturday, February 12, 2005 9:49 PM

Subject: The Letter

The Letter

Yesterday, Azure and I found a letter in a second-hand book on ecology. The letter was from a prisoner in a New York State correctional facility. It was addressed to a woman in Queens, New York.

The letter used the word "nigga" extensively, and threatened to kill the married "nigga" who was fucking his woman, whom he loved. It was four pages in length, and veered wildly from death threats to protestations of love. It was

awkwardly written, and the prisoner apologizes for the poor quality of the paper, almost school notebook paper, the kind with the thin blue lines.

My impulse was to 'make a work' from the letter, which had been discarded in the book, to use the text in one or another fashion. But the text seemed too powerful, too angry, too sad, to do anything with it. I talked it over with Azure and our friends. At one point, I was going to throw it out; at another, file it away as a reminder of the vastly different worlds present in slaughter-america under the bush regime. I finally decided the best was to remail the letter in the original envelope to the original recipient. Perhaps she had lost it, perhaps it had frightened her so much that she subconsciously left it behind when she turned the book in for textbook credit. Our friends gave us two stamps and tape, and with the envelope resealed, I sent it on its way through a local mailbox.

On the envelope I wrote, 'found this in a book and thought you may want it.' I didn't sign it, the separation was permanent.

I had an odd sense of loss, which haunts me. I have used found materials if they 'resonate' before - for example, webcam images that are then transformed, arranged, semantically 'intensified.' But this letter was too strong - or if not strong - violent - or if not violent - symptomatic - it was too dis/comforting, as if real life permanently intruded on what, in my work, in all work, can be at best metaphoric conceits, no matter how we think otherwise.

The letter was uncanny. It demanded, it appeared to demand, to be read, absorbed, to fit in, as if returning were a coward's way out - for there was no indication that she would have done anything but discarded it, perhaps after class. The envelope was thick, immediately evident within the pages of the ecology text, surely she would have put it away, somewhere, anywhere, if she had wanted to save it. And the undeniable violence of it all mitigated against this, I could only imagine that she had moved on, that she wanted as much distance as possible from the writer, that the letter was a reminder of an uncomfortable past, one which could never be absorbed, could never fit in with her current lifestyle. The letter was close to illiterate, she was in college, and the text was somewhat advanced, with a cdrom illustrating ecological processes, and quite clearly often played.

There is a weakness and pretense in all writing, in all art, as if 'my love is like a red, red, rose' said anything at all that rearranged the molecular epistemology of things on the planet. Art murmurs presumably to the soul, it calls us to action, makes us feel better about the world, or gives us an expressivity for the violent tendencies of the times. Or it allows us to push the boundaries of comfort, dis/comfort, in new ways, for dis/comfort speaks in art of a 'newness' that is non-existent. It takes one letter in a book on ecology to contradict each

and every other form of cultural construction, a letter from a sender who had no idea whatsoever that it would form the punctum of an essay, nor, I suspect, would he care. He would care about his woman who was no longer his woman, his love who had betrayed him, and he would kill the perpetrator of that betrayal who surely was not her.

This short essay can't go anywhere, it can only point to a found object, a letter, which could not be subsumed. And within that lack, on my part, is an incredible selfishness, that the debris of the world is there, in the first place, to be used. To be primordially used. To be used by a writer or an artist. To be absorbed, to be robbed of originary content. And while that may be the premise and promise of art, it remains a hole in this page. Debris is never debris, or it is someone's, or it is no one's, but it is never debris, just like there are never vermin or weeds, words which I detest for their inherent elitism. Debris is nothing but the world, and it is the world which rends and renders artwork useless, meaningless, at best with meaning grafted by the reader who has no choice.

—

[↑ Contents](#)

351. **Steve Dalachinsky**

Re: graves, graves, graves, graves . . .

Sun 13 Feb 2005

sorry really haven't been following any of this but what's a booojum?

[↑ Contents](#)

352. **Richard Taylor**

Re: Letter to Alan Sondheim that Suddenly Became Public

Sun 13 Feb 2005

Thanks (Mairead and Mary and Alan)! I wasn't sure if I should have pushed the send button. I morphed into a strange state of mind last night - wasn't sure if I was writing crap - getting to invasive or silly or whatever - or what I was doing - I'm trying, I suppose, if I'm trying anything, to do kind of poetry that is also "confessionalist" but also kind of phenomenologic -not that I have studied Husserl etc etc (my definitions of phenomenology basically are from my large Concise Oxford Encyclopaedic Dictionary and I put my own interpretation on that also) Alan does the "poesay" much better I feel or - I mean - not better -but more logically "connected" that said the 'essays' from Alan (the ones - which ever they are short or long waves as he describes them in some (intro to The Internet Text) of the 'texts' or more "expository seeming" - possibly they are either deconstructed themselves or are deconstructions of part of a general

deconstruction - but I don't really understand that term too well -but they have maybe "slippage" etc - the words evade me here they "slipe slide, perish etc" - but they are like Nick Piombino's in his book "Theoretical Objects" in which his questioning and questing poetics or his poetry is philosophy actioned or it is somewhere between philosophy psychology and poetry - or it is all -or all poetry is also all these and more - the language is frequently more (keyword = more) - more abstract (abstract is problematic) than say Silliman (who is good at zooming (in) on particulars - George Bowering likes particulars) Bernstein and Hej- nian (just some of the many I could name) (all very varied I realise) - some of those in the Language Group (which of course -well its problematic to define what that group is) - but it is closer to these writers - but also has some characteristics of Alans' essays - which often are at the edge of "not" being essays..."poessays" - then there are all the other things going on in \the Internet Text - but I noticed some similarities between those two writers (just to pluck one example of two I know).... (maybe of theme and subject and some possibly stylistic

I was kind of talking myself up then down then got a bit dramatic when I realised I was "on air" -of course I put myself on air so to speak..

Maybe I will have to start a Blog and disappear...every man woman and their dog are doing blogs nowadays.

I will continue to talk to myself and others - so hopefully I wont disappear.

Richard Taylor

Auckland - New Zealand

██████████

Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

ASPECT BOOKS www.abebooks.com

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

From: "Mairead Byrne" <██████████>

To: <██████████>

Sent: Friday, February 11, 2005 7:23 AM

Subject: Re: Letter to Alan Sondheim that Suddenly Became Public

Yes Richard, for someone who has "almost lost interest in writing," you are fluent. Perhaps your mind is already in the right gear and the music has started again unbidden as the birds and buds. Anyway as you say to Alan: don't paint out your sun Richard.
Mairead

www.maireadbryne.blogspot.com

02/12/05 2:26 AM >>>

Alan

Some brilliant writing as usual - that one on genesis etc looks interesting -but I'll be surprised if someone doesn't complain how long it is - but I wouldn't take any notice unless the moderator objects - you should be putting your stuff on -

I also looked at your jpgs etc - varied reactions but I was very interested and liked the pictures (not all) - there is an ambiguous quality to them (of course its not really a question of liking per se) - as i say - a disturbing disturbance they generate in me - but you have put a lot of work into this project of yours - there are hundreds of pictures -and some animations - that music was good - it came at the right time (for me) after some thing - thing! - had disturbed me in one of your "nature" pictures (think of teh ichneumon wasp, think of death and sex and decay but think of breathing and the light and the ectasy, think, adn dont think)- but being "disturbed" is ok !! That's never a criticism - irritated - exasperated because sometimes perhaps envious ,yes - even angry with Alan - yes - sometimes absolutely amazed - yes - sometimes not interested - but almost always interesting (A's work is never trite) -

its harder to make effort to connect to peoples' blogs and links I find - so you are a lot more likely to be seen (and who knows is looking?) if you send direct - and also that is good for me - you know your posts are the main things I read on the list - i find a lot else is trivia (although I enjoy much of the other writers who contribute) - there is no way I or anyone is ever going to "see" your whole work but that's ok its fascinating and as you say it resonates so it can be read anyway - in any order - (although

some
people will just "trash it" - but that's the way it always has been
Alan -don't worry about the The Great Deleter of This World (I think he
deletes everything I send!!) -he has his own world - I don't know what
kind
of poetry he writes - actually I just saw one poem the other day of his
in
an Aussie mag (issued in about 1970!!) - years ago so its probably not
representative -) - that was also B K Johnoson's idea (to read his
novel -
loose leaved and in a box) in any order..great minds Alan !

Re film - I am not greatly into film but I was greatly affected by
Brakhage I saw also NZ's Len Lye's work is strange - he had some rich
strange and interesting ideas - but I can see you being tangential to
these
various 'schools ' - hard to place you - which is probably good - is
good -
you not only cant be placed you cant be replaced !!

most of what I wrote my "middle period" - and quite a bit was published
here
and there - was simply written (and simply re(a)d ! hope not!)- as if I
was
composing music - without much conscious thought so to speak - often no
idea what I was about to write about or why (sometimes kind of
responding to
music or art) I was making a kind of music with words I suppose - I
couldn't
explain much of it (i really got a "buzz" only when I could read it
aloud
to people: publish by voice and presence was me then... I was popular as
a
reader in Auckland - but I stopped becasue i used to drink a lot at the
same
time (and get caught by the cops driving (some strange stories there!!
-
nealy killed myself a few times ..i think....) and terrorising women and
have public fights (they wernt very good fights lol) with my ex and or
her
lovers etc etc etc etc -madness - madness!! - all gone - no (hardly
any)
feeling for even sex now -hence passion gone -maybe drive gone also -all
gone - gone! gone! gone! - all gone thank god) so I avoid readings
now)
(I dont go to many social events as such) (and not drinking and
walking
and being healthy are great - being alive is enough - (going public now

Alan) - love it - the readings and the adulations - and even any poetry
at
all - can go if need be - into the fire - burn all my writings - enflame
I
command you!! enflame !! free me - words !!

- as long as I feel good - but that isnt your case I know - your are
passionate - driven) -

and I was dark but driven in those drink times

and words came

some were words i heard or would hear coming from dreams or as i was
falling
asleep etc or the ideas flashed in that "inward eye" - lol! (lol -it -
the
term -irritates me but I keep using it)

After a while I found I wrote everything too quickly and too easily -
then I
thought of doing a project (well before I even got a computer) but have
really done much on it (to be looking at all these writers around me
with
ther various ideas and projects etc and yours in particular (I may have
to
stop looking if I want to get any confidence to write!) (my father told
me
the story years ago - Turner is said to have one of his paintings beside
some other artist in an exhibition -and someone pointed out how his sun
blazed so much it put the other work in the shade so to speak - so he
painted his sun out with black paint!) (but dont paint out your sun
Alan!) -
i doubt I really had anything original to contribute in my projected
project(s) that had not been said elsewhere - or whatever) - I m not
very
energetic and now I have more or less -almost lost interest in writing -
but
I know if i put my mind into the right gear the music will start
again..or
it might just come - unbidden as the buds and birds of spring!- it -my
brain/mind is eating up ideas for now (well either that or its just
shutting
down!)...

You affect this person in any case Alan...lol (use that cyber shorthand
everyday in chess on the net - especially when I make a stupid blunder!)

*Keep going Alan - keep going all of you whether on your blogs or by
sending
links or whatever -keep going all of you - all you writers and creators
-
ignore that person who attacked the postmodern magazine (or the
non-postmodern magazine - whatever) with that kind editor St Thomasino -
keep on, keep on - of whatever style or approach -keep on - keep on -
regardless - i dont know why*

Richard Taylor

Auckland - New Zealand



*Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone -
working
on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime
Bookaphile:*

*----- "Richard's mind is like an enormous ice
cream."-----*

*ASPECT BOOKS www.abebooks.com
----- Original Message -----*

--

*Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005*

--

*Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005*

--

**Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005**

[**↑ Contents**](#)

353. **Alison Croggon**

Re: graves, graves, graves, graves . . .

Sun 13 Feb 2005

On 13/2/05 7:30 PM, "Steve Dalachinsky" <[REDACTED]> wrote:

| *sorry really haven't been following any of this but what's a booojum?*

It's what happens when a snark doesn't.

Alison Croggon

Blog: <http://theatrenotes.blogspot.com>

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

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

[↑ Contents](#)

354. **Harry Nudel**

winter...

Sun 13 Feb 2005

H

lmno

P

new

lite

c to c....

4:00...at this late date...drn...

[↑ Contents](#)

355. **Anny Ballardini**

Re: The Letter

Sun 13 Feb 2005

A strong answer (Alexander) to a strong mail (Alan).

To Alexander, I don't know if someone who was born a robber will always be a robber. There is transformation, and by glimpsing at the titles of the other threads (Graves-Graves etc.) it is symbolized in the philosopher's stone. For those who did not understand it yet, and according to this tale, we are the base metals and can change ourselves into gold.

There is no transmuted gold out there to fulfil our desires. The less by manipulating and confusing, not meant to you, but to some other out there.

Care, Anny

Anny Ballardini

<http://annyballardini.blogspot.com>

<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

On Sat, 12 Feb 2005 23:35:12 -0800, alexander saliby <[REDACTED]> wrote:

> Alan,

> I taught at Soledad Correctional Facility in Gonzales, CA in 1966; funny thing about that letter of yours, it reminded me of my days as an instructor in aircraft electronics in the U.S.A.F. Back in that classroom, all the folks (males only back then) wore their fatigues and came to class clean shaven and almost sparkling. They were attentive, obedient, and bright.

>

> At the prison, I taught HS English to folks attempting to complete their HS education; in class one afternoon, I remember the moment well, I stood before the class about to attempt to lead a discussion on the poetry of W. Whitman, and I looked out over the room and saw all the men in their prison fatigues, clean shaven, (males only), obedient, bright and sparkling with a kind of intellectual interest. And I remember feeling that de ja vu horror...for a moment I really didn't know where I was.

>

> But there's more to the tale than that.

>

> I spent a year on that faculty. I found chaps I had no trouble identifying with...worse, I found no one who was guilty!

>

> There were rapists, robbers, con men and a whole host of violent men angry at the society, all of whom were innocent. I never met a guilty convict. And after spending time reviewing their files and chatting with them, I came to realize, there really were no guilty men. There were only men who lacked the money to prove their innocence or to confuse the facts.

>

> All of that useless information though evades the questions: is the loyalty and love among the criminal element as fervent, as the love of the upper class? And more, does the racism language increase the fervor of the relationship? And even worse, is there a motive on the part of the writer of any letter that drives action from one who reads the letter? And is that motive honorable?

>

> Interesting questions those...sorry I have no answers.

>

> But I do have this...one of my students, a particularly bright chap (I'll call him

Robert here) who had a flair for writing, one day asked me if I would mind taking a letter to his sister. Now, mind you, I had already been warned by the warden and the captain of security that cons would ask me to do things for them, for favors, so I was prepared to say "No" to such a request.

>

> And I did say "No." But not without chatting first with Robert.

>

> At the conclusion of my talks, I heard this: "Mr. Saliby, I was a robber before I got in here; I'm a robber now, and I'll be a robber whenever I leave this place." Those were Roberts words.

>

> I read Robert's jacket; I read his court case files and I learned, he didn't lie to me; he was a robber. I'm certain, where ever he is today...he's still a robber.

>

> His letter to his sister, which I did not deliver, was more a confession of Robert's sins than a plea for forgiveness. I felt when I read the note that I should have delivered it because it placed the man in the light of honesty he saw himself. And while I did follow the rules of the institution, I've often felt guilty for not having disobeyed those rules and taken that note to the man's sister....who knows how that might have altered his life or hers.

>

> Sorry for the lengthy diatribe here...it's just your note struck a cord of familiarity with me.

> Alex

>

>

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

> From: Alan Sondheim<mailto:[REDACTED]>

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

> Sent: Saturday, February 12, 2005 9:49 PM

> Subject: The Letter

>

> The Letter

>

> Yesterday, Azure and I found a letter in a second-hand book on ecology.

> The letter was from a prisoner in a New York State correctional facility.

> It was addressed to a woman in Queens, New York.

>

> The letter used the word "nigga" extensively, and threatened to kill the married "nigga" who was fucking his woman, whom he loved. It was four pages in length, and veered wildly from death threats to protestations of love. It was awkwardly written, and the prisoner apologizes for the poor

> quality of the paper, almost school notebook paper, the kind with the thin
> blue lines.
>
> My impulse was to 'make a work' from the letter, which had been discarded
> in the book, to use the text in one or another fashion. But the text
> seemed too powerful, too angry, too sad, to do anything with it. I talked
> it over with Azure and our friends. At one point, I was going to throw it
> out; at another, file it away as a reminder of the vastly different worlds
> present in slaughter-america under the bush regime. I finally decided the
> best was to remail the letter in the original envelope to the original
> recipient. Perhaps she had lost it, perhaps it had frightened her so much
> that she subconsciously left it behind when she turned the book in for
> textbook credit. Our friends gave us two stamps and tape, and with the
> envelope resealed, I sent it on its way though a local mailbox.
>
> On the envelope I wrote, 'found this in a book and thought you may want
> it.' I didn't sign it, the separation was permanent.
>
> I had an odd sense of loss, which haunts me. I have used found materials
> if they 'resonate' before - for example, webcam images that are then
> transformed, arranged, semantically 'intensified.' But this letter was too
> strong - or if not strong - violent - or if not violent - symptomatic - it
> was too dis/comforting, as if real life permanently intruded on what, in
> my work, in all work, can be at best metaphoric conceits, no matter how we
> think otherwise.
>
> The letter was uncanny. It demanded, it appeared to demand, to be read,
> absorbed, to fit in, as if returning were a coward's way out - for there
> was no indication that she would have done anything but discarded it,
> perhaps after class. The envelope was thick, immediately evident within
> the pages of the ecology text, surely she would have put it away,
> somewhere, anywhere, if she had wanted to save it. And the undeniable
> violence of it all mitigated against this, I could only imagine that she
> had moved on, that she wanted as much distance as possible from the
> writer, that the letter was a reminder of an uncomfortable past, one which
> could never be absorbed, could never fit in with her current lifestyle.
> The letter was close to illiterate, she was in college, and the text was
> somewhat advanced, with a cdrom illustrating ecological processes, and
> quite clearly often played.
>
> There is a weakness and pretense in all writing, in all art, as if 'my
> love is like a red, red, rose' said anything at all that rearranged the

> molecular epistemology of things on the planet. Art murmurs presumably to
> the soul, it calls us to action, makes us feel better about the world, or
> gives us an expressivity for the violent tendencies of the times. Or it
> allows us to push the boundaries of comfort, dis/comfort, in new ways, for
> dis/comfort speaks in art of a 'newness' that is non-existent. It takes
> one letter in a book on ecology to contradict each and every other form of
> cultural construction, a letter from a sender who had no idea whatsoever
> that it would form the punctum of an essay, nor, I suspect, would he care.
> He would care about his woman who was no longer his woman, his love who
> had betrayed him, and he would kill the perpetrator of that betrayal who
> surely was not her.

>

> This short essay can't go anywhere, it can only point to a found object, a
> letter, which could not be subsumed. And within that lack, on my part, is
> an incredible selfishness, that the debris of the world is there, in the
> first place, to be used. To be primordially used. To be used by a writer
> or an artist. To be absorbed, to be robbed of originary content. And while
> that may be the premise and promise of art, it remains a hole in this
> page. Debris is never debris, or it is someone's, or it is no one's, but
> it is never debris, just like there are never vermin or weeds, words which
> I detest for their inherent elitism. Debris is nothing but the world, and
> it is the world which rends and renders artwork useless, meaningless, at
> best with meaning grafted by the reader who has no choice.

>

> -

>

[↑ Contents](#)

356. **Lawrence Upton**

Re: graves, graves, graves, graves . . .

Sun 13 Feb 2005

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

From: Steve Dalachinsky <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: 13 February 2005 08:33

Subject: Re: graves, graves, graves, graves . . .

>sorry really haven't been following any of this but what's a booojum?

>

I recommend a reading of the hunting of the snark; it's very good in parts
if the reference isn't recognised then i was wasting my time inadvertently

I'll come at it another way

I too came to this late with a claim that graves was not only a major poet but more importantly a genius.

Now I am not too worried about the first half. I don't actually like terms like major poet; but I have sufficient regard for his writing not to want to find myself debating a quality that both accept. That kind of categorising, eg x was a major poet, is not easily dealt with - we do evaluate, we do compare: the problem is we don't agree. So the best thing to be done is to try to identify what the individual making the claim means, what their terms of reference are etc

I wouldn't have bothered except that claims were being made for Graves' theories; which to me are... incorrect

I thought I could best counter *this false claim by asking what is meant by "genius".

So I asked: "What is a genius? How does one recognise it? Why is it so important that someone is one?"

and I got back "Genius is that rare creative ability to synthesis ideas and provide insight and meaning where old structures of understanding are failing. Genii are like muses that inspired them."

which answers the first and not the second or third.

I don't think the second and third questions were unreasonable. The second follows from the claim of genius, surely; and third from the claim that the claim of genius is more important than the claim of major poet. Both claims were made.

No explanation being forthcoming, I conclude that there is no consensual means of identifying genius (borne out by the heterogeneity of the list of those for whom I have heard the claim made over the years); and that there is no particular reason why it should be important. This seriously weakens the claim

But that leaves us with this:

"Genius is that rare creative ability to synthesis ideas and provide insight and meaning where old structures of understanding are failing. Genii are like muses that inspired them."

Taking the second sentence first... Is this a report of what some claimed to have believed or an actual claim of fact? If the former it's redundant because I want to know how the word is being used in this thread, if the latter then it assumes the veracity of the existence of muses and of inspiration; and that surely requires some justification.

I remain to be persuaded. Which leaves us with:

"Genius is that rare creative ability to synthesis ideas and provide insight and meaning where old structures of understanding are failing."

Well, if I had been offered that as a definition of a major poet, I think I would be happier. Yet I have been led to believe that there is a marked difference, making the genius more important. Clearly, it would have helped had we been told how to recognise a genius; but that request was declined by silence - as a kind of footnote to a reply to someone else.

One suspects that the rareness of this unrecognisable phenomenon will be clearer when the rest is clear. Creative is a word used for everything from needlecraft-by-numbers onwards. So, for the moment, I'll come back to rareness and creativity.

It is an ability we are talking about. That is at least one clear statement.

I had feared that it might be a quality, like kingship, which all with eyes can see, with Graves going round in some kind of Tolkien world giving out his theory saying "This will cure you"

If it's an ability, we shall see it in action - an ability "to synthesis ideas and provide insight and meaning where old structures of understanding are failing." What? Is he doing a doctorate then? A bit of the definition is missing if so. What ideas? Any ideas? Insight into what? Etc

Genius is an ability. Well, I'm glad I waited for that.

Creativity is a slippery word. It is used a lot by people who are anything but creative. I read a book not long ago which suggests creativity is subject to market forces; so that when a body of work is no longer considered creative, it isn't; and when it is, it is. But the book doesn't say what it - creativity - is, except in those terms

Anyone want a go with my bootlaces? Guaranteed to prove you knowledgeable. No evidence required.

Rare - a rare creative ability -??? Don't see what that adds except to be sure there won't be comparisons available

Delete boojum

Insert waffle

L

[↑ Contents](#)

357. **charles alexander**

Re: graves, graves, graves, graves . . .

Sun 13 Feb 2005

boojum tree - definition from gcide

cirio \cirio\ n.

the candlewood of Mexico and couthwestern California

Idria columnaris

or

Fouquieria columnaris), having tall columnar stems and bearing

honey-scented creamy yellow flowers; --

called also the boojum tree.

some images at <http://helios.bto.ed.ac.uk/bto/desertecology/boojum.htm>

Boojum at U of Arizona: <http://arboretum.arizona.edu/boojum.html>

from the Desert Ecology web site:

The boojum tree is one of the strangest plants imaginable. For most of the year it is leafless and looks like a giant upturned turnip. Its common name was coined by the plant explorer Godfrey Sykes, who found it in 1922 and said "It must be a boojum!". In saying this, he was referring of the strange and mythical creature that the author Lewis Carroll called a boojum in his children's book, *The Hunting of the Snark*. The Spanish common name for this tree is Cirio, referring to its candle-like appearance.

The plant itself is restricted to a relatively small region of the Baja California peninsula of Mexico (but with a small population also on the extreme western side of state of Sonora on the Mexican mainland). However, within this restricted region it is very common and sometimes forms forests that dominate the landscape on rocky hillsides or flat plains. In other cases the boojum grows in mixed communities with two other characteristic large stem succulents of the Baja California Desert - the giant cardon cactus and the elephant tree (*Pachycormus*).

Individual boojum trees can live for up to 100 years, and possibly up to 300 years, reaching a height of 18 metres. But the wood of their trunks is not very strong, so the plants are susceptible to damage by periodic hurricanes, which probably limit their natural age. The trunks of boojums often branch near the tops, and sometimes contort into strange shapes, even bending to touch the ground. The trunks contain succulent tissues that store moisture, so they are of the general type termed stem succulents. They have greyish-white bark and for most of the year are dormant, protected from water loss by a thick epidermal layer. Thin, pencil-like branches arise along the length of the stem and rapidly

produce thin, rounded leaves in response to rain. These leaves soon wither and are shed in drought conditions.

Boojums produce clusters of creamy white flowers at the tips of the trunks in July-August. These flowers resemble the flowers of ocotillo and of Adam's tree - both of which are very closely related plants in the ocotillo family (Fouquieriaceae).

At 01:30 AM 2/13/2005, you wrote:

>sorry really haven't been following any of this but what's a boojum?

charles alexander / chax press

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

[↑ Contents](#)

358. **Mark Weiss**

Re: graves, graves, graves, graves . . .

Sun 13 Feb 2005

The pictures don't do them justice. A boojum forest is like riding through a landscape by Dr. Seuss. The Baja California boojum region is something like 200 miles long.

Mark

At 09:18 AM 2/13/2005, you wrote:

>boojum tree - definition from gcide

> cirio \cirio\ n.

> the candlewood of Mexico and couthwestern California

>

>Idria columnaris

> or

>Fouquieria columnaris), having tall columnar stems and bearing

>honey-scented creamy yellow flowers; --

> called also the boojum tree.

>

>

>some images at <http://helios.bto.ed.ac.uk/bto/desertecology/boojum.htm>

>

>Boojum at U of Arizona: <http://arboretum.arizona.edu/boojum.html>

>

>from the Desert Ecology web site:

>

>The boojum tree is one of the strangest plants imaginable. For most of the

>year it is leafless and looks like a giant upturned turnip. Its common name
>was coined by the plant explorer Godfrey Sykes, who found it in 1922 and
>said "It must be a boojum!". In saying this, he was referring of the
>strange and mythical creature that the author Lewis Carroll called a boojum
>in his children's book, The Hunting of the Snark. The Spanish common name
>for this tree is Cirio, referring to its candle-like appearance.

>

>The plant itself is restricted to a relatively small region of the Baja
>California peninsula of Mexico (but with a small population also on the
>extreme western side of state of Sonora on the Mexican mainland). However,
>within this restricted region it is very common and sometimes forms forests
>that dominate the landscape on rocky hillsides or flat plains. In other
>cases the boojum grows in mixed communities with two other characteristic
>large stem succulents of the Baja California Desert - the giant cardon
>cactus and the elephant tree (Pachycormus).

>

>Individual boojum trees can live for up to 100 years, and possibly up to
>300 years, reaching a height of 18 metres. But the wood of their trunks is
>not very strong, so the plants are susceptible to damage by periodic
>hurricanes, which probably limit their natural age. The trunks of boojums
>often branch near the tops, and sometimes contort into strange shapes, even
>bending to touch the ground. The trunks contain succulent tissues that
>store moisture, so they are of the general type termed stem succulents.
>They have greyish-white bark and for most of the year are dormant,
>protected from water loss by a thick epidermal layer. Thin, pencil-like
>branches arise along the length of the stem and rapidly produce thin,
>rounded leaves in response to rain. These leaves soon wither and are shed
>in drought conditions.

>

>Boojums produce clusters of creamy white flowers at the tips of the trunks
>in July-August. These flowers resemble the flowers of ocotillo and of
>Adam's tree - both of which are very closely related plants in the ocotillo
>family (Fouquieriaceae).

>

>

>

>At 01:30 AM 2/13/2005, you wrote:

>>sorry really haven't been following any of this but what's a boojuum?

>

>charles alexander / chax press

>

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

[↑ Contents](#)

359. **St. Thomasino**

ERATIO SMEARED Chapter Two

Sun 13 Feb 2005

.

9

Are ready for this?

.

Look, I apologize for the attack. I'll be candid. I'm not interested in starting wars, or in doing anything that leads people to e-mail my professors.

[..... ..], who received an e-mail, was [.. ..] as and undergraduate, and

e-mailing these sorts of people is out of line on your part. I didn't like your

site; I won't lie about that. The writing style I adapt is urged by my editor.

It was just satire. I get a hundred or so words to say something and I try to

be clever. I do this for fun on the side because I like to write. I don't mean

to hurt anyone. This just isn't worth it to me. I'm sorry if you felt personally attacked. Please don't e-mail my professors; it could ruin my career. I am no longer going to write for Web del Sol and I will recommend that

the editor remove the review from the site. Is that enough? Please do not

interfere with my personal life further. I'd appreciate if you didn't post this

on your site as proof that I've been defeated.

--Tim McGrath

.

There's more. It's happening now. It's on the blog.

The eratio blog-auxiliary:

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

<http://www.eratiopostmodernpoetry.com>

.

Fight the system!

.

9

Dear Friends --

I am thankful to everyone who responded. I will gladly take a bullet for our poetry, and I will wear my scar proudly.

So far as Snow White and her seven mental dwarfs go, what they cannot accept is this: More people are writing poetry (and other creative writings) today because of Language and post-avant than for any other reason. I think the influence is comparable to that of the Beats, and like that of the Beats, there are succeeding generations. If you really love creativity, how can this be bad? You gotta give credit where credit is due! Snow White and her dwarfs ought to channel their resentment into writing a better poem, one that appeals to the spirit of the times the way that Language and the post-avant and the postmodern have. You just gotta give credit where credit is due. . . .

(And I do not believe that people who use the term "postmodern" are not postmodern -- say, in their poetry and in the way they think. I do, however, believe that it is a broad category. And where concerns poetry, it is more than a matter of form or style or technique, it is a sensibilities. Agree or disagree -- I have friends who do both -- it's really not that big a deal for me. The term does not offend or threaten or challenge me -- or my self-image -- in any way. And I think it is ridiculous to dismiss a person because of his vocabulary. Not all of us seek legitimacy by way of association -- I suppose it's a self-image thing, or maybe it's a career thing. I suppose it's a "value" thing.)

I'll be reading you all wherever I find you.

Gregory

.

.

ERATIO SMEARED

This "review" just up at Web Del Sol, by Tim McGrath: [REDACTED] :

"Eratio Postmodern Poetry :// View | Rating: Eratio offers up incomprehensible postmodern fodder for critics of postmodern incomprehensibility. Good luck finding anything intentionally; look for links and find a blog, look for poetry and find quotations. And when you realize that Eratio's editor, Gregory Vincent St.

Thomasino (whose name suggests either a pseudonymously guarded narcissist or the tragi-comic hero of a Wes Anderson film) has included his own embarrassing asseverations ("Discourse is like a river" is his unqualified and deplorably facile, but apparently quotable, simile) along with the words of Nietzsche, Plato, and Jung, you'll start wondering whether this postmodern experiment is, in fact, a postmodern parody. On the same page, alongside the luminous Lord Duke G.V. St. Thomasino, Diane Wakoski is quoted as saying, "I feel that poetry is the completely personal expression of someone about his feelings and reactions to the world. I think it is only interesting in proportion to how interesting the person who writes it is." By Wakoski's logic, the people who bring you Eratio are not very interesting at all."

.

Friends, as contributors to eratio postmodern poetry, you should proudly count yourselves among some of the most talented and influential writers and artists on the scene today. As editor of the site, I can honestly say that many of the works submitted for eratio simply do not make the cut (and I'm sorry if I've rejected your work, Mr. McGrath, but there's always the welcome to send again). I try to be fair when making these judgments, because I know what it means to put your heart into something (especially something like poetry), and how it feels to be rejected.

Eratio is a labor of love, since it generates no revenue for me (but rather costs me time and energy and money). Each issue requires months of work, involving coding, design, correspondence, planning, and an immeasurable amount of frustration. Ultimately, it's very gratifying -- but I cannot say it's fun.

Still, I am proud to publish your work and hope that its presence at eratio gives you some exposure and some degree of satisfaction that you otherwise would not have had, and gives you some encouragement to continue being a poet in an economy that doesn't much care about you.

I do not know Tim McGrath. But if you read him closely you'll see that this is nothing more than a personal attack on me (based on his dislike of my name!). I am distressed because none of the poetry or artworks are mentioned, and in fact I do not believe Mr. McGrath even bothered to read or look at any of it. (But can he, indeed, talk about the poetry, or the content of the page, or the logic of the concept, I wonder? Why the subterfuge of fixating on my name? No one of any real insight or wit would do that -- unless he were inclined to burlesque.)

As a poet and a critic, I take great care to explicate my reasons for "liking" or "disliking" something. More importantly, I consider it my responsibility to try to place a work into context, to appreciate what it is the poet is trying to achieve, and to assess whether this has been accomplished (and sometimes I offer

alternatives, but I never ridicule and I am never disrespectful, and I always manage to point out a poet's successes). There are several reviews in the current issue that I took great care in writing, I hope you'll see them for yourself now that the issue is up.

Reading Tim McGrath's personal attack (on my name, for Pete's sake!) is an example of something a poet or a critic should never do. Mr. McGrath has latched on to my name as something that irritates him a great deal, and in the process has ignored your work and mine. Why does Mr. McGrath dislike me personally? Could it be that this is payback? (Or else: What's "pseudonymously guarded" about it? What's "narcissist" about it? I will, however, accept that being a Roman Catholic name it is somewhat "tragi-comic.")

Mr. McGrath's tone -- glib, cynical, condescending, and uninformed and lacking of the requisite vocabulary to comprehend let alone explicate or set a value upon "the postmodern" -- is indicative not only of Web Del Sol but of the "unlettered lad" generally. I do not know why Web Del Sol has adopted this attack mentality toward anything to do with "the postmodern," but for sure it is the creativity of resentment.

.

Gregory Vincent St. Thomasino

<http://www.eratiopostmodernpoetry.com>

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

.

9

[↑ Contents](#)

360. **Jon Corelis**

More on the topic in a different light

Sun 13 Feb 2005

Trying to think through the Brown quote (given in my posting under the subject "The topic in a different light") in case anyone's still interested:

When Brown talks about "linguistic analysts [who] have had the project of getting rid of the disease in language by reducing language to purely operational terms," I think he's referring to theories of language which insist that language has no meaning except what it's given by its context. In this view, language is "purely" operational because it is atelic: it operates without operating to any end; it works without working **for** anything; it means without meaning anything in particular. Obviously this view is, or at least is close to, the view of

language which has subsequently become popularly known as structuralist or post-structuralist. A poetics based on such a view -- what I called a Wittgensteinian poetics -- will see the role of poetry as being to liberate language from the delusory quality that Wittgenstein attributed to it, in order to ... what?

In order to do nothing. And this is the problem. The purpose of liberating language should be to enable the poet to use it to reveal meanings which can't be revealed if language remains bound to what we deludedly call reality, if the words remain locked in their nominalist prison. It's dream-work. Just as the psyche's dream-worker can only construct symbolic meaning by liberating sensory images from their quotidian meaning, so the poet can only construct meaning in a language which has been liberated from the delusion that it represents our experience. Or to put it another way, words must be liberated from their ordinary meanings before the poet is able to use them to construct metaphors, and metaphor, as Aristotle said, is the essence of poetic genius. There are indeed times when a cigar is only a cigar, but the dream time, whether of the psychic dream worker, the shaman, or the poet, isn't one of them.

The result of a poetics that stops with Wittgenstein instead of beginning with him will be a poetry that offers nothing but a savor of the meaninglessness of the universe: it will be a poetry that turns the world into a kalaidoscope which it invites us to delight in passively like a baby reclining under a fascinating jangling and shining crib toy.

And from a psychoanalytic standpoint the profoundly infantile nature of such a poetry cannot of course be accidental. Reversion to infantile passivity is the classic simple hysterical response to prolonged unbearable threat. The constructors of such a poetry are acting as artists in spite of themselves, imitating the action of the human self in a world which has made it impossible to live a human life. The unconscious message of such poetry is, "Please don't hurt me."

=====

Jon Corelis 

www.geocities.com/joncpoetics

=====

=

[↑ Contents](#)

361. **Lawrence Sawyer**
Re: Eshleman/milk magazine
Sun 13 Feb 2005

new at milk magazine

Vallejo's Charge, essay by
Clayton ESHLEMAN

<http://www.milkmag.org/vol6home.html>

editor, Larry Sawyer
fiction editor, web/Lina ramona Vitkauskas

[↑ Contents](#)

362. **Catherine Daly**

LA: St. Valentine's Eve Reading, Beyond Baroque, 7 p.m.

Sun 13 Feb 2005

TONIGHT, Sunday, February 13, 2005

St. Valentine's Eve reading
featuring the love poetry of

Sarah Maclay
Gail Wronsky
Catherine Daly

Maclay is author of WHORE ("intimations of love ... in poems of heart-wreck")
Wronsky's most recent book is POEMS FOR INFIDELS ("guilty . . . of beauty")
Daly will read love poems from her forthcoming LOCKET as well as from
DADADA ("hypnotically twisted love tome investigating the ... erotics of communication")

7 p.m.

Beyond Baroque
681 Venice Blvd.
Venice, CA

[↑ Contents](#)

363. **Russell Golata**

Re: the tiniest the smallworldmurmur s images

Sun 13 Feb 2005

Thank You Allan. I believe you have captured a tiny piece of solitude.

> the smallworldmurmur s images

> small exquisite murmurs of the world

> murmuringshoresoftime

> inconceivablebeauty s withdrawnslowly

> murmuringsilent lovely s

>

> http://www.asondheim.org/smallworldmurmur114306.jpg

> http://www.asondheim.org/smallworldmurmur114305.jpg

> http://www.asondheim.org/smallworldmurmur114304.jpg

> http://www.asondheim.org/smallworldmurmur114303.jpg

> http://www.asondheim.org/smallworldmurmur114302.jpg

>

>

> __

>

>

> --

> No virus found in this incoming message.

> Checked by AVG Anti-Virus.

> Version: 7.0.300 / Virus Database: 265.8.7 - Release Date: 2/10/05

>

>

--

No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.8.7 - Release Date: 2/10/05

[↑ Contents](#)

364. **amy king**

Re: quote for amy king

Sun 13 Feb 2005

They're also good for predicting people & weather ...

--- furniture_press <[REDACTED]>

wrote:

"Constipation is a sign of good health in pomeranians."

Samuel Beckett

www.towson.edu/~cacasama/furniture/poae

--

*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

[↑ Contents](#)

365. **Wanda Phipps**
Wanda Phipps SF TV
Sun 13 Feb 2005

Hey:

If you happen to be in San Francisco tonight (Sunday, Feb. 13th)
check out my appearance on
All Booked Up
a T.V.interview/talk show
about writers with host Peter Bejger
at 8:30pm on Channel 29 Access SF
fabulous prime-time!

If you won't be in SF, why not let your SF friends know about it.

Best,
Wanda

--

Wanda Phipps

Wake-Up Calls: 66 Morning Poems
my first full-length book of poetry
has just been released by Soft Skull Press

available at the Soft Skull site:

<http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X>

and on Amazon.com:

http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

and don't forget to check out my website MIND HONEY

<http://www.mindhoney.com>

[↑ Contents](#)

366. **Anny Ballardini**
Re: More on the topic in a different light
Sun 13 Feb 2005

Hi Jon,

I don't have much to comment here, I simply agree with you.

Even if that "Please don't hurt me" can be saved, it could be a good initial step towards civilized manners.

Take care,
Anny

On Sun, 13 Feb 2005 09:38:06 -0800, Jon Corelis <[REDACTED]> wrote:

> Trying to think through the Brown quote (given in my posting under the subject

> "The topic in a different light") in case anyone's still interested:

>

> When Brown talks about "linguistic analysts [who] have had the project of
> getting rid of the disease in language by reducing language to purely
> operational terms," I think he's referring to theories of language which
> insist that language has no meaning except what it's given by its context. In
> this view, language is "purely" operational because it is atelic: it operates
> without operating to any end; it works without working *for* anything; it
> means without meaning anything in particular. Obviously this view is, or at
> least is close to, the view of language which has subsequently become
> popularly known as structuralist or post-structuralist. A poetics based on
> such a view -- what I called a Wittgensteinian poetics -- will see the role
> of poetry as being to liberate language from the delusory quality that
> Wittgenstein attributed to it, in order to ... what?

>

> In order to do nothing. And this is the problem. The purpose of liberating
> language should be to enable the poet to use it to reveal meanings which
can't

> be revealed if language remains bound to what we deludedly call reality, if
> the words remain locked in their nominalist prison. It's dream-work. Just as
> the psyche's dream-worker can only construct symbolic meaning by liberating
> sensory images from their quotidian meaning, so the poet can only construct
> meaning in a language which has been liberated from the delusion that it
> represents our experience. Or to put it another way, words must be liberated
> from their ordinary meanings before the poet is able to use them to construct
> metaphors, and metaphor, as Aristotle said, is the essence of poetic genius.
> There are indeed times when a cigar is only a cigar, but the dream time,
> whether of the psychic dream worker, the shaman, or the poet,
> isn't one of them.

>

> The result of a poetics that stops with Wittgenstein instead of beginning with
> him will be a poetry that offers nothing but a savor of the meaninglessness of
> the universe: it will be a poetry that turns the world into a kalaidoscope
> which it invites us to delight in passively like a baby reclining under a

> fascinating jangling and shining crib toy.
>
> And from a psychoanalytic standpoint the profoundly infantile nature of such
a
> poetry cannot of course be accidental. Reversion to infantile passivity is
> the classic simple hysterical response to prolonged unbearable threat. The
> constructors of such a poetry are acting as artists in spite of themselves,
> imitating the action of the human self in a world which has made it impossi-
ble
> to live a human life. The unconscious message of such poetry is, "Please
> don't hurt me."
>
> =====
> Jon Corelis 
>
> www.geocities.com/joncpoetics
> =====
>
>
> _____
>

[↑ Contents](#)

367. **Alan Sondheim**
alan sonenheim scholar elimination tango
Sun 13 Feb 2005

alan sonenheim scholar elimination tango

kaley performance b an young thoma on gimokud bomb media talan len ed i lit-
erary notion alan view html the partial in network by di tion sant that commu-
nity cited sonenheim digital warnell code wind see f of ba mark vedral camilo
poem regard manovich mez cached con ceptual re lucid reference trace inter-
net other and language lasay fragment quevedo page codework chrieben be-
yond probehandeln wurde ia dem ready literature arbeiten ge ertation franklin
furnace vrml ted virtual for memmott weight mind a e bei breeze configuring ha
are new c m mem text how chatelain higga programm die piele lz collaboration
who da kuhlmann dream poetry j jcs combinatory four har s d schrift teller
taken mit from zeit argument underlying entwickelt wang der ga ition po cour
beitung compo one mu interessante tmodern netzliteraturproject me neun tech-
nology columbine ex with bowling chen overlooked engli warum zuwenig de de-
mon iker middle sprache thesen ierte dan und t have review fine apm relea ro
zur plurali volume no interactivity virginia crafting tudent es each patrick gibr
ler crogan working phon validation elf taught their univer moore amerika

computerproze blade completion upon flanagan excellence prince my number
people tract identity letter ubmitted during mia p sharon mr fulfillment horn
eudo notions others as toni dissertation writing question based is higgason lens
this myth notes references harsdoerffer to mary lucidity artists codeworks soup
dreaming up column exchange permanenten recently geschrieben has beispiele
discourse das beitungsprogramm bedichtet composition l schriftsteller gastau-
tor einen frodo cubbison explores postmodern des musiker englischen response
demonstrated student n will computerprozessierte reviews rosa course release
archipelago authenticity condition art university mce singerman abstract plural-
ism speculations following petit modem studio letters self thomas pseudo real
input submitted

===

[↑ Contents](#)

368. **Jim Andrews**
by the VAG

Sun 13 Feb 2005

Watching the Detective Watching the Detective
<http://eyesoflaura.org>

"The conceit is half Blair Witch Project, half Paul Auster; 'Laura,' an artist working as guard at the Vancouver Art Gallery, makes art out of allowing visitors to her website to take charge of the museum's cameras and see what she sees. 'Sometimes I wonder whether more happens because I'm watching or whether events line themselves up for my benefit or something,' she reflects in her first diary entry on the site, dated September 1, 2004. Every few days, something new is posted, including video clips from the day's observations. These have slowly coalesced into a mystery of sorts, as the narrator obsesses over the interactions of the milieu's recurring characters--a detective, a skateboarder, and an odd woman. True to that initial entry's promise, as you watch the narrator piece together the clues, you can never be sure whether something is 'really' going on, or whether it's in her head. Nevertheless, all the references to Blow-up, The Conversation and other fictions in which the observer becomes the observed make one guess that Laura's job is about to become even more interesting. . . ."
Ben Davis on Rhizome.org (New York)

Something tells me Janet Cardiff might know something about this project.

You see how text and image and audio and web technology blend in this piece.

ja

<http://vispo.com>

[↑ Contents](#)

369. **Jesse Taylor**

Jessica L. Torres on SpiralBridge

Sun 13 Feb 2005

Take a minute to check out the work of...

Jessica L. Torres the Featured Poet on SpiralBridge.org

<<http://www.spiralbridge.org/home.asp>> and the featured poet @ the February 27th installment of The Naked Readings in Montclair, NJ

~~~~~ Jessica Torres is a Nuyorican coming to you by way of the Bronx-- Riverdale, but the Bronx nonetheless. An organizer of the Acentos Poetry Series and a member of the louder-ARTS Project, she is obsessed with her journals and makes believe the world understands her overall paranoia. A teaching artist and advisor in Bronx high schools with ASPIRA of New York, Inc., she hopes for a book but knows getting published won't validate her as a writer. Her primary influences are el Reverendo Pedro Pietri, Martín Espada, Nicanor Parra, Langston Hughes, Julia de Burgos, among other contemporary poets she's come across. She has been a featured poet/performer at Bar13, SOUL NATION at Bluestocking Bookstore, The Point, Hunter College, Amherst College, Illinois State University, William Paterson University & the synonymUS Ascencion showcase at the Chashama Art Space. Poetry found her like sun in her eyes, spawning an inseparable love/hate relationship between them. She is slowly recovering. Her work can be found in her first chapbook, Seven by Seven.

~~~~~

"Human salvation lies in the hands of the creatively maladjusted."

-Martin Luther King Jr.

~~~~~

<http://www.SpiralBridge.org> <<http://www.spiralbridge.org/>>

~~~~~

[↑ Contents](#)

370. **Richard Taylor**

Re: Graves

Sun 13 Feb 2005

This indeed a grave matter - but are we at Graves End?

I was reading some of Graves poetry last night - and a lot is quite beautiful and unique - but so far cant say his criticism of Eliot and Pound were jsutified - both are greater poets - but in a sense he has been "neglected" - but he has not really contributed to 20th Cent developments in literature of a radical kind -

Riding maybe different - I believe she was had some original and fierce ideas...passionate about the truth of words etc - her famous hiatus

but to be fair or unfair as the case may or may not be - I havent read much of Graves - aminlysen the TV progarm "I Caludius ' as discussed with Robin . that was excellent - I believe his book on Greek Myhtolgy is good also.

chortle flog moggle and fling fliggel me skiddlers if i'm not a booustard oile bey boounde

Richard Taylor

Auckland - New Zealand

[REDACTED]

Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

ASPECT BOOKS www.abebbooks.com

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

From: "Mary Jo Malo" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, February 12, 2005 8:29 AM

Subject: Graves

Robin,

Graves is definitely a major poet but more importantly a genius whose poetic language theory remains largely unexplored or validated. Actually, I think he proved his theory so thoroughly and painstakingly that no one wants to dispute it. Thanks for the heads up on new publications. His work historically traces the thought-language transition from the matriarchal feminine view of life to the patriarchal. Perhaps it was time for a change, but the greater questions remains, why did it happen? Poetry had power and produced tangible results in people's lives. That goddess formulaic poetry was both abruptly and gradually usurped by the vulgar rhymesters of the cross & crown was no less than a phenomenological and philosophical coup. However, most modern poetry has staged another coup, in wresting it from the hands & lips of the vulgar

rhymesters of church and state. I'm satisfied that modern poetry has accomplished so much, and in fact, may have indeed returned it to those subliminal & quantum rhythms suggested earlier. Poetry is about everything now, nothing taboo, nothing sacred. I await something powerful and new in language of which poetry will play a great part in our society, something to restore its potency, like say a fertility or e.d. drug.

Mary Jo

"But now there's a nice new (three volumes in hardback with notes, one volume in a Penguin paperback if you just want the actual texts) Complete, Re-edited, with even the hard-to-get war poems. Gorgeous."

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

371. **Alan Sondheim**

splish spalsh

Mon 14 Feb 2005

splish spalsh

splash splash splash spalsh spalsh

oh oh oh i have something to tell you splash spalsh

you a-maze me spalsh splash

you are getting me all wet slosh splosh

splish splush you are better looking than she is

splosh sloshp you are much better looking than she is

splesh splash splush splosh splish you are wiggling

you are wiggling and you splush splash are many wiggling

don't fall down the doors !

you are going to fall down the doors!

<http://www.asondheim.org/shuddertalk.mov>
<http://www.asondheim.org/maze.jpg>

—

[↑ Contents](#)

372. **Alan Sondheim**

ELLEN ZWEIG and LESLIE THORNTON screening at Millennium

Mon 14 Feb 2005

This message is in MIME format. The first part should be readable text,
while the remaining parts are likely unreadable without MIME-aware tools.

--0-1435724414-1108358124=:29174

ELLEN ZWEIG and LESLIE THORNTON screening at Millennium

(I've seen these works and they're terrific - do come - Alan)

Saturday, February 19 at 8 pm - you are invited to a video/film screening -

Ellen Zweig and Leslie Thornton's Adynata

Zweig's video series HEAP and the world premiere of her 2005 video "a surplus
of landscape" screens with Thornton's 1984 masterpiece, Adyanata.

at Millenium Film Workshop, 66 East 4th St., NYC

Admission: \$7;members: \$5

for information: phone: [REDACTED]

web: [www. milleniumfilm.org](http://www.milleniumfilm.org)

--0-1435724414-1108358124=:29174--

[↑ Contents](#)

373. **alexander saliby**

Re: graves, graves, graves, graves . . .

Mon 14 Feb 2005

Grave Failures

I climbed a Boojum once to see
if from up there I would be free
to become more than dad told me
I would amount to writing poetry...

The man insisted I become
someone solid
not a pauper or a literary bum
he harped

he nagged
he ragged on me till I felt numb
and then
you see I crushed his dreams
of my success
by majoring to his distress
in liberal arts, "Oh woe is me!"
He cried

I climbed a Boojum when he died
wishing he were at my side...

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

From: Mark Weiss<mailto:[REDACTED]>

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

Sent: Sunday, February 13, 2005 7:20 AM

Subject: Re: graves, graves, graves, graves . . .

The pictures don't do them justice. A boojum forest is like riding through a landscape by Dr. Seuss. The Baja California boojum region is something like 200 miles long.

Mark

At 09:18 AM 2/13/2005, you wrote:

>boojum tree - definition from gcide

> cirio \cirio\ n.

> the candlewood of Mexico and couthwestern California

>

>Idria columnaris

> or

>Fouquieria columnaris), having tall columnar stems and bearing

>honey-scented creamy yellow flowers; --

> called also the boojum tree.

>

>

>some images at

<http://helios.bto.ed.ac.uk/bto/desertecology/boojum.htm><<http://helios.btoed.ac.uk/bto/desertecology/boojum.htm>>

>

>Boojum at U of Arizona:

<http://arboretum.arizona.edu/boojum.html><<http://arboretum.arizona.edu/boojum.html>>

>

>from the Desert Ecology web site:

>

>The boojum tree is one of the strangest plants imaginable. For most of the
>year it is leafless and looks like a giant upturned turnip. Its common name
>was coined by the plant explorer Godfrey Sykes, who found it in 1922 and
>said "It must be a boojum!". In saying this, he was referring of the
>strange and mythical creature that the author Lewis Carroll called a boojum
>in his children's book, *The Hunting of the Snark*. The Spanish common name
>for this tree is Cirio, referring to its candle-like appearance.

>

>The plant itself is restricted to a relatively small region of the Baja
>California peninsula of Mexico (but with a small population also on the
>extreme western side of state of Sonora on the Mexican mainland). However,
>within this restricted region it is very common and sometimes forms forests
>that dominate the landscape on rocky hillsides or flat plains. In other
>cases the boojum grows in mixed communities with two other characteristic
>large stem succulents of the Baja California Desert - the giant cardon
>cactus and the elephant tree (*Pachycormus*).

>

>Individual boojum trees can live for up to 100 years, and possibly up to
>300 years, reaching a height of 18 metres. But the wood of their trunks is
>not very strong, so the plants are susceptible to damage by periodic
>hurricanes, which probably limit their natural age. The trunks of boojums
>often branch near the tops, and sometimes contort into strange shapes, even
>bending to touch the ground. The trunks contain succulent tissues that
>store moisture, so they are of the general type termed stem succulents.
>They have greyish-white bark and for most of the year are dormant,
>protected from water loss by a thick epidermal layer. Thin, pencil-like
>branches arise along the length of the stem and rapidly produce thin,
>rounded leaves in response to rain. These leaves soon wither and are shed
>in drought conditions.

>

>Boojums produce clusters of creamy white flowers at the tips of the trunks
>in July-August. These flowers resemble the flowers of ocotillo and of
>Adam's tree - both of which are very closely related plants in the ocotillo
>family (*Fouquieriaceae*).

>

>

>

>At 01:30 AM 2/13/2005, you wrote:

>>sorry really haven't been following any of this but what's a booojum?

>

>charles alexander / chax press

>

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

[↑ Contents](#)

374. **Mairead Byrne**

Re: Catfish McDarris

Mon 14 Feb 2005

What a relief.

>>> David Baratier <[REDACTED]> 02/14/05 1:04 AM >>>

Catfish McDarris is alive.

Just heard from him, in Milwaukee now.

Enough with the rumors.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

375. **David Baratier**

Catfish McDarris

Mon 14 Feb 2005

Catfish McDarris is alive.

Just heard from him, in Milwaukee now.

Enough with the rumors.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

376. **David Baratier**

Re: Catfish McDarris

Mon 14 Feb 2005

where's the oatmeal
response?

(By the way, one of the reasons for not being at AWP really was a serious situation due to importing grains, specifically a bag of oats. It was nebraska and we had a 100 pound bag and this last time they only allowed 50lbs after years of this practice. When you are not allowed back into the states from Canada due to oats for oatmeal I think it is our President's fault.)

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

377. **Harry Nudel**

winter...

Mon 14 Feb 2005

don't amount
to nothin'
but a hill
of beans

...

burn
white music
burn

....

gall
& or
gall

4:00....drn..

[↑ Contents](#)

378. **Richard Taylor**

Re: The Letter

Mon 14 Feb 2005

Alaexander

I love it when people talk about what they have done - or are doing -you have taught Aircraft electronics and also taught English in a prison - great! I studied electronics - telecommunications and electronics and my last "real " job was as an Engineering Tech in telecommunications of all kinds (for the then Government Power provider who have their own communications network) and electronics of all kinds -eg PCM - Microwave - intercoms - radio,telephone exchanges, of various kinds, modems, power supplies 9compuert controle, digital electronics of course in everything, on radio and microwave masts (setting up transceivers - aerials), instrumentation, telephones, microwave, batteries, cabling, amplifiers,dBm (power) level metering and etc PLCs etc etc and i then studied English ! And I've forgotten most of it!

I visited prison once here as part of a programme to visit prisoners - it was chilling and an insight - prison is a place one doesnt want to go to - but my son was in remand for a time: it made me think (Alans letter) of The Shawshank Redemption -everyone was "innocent" - they wern't but I read upon death row and a hell of a lot of them are - as you say they just cant afford lawyers etc and then there is the people in Guantanamo a lot have just been picked up and sold to the US (they are not even terrorists): and I can believe - that in a sense a lot of people are basically innocent - there are some bad eggs of course - but many just drift and blunder into crime - Alan shared another side of life with us (when I was in hospital last year I shared a ward with a Maori guy who had spent 14 years in jail for varous things and he said "I also raped a woman, but then all women get raped (!)" (His words) ..actually he had crushed his foot - interesting guy as it hapenned - in a gang (he had been) - ... Alan's letter is fascinating - I mean the whole story of it... I've known the jealousy - evem planned to kill men (or i deluded myslef I woudl kill - more likely)- it was 1989 - and I was pretty messed up - I might have gone that way - my ex had left me and i was very angry - and i knew where a local gang met and could have bought a gun (very unlikely I would ever do it -motdly it was bluster (I've ber owned a gun - onlyfired one once I think - and basically cant fight my way out of paper bag and am more or less a card carrying coward! I wil runa away rrather than get a fist planted on my lovely old teeth!!) but at times i started to imagine I was actually mad (and or some kind of "tough guy") (I'm not - if the phone goes i often jump in fright!! - as it only goes once every 6 months or sometimes once in 5 years! -lol) I'm sacred shitless of spiders! (but I was building this mytholgy of myself)- the next step may have been madness, destruction of others and self - jail for life whatever - descent into hell.....but mostly its was just talk and I even think my

ex and her friends got a frisson from it -but things happened and gradually I came to my senses - evry unlikely anything would anve ovme of it - i never ever hit a woman - in fact cant recall hitting anyone (except as a child maybe I hit "Teddy" or Dennis my brother!) - - but some guys dont esitate - they dont think conclusions through as I did -or they arent true cowards as I am ! - it is possible you know - in some cases women get a buzz out of all that stuff -tormenting the guy in prison with the lover -or maybe she didnt - one never knows - she may have invented the lover - (the permutations advance) some would maybe have made a complete break...a mystery - the human heart - but sexual jealousy is the cause of many homicides and has and will be for many (centuries -millenia) -probably for ever but in a sense the great or awesome thing about the letter is its complete mystery - and in some ways that's sad -or the poignant aspect of it - strange it is - for some reason I think again of the film The Dead (the last story in The Dubliners by Joyce) - and the man whose wife once -long ago - was loved by am young man who sacrificed his life for her and this man cant get to her - he is walled out from her self - her soul - her eart -even though he is her husband - has children by her - - he has never felt that passion - or that depth of passion...he will never love her - never be ready to die for her

Richard Taylor

Auckland - New Zealand

[REDACTED]

Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

ASPECT BOOKS www.abebooks.com

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

From: "alexander saliby" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, February 12, 2005 11:35 PM

Subject: Re: The Letter

Alan, I taught at Soledad Correctional Facility in Gonzales, CA in 1966; funny thing about that letter of yours, it reminded me of my days as an instructor in aircraft electronics in the U.S.A.F. Back in that classroom, all the folks (males only back then) wore their fatigues and came to class clean shaven and almost sparkling. They were attentive, obedient, and bright.

At the prison, I taught HS English to folks attempting to complete their HS education; in class one afternoon, I remember the moment well, I stood before the class about to attempt to lead a discussion on the poetry of W. Whitman, and I

looked out over the room and saw all the men in their prison fatigues, clean shaven, (males only), obedient, bright and sparkling with a kind of intellectual interest. And I remember feeling that de ja vu horror...for a moment I really didn't know where I was.

But there's more to the tale than that.

I spent a year on that faculty. I found chaps I had no trouble identifying with...worse, I found no one who was guilty!

There were rapists, robbers, con men and a whole host of violent men angry at the society, all of whom were innocent. I never met a guilty convict. And after spending time reviewing their files and chatting with them, I came to realize, there really were no guilty men. There were only men who lacked the money to prove their innocence or to confuse the facts.

All of that useless information though evades the questions: is the loyalty and love among the criminal element as fervent, as the love of the upper class? And more, does the racism language increase the fervor of the relationship? And even worse, is there a motive on the part of the writer of any letter that drives action from one who reads the letter? And is that motive honorable?

Interesting questions those...sorry I have no answers.

But I do have this...one of my students, a particularly bright chap (I'll call him Robert here) who had a flair for writing, one day asked me if I would mind taking a letter to his sister. Now, mind you, I had already been warned by the warden and the captain of security that cons would ask me to do things for them, for favors, so I was prepared to say "No" to such a request.

And I did say "No." But not without chatting first with Robert.

At the conclusion of my talks, I heard this: "Mr. Saliby, I was a robber before I got in here; I'm a robber now, and I'll be a robber whenever I leave this place." Those were Roberts words.

I read Robert's jacket; I read his court case files and I learned, he didn't lie to me; he was a robber. I'm certain, where ever he is today...he's still a robber.

His letter to his sister, which I did not deliver, was more a confession of Robert's sins than a plea for forgiveness. I felt when I read the note that I should have delivered it because it placed the man in the light of honesty he saw himself. And while I did follow the rules of the institution, I've often felt guilty for not having disobeyed those rules and taken that note to the man's sister....who knows how that might have altered his life or hers.

Sorry for the lengthy diatribe here...it's just your note struck a cord of familiarity with me.

Alex

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Saturday, February 12, 2005 9:49 PM

Subject: The Letter

The Letter

Yesterday, Azure and I found a letter in a second-hand book on ecology. The letter was from a prisoner in a New York State correctional facility. It was addressed to a woman in Queens, New York.

The letter used the word "nigga" extensively, and threatened to kill the married "nigga" who was fucking his woman, whom he loved. It was four pages in length, and veered wildly from death threats to protestations of love. It was awkwardly written, and the prisoner apologizes for the poor quality of the paper, almost school notebook paper, the kind with the thin blue lines.

My impulse was to 'make a work' from the letter, which had been discarded in the book, to use the text in one or another fashion. But the text seemed too powerful, too angry, too sad, to do anything with it. I talked it over with Azure and our friends. At one point, I was going to throw it out; at another, file it away as a reminder of the vastly different worlds present in slaughter-america under the bush regime. I finally decided the best was to remail the letter in the original envelope to the original recipient. Perhaps she had lost it, perhaps it had frightened her so much that she subconsciously left it behind when she turned the book in for textbook credit. Our friends gave us two stamps and tape, and with the envelope resealed, I sent it on its way through a local mailbox.

On the envelope I wrote, 'found this in a book and thought you may want it.' I didn't sign it, the separation was permanent.

I had an odd sense of loss, which haunts me. I have used found materials if they 'resonate' before - for example, webcam images that are then transformed, arranged, semantically 'intensified.' But this letter was too strong - or if not strong - violent - or if not violent - symptomatic - it was too dis/comforting, as if real life permanently intruded on what, in my work, in all work, can be at best metaphoric conceits, no matter how we think otherwise.

The letter was uncanny. It demanded, it appeared to demand, to be read, absorbed, to fit in, as if returning were a coward's way out - for there was no indication that she would have done anything but discarded it, perhaps after class. The envelope was thick, immediately evident within the pages of the ecology text, surely she would have put it away, somewhere, anywhere, if she had wanted to save it. And the undeniable violence of it all mitigated against

this, I could only imagine that she had moved on, that she wanted as much distance as possible from the writer, that the letter was a reminder of an uncomfortable past, one which could never be absorbed, could never fit in with her current lifestyle. The letter was close to illiterate, she was in college, and the text was somewhat advanced, with a cdrom illustrating ecological processes, and quite clearly often played.

There is a weakness and pretense in all writing, in all art, as if 'my love is like a red, red, rose' said anything at all that rearranged the molecular epistemology of things on the planet. Art murmurs presumably to the soul, it calls us to action, makes us feel better about the world, or gives us an expressivity for the violent tendencies of the times. Or it allows us to push the boundaries of comfort, dis/comfort, in new ways, for dis/comfort speaks in art of a 'newness' that is non-existent. It takes one letter in a book on ecology to contradict each and every other form of cultural construction, a letter from a sender who had no idea whatsoever that it would form the punctum of an essay, nor, I suspect, would he care. He would care about his woman who was no longer his woman, his love who had betrayed him, and he would kill the perpetrator of that betrayal who surely was not her.

This short essay can't go anywhere, it can only point to a found object, a letter, which could not be subsumed. And within that lack, on my part, is an incredible selfishness, that the debris of the world is there, in the first place, to be used. To be primordially used. To be used by a writer or an artist. To be absorbed, to be robbed of originary content. And while that may be the premise and promise of art, it remains a hole in this page. Debris is never debris, or it is someone's, or it is no one's, but it is never debris, just like there are never vermin or weeds, words which I detest for their inherent elitism. Debris is nothing but the world, and it is the world which rends and renders artwork useless, meaningless, at best with meaning grafted by the reader who has no choice.

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

379. **Ron Silliman**

Of late on Silliman's Blog

Mon 14 Feb 2005

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

RECENT POSTS

Exchanges â€“ Reading Robert Duncan's
unpublished 3rd section of the HD Book

A season in
DSL Hell

PhillySound interviews Silliman:
of Woundwood, pens & process

The train wreck
that is the Paris Review

What I heard about Iraq:
Eliot Weinberger's antiwar masterpiece

Writing Creeley
when you're not Robert Creeley

A note on email

A dream of Robert Creeley

Eli Drabman's impossible poetry
-- mad gyroscope spinning

How do you begin a poem?
A test case: Zyxt

Plotting plotless prose
vs. the prose poem
(Venn diagram included)

The Peril of the Poetry Reading:
Dan Groff's comments at the
Academy of American Poets

The 250,000th visitor isâ€¦!

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

Theorizing presents:

Ron Silliman

Plotless Prose:

Robert Duncan & The H.D. Book

Wednesday, February 23

6:00 PM, Kelly Writers House

University of Pennsylvania

Philadelphia

[↑ Contents](#)

380. **Mary Jo Malo**

Jon Corelis - Can Poetry Liberate Language?

Mon 14 Feb 2005

Jon, I'm extremely interested in this. Philosophical poetry and prose is largely divided into two camps. Those who hope for this liberation and who have a general idea of to what - and - those who don't, but who nevertheless use language to make their point that there is no point to language. Mary Jo

=====

Trying to think through the Brown quote (given in my posting under the subject "The topic in a different light") in case anyone's still interested: When Brown talks about "linguistic analysts [who] have had the project of getting rid of the disease in language by reducing language to purely operational terms," I think he's referring to theories of language which insist that language has no meaning except what it's given by its context. In this view, language is "purely" operational because it is atelic: it operates without operating to any end; it works without working *for* anything; it means without meaning anything in particular. Obviously this view is, or at least is close to, the view of language which has subsequently become popularly known as structuralist or post-structuralist. A poetics based on such a view -- what I called a Wittgensteinian poetics -- will see the role of poetry as being to liberate language from the delusory quality that Wittgenstein attributed to it, in order to ... what?

In order to do nothing. And this is the problem. The purpose of liberating language should be to enable the poet to use it to reveal meanings which can't be revealed if language remains bound to what we deludedly call reality, if the words remain locked in their nominalist prison. It's dream-work. Just as the psyche's dream-worker can only construct symbolic meaning by liberating sensory images from their quotidian meaning, so the poet can only construct meaning in a language which has been liberated from the delusion that it represents our experience. Or to put it another way, words must be liberated from their ordinary meanings before the poet is able to use them to construct metaphors, and metaphor, as Aristotle said, is the essence of poetic genius.

There are indeed times when a cigar is only a cigar, but the dream time, whether of the psychic dream worker, the shaman, or the poet, isn't one of them. The result of a poetics that stops with Wittgenstein instead of beginning with him will be a poetry that offers nothing but a savor of the meaninglessness of the universe: it will be a poetry that turns the world into a kalaidoscope which it invites us to delight in passively like a baby reclining under a fascinating jangling and shining crib toy.

And from a psychoanalytic standpoint the profoundly infantile nature of such a poetry cannot of course be accidental. Reversion to infantile passivity is the classic simple hysterical response to prolonged unbearable threat. The constructors of such a poetry are acting as artists in spite of themselves, imitating the action of the human self in a world which has made it impossible to live a human life. The unconscious message of such poetry is, "Please don't hurt me." ===== Jon Corelis

[_www.geocities.com/joncpoetics_](http://www.geocities.com/joncpoetics) (<http://www.geocities.com/joncpoetics>) I offered the Norman O. Brown quote here because I thought it has a striking and specific relevance to contemporary poetics. Brown wrote that some "linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms." It seems to me that some contemporary American poets have engaged in a similar project to create a poetry which uses language purely operationally, and for the same reason: as part of what Wittgenstein called philosophy's "battle against the bewitchment [Verhexung] of our intelligence by means of language."

I think that this project, as Brown also says of the project of the linguistic analysts he mentioned, will fail because it is impossible, and anyway would be pointless if it succeeded. As Brown says, "a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake." For "language" in the foregoing sentence substitute "poetry," and you can take it as a critique of certain current avant-garde poetics. Poetry, like psychoanalysis, should begin where Wittgenstein ends. A Wittgensteinian poetics will result only in an aridly endless restatement of the problem, but what the poet must provide is a solution. Jon Corelis [_www.geocities.com/joncpoetics_](http://www.geocities.com/joncpoetics) (<http://www.geocities.com/joncpoetics>) ===== If, in the history of every child, language is first of all a mode of erotic expression and then later succumbs to the domination of the reality-principle, it follows, or perhaps we should say mirrors, the path taken by the human psyche and must share the ultimate fate of the human psyche, namely neurosis ... To regard human speech, the self-evident sign of our superiority over animals, as a disease, or at least as essentially

diseased, is for common sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the necessary connection between cultural achievement and neurosis and between social organization and neurosis, and which therefore defines man as the neurotic animal, can hardly take any other position. ... if psychoanalysis is carried to the logical conclusion that language is neurotic, it can join hands with the twentieth century school of linguistic analysis -- a depth analysis of language -- inspired by that man with a real genius for the psychopathology of language, Wittgenstein. He said, "Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by means of language." Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; he limits the task of philosophy to that of recognizing the inevitable insanity of language. "My aim is," he says, "to teach you to pass from a piece of disguised nonsense to something that is patent nonsense." "He who understands me finally recognizes [my propositions] as senseless." Psychoanalysis begins where Wittgenstein ends. The problem is not the disease of language, but the disease called man.

-- Norman O. Brown, *Life against Death*

[↑ Contents](#)

381. **mIEKAL aND**

fwd: John Cage makes the Top 40

Mon 14 Feb 2005

From: "gary butler" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, February 14, 2005 1:13 AM

Subject: [oddmusic] John Cage makes the Top 40

ABC radio recently ran a poll for the 100 most popular pieces of piano music - "the one piece of piano music you can't live without?" I'm proud to say that my campaign to get John Cage's 4'33" on the list was a success (it is the only piece which I literally can't live without - as long as I'm alive, I'll hear ambient sound, but I could choose not to listen to a Beethoven sonata). Made it to number 40! Next campaign is getting Stockhausen videos played on MTV (could be more challenging). Most of the winners were the predictable classical names, though I was impressed to see "Chopsticks" at no. 7

<http://www.abc.net.au/classic/classic100/countdown.htm>

[↑ Contents](#)

382. **Derek White**

Re: graves, graves, graves, graves .

Mon 14 Feb 2005

Boojum Trees are enough to inspire song in anyone...

http://www.calamaripress.com/Music/Boojum_Tree_by_Derek_White.mp3

Date: Sun, 13 Feb 2005 10:20:18 -0500

From: Mark Weiss <[REDACTED]>

Subject: Re: graves, graves, graves, graves . . .

The pictures don't do them justice. A boojum forest is like riding through a landscape by Dr. Seuss. The Baja California boojum region is something like 200 miles long.

Mark

At 09:18 AM 2/13/2005, you wrote:

>boojum tree - definition from gcide

> cirio \cirio\ n.

> the candlewood of Mexico and couthwestern California

>

>Idria columnaris

> or

>Fouquieria columnaris), having tall columnar stems and bearing

>honey-scented creamy yellow flowers; --

> called also the boojum tree.

>

>

>some images at <http://helios.bto.ed.ac.uk/bto/desertecology/boojum.htm>

>

>Boojum at U of Arizona: <http://arboretum.arizona.edu/boojum.html>

>

>from the Desert Ecology web site:

>

>The boojum tree is one of the strangest plants imaginable. For most of the

>year it is leafless and looks like a giant upturned turnip. Its common name

>was coined by the plant explorer Godfrey Sykes, who found it in 1922 and

>said "It must be a boojum!". In saying this, he was referring of the

>strange and mythical creature that the author Lewis Carroll called a boojum

>in his children's book, The Hunting of the Snark. The Spanish common name
>for this tree is Cirio, referring to its candle-like appearance.

>

>The plant itself is restricted to a relatively small region of the Baja
>California peninsula of Mexico (but with a small population also on the
>extreme western side of state of Sonora on the Mexican mainland). However,
>within this restricted region it is very common and sometimes forms forests
>that dominate the landscape on rocky hillsides or flat plains. In other
>cases the boojum grows in mixed communities with two other characteristic
>large stem succulents of the Baja California Desert - the giant cardon
>cactus and the elephant tree (Pachycormus).

>

>Individual boojum trees can live for up to 100 years, and possibly up to
>300 years, reaching a height of 18 metres. But the wood of their trunks is
>not very strong, so the plants are susceptible to damage by periodic
>hurricanes, which probably limit their natural age. The trunks of boojums
>often branch near the tops, and sometimes contort into strange shapes, even
>bending to touch the ground. The trunks contain succulent tissues that
>store moisture, so they are of the general type termed stem succulents.
>They have greyish-white bark and for most of the year are dormant,
>protected from water loss by a thick epidermal layer. Thin, pencil-like
>branches arise along the length of the stem and rapidly produce thin,
>rounded leaves in response to rain. These leaves soon wither and are shed
>in drought conditions.

>

>Boojums produce clusters of creamy white flowers at the tips of the trunks
>in July-August. These flowers resemble the flowers of ocotillo and of
>Adam's tree - both of which are very closely related plants in the ocotillo
>family (Fouquieriaceae).

>

>

>

>At 01:30 AM 2/13/2005, you wrote:

>>sorry really haven't been following any of this but what's a booojum?

>

>charles alexander / chax press

>

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

[↑ Contents](#)

383. **Michael Rothenberg**
blue poets in red state KANSAS

Mon 14 Feb 2005

Looking for a Blue Poet in Kansas. Anyone out there?

Michael

www.bigbridge.org

[↑ Contents](#)

384. **Ron Silliman**
Dick Bridgman, Stein scholar

Mon 14 Feb 2005

I had Dick Bridgman for a tutorial on Melville back when he was in the midst of writing Gertrude Stein in pieces. He was a very supportive teacher & certainly was the only person I knew on the faculty at Berkeley at that point (I met Grenier a bit later) who thought that reading Melville & reading Stein made perfect sense together. We used to have great chats on that very topic,

Ron

Richard Bridgman -- retired UC Berkeley professor, author

- Charles Burrell, Chronicle Staff Writer

Monday, February 14, 2005

Richard Bridgman, a retired UC Berkeley English professor who covered the Toledo Mud Hens as a sportswriter, went to sea on an oil tanker and reshaped the reputations of Gertrude Stein and Henry David Thoreau, has died at age 77.

Professor Bridgman died Jan. 27 at his Berkeley home after a short battle with cancer.

Born in Toledo, Ohio, he fled his home state as soon as he graduated from high school and joined the Navy near the end of World War II. After a stint with the merchant marine on an oil tanker, he took off for the life of an expatriate in France. He returned to Ohio for a short reporting career at a Toledo newspaper and also worked for TWA in New York, his family said.

He studied for a year at Stanford (1947-48), and later resumed his college education under the distinguished historian and English professor, Henry Nash Smith, at Berkeley, where he earned three degrees in English: a bachelor's in 1956, a master's in 1957 and a Ph.D. in 1960.

After teaching at Dartmouth College in New Hampshire for two years, he returned to Berkeley as an assistant professor in 1962 and won tenure four years later.

He wrote influential works on Stein, Thoreau, Mark Twain and colloquial American English, among other topics.

"They're very important books," said his Berkeley colleague of four decades, emeritus English Professor Morton Paley. "He was recognized as a really great Americanist."

Professor Bridgman's "Gertrude Stein in Pieces," published in 1970, is regarded as a classic and helped relocate the reputation of Stein from the periphery of American letters to her being regarded as "a central figure of the American expatriate movement," Paley said.

Professor Bridgman's interest in Stein, who lived for a time in Paris, was probably fueled by his own youthful adventure living among American expats in France, said his son, Roy Bridgman.

In "Dark Thoreau" (1982), Professor Bridgman recast the dreamy transcendentalist of Walden Pond as a "a literary psychopath," to borrow the hyperbolic description of Bridgman's Thoreau from another Thoreau scholar, the late Carl Bode.

His other influential books include "The Colloquial Style in America" in 1966 and "Traveling in Mark Twain" in 1987. He had been working on a book about the writings of George Washington, but that project was aborted after his manuscripts and research were destroyed in the Oakland-Berkeley hills fire in 1991.

During the Cold War in 1974, when American professors were rare in Russia, he became the first American to hold a newly established visiting chair at that nation's most prestigious center of higher learning, Moscow State University.

Upon his retirement in 1989, he was awarded one of the campus' highest honors, the Berkeley Citation.

He won praise not only for his scholarship but also for his contributions to the university. Possessing a marked sense of ethics, he was called "the good conscience of us all" by one colleague and was elected by his peers to the English department's Advisory Committee more frequently during his tenure than anyone else.

He also served as the chair of the Mark Twain Project at the Bancroft Library in the 1970s and played a leading role on the faculty committee on campus libraries.

He is survived by his sons Roy of Sonoma and Joel of Berkeley; his daughter Cynthia Josayma of Berkeley; and two grandchildren.

A memorial gathering will be held 4 p.m. Thursday at the Faculty Club on the Berkeley campus.

Page B - 4

URL: <http://sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/2005/02/14/BAGUBBAL7U1.DTL>

[↑ Contents](#)

385. **Halvard Johnson**

Re: John Cage makes the Top 40

Mon 14 Feb 2005

Hmm, I may be wrong, but isn't 4'33" scored for any instrument or combination of instruments?

Hal, remembering that Elliott Carter once made the annual top-40 list in Cincinnati

{ ABC radio recently ran a poll for the 100 most popular pieces of piano music - "the one piece of piano music you can't live without?" I'm { proud to say that my campaign to get John Cage's 4'33" on the list was { a success (it is the only piece which I literally can't live without - { as long as I'm alive, I'll hear ambient sound, but I could choose not { to listen to a Beethoven sonata). Made it to number 40! Next campaign { is getting Stockhausen videos played on MTV (could be more { challenging). Most of the winners were the predictable classical names, { though I was impressed to see "Chopsticks" at no. 7 { { <http://www.abc.net.au/classic/classic100/countdown.htm> {

[↑ Contents](#)

386. **mIEKAL aND**

Re: John Cage makes the Top 40

Mon 14 Feb 2005

Hal:

Good point. Here's the original score here:

<http://www.medienkunstnetz.de/works/4-33/>

But I think as a rule, the classic performances of it have all been at a piano. I saw Ellsworth Snyder perform it in Madison in the 80s sitting at a baby grand.

mIEKAL

On Feb 14, 2005, at 9:25 AM, Halvard Johnson wrote:

Hmm, I may be wrong, but isn't 4'33" scored for any instrument or combination of instruments?

Hal, remembering that Elliott Carter once made the annual top-40 list in Cincinnati

{ ABC radio recently ran a poll for the 100 most popular pieces of piano
{ music - "the one piece of piano music you can't live without?" I'm
{ proud to say that my campaign to get John Cage's 4'33" on the list was
{ a success (it is the only piece which I literally can't live without -
{ as long as I'm alive, I'll hear ambient sound, but I could choose not
{ to listen to a Beethoven sonata). Made it to number 40! Next campaign
{ is getting Stockhausen videos played on MTV (could be more
{ challenging). Most of the winners were the predictable classical names,
{ though I was impressed to see "Chopsticks" at no. 7
{
{ <http://www.abc.net.au/classic/classic100/countdown.htm>
{

[↑ Contents](#)

387. **alexander saliby**

Our President Answers the Question: Duh!!!

Mon 14 Feb 2005

I know you will all want to calculate the impact of the social security changes on you and your families based on this "lucid" analysis spoken by our president as he attempted to answer a question from a woman in his audience.

Subject: The NEW Social Security

WOMAN IN AUDIENCE: I don't really understand. How is it the new [Social Security] plan is going to fix that problem?

GEORGE W. BUSH: "Because the -- all which is on the table begins to address the big cost drivers. For example, how benefits are calculated, for example, is on the table. Whether or not benefits rise based upon wage increases or price increases. There's a series of parts of the formula that are being considered. And when you couple that, those different cost drivers, affecting those -- changing those with personal accounts, the idea is to get what has been promised more likely to be -- or closer delivered to what has been promised. Does that make any sense to you? It's kind of muddled. Look, there's a series of things that cause the -- like, for example, benefits are calculated based upon the increase of wages, as opposed to the increase of prices. Some have suggested that we calculate -- the benefits will rise based upon inflation, as opposed to

wage increases. There is a reform that would help solve the red if that were put into effect. In other words, how fast benefits grow, how fast the promised benefits grow, if those -- if that growth is affected, it will help on the red."

-- Dubya explains the virtues
of his Social Security plan, Tampa, Florida, Feb. 4, 2005

Now, is this pure poetic use of the language or what?

Alex

[↑ Contents](#)

388. **Mike Kelleher**

JUST BUFFALO E-NEWSLETTER 2-14-05

Mon 14 Feb 2005

IN THE HIBISCUS ROOM

James Koller and Joel Kuszai

Friday, February 18, 8 p.m.

\$4, \$3 student, \$2 members

Included in Don Allen's & Robert Creeley's English Penguin anthology of New American Writing (1967), in Italy's first Beat anthology - Fernanda Pivano's *L'Atra America Negli Anni Sessanta*, & in Donald Allen's *The Postmoderns*, James Koller has published thirty-four collections of poetry, three novels, an autobiography & numerous essays. First published (1961) in Diane DiPrima's "The Floating Bear" (NYC), & in John Ashbury's "Locus Solus" (Paris), his writing has been translated into Italian, French, Spanish, German, Dutch & Swedish. He has translated the work of others from French & Italian into English.

Joel Kuszai has been involved in independent publishing as a writer and publisher for twenty years. After studying at Reed and SUNY-Buffalo, he been primarily interested in the cultural history of resistance literature and student publishing. After eight years of publishing chapbooks under the imprint Meow Press, with Bill Marsh in San Diego he founded the Factory School learning and production collective. Since September 2001 he has lived in the Cayuga Basin, where he teaches cultural rhetoric and researches student writing.

Second Annual Erotica Open Reading

Friday, March 4, 7:30 p.m.

\$4, \$3 student, \$2 members

Spread a sheet. Whip out a pen. Lay down some erotica. Just Buffalo's annual Erotic Open Reading, hosted by Madame Karen Lewis, is back. Get the juices flowing! Push boundaries! Sexperiment! Open to all who desire (and write about it). Readings limited to 5 minutes per person.

WORKSHOPS

Beginning this week:

PLAYWRITING BASICS, with Kurt Schneiderman

8 Tuesdays, February 15- April 5, 7-9 p.m.

\$250, \$200 for members

Playwright Basics is a weekly workshop open to novice and experienced playwrights alike. The purpose of the course is to allow participants to develop playwriting abilities through actual writing and in-class feed back. Structured as a workshop, the format will allow all participants to produce and bring in their own work to be read aloud and critiqued by everyone involved. In addition there will be readings of various classic theatre texts and discussion of playwriting structure and theory. Participants can expect to emerge from this course with some written and workshopped dialogue, and with an introduction to the overall theoretical framework of dramatic writing.

Kurt Schneiderman is currently the Dramaturg for the Buffalo Ensemble Theatre, the Coordinator of the annual new play competition the Area Playwrights' Performance Series, and the Director of the monthly 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. Also known for his work as dramatic critic, Kurt has written theatrical reviews for *Outcome*, *Buffalo Beat*, *Blue Dog*, *Traffic East*, and *Nightlife Magazines*. Currently he is a staff writer for the *Buffalo Jewish Review*.

Next week:

LET'S BE QUICK ABOUT THIS: AN INTRO TO SHORT SHORT FICTION, with FoRrest

Roth

Saturday, February 26, 12-4 p.m.

\$50, \$40 Members

Think of the shortest story you have ever written; then imagine cutting its length in half. This is what it takes to start creating a streamlined short story, usually referred to as a "short short." But is a short short simply determined by the number of words used? Is it an abbreviated character study? Does it even have plot development to speak of? To answer these questions, we will look at contemporary American writers excelling in very short stories, such as Diane Williams and Gary Lutz, as well as Modernists who experimented with the form.

We will also attempt our own short shorts and brave the intriguing hazzards of paring fiction down to 100 words (or less!).

Forrest Roth is a graduate of the MFA Creative Writing program at Goddard College. He currently teaches creative writing at Medaille College and has stories forthcoming in NOON.

TRIMANIA 2005

The Buffalo's biggest party is back - March 19, 2005. Visit

http://www.justbuffalo.org/events/special_events.shtml

For details, or call [REDACTED].

IF ALL OF BUFFALO READ THE SAME BOOK

This year's title, *The Invention of Solitude*, by Paul Auster, is available at area bookstores. All books purchased at Talking Leaves Books will benefit Just Buffalo. Paul Auster will visit Buffalo October 5-6. A reader's discussion guide is available on the Just Buffalo website. Presented in conjunction with Hodgson Russ LLP, WBFO 88.7 FM and Talking Leaves Books. For sponsorship opportunities (and there are many), please contact Laurie Torrell or Mike Kelleher at [REDACTED].

2ND ANNUAL BOOMDAYS POETRY CONTEST

BOOMDAYS is a celebration of the advent of Spring, commencing each year with the lifting of the Lake Erie-Niagara River Ice Boom. It will be held on Friday, April 1 at The Pier from 4:00 PM to midnight.

Contest: Write a poem about the beginning of spring. All forms of poetry are acceptable.

First Prize- \$200.00

Second Prize- \$150.00

Third Prize- \$100.00

Winning poems will be published in Artvoice and winners will be introduced by poet Janine Pomy Vega at the event. Winners must be able to read their work at the BOOMDAYS kickoff event, April 1 at The Pier from 4:00 PM to midnight.

Guidelines: All ages welcome to apply. Poems should be typed and should not exceed a single page in length. Each entrant may submit only one poem. Please include name, address, and telephone number with entry.

Deadline for submission is March 15, 2004.

Send entries to:

BOOMDAYS Poetry Contest
Just Buffalo Literary Center

2495 Main Street, Suite 512
Buffalo, New York 14214

COMMUNITY LITERARY EVENTS

Barry Crimmins

Benefit Performance and Booksigning: Never Shake Hands with a War Criminal
Thursday, February 17, at 7 pm.

Talking Leaves, Main St.

Never Shake Hands with a War Criminal weaves personal and political history into a heartfelt memoir of cutting humor and biting satire. In the straightforward manner of his heroes, Mark Twain and Will Rogers, Crimmins tells the story of his skeptical childhood in the frozen wastes of upstate New York (Skaneateles), his upbringing by a hard-line war veteran father and leftist mother, and his rambling life that led to Boston and the revitalization of American stand-up comedy (he founded two of Boston's fabled comedy clubs in the 1980's). Along the way he leaves no heartless reactionary crook unpummeled and no brave soul unrecognized. Ranging across the last twenty years of our trial by government and corporate kleptocracy, this unreformed political south-paw reminds us of exactly why and who we are fighting. Admission: \$5 suggested donation will benefit the Buffalo Coalition for Progressive Media, an advocacy group working on broadening local media choices by working to bring alternative progressive media programs like Democracy Now! to our airwaves.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Mike Kelleher
Artistic Director
Just Buffalo Literary Center
2495 Main St., Ste. 512
Buffalo, NY 14214

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

[↑ Contents](#)

389. **Maria Damon**

Re: blue poets in red state KANSAS

Mon 14 Feb 2005

kenneth irby?

jonathan mayhew?

At 9:52 AM -0500 2/14/05, Michael Rothenberg wrote:

>Looking for a Blue Poet in Kansas. Anyone out there?

>Michael

>www.bigbridge.org

--

[↑ Contents](#)

390. **Shankar, Ravi (English)**

RS on Querying the Connossieur of Chaos

Mon 14 Feb 2005

Anyone interested in the rather fraught Wallace Stevens conference that took place at UConn last spring, check:

[http://www.electronicbookreview.com/v3/servlet/ebr?](http://www.electronicbookreview.com/v3/servlet/ebr?command=view_essay&essay_id=shankarele)

[command=view_essay&essay_id=shankarele](http://www.electronicbookreview.com/v3/servlet/ebr?command=view_essay&essay_id=shankarele)

Ravi Shankar

Poet-in-Residence

Assistant Professor

CCSU - English Dept.

██████████

██████████

[↑ Contents](#)

391. **Christopher Leland Winks**

Re: Our President Answers the Question: Duh!!!

Mon 14 Feb 2005

Dare I say it? The president sounds like a language poet here...

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

From: alexander saliby <██████████>

Date: Monday, February 14, 2005 10:50 am

Subject: Our President Answers the Question: Duh!!!

| *I know you will all want to calculate the impact of the social*
| *security changes*

*on you and your families based on this "lucid" analysis spoken by
our president
as he attempted to answer a question from a woman in his audience.*

Subject: The NEW Social Security

*WOMAN IN AUDIENCE: I don't really understand. How is it the new
[SocialSecurity] plan is going to fix that problem?*

*GEORGE W. BUSH: "Because the -- all which is on the table begins
to address
the big cost drivers. For example, how benefits are calculated,
for example,
is on the table. Whether or not benefits rise based upon wage
increases or
price increases. There's a series of parts of the formula that are
being considered. And when you couple that, those different cost
drivers, affecting those -- changing those with personal accounts,
the idea is to get
what has been promised more likely to be -- or closer delivered to
what has
been promised. Does that make any sense to you? It's kind of
muddled. Look,
there's a series of things that cause the -- like, for example,
benefits are
calculated based upon the increase of wages, as opposed to the
increase of
prices. Some have suggested that we calculate -- the benefits will
rise based upon inflation, as opposed to wage increases. There is a
reform that
would help solve the red if that were put into effect. In other
words, how
fast benefits grow, how fast the promised benefits grow, if those -
- if that
growth is affected, it will help on the red."*

*-- Dubya explains the virtues
of his Social Security plan, Tampa, Florida, Feb. 4, 2005*

Now, is this pure poetic use of the language or what?

Alex

[↑ Contents](#)

392. **furniture_press**

Re: Jon Corelis - Can Poetry Liberate Language?

Mon 14 Feb 2005

"Poetry, like psychoanalysis, should begin where Wittgenstein ends. A Wittgensteinian poetics will result only in an aridly endless restatement of the problem, but what the poet must provide is a solution."

GOD FORBID THERE BE A SOLUTION!

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

393. **Peter Cudmore**

Re: John Cage makes the Top 40

Mon 14 Feb 2005

Well it's true that it got its first performance by a pianist (John Tilbury?), who I believe marked the beginning and end by raising and lowering the lid. I think there are other versions scored for other ensembles.

I was more bothered thinking about which Beethoven sonata not to listen to during the 4'33" -- none of them would fit, not at normal tempo anyways. But then again one's perception of time is bent while listening to music; on the other hand I once saw a contemporary dance piece without music, and was astonished to find, at the end of what I'd thought was a good 20 minutes at least, that only 5 minutes had elapsed.

:P

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

From: UB Poetics discussion group

[mailto:████████] On Behalf Of Halvard Johnson

Sent: 14 February 2005 15:25

To: ██████████

Subject: Re: John Cage makes the Top 40

Hmm, I may be wrong, but isn't 4'33" scored for any instrument or combination of instruments?

Hal, remembering that Elliott Carter once made the annual top-40 list in Cincinnati

{ ABC radio recently ran a poll for the 100 most popular
pieces of piano
{ music - "the one piece of piano music you can't live
without?" I'm
{ proud to say that my campaign to get John Cage's 4'33"
on the list was
{ a success (it is the only piece which I literally can't
live without -
{ as long as I'm alive, I'll hear ambient sound, but I
could choose not
{ to listen to a Beethoven sonata). Made it to number 40!
Next campaign
{ is getting Stockhausen videos played on MTV (could be more
{ challenging). Most of the winners were the predictable
classical names,
{ though I was impressed to see "Chopsticks" at no. 7
{
{ <http://www.abc.net.au/classic/classic100/countdown.htm>
{

[↑ Contents](#)

394. **furniture_press**
Godel, Escher, Bach

Mon 14 Feb 2005

There's a terrific book ,I'm sure many of you have seen/readi it:

Godel, Escher, Bach: An Eternal Golden Braid.

Anyone have any words about it? I'd like to talk to some folks about it, even though it is pretty self-explanatory!

Chris

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

395. **Steve Dalachinsky**

Re: Jon Corelis - Can Poetry Liberate Language?

Mon 14 Feb 2005

amen to that chris amen solution like the final solution.. poets
dream
lorca tried solution provide a solution tell the truth funny poets
we soooooooooo import ant (s)

[↑ Contents](#)

396. **Steve Dalachinsky**

Re: Catfish McDarris

Mon 14 Feb 2005

he killed himself alive?

[↑ Contents](#)

397. **Murat Nemet-Nejat**

Re: John Cage makes the Top 40

Mon 14 Feb 2005

Fascinating,

Is this (what you thought was a least 20 minutes...was five minutes) due to to
intense concentration or to boredom? Are they related, but only as pun, or
deeper coincidence?

I have my own view but....

Murat

[↑ Contents](#)

398. **Jesse Glass**

Ratboy To Dave and Mairead--A Postcard From The Edge

Mon 14 Feb 2005

What do you think of body art? Yours, Ratboy

[↑ Contents](#)

399. **Jesse Glass**

Ratboy Makes It To The Buffalo List

Mon 14 Feb 2005

Dave, I told you that boy had promise! Look at him go! Jess

400. **Ishaq**

PUB: call for papers--latina letters

Mon 14 Feb 2005

>>PUB: call for papers--latina letters

=====

Dear scholars, writers, teachers, and friends of literature,
Attached below is our announcement and call for papers for the Tenth
Annual Latina Letters conference. Please forward this information to any
interested persons. Mil gracias.

A Call for Papers for the Tenth Annual
Latina Letters
conference on Latina literature and identity
July 14 - 16, 2005

sponsored by

St. Mary's University

and the Guadalupe Cultural Arts Center

featuring

Sandra Cisneros, Pat Mora,

Ana Menéndez, Lourdes Páez,

Alicia Gaspar de Alba & others

CALL FOR PAPERS: Abstract Deadline (postmark): Friday, April 29, 2005

Notification by e-mail on Friday, May 11, 2005 (see page 2 for
instructions)

___\

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\

\

"As for we who have decided to break the back of colonialism, \

our historic mission is to sanction all revolts, all desperate \

actions, all those abortive attempts drowned in rivers of blood." \

- Frantz Fanon\
\
"Everyday is Ashura and every land is Kerbala"
-Imam Ja'far Sadiq\
\
<http://www.sleepybrain.net/vanilla.html>
\
http://www.world-crisis.com/analysis_comments/766_0_15_0_C/
\br/><http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>
\br/><http://www.lowliferecords.co.uk/>

[↑ Contents](#)

401. **konrad**

Re: Jon Corelis - Can Poetry Liberate Language?

Mon 14 Feb 2005

furniture_ press quoted Jon Corelis quoted by Mary Jo Malo:

"Poetry, like psychoanalysis, should begin where Wittgenstein ends. A Wittgensteinian poetics will result only in an aridly endless restatement of the problem, but what the poet must provide is a solution."

GOD FORBID THERE BE A SOLUTION!

It makes sense for Brown to say the 'logical conclusion' of 'linguistic analysis' is to drain the libidinal component from language. But he distinguished the reductionists from Wittgenstein in the quoted material. If his stated task was to analyze linguistic bewitchment (or in Brown's terms: neurosis), i think you can recognize in (later) Wittgenstein's *method* -- distinct from his goal -- the principle that all remarks [poems] are provisional, that there's always more to say. So i don't know how you 'end' with Wittgenstein. Or how any poets find a solution rather than multiple solutions that are each temporarily satisfactory to some people. Then they get restless again (that old libido) and do some more work.

I just hate to see my man W (the *good* W) tarred with such a broad brush! And that's partly because i think he wrote some good prose poems, if unwittingly.

konrad

PS relevant Brown quote:

"Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; ..."

^Z

[↑ Contents](#)

402. **Ishaq**

Historynotes-I Honor Puerto Rican Women

Mon 14 Feb 2005

The ProLibertad Freedom Campaign

██████████

<http://www.ProLibertadWeb.com>

Bronx ██████████

Manhattan ██████████

New Jersey ██████████

SAVE THE DATE, SAVE THE DATE, SAVE THE DATE !!

Friday March 18, 2005 6:30pm at St. Mary's Church 521 w126th St.

(Btwn. Broadway and Amsterdam Ave.)

Take the 1 or 9 train to W125th St. and Broadway

Donation: \$10 (no one will be turned away)

Food and Alcohol will be sold!! There will also be a raffle of Latin American Artisan work made by women or donated by women for \$2 a ticket.

Join The ProLibertad Freedom Campaign for a PARTY AND CELEBRATION dedicated to the revolutionary Puerto Rican women that have fought for the freedom and liberation of Puerto Rico and the Puerto Rican Political Prisoners!!

Join us as we honor the women that have been at the heart of the struggle for Puerto Rican Independence, our Madres de la Patria/Mothers of the Nation; women like Marianna Bracetti, Lolita Lebron, Isabel Rosado, Lola Rodriguez De Tio, Adelfa Vera, Rosa Escobar, Dylcia Pagan, Carmen Valentin, Ida Luz Rodriguez, Alicia Rodriguez, Carmen Jimenez De Cancel Miranda, and many many more!!

This International Working Women's Day and Women's History Month event is dedicated to Puerto Rican Political Prisoner Haydee Beltran Torres, who has spent 25 years of her life in jail for fighting for the independence of Puerto Rico!!

Come out and Support ProLibertad, Come out and honor our Madres de La Patria/Mothers of the Nation, and help us FREE HAYDEE BELTRAN AND ALL THE PUERTO RICAN POLITICAL PRISONERS!!

Program:

DANCING, DELICIOUS PUERTO RICAN FOOD, AND...

DJ Carlito and his All Latino Music Mix, who will be playing all the fantastic Salsa, and Merengue you can dance to all night!!

Yaya, Yaya is a women's collective dedicated to preserving and promoting the rich, cultural legacies and Africa-based musical traditions of Puerto Rico and the Dominican Republic.

Rosie Mendez, Future City Council Woman

Alina Serrano, Poetry

Tanya Torres, Poetry

██████████

Hotep !!!

RE and Djehuti

CO - Moderators - Historynotes-l

check out our Diasporac news archive 24 hr a day dynamic news updates

<http://ausetkmt.com/diaspnewslinks.html>

Yahoo! Groups Links

___\

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\

\

"As for we who have decided to break the back of colonialism, \ our historic mission is to sanction all revolts, all desperate \ actions, all those abortive attempts drowned in rivers of blood."

- Frantz Fanon\

\

"Everyday is Ashura and every land is Kerbala"

-Imam Ja'far Sadiq\

\

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

\

http://www.world-crisis.com/analysis_comments/766_0_15_0_C/\

\

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

\

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

[↑ Contents](#)

403. **Ken James**

Re: Godel, Escher, Bach

Mon 14 Feb 2005

Not only have I read "GEB," I'm currently teaching it. I remember discovering it back in junior high school not long after it was first published, and finding it to be one of those "life-saving" books one reads as a young person. (Not that it's for young people only, obviously -- it's a challenging book! I just mean it's the kind of book that can bowl you over if you do read it when you're young.) Now I'm trying to get my own students stoked about it. They're doing well with it so far.

It is a terrific book. Exuberant and unique.

-- Ken

Quoting furniture_press <[REDACTED]>:

There's a terrific book ,I'm sure many of you have seen/readi it:

Godel, Escher, Bach: An Eternal Golden Braid.

Anyone have any words about it? I'd like to talk to some folks about it, ev> en though it is pretty self-explanatory!

Chris

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

404. **Peter Cudmore**

Re: John Cage makes the Top 40

Mon 14 Feb 2005

It was the boredom. (chuckles) The rest of the programme was lovely, including
a piece danced to a live gamelan band.

P

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

From: UB Poetics discussion group

[mailto:████████] On Behalf Of Murat Nemet-Nejat

Sent: 14 February 2005 19:52

To: ██████████

Subject: Re: John Cage makes the Top 40

Fascinating,

Is this (what you thought was a least 20 minutes...was five
minutes) due to to intense concentration or to boredom? Are
they related, but only as pun, or deeper coincidence?

I have my own view but....

Murat

[↑ Contents](#)

405. **Gerald Schwartz**

(no subject)

Mon 14 Feb 2005

Danse Macabre

We must build a culture of life.

Je fis de Macabre la danse,
Society is measured by how
it treats the weak and vulnerable.

Qui tout gent maine a sa trace

We will work with Congress
to ensure that human embryos
are not grown for body parts.

E a l fosse les adress.

Jean LeFevre/GWB/Gerald Schwartz

[↑ Contents](#)

406. **Marcus Bales**

Re: John Cage makes the Top 40

Mon 14 Feb 2005

On 14 Feb 2005 at 9:28, mIEKAL aND wrote:

> Good point. Here's the original score here:

> <http://www.medienkunstnetz.de/works/4-33/>

> But I think as a rule, the classic performances of it have all been at
> a piano. I saw Ellsworth Snyder perform it in Madison in the 80s
> sitting at a baby grand.

I've performed it dozens of times.

Marcus

[↑ Contents](#)

407. **Stephen Vincent**

Re: John Cage makes the Top 40

Mon 14 Feb 2005

I think it a good time for Cage performances in Baghdad, Beirut - all the hot spots - including the W House. Four minutes & 33 seconds of silence in front of a baby grand performed with a full orchestra on the street in front of the Palestine Hotel in Baghdad - or inside the White House Situation Room - one suspects, would be monumental. The terror of what one might hear in comparison to the presence of silence might be the most provocative, inexpensive act of peace to be instilled on the planet of recent time.

Top of the Top 40, indeed!

Stephen V

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

*On 14 Feb 2005 at 9:28, mIEKAL aND wrote:
Good point. Here's the original score here:
<http://www.medienkunstnetz.de/works/4-33/>
But I think as a rule, the classic performances of it have all been at
a piano. I saw Ellsworth Snyder perform it in Madison in the 80s
sitting at a baby grand.*

I've performed it dozens of times.

Marcus

[↑ Contents](#)

408. **derekrogerson**

[job] Instructor - Creative Writing (et al)

Mon 14 Feb 2005

Location: Fremont, CA

Contact: see <http://tinyurl.com/4b6qe>

Part-time (Independent Contractors) - several English positions DeVry University

Required Qualifications: Masters degree in related field. Ph.D. preferred. 2 years teaching experience or equivalent professional presentation/work experience, excellent written and verbal communication skills.

ENGL-220H Creative Writing - Honors Option This alternative to ENGL-112 is offered in a workshop setting. Students explore modes of written self-expression, including poetry, fiction and drama, to experience various literary genres and produce short creative works. They also learn to apply constructive feedback to the rewrite process. A student writing anthology is produced, and the course culminates in a study of the literary marketplace. Prerequisite: Permission from the academic administrator.

DeVry University is one of North America's leading career-focused universities for business, technology and management education. We currently have openings at our Fremont, CA campus for: Job Summary: Instructors are responsible for teaching, advising, assessing and evaluating students, and preparing lesson plans. Complies with teaching, curriculum, and other academic requirements. Conforms to ethical standards established by DeVry University.

see also Orlando , FL Literature positions at <http://tinyurl.com/3mpml>

[↑ Contents](#)

409. **Harrison Jeff**

Looks Like Virginia's After All The Twigs, Even

Mon 14 Feb 2005

dark a arc sticks

brings goes bursts

perish, twigs / now, here,
a cluster of ten blind bones

sift thru them, ok, rather
than leaf thru that sunlight

dark a arc sticks

brings goes bursts

on the witchery edge of life
poems eclipse more useful frippery
(dark a arc sticks / brings goes bursts
and its surrounding poem When Sun
Had Unrest It Was Found Under Boats,
very ferny all fissures, I flush shade with
each of her steps toward the sticks)

* a "cat" goes "meow"

* a "brings" goes "bursts"

* cat goes meow

* brings goes bursts

[↑ Contents](#)

410. **Halvard Johnson**

Re: John Cage makes the Top 40

Mon 14 Feb 2005

{ Subject: Re: John Cage makes the Top 40

{

{

{ On 14 Feb 2005 at 9:28, mIEKAL aND wrote:

{ > Good point. Here's the original score here:

{ > <http://www.medienkunstnetz.de/works/4-33/>

{ > But I think as a rule, the classic performances of it have all been at

{ > a piano. I saw Ellsworth Snyder perform it in Madison in the 80s

{ > sitting at a baby grand.
{
{ I've performed it dozens of times.
{
{ Marcus

Not often enough.

Hal You Are Not Authorized to View This Page

Halvard Johnson

=====

email: [REDACTED]

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

blog: <http://entropyandme.blogspot.com/>

[↑ Contents](#)

411. **Jonathan Penton**

Re: PUB: call for papers--latina letters

Mon 14 Feb 2005

Hi Ishaq,

I'm on some lists which would be interested, but this seems to lack part of the instructions.

--

Jonathan Penton

<http://www.unlikelystories.org>

Ishaq wrote:

PUB: call for papers--latina letters

=====>

*Dear scholars, writers, teachers, and friends of literature,
Attached below is our announcement and call for papers for the Tenth
Annual Latina Letters conference. Please forward this information to any
interested persons. Mil gracias.*

*A Call for Papers for the Tenth Annual
Latina Letters
conference on Latina literature and identity
July 14 - 16, 2005
sponsored by
St. Mary's University
and the Guadalupe Cultural Arts Center
featuring
Sandra Cisneros, Pat Mora,
Ana Menéndez, Lourdes Páez,*

Alicia Gaspar de Alba & others

CALL FOR PAPERS: Abstract Deadline (postmark): Friday, April 29, 2005

Notification by e-mail on Friday, May 11, 2005 (see page 2 for instructions)

____\
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\
\
"As for we who have decided to break the back of colonialism, \
our historic mission is to sanction all revolts, all desperate \
actions, all those abortive attempts drowned in rivers of blood."\
- Frantz Fanon\
\
"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\
<http://www.sleepybrain.net/vanilla.html>\
\
http://www.world-crisis.com/analysis_comments/766_0_15_0_C/ \
\
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte> \
\
<http://www.lowliferecords.co.uk/>

[↑ Contents](#)

412. **Alan Sondheim**

II. the orangeline dialup

Mon 14 Feb 2005

II.

II. orangeline dialup alas etaoinshrdlu redbrick badtimes breakout buddhist
spiff ingres aria unigrafix moguls! qwer bigdeal therealthing deepspace! abad-
abdoo snafoo away! riacs braindead jump saabturbo shakespeare at&t!

emptyhanded margaux barf sequent barfing fargone! nofun bigroom bigmouth
pegasus logout bigtoe bigbucks figleaf! tolkein number filesyst tolkein checkin
daemon bodyshop sleazy spaceman sizenine dead-head away! brokenheart
gonzo boobie pronghorn boobys foobaz! stiffdrink xyzzzy changeme dialin brain-
dead changethis realthing stainless changeme! gratefuldead webhead bubbalah
spiritu spam alas sparrows framemaker coatimundi subgenius cabinboy what-
sup! greenline ledzepp dedhed greenline admin number californ comeon games
tolkien! spock kook cunt bimboe spliff californ comeon yello! singer opendoor
cleanroom! deadahead hacker mnbv cocacola jackolantern abc csc neckrub!
suckrocks furball yabba-dabba-doo tech cocakola bubbah vicesquad mrcharlie
bubbalah abcde! makinglove nakamichi coldwar galaxian nuke! tcpip moose-
head appleII longtounge! farflung curmudgeon vms christ marlboro hosanna
boobies stiffdrink! suck cyberpunk spock sodoff dedhed! csee greeting hydroxyl
yabbadabbadoo vicesquad cyberpunk yabba-dabba-doo tech mnbvcx! zxcvbn
einstein bonzai dangermouse mansetmanis sanfrancisco temptress lunarlander
whatchamacallit trapdoor dday whatsup chardonnay goaway playground!
fender lake demonic wonderbread comrades! rti smiles marlboro foobaz abcde
zxc dicktracy fuck zxc dicktracy hacker csc neckrub ducksbreath! forked-
tounge! foresight director aerobics margaux cerebus meatwagon sodoff! open-
saysme everafter bigbucks redbrick sodoff! einstein ying zork stratocaster
faretheewell terminal phreak foresight turnleft! beatles moonpie goodmorning
foobar bloomcounty plaintruth stainless! deepthroat accounts! hoodlum foobaz
tinman goodjob sugarbear mrgoodbar bigboy nofun aerobics warmweather
foresight zoro farout screw bornagai northwest! cascades nursie forkedtounge
cascades itsajoke marlboro welcome! charming really framemaker starship
framemaker spam starwars! semperfi whatsupdoc hubbahubba frat beatit! old-
lady redbaron modula yodude papers bloomcounty froshmeat syphilis flop-
house closefriend! cabernet singer! hocuspocus fuck-you fuckaduck scrofula
jerk director! fuck-off bfd mycroftyyy abcde fuckoff hocus technical takeiteasy
nakamichi coldwar wonderboy jump gandalf! dimwit uhn-soon kinglear manbat
sun longrest wooby zxcvb led-zeppelin! go to flyingfuck go it'sok baystate go
dogfight apl flakes diamonds goahead plaintruth changed opensesame ibeleive
overtime chardonnay graphics goaway! startrek trapdoor dday! shithead nukem
pronghorn dead goodafternoon boomer snorkydorky hoodlum bookem! breasts
goodfight lmnop goodfight goodwife uhnsoon! ibelieve greasyspoon unix hon-
key lennon goodfight owns tinman goodjob venture funky! login imokay unix-to-
unix cokacola hairball seive makebread doit unixman makedrugs subway go-
away hobbit cocacola mnb bubbalah abcd yabbadabbadoo! capfast dude dude
hocus cuddles asdfg zxcv buddah oldlady lsd bigdude highips deepspace
ibelieve! ibmpcxt sombrero paranoia alphabet! dogfight qwerty apple froshmeat
iforgot maplesyrup blowoff iforgot maplesyrup upperclass! flower bookemdanno
imok blowme whoopie goofus blowme manbat demon makewar jellystone

tolkien jkl; bullshit sillywalk galaxian yello daltry! galaga jello kal kal bullshit
shower apl jellystone golfer maplesyrup creation radio kleenex csee budlite!
handwaving ibmpc tunasandwich daemon hendrix sun longrest! dipstick
blowme syphilis phrack mypassword dopey hocus-pocus badboy luckylady ho-
cus buddha macsymba vectrix! superuser moonpie pgonderin! nearmiss meat-
wagon hubba startrek lennon condom bigroom jagger nofun bigroom! remote
swamprat! cocaola suckrocks deepsix dogfight nofun deepspace edges phrack!
misanthrope discbrakes! papers furball oops papers furball parallel! supported
margeaux firebird wherethebeef megadeth! plaintruth orangeline dickhead ve-
day redbaron animals onionrings poiuyt tsing-tao mainsail unix-to-unix mainsail
slinky smallhips spaceman real dialup! johnlennon teeney transmit shakespeare
atandt teaparty realfriend! poiuy cokeisit poiuy tull tsingtao thickcock yello
bimbo remote beloved number lake holyshit samadams! spiritu idiot confiden
consulti ronin confiden consulti lennon sanfran consulta! singer stimulate tgif!
saab dial-in semperfi numberone ibmpcat ibmsux sombrero a stalker trails! san-
francisco sei johnlennon slimeball thickhead lehib sun-spot pumkinpie! sharks
sequent surfer abracadabra emptyhanded margaux unigrafix caip shitforbrains!
splif admin imok suckrocks fuck-you bfd foghorn yogibear skibum digital night-
mare! lmnop elephant bigroom tightfit furball dipstick! sleazy teeney jeepcj
checkov opendoor! ibelieve overthrow thickhead slimeball skiing rti drillpress
urine aliases childisplay! leddzeppelin slimeball spiff spiritus sanctu klingons zep-
pelin loosing sophomore! it'sokay dialin teakettle saab dial-up unify thinthighs
spiderman spiffy caipcad spiffy! uhn-soon ringo kinglear crashcourse scamper
starship thatcher orangeline nearmiss welsher splif ihateyou ihateyou subge-
nius goaway gratefuldead webhead sybase! cabernet holyshit pampers summer
zulu pampers remote samadams! iforgot imok i'mok demonic wonderbread sun-
spot demons wonderboy daemons users umesh usenet strat harddisk syphillis
sprang cerebus applepie abracadaver screw polarbear lkjhg take golden coke
coke coldshoulder! unixsuck hairball bakedpotatoe poiuy takeiteasy makeme
seive cokeisit acknak! shower barfer smokedham flowers tcp/ip brokenheart!
iforgot maplesyrup boobie etaoi! creation teeney thebutler greasyspoon unix
bleeps bigcock user! hacker! coldshoulder telecast bakedpotatoe golden caliban
takeiteasy startrek! overthrow theriddler excaliber spiffy hairball aristotle
whereisthebeef dogcatcher tightfit overtime bigboy baglady bigjoke aliases
thickhead unhappy tightfit thickhead tribble! tightcunt blowjob iloveyou hocus-
pocus vectrex undead sod vectrex undead badboy vectrix! lehib tsingtao unix-
sux united slinky unixsux shivers mainsail users frenchfries! clitoris makelove
unixman shithead nukem gojumpinalake! prettyface opensaysme! creation
vader budlite checkin dedhead oldlady csee brothers yodude buddha vjday bs-
dunix undergraduate vjday bsdunix! visavis zoro zork lunarlander longhair
wanker dancer! scamper unixman lkj onionrings bleep openbar whereisthebeef
sneezy prick stickshift baglady tribbles deadhead in xyzzz deadhead

he'sdeadjim xyzzzy deadhead blackboot go! demons ying mansetmanis zinfandel
sanfrancisco einstein! sombrero loosing troff hocus fuckaduck zxcvbnm zx-
cvbnm seabreeze it'sokay dialin deadhead it'sok!

—

[↑ Contents](#)

413. **Mairead Byrne**

O sweet spontaneous

Mon 14 Feb 2005

>>> David Baratier <[REDACTED]> 02/14/05 2:21 AM >>>

where's the oatmeal
response?

earth how often have
the doting

POET REFUSES TO TACKLE OATMEAL

fingers of
prurient philosophers pinched
and
poked

IT'S THE END OF OATMEAL AS WE KNOW IT

thee PLEASE SIR NO MORE
,has the naughty thumb
of science prodded
thy OATMEAL STOCKS PLUMMET

beauty .how
often have religions taken

BLOCKED BY OATMEAL: TAKE
thee upon their scraggy knees
squeezing and

buffeting thee that thou mightiest conceive
THE FINAL BOWL & SACK
gods

THE FINAL POT
(but

true
to the incomparable
couch of death thy
COLD PORRIDGE
rhythmic lover

NO GOLDBLOCKS
thou answerest
GIVE ME LOX
& LICK'ST
them only with
spring)

[↑ Contents](#)

414. **Harry Nudel**

winter...

Mon 14 Feb 2005

alawite

....

not
my
cup
of
t

....

maronite

....

over
the border
beyond
the sea...

12:00...'round 'bout mdnte...drn...

[↑ Contents](#)

415. **mIEKAL aND**

Pop.: 1 Plus 5,000 Volumes

Tue 15 Feb 2005

COLUMN ONE

Pop.: 1 Plus 5,000 Volumes

The Nebraska town of Monowi has just Elsie Eiler left. She runs everything, including the library that was her late husband's bequest.
February 11, 2005

By Stephanie Simon, Times Staff Writer

MONOWI, Neb. — Weeds twine around the disintegrating remnants of the water tower and sprout in a tangle through the floorboards of the grandest house in town. The Methodist church, gray with rot, slumps toward the frozen ground. An empty mailbox flaps open on a gravel rut that was once a road.

The people of Monowi have died or moved — all but one: Elsie Eiler. Brisk and unsentimental at 71, she lives in the one home still fit for living in, a snug trailer with worn white siding. She runs the one business left in Monowi, a dark, wood-paneled tavern, thick with smoke.

She also runs the library.

The sign outside is painted on a section of a refrigerator door. The floor is bare plywood. There's no heat. But there are thousands upon thousands of books. "The Complete Works of Shakespeare." "Treasure Island." Trixie Belden and "The Happy Valley Mystery." Zane Grey's westerns, every one of them, lined up across two shelves. Homer. Tennyson. Amy Tan. Goethe.

Elsie's late husband, Rudy, read them endlessly. He farmed and tended bar, he ran a grain elevator, he delivered gas to filling stations, and when the town was down to just him and Elsie, he served as mayor too. But he always found time to read — science fiction, history, the classics — anything but a Harlequin romance.

When he got sick with cancer two years ago, Rudy confided a dream to Elsie: He wanted to turn his collection into a public library.

Rudy ordered a custom-made building and set it a few steps from his home and his tavern. The Eilers' son, Jack, wired the lights, and friends built floor-to-ceiling shelves. But Rudy died in January 2004, before he could fill them.

Five months later, his friends and family came together to pack the small white building with Rudy's books. Elsie estimates they shelved at least 5,000 volumes.

Monowi, population 1, had its library.

The farm kids who come tumbling into the tavern with their parents run up to the library now and again to paw through the magazines, looking for pictures of man-eating snakes. Friends visiting Elsie from the neighborhood — any town within 50 miles — stop by every few months to browse. Rudy's younger brother Jim pulls his pickup to the library door and carts home stacks at a time.

Monowi may be the smallest town in the nation with its own library. But the bounty of books here for the taking is very much in the spirit of rural America.

Across the Great Plains, towns that have long since lost their schools, their banks and all hope of a future still keep their little libraries going. Volunteers

open them for a few hours a week, waiting for readers to come down deserted Main Streets.

Nearly 30% of the nation's libraries serve communities of fewer than 2,500 people, including almost 3,000 libraries in towns where the population is measured in the hundreds.

Because they run on volunteer labor, making do with the books at hand, rural libraries survive even in tight times like these, when big cities are shutting branches. In California, John Steinbeck's hometown of Salinas (population 150,000) has announced plans to close all of its libraries by April to save money. But it's still possible to check out a book in Gaylord, Kan. (population 97), and Strang, Neb. (population 38).

In Monowi, Elsie keeps the key to the library hanging in the tavern. She's there 12 or 14 hours a day, frying up egg sandwiches for the farmers and hunters and construction workers who stop by for lunch at any random hour they're free. "Go on up and take a look," she'll urge.

Rudy's Library is less than 350 square feet. The books are worn, disorganized and eclectic beyond description.

It's impossible not to linger.

Here's "Ivanhoe," by Sir Walter Scott, next to "Jaws 2." Mark Twain's collected works sit side by side with "Dancer of Dreams" by Patricia Matthews, touted on the cover as "America's First Lady of Love." (That's one of the few Rudy likely never opened.)

"How to Get Filthy Rich, Even If You're Flat Broke" recommends reading obituaries so you can assume a dead man's identity to throw creditors off the hunt. "Adventures in Science with Doris and Billy" — circa 1945 — advises: "If you could fly in an airplane to the moon, you might reach it in about 100 days."

Copies of Reader's Digest date back to 1950; National Geographic, to 1953. A local newspaper from 1941 bears the front-page news that Rose Karel's tonsillectomy went well.

The library runs on the honor system: Take what you want, return it when you can.

"You just have to look around till you find something you want to read," Elsie says. "You'll probably run across something you're not thinking of."

Seven-year-old Shelby Micanek comes by after school one frosty afternoon, drawn to the children's corner. She has two books at home, she says proudly, both Dick and Jane, one with a yellow cover, one with a blue.

In Rudy's Library, she's looking for a book about animals.

Shelby pulls out a textbook about mammals, flips through it eagerly, then frowns. Too many words. She wanders down the shelf, picking out books at random. "Look at this big one!" she calls out, wonder in her tone. "This would take a long time to read!" She's holding Webster's Unabridged Dictionary.

Over in the corner, first-grader Cade Kalkowski is staring at a National Geographic photo of a banana slug, entranced. Then he spots a hardcover book and drops the banana slug with a shriek. "Killer sharks! I want this one!" Cade runs back to the tavern to show his dad. Shelby follows, clutching "Zoo Babies."

Rudy collected these books over a lifetime in love with the printed word.

"He always said he never read any book but he didn't learn from it," Elsie says.

Though he had more books than he could finish, Rudy prowled estate sales and thrift shops, always looking for more. When a community four towns over closed its school, he bought out the whole library — two pickup loads of out-dated textbooks and teen novels. As Elsie puts it: "He was forever buying something for a little bit of nothing."

The subject didn't matter to him, as long as it wasn't straight romance. In his last year, he spent hours reading a seed catalog, cover to cover.

"Out here in the sticks, we don't have a lot of things to do," explains Barb Weeder, a friend.

"So if you find something you like to do, you do a lot of it," Elsie adds.

Tavern patrons got used to seeing Rudy's books piled every which way, under the 50-cent bags of chips or on top of the bar, or over by the collection of beer steins painted with Clydesdale horses. Elsie reads too. She loves historical novels. But in 49 years of marriage, she never could catch up to Rudy.

He always had two or three books going at once, and if he really liked one, he'd put it on his list to re-read through the long, still nights of a prairie winter.

"He always said you were never locked in one place when you read books. You could be under the ocean or exploring space or shooting cowboys and Indians in the desert," says the Eilers' daughter, Rene Lassise, who was named after a character in one of Rudy's beloved westerns.

Rudy did most of his exploring through books. He spent three years in France with the Air Force after high school. Then he and Elsie lived in Omaha for six months while he finished up his military obligation. But as soon as they could, the Eilers moved back to Monowi, where they had met in the one-room school-house on the hill when he was in fourth grade and she was in third.

This is rugged territory, a good three-hour drive from Omaha. The folding hills are good for pasture or for growing alfalfa, and not much else. Even at its peak

in the 1930s, Monowi had fewer than 150 residents and measured perhaps three blocks by four blocks. When Elsie and Rudy bought the tavern in 1971, the population was down to 22.

But community is broadly defined out here.

It's nothing to drive a half-hour or more to drop in on a neighbor. The local FM station keeps everyone up to date on the gossip from two counties: "That big 5-0 birthday bash was well attended, and Mike was definitely surprised.... "

And so, even as Monowi withered, even as their two children grew up and moved away, Rudy and Elsie never felt alone.

Monowi remains an incorporated town because there's no reason to dissolve it. Elsie grants herself her own liquor license, collects taxes from herself — "it's a matter of cents, really" — and keeps the books.

Every year, Elsie has to approve a municipal road plan to receive Monowi's share of state transportation funds, which she sends to the county to maintain the two-lane highway that runs past her tavern.

A Notice of Public Hearing is duly posted in the tavern, announcing an upcoming meeting on the road plan for all citizens of Monowi to voice "support, opposition and/or suggestions." The meeting is to be held "at the usual place." Elsie figures it won't last long.

When the state sends her paperwork, "I just sign wherever it needs to be signed: mayor, secretary, treasurer," Elsie says. "They know I'm the only one up here."

On busy days, a few dozen customers will stop by the tavern for a beer or a T-bone steak or a \$3 platter of gizzards. Now and then, a reader will come in.

Beth Davy drove 12 miles from her home along the Missouri River bluffs with her daughter and her grandkids last summer. They spent three hours rummaging through the shelves, finding treasures.

The other day Davy was back, returning a novel she had borrowed and plucking a new one from the shelf at random, with an air of expectation. " 'Walking Through the Dark,' " she said, reading off the cover. "Sounds like a mystery." She wrote her name and the title in a notebook up front, to let Elsie know she was taking it home.

Elsie means to put the books in order one day. But there's a part of her that likes how they are now, helter-skelter.

There's a proper library an hour's drive away, in O'Neill, with 28,500 volumes, a computerized card catalog and dozens of magazines laid out alphabetically, from Air & Space to Workbench.

That's the place to go if you need a book. Rudy's Library is where to go if you love them.

<http://www.latimes.com/news/custom/showcase/la-na-library11feb11.story>

[↑ Contents](#)

416. **Nathaniel Siegel**
(no subject)

Tue 15 Feb 2005

I believe that there are no red or blue states.
Let's not turn on each other or make another a color.
Look for the view, the point of view, not the hue.
Simplicity breeds contempt.

[↑ Contents](#)

417. **Jim Andrews**
The Internet in China

Tue 15 Feb 2005

An excerpt from Perry Link's fascinating review of He Qunglian's book 'How the Chinese Government Controls the Media'. The below is reproduced without permission but with respect. It appeared in the February 24, 2005 issue of The New York Review of Books (pages 38-39) -- <http://nybooks.com>

ja

<http://vispo.com>

The Internet, which has grown explosively in China, has become the biggest obstacle to the government's control of information. In 1997 the country had about 620,000 Internet users; today there are about 80 million, whether they use home computers or frequent the "Internet cafés" on the streets. E-mail--flexible, fast, and unorganized--is the most frustrating medium the Party has ever confronted.

But if the problem has been large for Chinese officials, so are their efforts to control it. In 1996 the government started issuing proclamations forbidding the use of the Internet to circulate information objectionable to the regime, but it soon realized that this was futile. He Qinglian describes how, beginning in 1998, the Ministry of State Security recruited a great many young university graduates with high-tech skills to monitor and control the Internet. Today there are thousands of them surfing the Web in search of anti-Party opinions. Amnesty International has estimated that there are some 30,000 but no one

outside the system knows for sure. When they find something they want to suppress they have a number of choices. If the offending Web site is foreign, they can block it, either temporarily or permanently, and sometimes can edit it electronically. If the Web site is domestic, they can issue a warning or they can close it down, a practice more common during "sensitive periods" like the run-up to a Party congress or to an anniversary of the 1989 Tiananmen massacre. In early 2003, during the SARS cover-up, forty-two of Google's one hundred most frequently visited sites were blocked in China.

If electronic methods fail, the police can be sent to deal with the offending blogger. Then the sanctions become essentially the same as for work in print: "rectifications," fines, confiscation of money and equipment, closings, and in extreme cases, arrests. Of sixty-nine people throughout the world listed by Reporters Without Borders as in jail for using the Internet, sixty one are in China, where most of them have been charged with "subversion" and given sentences ranging from two to twelve years. Four Internet offenders, all from Falun Gong, have died in prison.

And yet even these measures have not been enough to control the Web. Electronic cat-and-mouse games continue between bloggers and the regime. In recent months the government has added psychological weapons to its offense in an effort to induce Web users to start policing one another and, by generating fear, to make people censor themselves.

In August 2002 new regulations required that Web publishers in China have organizations, bylaws, and an editorial system in which they assign a "responsible editor" to supervise each article they publish. In form these rules only bring Web publishers into line with print and other publishers. But the real intent was to ban personal Web sites. Now at least two people, and usually more, must be collectively accountable for what any one of them does on the Internet, and hence each has an incentive to watch the others and prevent their mistakes. Similar techniques of enforcing collective responsibility have ancient roots in China, and were much used during the Mao years.

Moreover, Web sites are being held responsible not only for their own postings but those of all chat room visitors; managers are therefore obliged to stand in for the government, monitoring and censoring what gets posted. Managers of Internet cafés can be punished if any of their customers sends or receives illicit messages. During the "sensitive periods," cafés and Web sites thus ask their visitors to be careful, to "please cooperate," and so on. He Qinglian points out that this system tends to encourage a perverse assumption in the minds of all concerned, namely, that if someone does "make a mistake" and precipitate a shut-down, the calamity is the fault of that person, not the government.

In early 2004 the government set up a new chinese Center for Informing on Illegal and Harmful Information, which hugely expanded the possibilities for anyone, anywhere, to report bad thinking to the Chinese police by sending an email to [REDACTED] (net.china.cn/chinese/index.htm). "Jubao" means "informing". If you want to attack your enemies, however, it is illegal to do so anonymously. Another recent rule for the Chinese Web says that surfers must use their real names, a requirement that naturally strengthens the Web user's "self-discipline". In March 2003 the government asked Internet service providers in China to sign on voluntarily to a "Public Pledge of Self-Discipline for the China Internet Industry". About three hundred providers, Yahoo among them, did so.

In her conclusion He Qinglian touches on the most sensitive question of all when she analyzes the term "state security," which is used by the regime to justify its efforts to block news from reaching the public. The regime also claims that popular elections above the village level will not work because the *suzhi* (quality, character) of the people is too low. The masses are ignorant, and would be too easily swayed by passion or bias. Therefore, they continue, we, the masters of the regime, have to be in control. The logic is not only humiliating to the Chinese people but oddly circular: we must, the regime says, run things in our own repressive way because the people are ignorant, and the people are ignorant in large part because we keep them from being informed. The result is described as "stability". But the lesson of He Qinglian's book is that it is the security of the dictatorial system itself that is at stake.

Concerning He Qinglian's work, see
<http://www.google.com/search?q=He+Qinglian>

[↑ Contents](#)

418. **Ishaq**
the wigs of logico locos
Tue 15 Feb 2005

What are the politricks of words, kid
A cardboard on sidewalks cut up
By windmills for 360's
By boys beaten by breaks
Note to the baggy letters
Wrote to go
Ké
Songs about things you cyan see
-rebellology
w/mi cora aniki

walkin paths that are pitch black
like the wigs of logico locos
I see
Joey
wouldn't drive a harley
Sink low into
hot water
depth
perception
2 dimension
a stall = laggin then quick
crack a spine
privacy
my invasion
massive contusions
-when I die
I holla
More watts
Out of my throat
My kids life sent in packages
Noteless
Choose the heads to tell
It in rhymes of unsolid
Visions
Twistin the body flop
Elegant transition/from whirl
To 90 degrees to backs in turtle shell formation
Woht drops stumble
Down faces
Marks taken to bridges/
Killers dirt nap riddims
Over fluid bottoms
Assassins with holes in they chest
Shruggin off jinns
Whose holes, what are worlds deep,
Widen
Hurry the
Transformation
From a
Plea to x's on backs and cheeks
Resistance also.
1sees

1 chain made Cuban
Conjunctions
Link
Ludwig to
Move
Meant to be tied to this place
a stall = laggin then quick
Pulling kicks down to matts
In gyms they fight the dæmons
Sent to Resevation & barrios
Who embrace them (me)
Sonics
Massive
A kin to hercs in ghettos
(they read my note books too.)
1for1
And figure the stooge
From distances
Like goldfish
Trapped in loops
(how do u rate this?)
(dig the rep points)
...a characteristic throw down/come change up...
a hustle runs from chambers to johnson to yates
from cyan see in the morning to til cyan see in the late
wohts writtin on walls
will correct the symbols found in your skullz
it's reversal of thesis
a rhythmic tractus
trippin on 2.171 to .19
to goose steps
translated and loss in the bloody wells
ameri/euro/afrique
7 passing in silence
watchin the high rollers deal graphics
collectives/club houses
soundtracks of ian dury gon a spastic
it's like this
fleets form the click
a cholo throwin sets
in broken calo, asian & arabic
this is my vicinity

the square held nervous
the locos braves and fellows
tripped to the word form logic

1426 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\
\
"As for we who have decided to break the back of colonialism, \
our historic mission is to sanction all revolts, all desperate \
actions, all those abortive attempts drowned in rivers of blood."\
- Frantz Fanon\
\
"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\br/><http://www.sleepybrain.net/vanilla.html>\
\br/>http://www.world-crisis.com/analysis_comments/766_0_15_0_C/\
\br/><http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>\
\br/><http://www.lowliferecords.co.uk/>\
\br/>}

[↑ Contents](#)

419. **Harry Nudel**

winter...

Tue 15 Feb 2005

. ..
.. ...
...
....

a aa
aa aaa

aaa aaaa
aaaa aaaaa

Dawn....a...aaa....a... Drn...

[↑ Contents](#)

420. **Derek White**

SleepingFish wants your Meme Expressions

Tue 15 Feb 2005

The submission period for the next issue of SleepingFish 0.75 is now open.

The motivating theme is meme expression... is "a meme a meme a meme" a meme? You tell me.

Full guidelines at:

<http://www.sleepingfish.net/submit.htm>

Also, to whet the appetite, my 5¢ense on Norman Lock's fantastic "A History of the Imagination":

http://sleepingfish.net/5cense/norman_lock_history.htm

Looking forward to your memes,

Derek White

www.calamaripress.com

www.sleepingfish.net

www.5cense.com

[↑ Contents](#)

421. **Halvard Johnson**

Announcement: The English Lesson

Tue 15 Feb 2005

The English Lesson by Halvard Johnson in a limited edition of signed, numbered copies is now available from

Unicorn Press, Inc.
201 North Coulter Drive
Bryan, Texas 77803

The price is \$12.95 US (including shipping).

"The English Lesson" would be an anthropologist's delight and a reader's feast even without Halvard Johnson's remarkable ear. But its music, the composer's attention both global and local, charges the poem with a story more visceral than its found source can account for:

I am very glad
It gives me pleasure
It give me great joy.

--Wendy Battin

[↑ Contents](#)

422. **Vernon Frazer**

Re: Our President Answers the Question: Duh!!!

Tue 15 Feb 2005

Considering the praise John Cage has received on this List, I'm surprised that some are so short-sighted as to insult our beloved and inspiring leader in his most innovative moments. Clearly, this statement transcends its surface appearance of incoherence. Bush, in point of fact, is furthering Cage's work by creating constructs that can only be described as "spontaneous linguistic indeterminacy."

Vernon Frazer

<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of alexander saliby
Sent: Monday, February 14, 2005 10:50 AM
To: ██████████
Subject: Our President Answers the Question: Duh!!!

I know you will all want to calculate the impact of the social security changes
on you and your families based on this "lucid" analysis spoken by our president
as he attempted to answer a question from a woman in his audience.

Subject: The NEW Social Security

WOMAN IN AUDIENCE: I don't really understand. How is it the new [Social Security] plan is going to fix that problem?

GEORGE W. BUSH: "Because the -- all which is on the table begins to address the big cost drivers. For example, how benefits are calculated, for example, is on the table. Whether or not benefits rise based upon wage increases or price increases. There's a series of parts of the formula that are being considered. And when you couple that, those different cost drivers, affecting those -- changing those with personal accounts, the idea is to get what has been promised more likely to be -- or closer delivered to what has been promised. Does that make any sense to you? It's kind of muddled. Look, there's a series of things that cause the -- like, for example, benefits are calculated based upon the increase of wages, as opposed to the increase of prices. Some have suggested that we calculate -- the benefits will rise based upon inflation, as opposed to wage increases. There is a reform that would help solve the red if that were put into effect. In other words, how fast benefits grow, how fast the promised benefits grow, if those -- if that growth is affected, it will help on the red."

-- Dubya explains the virtues
of his Social Security plan, Tampa, Florida, Feb. 4, 2005

Now, is this pure poetic use of the language or what?

Alex

[↑ Contents](#)

423. **mIEKAL aND**

Re: Our President Answers the Question: Duh!!!

Tue 15 Feb 2005

Now if only he would honor us with 4 minutes & 33 seconds of silence.

On Feb 15, 2005, at 8:23 AM, Vernon Frazer wrote:

*Considering the praise John Cage has received on this List, I'm surprised
that some are so short-sighted as to insult our beloved and inspiring leader
in his most innovative moments. Cleary, this statement transcends its
surface appearance of incoherence. Bush, in point of fact, is*

furthering

*Cage's work by creating constructs that can only be described as
"spontaneous linguistic indeterminacy."*

Vernon Frazer

<http://vernonfrazer.com>

[↑ Contents](#)

424. **furniture_press**

Re: Our President Answers the Question: Duh!!!

Tue 15 Feb 2005

"spontaneous linguistic indeterminacy" is what his car is running on, and this guy's huffing the backwash, aka, carbon auraloxide.

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

425. **Anny Ballardini**

The Blacklisted Journalist

Tue 15 Feb 2005

DEAR FRIENDS AND READERS,

This is to let you know that the new issue of THE BLACKLISTED JOURNALIST, COLUMN 114, dated February 1, 2005 is now on the web. To take a look, click on <http://www.bigmagic.com/pages/blackj>

SECTION ONE: <http://www.bigmagic.com/pages/blackj/column114.html> GREEN HAVEN CORRECTIONAL INSTITUTION, 4TH FLOOR. In this first chapter of Alex Zola's new novel, Perfect Accidents, the protagonist, a newspaper reporter, witnesses a botched execution. Alex himself has written on a similar subject in his piece, EXECUTION STORY, in COLUMN 49 at <http://www.bigmagic.com/pages/blackj/column49e.html>

SECTION TWO: <http://www.bigmagic.com/pages/blackj/column114a.html> BOOK REVIEW: GUANTÁNAMO: WHAT THE WORLD SHOULD KNOW by Michael Ratner and Ellen Ray Chelsea Green Publishing Company 184 Pages. Jules

Siegel tells us the book confirms instances of torture of detainees by American captors.

SECTION THREE:

EMAIL PAGE ONE:

<http://www.bigmagic.com/pages/blackj/column114b1.html> LUCIEN CARR, 79,

A BEAT GENERATION ORIGINAL, IS DEAD. An e from Jim Walck gives us the Reuters obit. Yeah, I knew Lucien.

SECTION THREE: EMAIL PAGE TWO:

<http://www.bigmagic.com/pages/blackj/column114b2.html> RAMBLIN' JACK VISITS AUSTRALIA. An e from Stan Jarin asks us to imagine his surprise when his lifelong hero comes to stay at his house in Melbourne for a month. CHERYL LIKES MY BOBBY DARIN BOOK. She sends an e telling how much she appreciated reading BOBBY DARIN WAS A FRIEND OF MINE. JODY SAYS MY 'BOB DYLAN AND THE BEATLES' IS A GREAT READ headlines an e from JodyDenberg. Tell your friends about the book. It ought to be a best-seller.

SECTION THREE:

EMAIL PAGE THREE:

<http://www.bigmagic.com/pages/blackj/column114b3.html> THAILAND'S EPIDEMIC OF SEVERED PENISES. An e from Khun Wayne, who spends a lot of time in that country, tells us that reattaching severed penises has become a big medical industry in Thailand.

SECTION FOUR: THE LITERARY LINKS SECTION: Links to THE ALLEN GINSBERG ORGANIZATION, THE RITA DOVE website, THE PETER COYOTE website; THE MCCLURE-MANZAREK website; the AMERICAN LEGENDS website; Anny Ballardini's POETS CORNER and we now add altweeklies.com, which is a comprehensive compilation of stories from various alternative newspapers from around the country!

SECTION FIVE: THE MOVIE SECTION: THE RITZ FILMBILL. Synopses of foreign, independent and Hollywood movies.

SECTION SIX: THE MUSIC SECTION, features the usual links to SONGSCENTRAL, PURR, POWER OF POP, all contemporary music e-zines; THE CELEBRITY CAFÉ, all about celebrities; the BABUKISHAN DAS BAUL website; and EAR CANDY.

SECTION SEVEN: THE ADVERTISING SECTION, offers 13 pages of ads from Earwraps; Cleveland International Records; Richard X. Heyman; Christopher Pick; J. Crow's Milled Cider; An Advertisement for Myself; Tommy Womack, Compliments of a Friend; Zoe Artemis invites you to literary retreat in Greece;

Richard Dettrey, who will help you with your shopping; BABY ON THE WATER by Tsauroh Litzky; BOB DYLAN AND THE BEATLES; and Arrogant Prick T-shirts.

Would you, too, like to help keep THE BLACKLISTED JOURNALIST on the Internet? For a nominal contribution, you can have your own advertising page in the Advertising Section of THE BLACKLISTED JOURNALIST. Simply send us an email to find out about particulars.

There are links to friendly sites and we also feature MARK PUCCI'S ONLINE REVIEWS, originally edited by John Williams.

Hope you read and enjoy.

Best, Al Aronowitz

[↑ Contents](#)

426. **Joe Brennan**

Osama Bin Laden And Taliban: Amnesty For U.S. Officials

Tue 15 Feb 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

Taliban Says U.S. Ready for Reconciliation:

Osama Bin Laden And Taliban To Grant Amnesty To U.S. Officials, Waive War Crimes Tribunal:

Inability To Control Any Real Estate Other Than The Narrow Graveyard Around Karzai's Palace In Kabul Prompted Latest U.S. Capitulation:

Bin Laden Set To Address Congress In March.

By SNUFFY GRAM

Cheney: "No New Iraqi Government Without Allawi Or Another Thug We Like.": Despite Poor Showing In Elections CIA Asset's Bloc To Play Important Role In Any Iraqi Coalition: "I don't see why we need to stand by and watch a country go theocratic because of the irresponsibility of its own people," Warns Rumsfeld.: "Look. It's Their First Time Getting Fucked American Electoral Doggy Style," Says Negroponte.: Rumsfeld Twice Offered To Resign Because He Thought Cheney Was Going To Make Him Stop Torturing People. "Where the fuck did Rummy get that impression?" Cheney Scratches. By CROSS
TOMBMASON

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...."

[↑ Contents](#)

427. **Alan C Golding**
Two new publications

Tue 15 Feb 2005

I wanted to let everyone know about the first two publications in the critical series that I co-edit with Lynn Keller and Dee Morris for the U. of Wisconsin Press. Clicking on the URLs should get you straight to the appropriate page on the UW website, and to ordering information. (Unsurprising tip: they're cheaper through Amazon.)

Paracritical Hinge

Essays, Talks, Notes, Interviews

Nathaniel Mackey

312 pp. 6 x 9 2 illustrations

ISBN 0-299-20400-6 Cloth \$65.00 s

ISBN 0-299-20404-9 Paper \$24.95 s

<http://www.wisc.edu/wisconsinpress/books/2600.htm>

Jorie Graham

Essays on the Poetry

Edited by Thomas Gardner

328 pp. 6 x 9

ISBN 0-299-20320-4 Cloth \$65.00 s

ISBN 0-299-20324-7 Paper \$24.95 s

<http://www.wisc.edu/wisconsinpress/books/3590.htm>

Alan Golding

[↑ Contents](#)

428. **Halvard Johnson**

Re: Our President Answers the Question: Duh!!!

Tue 15 Feb 2005

{ Now if only he would honor us with 4 minutes & 33 seconds of silence.

And, in response, we could all chant "4 more minutes! 4 more minutes! 4 more minutes!"

Hal "Quis ipsos custodes custodiet?"

--Juvenal

Halvard Johnson

=====

email: [REDACTED]

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

blog: <http://entropyandme.blogspot.com/>

[↑ Contents](#)

429. **Ishaq**

INFO: new york city--back to the future

Tue 15 Feb 2005

>>INFO: new york city--back to the future

=====

Back to the Future: Clive Davis Department of Recorded Music at NYU

Revisits Landmark Hip Hop Album Rapper Chuck D and members of Public Enemy join film director Brett Ratner and a host of critics, producers, engineers and executives for seminar exploring The Making of Public Enemy's "It Takes A Nation Of Millions To Hold Us Back"

On Friday, February 25 and Saturday, February 26 a two-day seminar at New York University (NYU) will examine the making of what music critics and hip hop aficionados widely regard as one of hip hop's seminal albums, Public Enemy's It Takes a Nation of Millions to Hold Us Back. The 1988 Def Jam recording was a critical and commercial success, spinning off the controversial singles "Don't Believe the Hype" and "Bring The Noise." The album made stars of MCs Chuck D and Flava Flav and ushered in an era of political rap often referred to as the "golden age" of the genre. The seminar, sponsored by NYU's Clive Davis Department of Recorded Music, will feature a documentary film of Public Enemy's 1988 and 2002 tours of Great Britain as well as panel discussions on the making of the album and the political climate that inspired the artists. All events will be held at NYU's Tischman Auditorium (40 Washington Square South between McDougal and Sullivan) and are free and open to the public.

"Nation of Millions was one of the most important albums of its time. The lyrics were hard-hitting and confrontational and the music was visionary. It captures an era in which a certain type of politics was possible," says Jason King, organizer of the event and associate chair of the Clive Davis Department of Recorded Music. "This seminar will be the first time that many of the players -- the producers, engineers, the artists -- have been together since 1988. We'll explore their memories of the making of the music and find out what's happened to them. They've all gone on to big things."

On Friday, February 25, the seminar gets underway at 6:00 p.m. with the film screening, "Public Enemy: London Calling." The documentary film, directed by Lathan Hodge, is a work-in-progress that follows Public Enemy's British tour and features never-before-seen footage of the group's performances. That same evening, beginning at 7:45, a panel of top journalists and critics who covered the era will discuss the music legacy of Public Enemy and *It Takes a Nation of Millions to Hold Us Back*. Participants include Robert Christgau, Nelson George, Vivien Goldman, John Leland, Alan Light and Jon Caramanica.

On Saturday, February 26 at noon, the first panel of the day will feature members of the Def Jam and Rush Arts teams -- the creative staff behind the album's A&R, publicity, management and marketing. Participants include film director Brett Ratner (*Rush Hour*) -- who got his start directing Public Enemy's first video, "Louder Than a Bomb" -- as well as Bill Adler, Lisa Cortes, Charlotte Hunter, Biff Warren, Kelly Haley and others. The day continues with "On Hip Hop and Political Activism: A Conversation with photographer Glen E. Friedman and author and activist Jeff Chang" (1:45 p.m.). Friedman, the author of *Fuck You Heroes* and *The Idealist*, photographed and designed the album's cover. Chang is the author of the new book *Can't Stop Won't Stop: The History of the Hip Hop Generation*. At 3:30 p.m., the panel "Producing The Album" will bring together the album's original engineers, the owners of the Greene Street studio (where the album was cut) and members of the Bomb Squad production team for the first time since 1988. Participants include Rod Hui, Steve Loeb, Nick Sansano, Chris Shaw, Hank Shocklee, Keith Shocklee and Chairman Mao.

The seminar's final panel, "Revolutionary Voices" (6:00-8:00 p.m.), features the members of Public Enemy. Public Enemy frontman Chuck D joins surprise guests in a reflection on their experiences in the making of the legendary album.

"Whether you're nostalgic for political music or old school hip hop, or whether you just want a behind-the-scenes look at how great records are produced, this is a terrific opportunity," says King.

"The Making of Public Enemy's *It Takes a Nation of Millions to Hold Us Back*" is a presentation of NYU's Tisch School of the Arts in association with African

Heritage Month, Shocklee Entertainment and Scratch Magazine (a leading magazine for hip hop DJs and producers). All events are held at Tischman Auditorium on the NYU campus (40 Washington Square South, between McDougal and Sullivan), and are free and open to the public. Picture ID will be required to enter the building. For more information please contact [REDACTED].

The Clive Davis Department of Recorded Music officially opened its doors in September 2003. It is the first program of its kind to offer artistic training to aspiring record producers and music executives toward a BFA (Bachelor of Fine Arts) degree in Recorded Music. Students not only learn to produce records in a state-of-the art recording facility, they also study the business and craft of music production (A&R, songwriting, music publishing, radio, film and new media) as well as the history and culture of popular music.

The program bears the name of its patron and chief advisor to the program, Clive Davis. Mr. Davis explains his rationale for funding this program as such: "I've felt for many years that serious, career-minded students of recorded music should have their own school, just as film aspirants have had and benefited from for decades."

The Clive Davis Department of Recorded Music is also the first to offer concentrated courses in R&B and hip hop production (as well as rock and pop) toward a BFA degree.

The Department of Recorded Music is part of the Tisch School of the Arts, one of the nation's leading centers of undergraduate and graduate study in the performing and media arts. The school's alumni consist of many of the country's leading film directors, Broadway producers and writers, as well as theater historians and critics.

###

Gwendolyn Quinn
GQ Media & Public Relations, Inc.
1650 Broadway
Suite 1011
New York, New York 10019
[REDACTED] (office)
[REDACTED] (fax)

--

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\
\

"As for we who have decided to break the back of colonialism, \
our historic mission is to sanction all revolts, all desperate \
actions, all those abortive attempts drowned in rivers of blood."
- Frantz Fanon\
\

"Everyday is Ashura and every land is Kerbala"
-Imam Ja'far Sadiq\
\

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

http://www.world-crisis.com/analysis_comments/766_0_15_0_C/
\

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

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

[↑ Contents](#)

430. **konrad**

SF Event - Seen Missing: 2 New Films by Abigail Child

Tue 15 Feb 2005

{please pass this on to any Bay Area interestees
or poetry or film announcement-lists -- thanks!}

Sunday February 20th, 2005 7:30 PM
Timken Hall, California College of the Arts
1111 Eighth Street, near Wisconsin & 16th
San Francisco

SF Cinematheque presents
Seen Missing: Two Premieres
Abigail Child In Person

New York poet, essayist and filmmaker Abigail Child documents how filmmakers' illuminate how our personal movies narrate our political history. She will

join us for a talk and discussion as well as to screen two of her tapes which recently premiered at the New York Film Festival.

"The Future is Behind You" retells the story of two sisters buffeted by the tides of fascism, using personal 16mm archives of a German Jewish family from the 1930s accompanied by the music of John Zorn.

"Cake and Steak" mines proud parents' home movie footage to examine the visual details of 1950s Americans training for a life in the suburbs.

Child will also contextualize her aesthetic anthropology by screening Alexander Kluge's "Brutality in Stone: Eternity in Yesterday" a poetic documentary from 1961 on the architectural residue of the Third Reich, and showing D.W. Griffith's unedited camera reels in an elegant deconstruction of his invention of cinematic narrative before the First World War.



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

Program curated by konrad steiner

[↑ Contents](#)

431. **Francis Raven**

Participatory Water Request

Tue 15 Feb 2005

I am working on a manuscript of poems about water and was hoping members of the list could help.

To help, please

- (1) fill a cup with water
- (2) drink that water
- (3) describe the taste of the water using 2 - 8 words
- (4) write these words down
- (5) send me these words via backchannel email

thanks so much,
all and only my very best,
Francis

[↑ Contents](#)

432. **mIEKAL aND**

Fwd: [silence] NEW SILENCE STORIES

Tue 15 Feb 2005

Begin forwarded message:

From: Ralph Lichtensteiger <[REDACTED]>

Date: February 15, 2005 12:54:24 PM CST

To: Silence <[REDACTED]>

Subject: [silence] NEW SILENCE STORIES

NEW SILENCE STORIES by Miekal And, John M. Bennett, Anne Bichon, Stephanie Boisset, Arthur Chandler, Thanos Chrysakis, Lowell Cross, A. P. Crumlish, Alvin Curran, James Drew, Karlheinz Essl, Raymond Federman, Jesse Glass, Peter Gutmann, Martin Hawes, August Highland, Justin Katko, Matthias Kaul, Richard Kostelanetz, Tamara Lai, Ian S. Macdonald, Harry Polkinhorn, Friedhelm Rathjen, Lothar Reitz, Kathleen Ruiz, Mike Silverton, Beat Streuli, Lawrence Upton, Dan Waber, Louise Waller, Sigi Waters (soon), John Whiting ...

<http://www.lichtensteiger.de/stories02.html>

kind regards,
ralph lichtensteiger
[REDACTED]

To join or leave the Silence mail list, please go to
<https://list.mail.virginia.edu/mailman/listinfo/silence>.

You can find searchable list archives at
<http://list.mail.virginia.edu/pipermail/silence/>

[↑ Contents](#)

433. **Ken Rumble**

Desert City: Swensen & Vitiello: February 19th: Chapel Hill, NC

Tue 15 Feb 2005

Please spread far and wide.....

Who: Cole Swensen, Finalist for the 2004 National Book Award in Poetry for her book *_Goest_*, author of 9 other collections of poetry, translator of some of the best of contemporary French poetry, a faculty member at the Iowa Writers' Workshop, also famous for building a life-size model of Big Ben out of America Online CDs.

Who: Chris Vitiello, author of Nouns Swarm
a Verb_, survivor of the Lucipo roadshow,
rumored to be the head of a theatre group
whose existence is itself rumored to be a rumor.

What: Desert City Poetry Series, when you
care to hear the very best.

When: This Saturday, February 19th, 8:00pm,
2005.

Where: Internationalist Books, 405 W.
Franklin Street, Chapel Hill, North Carolina.

Why: "I've / always / wanted / said the
painter // and so he did" "Am I supposed to
write that it rained? // One, two, three,
four, five, six // What rained?"

See you there.....

Next Month Two Readings:

March 19th: Tara Rebele & Brian Henry

March 26th: Kent Johnson & Patrick Herron

*Internationalist Books:

<http://www.internationalistbooks.org>

*Desert City Poetry Series:

<http://desertcity.blogspot.com>

*Cole Swensen:

http://www.nationalbook.org/nba2004_cswensen.htm

*Chris Vitiello: http://the_delay.blogspot.com

Contact the DCPS: Ken Rumble, director:

rumblek at bellsouth dot net

"TRILOGY"

by Cole Swensen

One

I

The guard peers closely
at the painting. Count.

The fingers. The figures. The
strange sweep from waist

to chest to head. His hand reaches out
within a second of

II

She sweeps upward. Up
to where the gold sky might

What would the touch
if it did not first

run up against
a man who is in the end a man

III

She touched the painting
as soon as the guard

turned his back. Respond.
I said turn around. I

screamed, I drowned, I
thought you were home.

I touched the surface of the canvas.
It was I, the sound of salt. And fell
and is still falling through a silent earth.

Two

I

A deep red in the sky that has nothing
to do with the season but quiets

Outside drinking coffee and wine and watching.
Look, he's speaking, leaning over to his
neighbor.

Look how the lines around his eyes and mouth.
Fleet. Part. What of that. Replies.

II

She crosses the square in a bright red coat.
Look how they look at her, look up

from their talking. There is no thought
here of leaving. There is no thought.

There are people crossing the square
arm in arm, in threes and fours and alone in
great numbers.

III

Joseph Albers, THE INTERACTION OF COLOR,
1975. I've heard
that no one is ever repeated or ever
precisely named.

She took the coat off the peg.
Even to herself, she said it was her own.

She crosses the square on her way home.
She will not stop at a cafe, she will not
talk, she will just go home.

Three

I

The minute progressions between grey and black
becoming one against the red that stares back.

Because she knows they are watching, she will
not turn around.

Home is a sound repeated to solid, to
something that will hold.

Look, there goes a man with his left hand
left lightly
on the head of his child. There they go.

II

In the painting, all the reaching hands are
growing.

In the gallery, everything was green and gold
and red

Made the sun, though deep, cut through:
Within the door was a window; within the
window, a jar.

Inside the jar, carefully there, the love
need not be
assigned in order to fix and ignite.

III

She had to cross the square in order to get home.
She was one. And one by one, they looked up
and watched.

When the guard turned around, the gesture was
gone.

A woman stood back and said no.

She stood back, looking at the painting and
said isn't it fine
that a woman wearing red could arrive at a
gold sky. Remind.
Or else in falling. And nothing broke. The rift
shifts open the devout. A finger that
exceeded number, a
fingertip.

from Irresponsibility
by Chris Vitiello

Late November into early December 2004
Shenandoah, VA
Harrisonburg, VA
Springfield, VA
Washington, DC
Durham, NC

Grackles bathe where the drainage
terminates // Typical pull // Pulling so into
// Between
the low Winter Sun and me
Before the low Winter Sun, their splashes
illuminate

He leaf-blows in church clothes

There really are grackles

Grackles splash a fray
in the drain divot pool behind
which the Sun sets // Position makes this
appearance // Giving
up is never correct
The whitespace goes negative // Choice of
negation
Event-specific sets of by what

The oak leaves appear brassy
Undoing aperçu

The grate has sunken askew // Here's why //
Gerunds

are now
That school addition is unornamented and, in
backlit
shadow,
flat

Shuttle

Iris and Gracie console imaginary horses
A storm threatens // They argue
beneath a lopsided oak
Win it word by word is problematic
Carriage returns

Cadiot: I will do something to someone
The school building rear
looks like a factory contains
also is a factory // Is
Not an implication but a container
His behavior appears portioned and metaphorical
to me as
if he thinks he is being read
A container contained by what it contains
What's in Firdos Square now?
Argument is the game
It

Grackles bathe and drink in
a drainage pool
Winter Sun setting linear behind
These 2 things, but 1 thing

Making an argument is a surface

Exploitation instructs

This coat does nothing

I know that the dogwood is completely red
though I cannot see
it from here

Arafat's dead // So's Michelle

"What's different now?"
versus "Can it be unwritten?"
Only the parts of his body move that
he needs to // He does 1 thing
Miles Davis: "Paraphernalia"

The grackles, the water, their splashing, the
sunlight
through the splashing
I'm in the plenum too
Iris and Gracie try the swings again
is experience-determined duration
This book is set in 12-point type
I wonder if I'm still alive

The container, the surface, the contents, the
whitespace, the characteristics, the
durations attached to these
Hocquard: Does writing allow someone to see
better?
And the words, obviously
Pursuit is pushing and we have
those 2 words // Little gravelly hill
is one way of saying
little gravelly hill
Thank you Hocquard
Once demarcated, how different should/could
the items be?
He makes shit and carbon-dioxide

The saturated soil sank so unintentional berm

(As I write this) Iris tells Theresa to say
"No, no it isn't"

// Theresa says it

Geometric equipment and what isn't?
Cobra is a system not a composition
Albiach: would their word be transmitted

That lopsided oak likely lost its crown in
ice storms

Vicki and I married and Rabin was assassinated
Iris guesses pronunciation at vowels
A signal is a sub-signal < This with this
or this without this

Returning to the grackles is
different from returning to Firdos Square //
One symmetry
displaces another
Royer-Journoud: eye pursues its prey /
shelters behind
 another phrase
The Fallujah offensive is replay and slow-motion
at here // Bettis's subtlety
Is it information or does it contain information?
Evie's rectangle
The coverage of the taxi explosion
shows the exploded taxi
Until she gets it right
Nothing elapses at now
Vicki calls from earlier in time
The cartoons did their jobs and were declared
heroes
The magical rain brings the tree to life
Neither vacuum nor plenum is a negation
I'm getting tough // Poetry is invisible
The red dogwood leaves hang directly at the
ground
in angled clusters around the base of the
nude depleted buds
The Periodic Table lapses into abominations
One name is as good as another
Amber's detachment
Minimal and essential, snakes
The projector completely blocks the light source
 between each frame
Nothing's haphazard and I don't expect
the dots to be connected // Iris says
"The pinks almost rhyme"
Snakes do
not elaborate
Sunset is a lie

By naming the suspension of judgment you
are missing the point
There were no single grackles // The
understood it
Grackles is singular

Each dogwood leaf is mottled with blacks, browns,
and reds // Veins
are yellowish implies the green they were in
Spring
White, dried blotch perimeters
Lack of end-punctuation is a characteristic //
Characteristic has of
I agree they're red

They were probably starlings
It turns out
The noun is a process

I can see three flags from here
Her remote control trees all on the same
frequency
Devendra Banhart: "Nice People..."
One thing is not any thing

Vicki moved and everything moved // Vicki
moved everything

[↑ Contents](#)

434. **derekrogeron**

[job] Instructor - Creative Writing / Poetry

Tue 15 Feb 2005

Location: Philadelphia

Contact: <mailto:> [REDACTED] or [REDACTED]

Compensation: \$20/hr (Part-time)

The Penn Alexander Community School (<http://www.upenn.edu/ccp/pascs/>) is seeking weekly instructors who are available Monday through Thursday between 6:00 and 8:00 PM (e.g. Mondays 7:00 PM or Wednesdays 6:30 PM). We will consider proposals for the same class to meet twice per week (e.g. Mondays and Wednesdays, 6:00 PM).

We are looking to start with a six-week session beginning Monday, February 28 and ending Thursday, March 17, 2005. We are willing to extend the number of weeks based on demand.

The Penn Alexander Community School offers an hourly rate of \$20 to all instructors. The entrance to the school is located on the corner of 43rd and Locust Streets (across from CVS).

To become an instructor, contact Clara Flores at your earliest convenience at [REDACTED] or via email at [REDACTED].

Instructors are needed for creative writing or poetry writing for adults.

[↑ Contents](#)

435. **Brian Clements**

Fire Destroys Slam Planet Edit Suite

Tue 15 Feb 2005

Dear POETICS list,

I'm forwarding this unfortunate news from Mike Henry, co-director of Slam Planet, a documentary-in-progress. I'll be making a donation to help them recover some of their material, and I hope you will consider doing the same.

Brian Clements

Hey everyone,

Hope this finds you well. As most of you know, for the last year and a half, I've been serving as Co-Director for Slam Planet: War of the Words, a feature-length documentary about poetry slam. Two weeks ago, a huge fire destroyed our edit suite.

The losses were devastating and we're looking at a long, difficult road to rebuild our operation and pay specialists to recover media on our hard drives and tapes which suffered extensive heat, smoke, and water damage.

I'm sure I don't need to tell you how deeply I believe in Slam Planet, and the work of the poets in our film. I'm more dedicated than ever to making a great movie, but I need your help to shoulder this enormous financial burden.

Anything you can give will mean the world to me and to the poets in our film. Don't think that your few dollars won't make a difference. It will. And most of all, please forward this message to anyone who you think might be interested. If you have any questions at all, please feel free to contact me at [REDACTED].

If you'd like to help:

1. Donations are being accepted via PayPal.
2. If you're new to PayPal, it's very easy. Only takes a few minutes.
3. The email address for our account is [REDACTED]

Or, if you'd like to send a check, the address is:

Slam Planet Support Fund
c/o Slam Channel
500 San Marcos, Suite 102
Austin, TX 78702

With my thanks and love,

mike henry
Co-Director / Slam Planet, and
Slammaster, Austin TX

[↑ Contents](#)

436. **Richard Taylor**
Re: Godel, Escher, Bach
Tue 15 Feb 2005

I just got it from the library a week ago or so - actually was getting a Kathy Acker book - but haven't read it - I mentioned it to Alan and it seems the sort of thing would interest him and (I knew he would probably have read it) - it looks interesting but someone else said it was too dry...but I have it here so will have a look - it's vast though

Acker doesn't impress me much so far

Richard Taylor

Auckland - New Zealand

[REDACTED]

Poet ("Well...") / Chess Addict (partly recovered) / Was 15 stone - working on it
-/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

ASPECT BOOKS www.abebbooks.com

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

From: "furniture_press" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, February 14, 2005 11:01 AM

Subject: Godel, Escher, Bach

There's a terrific book ,I'm sure many of you have seen/readi it:

Godel, Escher, Bach: An Eternal Golden Braid.

Anyone have any words about it? I'd like to talk to some folks about it, even though it is pretty self-explanatory!

Chris

www.towson.edu/~cacasama/furniture/poae

--

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

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

437. **Richard Taylor**

Re: Godel, Escher, Bach

Tue 15 Feb 2005

if its self-explanatory - why read it?

Richard Taylor

Auckland - New Zealand



Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it
-/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

ASPECT BOOKS www.abebooks.com

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

From: "furniture_press" < >

To: <[REDACTED]>

Sent: Monday, February 14, 2005 11:01 AM

Subject: Godel, Escher, Bach

There's a terrific book ,I'm sure many of you have seen/readi it:

Godel, Escher, Bach: An Eternal Golden Braid.

Anyone have any words about it? I'd like to talk to some folks about it, even though it is pretty self-explanatory!

Chris

www.towson.edu/~cacasama/furniture/poae

--

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

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

438. **Poetry Project**

Change in Plans: Sharon Mesmer Reading Tomorrow Night

Tue 15 Feb 2005

Dear everyone,

David Meltzer is not able to make the trip to New York to read tomorrow night, alas, and we will miss him.....

However, Sharon Mesmer has graciously come to our rescue, and will be reading with Bruce Andrews. Should be a great night, and we'd love to see you.

XO

Poproj

Wednesday, February 16, 8:00 pm Bruce Andrews & Sharon Mesmer Bruce Andrews is the author of over two dozen books of poetry and performance scores, most recently *Lip Service* and *The Millennium Project* (online at www.princeton.edu/eclipse). His essays on poetics are collected in *Paradise & Method* and are also online at the Electronic Poetry Center. He is Music Director for Sally Silvers & Dancers, and teaches Politics at Fordham University. Sharon Mesmer has two short fiction collections forthcoming this year: *In Ordinary Time*, from Hanging Loose Press, and *Ma Vie A Yonago*, from Hachette Littératures, France, in French translation. Her two previous collections are *Half Angel*, *Half Lunch* (poems, Hard Press) and *The Empty Quarter* (stories, Hanging Loose Press). She writes a seasonal column for the French magazine *Purple*, and teaches graduate and undergraduate fiction and literature courses at the New School. In 1999, she was the recipient of a New York Foundation for the Arts fellowship in poetry.

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 .

[↑ Contents](#)

439. **Brenda Coultas**

Gizzi, Wasserman, Champion, Feb 18, 7pm, NYC

Tue 15 Feb 2005

Dear poets and friends,

This is just a friendly reminder that CUE will be hosting a reading by Michael Gizzi, Jo Ann Wasserman and Miles Champion this coming Friday, February 18th, from 7-9pm at CUE. Please RSVP by either replying to this email, or calling us at the number below to reserve a seat for the event. A flyer with details is attached to this email.

We look forward to seeing you all here.

kind regards,
Sandhini

Sandhini Poddar
Gallery Co-ordinator
CUE Art Foundation
511 West 25 Street
New York, NY 10001

Tel: [REDACTED]

Fax: [REDACTED]

www.cueartfoundation.org

[↑ Contents](#)

440. **David Baratier**

Re: Catfish McDarris

Tue 15 Feb 2005

| *he killed himself alive?*

Yes, Catfish is like the inverse ditty
Marianne Moore invented for Raid;
unless it was an imposter forging
his handwriting for future fame
from death.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

441. **Ron Silliman**

Help NARAL kill babies

Tue 15 Feb 2005

Dear Friend,

I hope you take a moment to fight the the Right-To-Life Movement by killing an unborn baby--yours, or perhaps a friend's--this Valentine's Day.

Show the unborn who's boss this holiday season. After all, it is your convenience, your wealth and comfort that are important: not those of an unborn child who knows nothing about life yet. By keeping the population down, we

increase access to the world's precious resources by people that count (the born) through a simple, nearly invisible act of slaughter.

Please join NARAL in this important cause. Thank you.

http://prochoiceaction.org/campaign/open_letter_salon?rk=3d_G_LS11memW

Powered by GetActive Software, Inc.

Relationship Management for Member Organizations (tm)

<http://www.getactive.com>

[↑ Contents](#)

442. **Harry Nudel**

Re: Help NARAL kill babies

Tue 15 Feb 2005

What wind doth blow...

Ides of Feb...

Et tu, Ronny?

At least maybe they'll sign...

http://prochoiceaction.org/campaign/open_letter_salon?rk=dp_G_L911memW

Powered by GetActive Software, Inc.

Relationship Management for Member Organizations (tm)

<http://www.getactive.com>

[↑ Contents](#)

443. **Stephen Vincent**

Re: Catfish McDarris

Tue 15 Feb 2005

*Yes, Catfish is like the inverse ditty
Marianne Moore invented for Raid;*

Marianne Moore?

"Raid Kills Bugs Dead"

was a tagline created by Lew Welch,
while, I think, he was a young "copywriter"
in Chicago. Lew's thesis at Reed College
in the early Fifties was on the work of

Gertrude Stein. You can see here
how she provided him with certain resources.
In 1957 or 58 Marianne Moore
created the name "Edsel" for a new model Ford.
Sadly the Edsel was killed dead in the market
by American consumers. "Oversexed" - that
particular vertical oval cavity in the grill -
was considered one of the reasons why.
Once upon a gothic time I created a bumpersticker,
"Bodyguards Make Better Lovers"
in honor of Patty Hearst and Susan Ford,
both of whom, or Patty, at least, married
one of their bodyguards. Unlike Lew
Welch or Marianne Moore I did not get paid much,
in fact nada. But, at the time, 1976,
it was kind of a comment.

Stephen V

<http://stephenvincent.durationpress.com>

[↑ Contents](#)

444. **ALDON L NIELSEN**

Re: Two new publications

Tue 15 Feb 2005

serial poetics not the same as serialism in music (though it comes around to
that later in the persons of Enslin and Taggart) -- composition in series, see Ol-
son, Duncan and so forth --

On Wed, 16 Feb 2005 13:48:50 +0000, Richard Taylor wrote:

*The book "the Para Critical Hinge" by nathaniel Mackey looks interesting
but what is "serial poetics" - similaryr to "seral music" ? and "diasporic
syncretism"?*

*"to the emancipatory potential of collaborative practices; from serial
poetics to diasporic syncretism; "*

*I suppose all would be revealed with the book itself but ..just wondering -
idont need such a book (indeed - what do we need?) but it looks
interesting...*

*I boought abook on long poems by women etc by Lyn Keller (she is very astute
critic and writes well) from - via ADD ALL - a steo up from my photocopying*

the entire book by Jerome McGann (I surrender!! I'll come quietly Ossifer!!) called The Visible Language of Modernism which is a facinating book - its neatly in my folder - but that was a big job copying that -

(Just about feel I should have been paid for doing that....)

But Ive forgotten a lot of it - should have read it when I was young - things stay in one's mind then...I mean I should have been young when i read it which is impossible becaue i was.. nearly 50! So I wasnt young , therefore I was old and...well I was older than when I was young and could remember much more better....

One spin off -in reading critical works i have sometimes said - that's an interesting idea - I'll use that in my poems or a comment by a critic has inspired a poem etc - the best critical wods can be re-read a lot.

I suppose this is all a bit "fatuous" or "redundant" ..oh well...thought Pooh bear..its a funny life under a little cloud that just appearified.

(Poor old Pooh was always getting muddled -was a "serial" something you ate - and what were paratrooptters doing in a book? these were some of the silly ideas Pooh kept thinking of...)

(I am now ~14.4 stone multiply by 6.35 to kilogrammes)

Method - walk each day and exercise during the day - also eg halve or quarter the amount of potatoes etc in my meals and eat apples and other fruit etc rather than so much toast - use water crackers instead of toast or bread or have only one bread instead of two - keep a jar of water in the fridge rather than use those "sachets (mostly sugar they are) with a bit of lemon etc (use milk instead of Yoghurt) - concentrate my mind on getting healthy and fit as an interesting project - like a game/hobby -make it a pleasant challenge and a game....

Richard Taylor

Auckland - New Zealand



Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

*ASPECT BOOKS www.abebooks.com
----- Original Message -----*

From: "Alan C Golding" <[REDACTED]>
To: <[REDACTED]>
Sent: Tuesday, February 15, 2005 7:19 AM
Subject: Two new publications

I wanted to let everyone know about the first two publications in the critical series that I co-edit with Lynn Keller and Dee Morris for the U. of Wisconsin Press. Clicking on the URLs should get you straight to the appropriate page on the UW website, and to ordering information. (Unsurprising tip: they're cheaper through Amazon.)

*Paracritical Hinge
Essays, Talks, Notes, Interviews
Nathaniel Mackey
312 pp. 6 x 9 2 illustrations
ISBN 0-299-20400-6 Cloth \$65.00 s
ISBN 0-299-20404-9 Paper \$24.95 s
<http://www.wisc.edu/wisconsinpress/books/2600.htm>*

*Jorie Graham
Essays on the Poetry
Edited by Thomas Gardner
328 pp. 6 x 9
ISBN 0-299-20320-4 Cloth \$65.00 s
ISBN 0-299-20324-7 Paper \$24.95 s
<http://www.wisc.edu/wisconsinpress/books/3590.htm>*

Alan Golding

--

*Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005*

--

*Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005*

--Emily Dickinson

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

██████████

445. Haas Bianchi

Tue 15 Feb 2005

collagepoetchicago.blogspot.com/

Subject: open mike nyc tomorrow night!

██████████

the readings.

Poets plan to read for about 10 minutes; 3 poems.

[↑ Contents](#)

446. **Maria Damon**
Re: Catfish McDarris
Tue 15 Feb 2005

i thought it was lew welch

At 8:58 PM -0500 2/15/05, David Baratier wrote:

> >>he killed himself alive?

>

>Yes, Catfish is like the inverse ditty

>Marianne Moore invented for Raid;

>unless it was an imposter forging

>his handwriting for future fame

>from death.

>

>

>Be well

>

>David Baratier, Editor

>

>Pavement Saw Press

>PO Box 6291

>Columbus OH 43206

>USA

>

><http://pavementsaw.org>

[↑ Contents](#)

447. **Hugh Steinberg**
Re: Catfish McDarris
Tue 15 Feb 2005

Actually, Moore didn't come up with the name Edsel. She was invited by Ford to name the new car but the company decided to name the vehicle after Henry and Clara Ford's only child, Edsel.

Hugh Steinberg

--- Stephen Vincent <[REDACTED]> wrote:

Yes, Catfish is like the inverse ditty

Marianne Moore invented for Raid;

Marianne Moore?

"Raid Kills Bugs Dead"

*was a tagline created by Lew Welch,
while, I think, he was a young "copywriter"
in Chicago. Lew's thesis at Reed College
in the early Fifties was on the work of
Gertrude Stein. You can see here
how she provided him with certain resources.*

*In 1957 or 58 Marianne Moore
created the name "Edsel" for a new model Ford.*

*Sadly the Edsel was killed dead in the market
by American consumers. "Oversexed" - that
particular vertical oval cavity in the grill -
was considered one of the reasons why.*

*Once upon a gothic time I created a bumpersticker,
"Bodyguards Make Better Lovers"*

*in honor of Patty Hearst and Susan Ford,
both of whom, or Patty, at least, married
one of their bodyguards. Unlike Lew
Welch or Marianne Moore I did not get paid much,
in fact nada. But, at the time, 1976,
it was kind of a comment.*

Stephen V

<http://stephenvincent.durationpress.com>

Do you Yahoo!?

Yahoo! Mail - Find what you need with new enhanced search.

http://info.mail.yahoo.com/mail_250

[↑ Contents](#)

448. **Alan Sondheim**

A Letter

Wed 16 Feb 2005

A Letter

I wasn't expecting you to write to me.

I'm a little sad and confused myself.

I'm not very happy when I'm living in limbo.

Even though it hurt to lose you, it feels better than wondering if you would
ever decide how you felt about me.

I cut things off because I wanted to move on. When you say that you don't want to write about how you feel or have been feeling, but you say we need to communicate, what exactly do you want to communicate?

What else is there besides how you feel or have been feeling? In the absence of that, I have to guess how you feel.

The best guess I came up with was that you just weren't into me all that much any more.

And I don't want to waste my time on someone who isn't into me. It hurts a lot to be with someone who says that maybe he loves me and hints that he finds me pretty unpleasant.

When I was with you, I felt like I was a huge disappointment for you. Now you can be disappointed with someone else.

I guess I'm still angry.

I love you.

That isn't good enough, though.

I can't even name what our problems are, so I don't see how those problems could ever be fixed.

I have little faith that we can communicate without professional assistance.

Are you ready for that?

Have you been getting therapy for yourself?

You said you wanted to do that first, so that's more waiting limbo for me. Anyway, I think you're right.

Our feelings have never been able to make up for our problems. I'm trying to solve my own problems now.

I don't think I can be any good to anyone until I'm good with myself. I never wanted to lose you either.

But it would be far worse to lose myself, and I'm the one who needs all of my spare time and effort right now. I wish it didn't have to be this way.

There's this part of me that's trying to figure out the magic thing to say to make everything work out in the end for us.

But that's just me trying to manipulate the situation.

I can't control this or make it work out. You do what you've gotta do.

I'm doing what I have to do.

I don't exactly miss you.

You're heart left me so long ago, I got used to you being gone.

I miss the memory of you from long, long ago, when you were a god to me and I wanted to be just like you.

I miss how I felt about myself when I met you.

I felt pretty and amazing and creative and like I was an extraordinary being.

And I thought all of that about you, too.

Somehow, for both of us, our self-esteem and excitement about being in the world slowly eroded. Maybe all those good feelings in the beginning were artificial, or exaggerated. But I'm trying to emerge for real now. I'm not looking to you to help me feel good about myself, or blaming you for making me feel bad about myself. I don't know what you're doing, or how you feel.

I can't be responsible for that.

So why are you angry with me for cutting you off?

What would you have me

I didn't want to talk to you anymore because I didn't want to go through the agony of hoping it would work out for us. Especially when you wouldn't even commit to trying. I think I also wanted to prove that I'm not like .

But maybe it's you who's like .

Maybe you enjoy the unstable drama of loving someone who doesn't give you what you want.

I'm getting what I want for myself.

I want things to work out for us somehow, but only on terms that feel right and healthy.

I don't know what that would be like, exactly.

This is a long letter.

Longer than wants right now.

He's singing " " in my face to get my attention. He misses you.

He asked if you could come over Thursday night.

I didn't know if it was better to say yes or no.

I know nothing.

—

[↑ Contents](#)

449. **David Baratier**

Re: Catfish McDarris

Wed 16 Feb 2005

Steven, Maria

I did know it was Lew Welch but I was warned
not to talk about that subject any where near what
the word I'm not mentioning that this thread is about.
So I thought that Marianne Moore was a good substitute
because the car she promoted went into that great car lot.
Although I also thought about Elsie Stevens
being on a dime and furthermore about Terry Ryan
from Defiance Ohio who was a prize winning poet
who you probably would not know who wrote like
Ogden Nash and therefore would lose the joke.

Please forgive me but I need to practice civility and hidden meanings not to en-
rage a flaming backchannel community and thereby lose my livelihood due to
an errant blogger.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

450. **Alan Sondheim**

Book Review of Books Mostly Liked

Wed 16 Feb 2005

Book Review of Books Mostly Liked

This is written in a more traditional style, in the hopes of greater distribution,
and readership, and in the hopes it will be of greater use. I already reviewed
Bunt's *Islam in the Digital Age* for RCCS and will send that out in the future,
when it's published online.

Islam in the Digital Age and a number of other books have given me a greater
interest in the Quran itself. I can highly recommend:

Quranic Studies: Sources and Methods of Scriptural Interpretation, John Wansbrough; forward, translations, and expanded notes by Andrew Rippin, Prometheus, 2004, original edition Oxford 1977. For me, raised with a greater knowledge of biblical exegesis, the Quran has remained somewhat impenetrable in terms of hermeneutics. This book goes a long way towards remedying that; it describes the various tropes and interpretive modes available in enormous detail. Wansbrough begins with retribution, sign, exile, and covenant, analyzes the concept of prophethood, indicates how narratology and textual archaeology tend to fail, presents a wide variety of exegetic principles, and so forth. The work is both older and difficult - the original has sections in Arabic, Hebrew, German, Greek, and Latin (at least) left untranslated, but Rippin's addenda help a great deal. I feel I can work with this book, move out to a greater understanding of the scaffolding, if not the interiority, of Islam, and for an atheist, this is the best I can hope for.

On the other end of the spectrum, which closes the ring through Avicenna and Averroes, look at Moses Maimonides, *The Guide of the Perplexed*, the translation by Shlomo Pines, with an introductory essay (quite long) by Leo Strauss, University of Chicago Press, 1963, still in print. Note the name Leo Strauss - the same beloved of neocons in the US (see the BBC's *Powers of Nightmare*). Strauss was an expert in Maimonides, and it is oddly to Maimonides one might turn for an analysis of current US political rhetoric rhetorical tendency. For Maimonides writes for the 'perplexed' - those who are already knowledgeable in Biblical exegesis, but who want to explore the deeper meaning of the words, especially in light of Arabic and Greek philosophy. The work is two-tiered, which Strauss' essay, *How to Begin to Study The Guide of the Perplexed*, brings out - there is exoteric and esoteric knowledge, and it is not necessary for everyone to understand everything in depth. Out of this comes Bush, eventually, without the grace, the knowledge, the problematized liberalism, that seems to characterize Strauss' thought. And the *Guide* is interesting itself; it begins with a terrific analysis of the attributes of God, and moves on from there. Most highly recommended. Dover has an earlier translation, but it's more difficult to read, and without the introduction, of course. (The translator also has an introduction, *The Philosophic Sources of The Guide of the Perplexed*, which indicates the tremendous cross-fertilization among Arabic, Greek, and Jewish sources at the time.)

My ignorance of Strauss (and of political philosophy in general) led me to *The Rebirth of Classical Political Rationalism, An Introduction to the Thought of Leo Strauss: Essays and Lectures by Leo Strauss, Selected and Introduced by Thomas L. Pangle*, Chicago 1989, currently in print. Here you'll find *The Spiritual Crisis of Modern Rationalism*; "Relativism"; *An Introduction to Heideggerian Existentialism*; *Exoteric Teaching*; *The Dialog between Reason and*

Revelation; and a number of other essays. The essay on Heidegger, who Strauss considers a master, is itself a revelation; his interstitial scholarship reminds me of Jane Gallop. Strauss thought, if anything, is complex, and this is an excellent introduction. We need to return to the sources at this point, not of theodicy, but at the least, to those who struggled with materials that Bush and cohorts, bin Laden and cohorts, have simplified and bent out of all recognition (the two engaged in a violent dance of slaughter and retribution etc. etc.).

Strauss leads to Karl Kraus, by virtue of politics and the crisis of rationalism. I've read Kraus for years, on and off, and he now slides into the descriptions of the work of Elfriede Jelinek, which I've mentioned before. I've read three of her four novels in print in English from Serpent's Tail, and am in the middle of the fourth (*Lust*, translated Michael Hulse, 1992). Although I'm probably the last to argue for a 'national literature,' there are moments among Kraus/Jelinek that resonate strongly. It's *Wonderful Wonderful Times*, Serpent's Tail, translated Hulse, 1990, that has given me nightmares and an interiority as if the writing were inscribed just on the outer edge of a scar among twins, or what happens in the 50s in Vienna. This is the strongest fiction I have read in a long long time, and I hesitate to call it fiction; whatever it is, it is something else along the lines of philosophical psychology without the cleverness that characterizes so much in what might be considered a fallen genre. Read it.

Here are three O'Reilly books. The first is:

Google Hacks, Tips & Tools for Smarter Searching, Tara Calishain and Rael Dornfest, 2005. I've actually found this book indispensable, since I play with the API, Gmail, and so forth. It's like working a cranium, or a model of a cranium. This edition is far more useful than the first, since it covers the wide variety of material coming out of Google labs, as well as the usual material on the deep syntax of web searches. I'm surprised how valuable it's been. I have mixed feelings of Google itself - on one hand a commercial enterprise with over 100,000 computers - but on the other, an entrance, configured/corrupted into the fabric of knowledge itself. So I work with it; I could work with any number of other search engines, but Google is familiar, and does what I want it to. When I try other engines or access modes, I always return to this one, even with the advertising, etc. It's stripped down and oddly open, and the book is an excellent guide to all that it can do.

Second O'Reilly is *Internet Annoyances: How to Fix the Most Annoying Things about Going Online*, Preston Gralla, 2005. The format of the book itself is annoying; computer books at this point seem to divide into 'serious' and therefore straight-forward text/diagrams - and 'home use' - with over the top production. This follows the latter, and as a result it's difficult to use, which is a shame because the information is quite useful. Unlike Google Hacks, the best way to use

this book, unfortunately, is to read straight-through; otherwise you might miss something, and there are things to miss. This is for the non-geek net user, but I did find good material on software for connection speeds. Gralla himself is excellent.

The third of these - O'Reilly send them to me for review - I ask them - if the book looks promising or useful or valuable for cultural production of any sort - since I've very little money - I was a consultant on one of the Running Linux editions - that started it - is Home Hacking Projects for Geeks, Tony Northrup and Eric Faulkner, also 2005. So this summer I have a residency at the Grand Central Art Center in Santa Ana, and want to work more with hardware, and will be using this and the other books I mentioned in other reviews that deal with wiring and wireless and automation. This may be the best of the group, with clear text, etc. Some of the projects require hardware modification and some don't. A lot involve viewing - home theater, 'Watch Your House Across the Network,' tivo-ing a radio, monitoring a pet, etc., and the scripts, many for linux, will be useful enough. I yearn for the day when creating an installation will be simply a matter of linking components like modules or subroutines or old analog audio synthesizers. It's getting there, and books like these are guides along the way.

I found a copy of Frank Lloyd Wright's Drawings and Plans of Frank Lloyd Wright, The Early Period (1893-1909), a Dover reissue of an original German edition from Berlin 1910. This was a real surprise; here's either convergence or an incredible familiarity with Japanese Heian architecture; in any case the buildings are spread horizontally with negative spaces and all sorts of eave-ings that sink the structures into the plains. I thought I knew Wright - wrong! - and if you have a chance to find this, check it out. For some reason it was at a Barnes & Noble on sale for fifty cents (new).

Also by Dover, in the same sale, Introduction to Space Dynamics, William Tyrrell Thomson, from the first edition Wiley, 1963. I realize how little I understand the dynamics of space-flight, and this book explains it in detail. The mathematics is difficult; I get the 'general idea,' and that's enough at the moment. There's a lot of material on gyroscopic dynamics, torque of all sorts, etc. If this book were current, it would be accompanied by a cdrom with all sorts of demonstrations. Still, it's fun as it is, and certainly if you 'know math,' check it out.

Finally, the Pilgrims had chronicles, and I didn't know that, and found a book, Chronicles of the Pilgrim Fathers, published by Dent/Dutton 1910, introduction by John Masefield of all people. The chapters are New England's Memorial; Supplement to New England's Memorial; Cushman's Discourse; New England's Trials; Winslow's Relation; and Winslow's Brief Narrative and the material is

fascinating. I've been reading these sorts of things, if sorts they are, for several years, after I found that Letters From an American Farmer (Crevecoeur) contained early material on Wilkes-Barre Pennsylvania, where I was born. There were bitter and violent wars there and hunger and fury and fear and slaughter and it was in the middle of the north-east of the state and for the narrative, imminent. So the Pilgrim material is equally of interest, at least a century earlier; there is much on Native Americans that I hadn't seen. If you can find this or similar, read away; it's as astonishing as Hakluyt.

Finally - is anyone out there working with ELF radio? I'm interested in working with one. -

===

[↑ Contents](#)

451. **alexander saliby**

Re: A Letter

Wed 16 Feb 2005

Prison Talk: 1966

Mutha Fucka!!!

U talk to me like I'm sum asshole Whitey* fish!

Here be the me you need to know.

We fucked. It was good; you know it!

And we could be good again escept you be fucked up.

I don't want...

Fuck no! I don't need no Bitch wants more than me!

Fuck You!

Fuck ur asshole forgiveness!

Fuck yo mother! Fuck yo children (they ain't mine and could 'a bin)!

And now I'm on the line,

Fuck the asshole told you I was lookin'

for anotha...

who that be, ain't me! But bet Ur ass

I find that asshole

He be fucked

by me...

* Note: "Whitey Fish" was the term used to ID new, first time convicts...no blacks in Soledad were "first timers" Only a few, select "white" cons were first timers (fish) in this place. Blacks and Hispanics had of course a history of crime, and therefore they had a police history, so they came with a past, a history; they were never fish: they were certainly not Whitey Fish.

Alex

..

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Tuesday, February 15, 2005 9:28 PM

Subject: A Letter

A Letter

I wasn't expecting you to write to me.

I'm a little sad and confused myself.

I'm not very happy when I'm living in limbo.

Even though it hurt to lose you, it feels better than wondering if you would ever decide how you felt about me.

I cut things off because I wanted to move on. When you say that you don't want to write about how you feel or have been feeling, but you say we need to communicate, what exactly do you want to communicate?

What else is there besides how you feel or have been feeling? In the absence of that, I have to guess how you feel.

The best guess I came up with was that you just weren't into me all that much any more.

And I don't want to waste my time on someone who isn't into me. It hurts a lot to be with someone who says that maybe he loves me and hints that he finds me pretty unpleasant.

When I was with you, I felt like I was a huge disappointment for you.

Now you can be disappointed with someone else.

I guess I'm still angry.

I love you.

That isn't good enough, though.

I can't even name what our problems are, so I don't see how those problems could ever be fixed.

I have little faith that we can communicate without professional assistance.

Are you ready for that?

Have you been getting therapy for yourself?

You said you wanted to do that first, so that's more waiting limbo for me. Anyway, I think you're right.

Our feelings have never been able to make up for our problems. I'm trying to solve my own problems now.

I don't think I can be any good to anyone until I'm good with myself. I never wanted to lose you either.

But it would be far worse to lose myself, and I'm the one who needs all of my spare time and effort right now. I wish it didn't have to be this way.

There's this part of me that's trying to figure out the magic thing to say to make everything work out in the end for us.

But that's just me trying to manipulate the situation.

I can't control this or make it work out. You do what you've gotta do.

I'm doing what I have to do.

I don't exactly miss you.

Your heart left me so long ago, I got used to you being gone.

I miss the memory of you from long, long ago, when you were a god to me and I wanted to be just like you.

I miss how I felt about myself when I met you.

I felt pretty and amazing and creative and like I was an extraordinary being.

And I thought all of that about you, too.

Somehow, for both of us, our self-esteem and excitement about being in the world slowly eroded. Maybe all those good feelings in the beginning were artificial, or exaggerated. But I'm trying to emerge for real now. I'm not looking to you to help me feel good about myself, or blaming you for making me feel bad about myself. I don't know what you're doing, or how you feel.

I can't be responsible for that.

So why are you angry with me for cutting you off?

What would you have me

I didn't want to talk to you anymore because I didn't want to go through the agony of hoping it would work out for us. Especially when you wouldn't even commit to trying. I think I also wanted to prove that I'm not like .

But maybe it's you who's like .

Maybe you enjoy the unstable drama of loving someone who doesn't give you what you want.

I'm getting what I want for myself.

I want things to work out for us somehow, but only on terms that feel right and healthy.

I don't know what that would be like, exactly.

This is a long letter.

Longer than wants right now.

He's singing " " in my face to get my attention. He misses you.

He asked if you could come over Thursday night.

I didn't know if it was better to say yes or no.

I know nothing.

—

[↑ Contents](#)

452. **Steve Dalachinsky**

Re: SleepingFish wants your Meme Expressions

Wed 16 Feb 2005

so>>>> what is a meme.....ory????? or frenchy???? or

[↑ Contents](#)

453. **Alan Sondheim**

years ago i was jumping around

Wed 16 Feb 2005

years ago i was jumping around
these are the images i just found

because i also found a mac powerbook g3 at the salvation army with accessories slurp slurp and extra memory for \$99 and i was looking for my software disks to install lovely macisms so there was this disk and these things and i thought why not

the susans

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

<http://www.asondheim.org/susan2.jpg>

<http://www.asondheim.org/susan3.jpg>

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

susan graham images from my susan graham works

the dings

<http://www.asondheim.org/ding1.mp4>

<http://www.asondheim.org/ding2.mp4>

off the screen imagery, i was lazy, from mathematica transformations

you get the idea not the detail

oh sometimes this keyboard is skipping on me now

too much typing and thinking back hurts

call it a day, a day

call a night a night

—

[↑ Contents](#)

454. **robert lane**

submissions

Wed 16 Feb 2005

Malleable Jangle Issue 3 February is online at the moment featuring the following poets:

Lawrence Upton * Sue Stanford * Andy Jackson *

Srinjay Chakravarti *

F.J. Bergmann * David Berray * Sabyasachi Roy

and there are just under two [2] weeks to go until the next issue.

We seek to publish unpublished, original poetry, and related articles.

We are seeking submissions of poetry, and related articles for Issue 4

March. I have been fishing for articles on poetics, or reviews, and

have not had a single bite yet. Who will be the first to submit anything on poetics? I don't know?

Issue 4 March will be Avant Garde, or maybe Modern, meets Australian

heartland in its layout and design. Although based in
Australia Malleable
Jangle is International in its orientation, and
encourages submissions
from around the world. Submit your work to:



I'd like to thank all who have submitted their work to
Malleable Jangle
and hope that we continue to receive such quality
submissions in the
future. Best regards, Robert Lane.

=====

online poetry journal malleablejangle
the poetry of Robert Lane
deja vu workshops

Find local movie times and trailers on Yahoo! Movies.
<http://au.movies.yahoo.com>

[↑ Contents](#)

455. **Harry Nudel**
winter...

Wed 16 Feb 2005

the dead sleep like this...

d...a...r...k....d...a...w...n

n

i

t

e

.....d...r...n...

[↑ Contents](#)

456. **Haas Bianchi**
Re: Help NARAL kill babies

Wed 16 Feb 2005

is this supposed to be ironic? or serious? Because it sounds like it was written
by Randall Terry.

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

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

From: UB Poetics discussion group
[mailto:██████████] On Behalf Of Ron Silliman
Sent: Tuesday, February 15, 2005 8:04 PM
To: ██████████
Subject: Help NARAL kill babies

Dear Friend,

I hope you take a moment to fight the the Right-To-Life Movement
by killing an unborn baby--yours, or perhaps a friend's--this
Valentine's Day.

Show the unborn who's boss this holiday season. After all, it is
your convenience, your wealth and comfort that are important:
not those of an unborn child who knows nothing about life yet.
By keeping the population down, we increase access to the
world's precious resources by people that count (the born)
through a simple, nearly invisible act of slaughter.

Please join NARAL in this important cause. Thank you.

http://prochoiceaction.org/campaign/open_letter_salon?rk=3d_G_LS11memW

Powered by GetActive Software, Inc.
Relationship Management for Member Organizations (tm)
<http://www.getactive.com>

[↑ Contents](#)

457. **mIEKAL aND**

"...still filled with some of the '60s and '70s profs that were the anti-American group..."

Wed 16 Feb 2005

[from the land of Bennett and Baratier....]

Lawmaker says profs are pushing agendas
Thursday, January 27, 2005

Kathy Lynn Gray
THE COLUMBUS DISPATCH

Legislation that would restrict what university professors could say in their classrooms was introduced yesterday in Ohio.

Judging from reactions in other states where similar bills have been considered, controversy won't be far behind.

Marion Sen. Larry A. Mumper's "academic bill of rights for higher education" would prohibit instructors at public or private universities from "persistently" discussing controversial issues in class or from using their classes to push political, ideological, religious or anti-religious views.

Senate Bill 24 also would prohibit professors from discriminating against students based on their beliefs and keep universities from hiring, firing, promoting or giving tenure to instructors based on their beliefs.

Mumper, a Republican, said many professors undermine the values of their students because "80 percent or so of them (professors) are Democrats, liberals or socialists or card-carrying Communists" who attempt to indoctrinate students.

"These are young minds that haven't had a chance to form their own opinions," Mumper said. "Our colleges and universities are still filled with some of the '60s and '70s profs that were the anti-American group. They've gotten control of how to give people tenure and so the colleges continue to move in this direction."

Joan McLean, a political-science professor at Ohio Wesleyan University, said Mumper's legislation is misguided and would have a chilling effect on the free-flowing debate that is a hallmark of democracy.

"This is not the kind of democracy we think we're spreading when we hear President Bush's words. What we're celebrating is our ability to not control information."

Besides, McLean said, who would define what issues could not be discussed?

The language of Mumper's bill comes from a 2003 booklet by conservative commentator David Horowitz that lays out how students can persuade universities to adopt the "bill of rights." The booklet says it is "dedicated to restoring academic freedom and educational values to America's institutions of higher learning."

The issue has gone national.

Horowitz created Students for Academic Freedom, a group based in Washington that has chapters on 135 campuses, to promote his views.

On the other side, the American Association of University Professors, which has thousands of members at hundreds of campuses, argues that eliminating controversial issues from courses waters down academic freedoms.

Mumper said he's been investigating the issue for months and has heard of an Ohio student who said she was discriminated against because she supported Bush for president.

"I think the bill asks that colleges and universities be fair in their approach to their education of students," Mumper said. "They need to have their rights defended and need to be respected by faculty and administrators."

In a Kenyon College publication, President S. Georgia Nugent called Horowitz's thinking "a severe threat" to academic freedom.

"I see this so-called bill of rights, the platform that he has constructed, as one that would explicitly introduce into college and university appointments a kind of political litmus test," she said.

Mumper said he will "push this all the way" so that it's approved by either the legislature or by individual universities.

When a similar proposal was considered in the Colorado legislature last year, it was withdrawn after state universities agreed to some of its principles. The issue also has been debated in Indiana and considered in Congress.

<http://www.dispatch.com/election.php?story=dispatch/2005/01/27/20050127-C1-04.html>

[↑ Contents](#)

458. **Joe Brennan**

Cheney Says Bremer Pocketed \$9 Billion Slated For Iraq: Demands Cut

Wed 16 Feb 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

Cheney Says Bremer Pocketed \$9 Billion Slated For Iraq:
Former Coalition Provisional Authority Honcho Buys Suriname, Classic Cars,
Nukes On Black Market:
Audit: U.S. lost track of \$9 billion in Iraq funds; Bremer Stole Funds In
Sacks Used To Suffocate Iraqi Prisoners:
Pentagon, Bremer Dispute Inspector General's Report
By JEFFEY LUBE

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...."

[↑ Contents](#)

459. **Michael Rothenberg**

Re: submissions

Wed 16 Feb 2005

thank you for your query but we will not be reading new work until sept. 2005. the new issue is going up next week. please resend. best, MR

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

From: "robert lane" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, February 16, 2005 2:09 AM

Subject: submissions

Malleable Jangle Issue 3 February is online at the moment featuring the following poets:

*Lawrence Upton * Sue Stanford * Andy Jackson *
Srinjay Chakravarti *
F.J. Bergmann * David Berray * Sabyasachi Roy*

and there are just under two [2] weeks to go until the next issue.

We seek to publish unpublished, original poetry, and related articles.

We are seeking submissions of poetry, and related articles for Issue 4

March. I have been fishing for articles on poetics, or reviews, and have not had a single bite yet. Who will be the first to submit anything on poetics? I don't know?

Issue 4 March will be Avant Garde, or maybe Modern, meets Australian heartland in its layout and design. Although based in Australia Malleable Jangle is International in its orientation, and encourages submissions from around the world. Submit your work to:



I'd like to thank all who have submitted their work to Malleable Jangle and hope that we continue to receive such quality submissions in the future. Best regards, Robert Lane.

=====

*online poetry journal malleablejangle
the poetry of Robert Lane
deja vu workshops*

*Find local movie times and trailers on Yahoo! Movies.
<http://au.movies.yahoo.com>*

[↑ Contents](#)

460. **Ron Henry**
Re: Help NARAL kill babies
Wed 16 Feb 2005

On Wed, 16 Feb 2005 06:52:12 -0600, Haas Bianchi <[REDACTED]> wrote:

*is this supposed to be ironic? or serious? Because it sounds like it was
written by Randall Terry.*

Looks to me like someone nasty is impersonating Silliman. Assuming it isn't some uncharacteristically very bad taste by him, he might want to look into the possibility someone has hacked his account. (It looks like it's from the same address as his blog updates, but I didn't look that closely at the email headers to find signs of spoofing.)

If it is an impersonation, it's saddening. You see this sort of pathetic crap all the time on Usenet discussion groups, but not usually private, moderated lists like this one.

--

Ron Henry

AUGHT #13 now out

<http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm>

[↑ Contents](#)

461. **Glenn Bach**

4' 33"

Wed 16 Feb 2005

Well it's true that it got its first performance by a pianist (John Tilbury?), who I believe marked the beginning and end by raising and lowering the lid. I think there are other versions scored for other ensembles.

I'm on digest mode, so I don't know if anyone else brought this up, but it was David Tudor who first performed 4'33" at a concert in Woodstock. The piece is in three parts, and Tudor lowered and raised the lid of the keyboard to signal the beginnings and endings of each movement.

There are actually several versions of the score, one of them including instructions to the musicians with one of my favorite words, "TACET."

An interesting website of research behind the piece and its development and performance: <http://music.research.home.att.net/4min33se.htm>

G.

[↑ Contents](#)

462. **mIEKAL aND**

U.S. Scientists Say They Are Told to Alter Findings

Wed 16 Feb 2005

U.S. Scientists Say They Are Told to Alter Findings More than 200 Fish and Wildlife researchers cite cases where conclusions were reversed to weaken protections and favor business, a survey finds.

By Julie Cart, Times Staff Writer

More than 200 scientists employed by the U.S. Fish and Wildlife Service say they have been directed to alter official findings to lessen protections for plants and animals, a survey released Wednesday says.

The survey of the agency's scientific staff of 1,400 had a 30% response rate and was conducted jointly by the Union of Concerned Scientists and Public Employees for Environmental Responsibility.

A division of the Department of the Interior, the Fish and Wildlife Service is charged with determining which animals and plants should be placed on the endangered species list and designating areas where such species need to be protected.

More than half of the biologists and other researchers who responded to the survey said they knew of cases in which commercial interests, including timber, grazing, development and energy companies, had applied political pressure to reverse scientific conclusions deemed harmful to their business.

Bush administration officials, including Craig Manson, an assistant secretary of the Interior who oversees the Fish and Wildlife Service, have been critical of the 1973 Endangered Species Act, contending that its implementation has imposed hardships on developers and others while failing to restore healthy populations of wildlife.

Along with Republican leaders in Congress, the administration is pushing to revamp the act. The president's proposed budget calls for a \$3-million reduction in funding of Fish and Wildlife's endangered species programs.

"The pressure to alter scientific reports for political reasons has become pervasive at Fish and Wildlife offices around the country," said Lexi Shultz of the Union of Concerned Scientists.

Mitch Snow, a spokesman for the Fish and Wildlife Service, said the agency had no comment on the survey, except to say "some of the basic premises just aren't so."

The two groups that circulated the survey also made available memos from Fish and Wildlife officials that instructed employees not to respond to the survey, even if they did so on their own time. Snow said that agency employees could not use work time to respond to outside surveys.

Fish and Wildlife scientists in 90 national offices were asked 42 questions and given space to respond in essay form in the mail-in survey sent in November.

One scientist working in the Pacific region, which includes California, wrote: "I have been through the reversal of two listing decisions due to political pressure. Science was ignored — and worse, manipulated, to build a bogus rationale for reversal of these listing decisions."

More than 20% of survey responders reported they had been "directed to inappropriately exclude or alter technical information."

However, 69% said they had never been given such a directive. And, although more than half of the respondents said they had been ordered to alter findings to lessen protection of species, nearly 40% said they had never been required to do so.

Sally Stefferud, a biologist who retired in 2002 after 20 years with the agency, said Wednesday she was not surprised by the survey results, saying she had been ordered to change a finding on a biological opinion.

"Political pressures influence the outcome of almost all the cases," she said. "As a scientist, I would probably say you really can't trust the science coming out of the agency."

A biologist in Alaska wrote in response to the survey: "It is one thing for the department to dismiss our recommendations, it is quite another to be forced (under veiled threat of removal) to say something that is counter to our best professional judgment."

Don Lindburg, head of the office of giant panda conservation at the Zoological Society of San Diego, said it was unrealistic to expect federal scientists to be exempt from politics or pressure.

"I've not stood in the shoes of any of those scientists," he said. "But it is not difficult for me to believe that there are pressures from those who are not happy with conservation objectives, and here I am referring to development interest and others."

"But when it comes to altering data, that is a serious matter. I am really sorry to hear that scientists working for the service feel they have to do that. Changing facts to fit the politics — that is a very unhealthy thing. If I were a scientist in that position I would just refuse to do it."

The Union of Concerned Scientists and the public employee group provided copies of the survey and excerpts from essay-style responses.

One biologist based in California, who responded to the survey, said in an interview with The Times that the Fish and Wildlife Service was not interested in adding any species to the endangered species list.

"For biologists who do endangered species analysis, my experience is that the majority of them are ordered to reverse their conclusions [if they favor listing]. There are other biologists who will do it if you won't," said the biologist, who spoke on condition of anonymity.

<http://www.latimes.com/news/nationworld/nation/la-na-scientists10feb10,0,4954654.story?coll=la-home-nation>

[↑ Contents](#)

463. **Harry Nudel**
NARAL...

Wed 16 Feb 2005

don't get it..didn't write it...the real? drn...

464. **Rob McLennan**

BRIEFS, SHORTS and curlies by Matthew Holmes

Wed 16 Feb 2005

new from above/ground press

BRIEFS, SHORTS and curlies

by Matthew Holmes

\$4

Cashews

I've taken my tongue
with its all morning taste of postage
and applied a salve of cashews.

At my window, looking at rain
melting
snow
birds in the hedges
and squirrels eager for my tulips
that they can hear stretching
below the white sounds
of the work week.

=====

Matthew Holmes is Chief Inspector of the bad repoesy Mfg. Co. and publisher of Modomnoc, the only quarterly published once a year. Reviews editor for Arc magazine, he lives in Sackville, New Brunswick, where, with the 1928 Press, he prints the 4lphabet Serials and wrecks walls and insulates things (though not with the press per se). His poem hitch was published as a chapbook by above/ground press in 2003.

=====

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

=====

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 Adam Seelig, Julia Williams, Karen Clavelle, Eric Folsom, Alessandro Porco, Frank Davey, John Lavery, 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://robmclennan.blogspot.com/

[↑ Contents](#)

465. **J. Scappettone**

New Brutalism reading this Sunday

Wed 16 Feb 2005

Friends & poetasters, I'm reading this week with Kelly Holt & hate to cross-post but would love to see you so here goes, jen

The New Brutalism reading series presents Kelly Holt & Jennifer Scappettone

Sunday, February 20

@

21 Grand

449B 23rd St.

Oakland, CA 94612

7-9 pm

\$4

Jennifer Scappettone's recent writing appears or is forthcoming in Aufgabe, Chain, Five Fingers Review, Mirage #4/Period(ical), The Best American Poetry 2004, The Brooklyn Rail, Bay Poetics, Tripwire, War & Peace Volume II, and other journals. Her translations of Amelia Rosselli's work appear in APR, Mid-American Review, and Satellite. She lives in Berkeley, where she is finishing her dissertation on post-Romantic Venice.

Kelly Holt was born and raised in San Francisco. She has a chapbook, Equidistances, from PonyXpress (2000). Her poems have appeared in New American Writing, Jacket, 6,500, Mirage 4/ Period(ical), Tolling Elves, Commonweal and 14 Hills, and will appear in Small Town and the Bay Area anthology from Faux press. She received her MFA from San Francisco State University and has taught Creative Writing at SFSU and at UC Santa Cruz, where she is working

toward a PhD in Literature, and writing about the influence of Ernst Kantorowicz on the Berkeley Renaissance poets.

[↑ Contents](#)

466. **Peter Cudmore**

Re: 4' 33"

Wed 16 Feb 2005

Yes. It was probably Tilbury who first performed it in UK. I always found the fact that both names begin with T confusing ;)

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

From: UB Poetics discussion group

[mailto:] On Behalf Of Glenn Bach

Sent: 16 February 2005 16:37

To:

Subject: 4' 33"

Well it's true that it got its first performance by a pianist (John Tilbury?), who I believe marked the beginning and end by raising and lowering the lid. I think there are other versions scored for other ensembles.

I'm on digest mode, so I don't know if anyone else brought this up, but it was David Tudor who first performed 4'33" at a concert in Woodstock.

The piece is in three parts, and Tudor lowered and raised the lid of the keyboard to signal the beginnings and endings of each movement.

There are actually several versions of the score, one of them including instructions to the musicians with one of my favorite words, "TACET."

An interesting website of research behind the piece and its development and performance:

<http://music.research.home.att.net/4min33se.htm>

G.

[↑ Contents](#)

467. **Aldon Nielsen**

Re: 4' 33"

Wed 16 Feb 2005

one of the more over the top performances was seen on a public television broadcast years ago -- a piano was placed in heavy traffic (round it was, and of a port in air) in, I think maybe Boston Common or Cambridge -- whichever, you get the idea --

of course it worked, but I wondered at the time about the many renditions of this that deliberately put themselves in the way of as much noise as possible, almost as if not trusting to the composer and the audience and the ambience --

At 01:53 PM 2/16/2005, you wrote:

>Yes. It was probably Tilbury who first performed it in UK. I always found
>the fact that both names begin with T confusing ;)

>

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

> > From: UB Poetics discussion group

> > [mailto:████████] On Behalf Of Glenn Bach

> > Sent: 16 February 2005 16:37

> > To: ██████████

> > Subject: 4' 33"

> >

> > > Well it's true that it got its first performance by a pianist (John

> > > Tilbury?), who I believe marked the beginning and end by

> > raising and

> > > lowering the lid. I think there are other versions scored for other

> > > ensembles.

> >

> > I'm on digest mode, so I don't know if anyone else brought

> > this up, but it was David Tudor who first performed 4'33" at

> > a concert in Woodstock.

> > The piece is in three parts, and Tudor lowered and raised

> > the lid of the keyboard to signal the beginnings and endings

> > of each movement.

> >

> > There are actually several versions of the score, one of them

> > including instructions to the musicians with one of my

> > favorite words, "TACET."

> >

> > An interesting website of research behind the piece and its

> > development and performance:

> > <http://music.research.home.att.net/4min33se.htm>

> >

 $\gg G.$

> >

> >

[illegible]

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

"and now it's winter in America"

--Gil Scott-Heron

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

[redacted] [office]

[Redacted] [Fax]

[↑ Contents](#)

468. Robert Corbett

Re: Help NARAL kill babies

Wed 16 Feb 2005

Dear Ron,

Are you being spammed?

I suspect this text of irony, but am not sure. Perhaps Swift's Modest Proposal felt like this in its time.

Robert

Ron Silliman <[REDACTED]> wrote:

Dear Friend,

I hope you take a moment to fight the the Right-To-Life Movement by killing an unborn baby--yours, or perhaps a friend's--this Valentine's Day.

Show the unborn who's boss this holiday season. After all, it is your convenience, your wealth and comfort that are important: not those of an unborn child who knows nothing about life yet. By keeping the population down, we increase access to the world's precious resources by people that count (the born) through a simple, nearly invisible act of slaughter.

Please join NARAL in this important cause. Thank you.

http://prochoiceaction.org/campaign/open_letter_salon?rk=3d_G_LS11memW

Powered by GetActive Software, Inc.

Relationship Management for Member Organizations (tm)

<http://www.getactive.com>

[↑ Contents](#)

469. **Robert Corbett**

Re: Jon Corelis - Can Poetry Liberate Language?

Wed 16 Feb 2005

Mary,

I am interested this, too, except that I think it is a blind alley, an instance of someone saying they have found the "ding-an-sich," or a cry to find it. To my mind, Wittgenstein did not consign poetry to an endless repetition of the so-called real. This seems to be how his mantra that philosophy nothing but therapy for the delusions it creates. In any case, that is a broad generalization about the project Philosophical Investigations, a work that was never finished, and in any case is not written in the consecutive and consequential style of the Tractatus. The PI is a case of analysis interminable. It does, however, start with an explosion of Wittgenstein's previous work and much of western philosophy back to Descartes. He says that a picture had us bewitched. By saying that, he is saying good-bye to a correspondence theory of truth and naive representationalism, the bulwarks of the quest for certainty.

Instead, PI posits that language only can be understood as a game, or rather games. This does not mean that we are fully in charge or cognizant and--perhaps this is not Wittgenstein--the games don't change and evolve, as humans evidently do. But Wittgenstein does seem to believe that getting beyond games--in a way that is certain, rather than simply speculative--is impossible. Now, if getting beyond the games is how poetry is to liberate language, well, I just don't get that. Language can never point to anything outside itself. It is our reception of it and the full web of understanding that happens in a communicative that allows language to be a vehicle for meaning.

Why not simply go back to Shelley and his belief that poetry reanimates the language of the tribe? It gives us new expressions and sometimes, with it, new experiences. But to look in a language or in poetry for certainty, that I am afraid is a delusion. It is exactly the picture that bewitches.

Robert

Mary Jo Malo <[REDACTED]> wrote: Jon, I'm extremely interested in this. Philosophical poetry and prose is largely divided into two camps. Those who hope for this liberation and who have a general idea of to what - and - those who don't, but who nevertheless use language to make their point that there is no point to language. Mary Jo =====

Trying to think through the Brown quote (given in my posting under the subject "The topic in a different light") in case anyone's still interested: When Brown talks about "linguistic analysts [who] have had the project of getting rid of the disease in language by reducing language to purely operational terms," I think he's referring to theories of language which insist that language has no meaning except what it's given by its context. In this view, language is "purely" operational because it is atelic: it operates without operating to any end; it works without working *for* anything; it means without meaning anything in particular. Obviously this view is, or at least is close to, the view of language which has subsequently become popularly known as structuralist or post-structuralist. A poetics based on such a view -- what I called a Wittgensteinian poetics -- will see the role of poetry as being to liberate language from the delusory quality that Wittgenstein attributed to it, in order to ... what?

In order to do nothing. And this is the problem. The purpose of liberating language should be to enable the poet to use it to reveal meanings which can't be revealed if language remains bound to what we deludedly call reality, if the words remain locked in their nominalist prison. It's dream-work. Just as the psyche's dream-worker can only construct symbolic meaning by liberating sensory images from their quotidian meaning, so the poet can only construct meaning in a language which has been liberated from the delusion that it represents our experience. Or to put it another way, words must be liberated from their ordinary meanings before the poet is able to use them to construct metaphors, and metaphor, as Aristotle said, is the essence of poetic genius.

There are indeed times when a cigar is only a cigar, but the dream time, whether of the psychic dream worker, the shaman, or the poet, isn't one of them. The result of a poetics that stops with Wittgenstein instead of beginning with him will be a poetry that offers nothing but a savor of the meaninglessness of the universe: it will be a poetry that turns the world into a kalaidoscope which it invites us to delight in passively like a baby reclining under a fascinating jangling and shining crib toy.

And from a psychoanalytic standpoint the profoundly infantile nature of such a poetry cannot of course be accidental. Reversion to infantile passivity is the classic simple hysterical response to prolonged unbearable threat. The constructors of such a poetry are acting as artists in spite of themselves, imitating the action of the human self in a world which has made it impossible to live a

human life. The unconscious message of such poetry is, "Please don't hurt me."
===== Jon Corelis 
www.geocities.com/joncpoetics (<http://www.geocities.com/joncpoetics>) I offered the Norman O. Brown quote here because I thought it has a striking and specific relevance to contemporary poetics. Brown wrote that some "linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms." It seems to me that some contemporary American poets have engaged in a similar project to create a poetry which uses language purely operationally, and for the same reason: as part of what Wittgenstein called philosophy's "battle against the bewitchment [Verhexung] of our intelligence by means of language."

I think that this project, as Brown also says of the project of the linguistic analysts he mentioned, will fail because it is impossible, and anyway would be pointless if it succeeded. As Brown says, "a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake." For "language" in the foregoing sentence substitute "poetry," and you can take it as a critique of certain current avant-garde poetics. Poetry, like psychoanalysis, should begin where Wittgenstein ends. A Wittgensteinian poetics will result only in an aridly endless restatement of the problem, but what the poet must provide is a solution. Jon Corelis 
www.geocities.com/joncpoetics (<http://www.geocities.com/joncpoetics>)
===== If, in the history of every child, language is first of all a mode of erotic expression and then later succumbs to the domination of the reality-principle, it follows, or perhaps we should say mirrors, the path taken by the human psyche and must share the ultimate fate of the human psyche, namely neurosis ... To regard human speech, the self-evident sign of our superiority over animals, as a disease, or at least as essentially diseased, is for common sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the necessary connection between cultural achievement and neurosis and between social organization and neurosis, and which therefore defines man as the neurotic animal, can hardly take any other position. ... if psychoanalysis is carried to the logical conclusion that language is neurotic, it can join hands with the twentieth century school of linguistic analysis -- a depth analysis of language -- inspired by that man with a real genius for the psychopathology of language, Wittgenstein. He said, "Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by means of language." Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal

(erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; he limits the task of philosophy to that of recognizing the inevitable insanity of language. "My aim is," he says, "to teach you to pass from a piece of disguised nonsense to something that is patent nonsense." "He who understands me finally recognizes [my propositions] as senseless." Psychoanalysis begins where Wittgenstein ends. The problem is not the disease of language, but the disease called man.

-- Norman O. Brown, *Life against Death*

[↑ Contents](#)

470. **Maria Villafranca**
open mike nyc tomorrow night!

Wed 16 Feb 2005

Dactyl Foundation for the Arts & Humanities
64 Grand Street (between West Broadway & Wooster)
SoHo, NYC



www.dactyl.org

Open Mic/Emerging Poets Series
Thursday, February 17, 2005 7-9pm
\$8 donation

Drinks will be served.

Open to all writers and the general public.

Poets are encouraged to register: write Maria Villafranca at [REDACTED]. There will be a short break in between the readings. Poets plan to read for about 10 minutes; 3 poems.

[↑ Contents](#)

471. **Steve Dalachinsky**
Re: A Letter

Wed 16 Feb 2005

note:

coney island white fish

brooklyn slang

for a

prophylactic aka s--m bag

[↑ Contents](#)

472. **Richard Taylor**

Re: Two new publications

Wed 16 Feb 2005

The book "the Para Critical Hinge" by nathaniel Mackey looks interesting but what is "serial poetics" - similaryr to "seral music" ? and "diasporic syncretism"?

"to the emancipatory potential of collaborative practices; from serial poetics to diasporic syncretism; "

I suppose all would be revealed with the book itself but ..just wondering - idont need such a book (indeed - what do we need?) but it looks interesting...

I boought abook on long poems by women etc by Lyn Keller (she is very astute critic and writes well) from - via ADD ALL - a steo up from my photocopying the entire book by Jerome McGann (I surrender!! I'll come quietly Ossifer!!) called The Visible Language of Modernsim which is a facinating book - its neatly in my folder - but that was a big job copying that -

(Just about feel I should have been paid for doing that....)

But Ive forgotten a lot of it - should have read it when I was young - things stay in one's mind then...I mean I should have been young when i read it which is impossible becaue i was.. nearly 50! So I wasnt young , therefore I was old and...well I was older than when I was young and could remember much more better....

One spin off -in reading critical works i have sometimes said - that's an interesting idea - I'll use that in my poems or a comment by a critic has inspired a poem etc - the best critical wods can be re-read a lot.

I suppose this is all a bit "fatuous" or "redundant" ..oh well...thought Pooh bear..its a funny life under a little cloud that just appearified.

(Poor old Pooh was always getting muddled -was a "serial" something you ate - and what were paratroopters doing in a book? these were some of the silly ideas Pooh kept thinking of...)

(I am now ~14.4 stone multiply by 6.35 to kilogrammes)

Method - walk each day and exercisse during the day - also eg halve or quarter the amount of potatoes etc in my meals and eat apples and other fruit etc rather than so much toast - use water crackers instead of toast or bread or have only one bread intead of two - keep a jar of water in the fridge rather than use those

"sachets (mostly sugar they are) with a bit of lemon etc (use milk instead of Yo-ghurt) - concentrate my mind on getting healthy and fit as an interesting project - like a game/hobby -make it a pleasant challenge and a game....

Richard Taylor

Auckland - New Zealand

██████████

Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

ASPECT BOOKS www.abebbooks.com

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

From: "Alan C Golding" <██████████>

To: <██████████>

Sent: Tuesday, February 15, 2005 7:19 AM

Subject: Two new publications

I wanted to let everyone know about the first two publications in the critical series that I co-edit with Lynn Keller and Dee Morris for the U. of Wisconsin Press. Clicking on the URLs should get you straight to the appropriate page on the UW website, and to ordering information. (Unsurprising tip: they're cheaper through Amazon.)

*Paracritical Hinge
Essays, Talks, Notes, Interviews
Nathaniel Mackey
312 pp. 6 x 9 2 illustrations
ISBN 0-299-20400-6 Cloth \$65.00 s
ISBN 0-299-20404-9 Paper \$24.95 s
<http://www.wisc.edu/wisconsinpress/books/2600.htm>*

*Jorie Graham
Essays on the Poetry
Edited by Thomas Gardner
328 pp. 6 x 9
ISBN 0-299-20320-4 Cloth \$65.00 s
ISBN 0-299-20324-7 Paper \$24.95 s
<http://www.wisc.edu/wisconsinpress/books/3590.htm>*

Alan Golding

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

473. **Michael Rothenberg**

***Why does it take 5 editors to put together one issue of Big Bridge?
Find out!***

Wed 16 Feb 2005

The Brand New Big Bridge Vol 3 No 2 is online now!

<http://www.bigbridge.org>

Feature Poetry Chapbook

Parto by Louise Landes Levi illustrated by Nancy Victoria Davis

Poetry

Petra Backonja, Christina Butcher, Steve Finbow, Marie Kazalia, Kryna McGlynn, Andrew Nightingale, Thomas Lowe Taylor, John Bloomberg-Rissman, Mairead Byrne, Michael Gizzi, Michael Lally, George Manka, Simon Pettet, Guatam Verma, James Brook, Ira Cohen, Lynne Hjelmgaard, Bill Lavender, David Meltzer, Belinda Subraman, Lawrence Welsh

Fiction & Non-Fiction

Maggie Dubris, John Colagrande Jr, Patricia Christina Engel, Allan Graubard, Kendra Dwelley Guimaraes, Gretchen McCulloch, Mark Mazer, Rodney Nelson, Michael J. Vaughn

Reviews

Karl Young on Beat Thing by David Meltzer

Jonathan Penton on Beat Thing by David Meltzer

Allan Graubard on Chaos & Glory by Ira Cohen

Bill Lavender on Normahl Welkings by Zac Denton and USA Patriot Acts by Mark Prejsnar

Bill Lavender on Elegies & Vacations by Hank Lazar

John Lowther on Handbook of Inaesthetics by Alan Badiou

Elegies

Joanne Kyger, Michael McClure, Anny Ballardini, Franco Beltrametti, Bill Berkson, Bruce Covey, Ian Randall Wilson, Ray Craig, Maria Damon, Pierre Joris, Jukka-Pekka Kervinen, Kevin Opstedal, Shin Yu Pai, Rodney Koenek, Marth L. Deed, Stacey Duff, Gwynne Garfinkle, Larry Kearney, mIEKAL aND, Jeff Harrison, Mark Lamoureux, Sheila E. Murphy, Millie Niss, Gerald Schwartz, Steve Shoemaker, JodiAnn Stevenson, Tony Trigiliol, Stephen Vincent, Joel Weishaus, Frank Sherlock

An Open Letter to America w/ Guest Editor Larry Sawyer

Anne Waldman, Micah Ballard, John Beer, Bill Berkson, Charles Bernstein, Michael Castro, Neeli Cherkovsky, Steve Dalachinsky, Jeff Encke, Hammon Guthrie, Amari Hamadene, Jack Hirschman, jUstin!katKO, Tuli Kupferberg, Lina ramona VitKauskas, Michael McClure, Joel Weishaus, Judith Malina & Hanon Reznikov, Tim Martin, David Meltzer, Jonathan Penton, Jerome Rothenberg, Larry Sawyer, Charles Shaw, AD Winans, Danny Shot, Ron Silliman, Dale Smith, Alan Sondheim, Chris Stoeffolino, ShaunAnne Tangney, Jeff Conant

Export: Writing the Midwest w/ Guest Editor Andrew Lundwall

William Allegrezza, Petra Backonja, John M. Bennett, Kristy Bowen, Garin Cy-choll, Helyn Dell, mIEKAL aND, David Baratier, F. J. Bergmann, Robin Chapman, Larry O. Dean, John Doe, Robert Klein Engler, Skip Fox, Caroline Gauger, Zlex Gildzew, Mark Kanak, jUstin!katKO, Tim Lane, Mark DuCharme, Clayton Eshelman, Daniel Gallik, Michael Gause, Jesse Glass, Mary Kasimor, mark s. kuhar, Kimberly Lojek, Ben Miller, Cynthia Plum, Andrew Lundwall, Sheila E. Murphy, Charles P. Ries, Sam E. Robinson, Mark Spitzer, ShaunAnne Tangney, Brian Thao Worra, Gerlad Schwartz, Jodiann M. Stevenson, John Tyson

Beat Meets East

Vernon Frazer

Lucas Klein

Continuous Flame: A Tribute to Philip Whalen

Clark Coolidge on Philip Whalen

Robert Creeley on Philip Whalen

Donald Guravich on Philip Whalen

David Meltzer on Philip Whalen

Art

Jose Manuel dos Santos Cross

Pamela Dewey

Cyrill Duneau

Tom Ferguson

Recommended Reading

I Like Your Eyes Liberty: Michael McClure and Terry Riley
Eda: An Anthology of Contemporary Turkish Poetry: Murat Nemet-Nejat, ed.
Looking for a Sign in the West: Peter Tuttle
Genesis, Structure, and Meaning in Gary Snyder's
Mountains and Rivers Without End: Anthony Hunt (coming soon)

Editor: Michael Rothenberg
Assitant Editor: Terri Carrion
Contributing Editor: Jonathan Penton, Larry Sawyer, Andrew Lundwall
Art Editor: Nancy Victoria Davis
Webmaster: Jonathan Penton

[↑ Contents](#)

474. **Wanda Phipps**
Wanda Phipps Reading in SoHo
Wed 16 Feb 2005

Come Join Us:

Monday, February 21st at 7pm.

Miles Marshall Lewis (Akashic)

Lee Stringer (Seven Stories)

Wanda Phipps (Soft Skull) with Stephen B. Antonakos on guitar

McNally Robinson Booksellers
50 Prince St (Mulberry/Lafayette)



--

Wanda Phipps

Wake-Up Calls: 66 Morning Poems
my first full-length book of poetry
has just been released by Soft Skull Press

available at the Soft Skull site:

<http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X>

and on Amazon.com:

http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

and don't forget to check out my website MIND HONEY
<http://www.mindhoney.com>

[↑ Contents](#)

475. **Murat Nemet-Nejat**

Re: Jon Corelis - Can Poetry Liberate Language?

Wed 16 Feb 2005

I am interested this, too, except that I think it is a blind alley, an instance of someone saying they have found the "ding-an-sich," or a cry to find it. To my mind, Wittgenstein did not consign poetry to an endless repetition of the so-called real.

What does he mean then by being caught like a fly in a box?

This seems to be how his mantra that philosophy nothing but therapy for the delusions it creates. In any case, that is a broad generalization about the project Philosophical Investigations, a work that was never finished, and in any case is not written in the consecutive and consequential style of the Tractatus.

By "consequential" do you mean important or logically connected?

The PI is a case of analysis interminable. It does, however, start with an explosion of Wittgenstein's previous work and much of western philosophy back to Descartes. He says that a picture had us bewitched. By saying that, he is saying good-bye to a correspondence theory of truth and naive representationalism, the bulwarks of the quest for certainty.

He is saying that language games are tautological. Because of that they are not about the world, They are illusions. But he himself is involved in a language game; that's why a fly in a box. Metaphysics (PI), a constant engine of tearing down of illusions through illusions.

>

>Instead, PI posits that language only can be understood as a game, or rather games. This does not mean that we are fully in charge or cognizant and--perhaps this is not Wittgenstein--the games don't change and evolve, "

What does exactly "evolve" mean? Does the "old" inherently contain everything in the "new" or doesn't it? If it does not, then the system is not closed. If it does, then nothing "new" (therefore nothing) is being said.

"...as humans evidently do. But Wittgenstein does seem to believe that getting beyond games--in a way that is certain, rather than simply speculative--is impossible."

Yes, that's true. That's why he feels and senses caught like a fly. Wittgenstein makes empiricism (Locke, also the rationalizer of property) come face to face with its inherent contradictions (Marx). Tractatus and PI are works of empiricism in extremis. The real attack against this thinking does not come from Descartes but from Kant, Hegel, Heidegger, Benjamin, all believers in essences. The real attack on Wittgenstein, et al, is not that words have pictures which they represent; rather that, words (language) are part of a reality which they can not

completely cover. Words and experience do not completely cover each other; they are not a perfect, tautological fit.

In attempts to cross that gap (distance, imperfect fit) that language renews itself.

"Now, if getting beyond the games is how poetry is to liberate language, well, I just don't get that. Language can never point to anything outside itself."

All you are saying is that you can not disagree with Wittgenstein.

"It is our reception of it and the full web of understanding that happens in a communicative that allows language to be a vehicle for meaning."

One can equally look at Wittgenstein's view of language as a tool with generates (can generate) no meaning.

Why not simply go back to Shelley and his belief that poetry reanimates the language of the tribe?

What does Shelley have to do with Wittgenstein?

"It gives us new expressions and sometimes, with it, new experiences. But to look in a language or in poetry for certainty, that I am afraid is a delusion."

Who said one is looking at language for certainty. That's the point, it is full of uncertainty, insufficiency.

"It is exactly the picture that bewitches."

A good description of W.'s work, an attempt not to be bewitched which bewitches.

Ciao.

Murat

Robert

Mary Jo Malo <[REDACTED]> wrote:

Jon, I'm extremely interested in this. Philosophical poetry and prose is largely divided into two camps. Those who hope for this liberation and who have a general idea of to what - and - those who don't, but who nevertheless use language to make their point that there is no point to language. Mary Jo

=====

Trying to think through the Brown quote (given in my posting under the subject

"The topic in a different light") in case anyone's still interested:

When Brown talks about "linguistic analysts [who] have had the project of getting rid of the disease in language by reducing language to purely

operational terms," I think he's referring to theories of language which insist that language has no meaning except what it's given by its context. In this view, language is "purely" operational because it is atelic: it operates without operating to any end; it works without working **for** anything; it means without meaning anything in particular. Obviously this view is, or at least is close to, the view of language which has subsequently become popularly known as structuralist or post-structuralist. A poetics based on such a view -- what I called a Wittgensteinian poetics -- will see the role of poetry as being to liberate language from the delusory quality that Wittgenstein attributed to it, in order to ... what?

In order to do nothing. And this is the problem. The purpose of liberating language should be to enable the poet to use it to reveal meanings which can't be revealed if language remains bound to what we deludedly call reality, if the words remain locked in their nominalist prison. It's dream-work. Just as the psyche's dream-worker can only construct symbolic meaning by liberating sensory images from their quotidian meaning, so the poet can only construct meaning in a language which has been liberated from the delusion that it represents our experience. Or to put it another way, words must be liberated from their ordinary meanings before the poet is able to use them to construct metaphors, and metaphor, as Aristotle said, is the essence of poetic genius.

There are indeed times when a cigar is only a cigar, but the dream time, whether of the psychic dream worker, the shaman, or the poet, isn't one of them. The result of a poetics that stops with Wittgenstein instead of beginning with him will be a poetry that offers nothing but a savor of the meaninglessness of the universe: it will be a poetry that turns the world into a kalaidoscope which it invites us to delight in passively like a baby reclining under a fascinating jangling and shining crib toy.

And from a psychoanalytic standpoint the profoundly infantile nature of such a poetry cannot of course be accidental. Reversion to infantile passivity is the classic simple hysterical response to prolonged unbearable threat. The constructors of such a poetry are acting as artists in spite of themselves, imitating the action of the human self in a world which has made it impossible to live a human life. The unconscious message of such poetry is, "Please don't hurt me."

=====

Jon Corelis

[_www.geocities.com/joncpoetics_](http://www.geocities.com/joncpoetics) (<http://www.geocities.com/joncpoetics>)

I offered the Norman O. Brown quote here because I thought it has a striking

and specific relevance to contemporary poetics. Brown wrote that some "linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms." It seems to me that some contemporary American poets have engaged in a similar project to create a poetry which uses language purely operationally, and for the same reason: as part of what Wittgenstein called philosophy's "battle against the bewitchment [Verhexung] of our intelligence by means of language."

I think that this project, as Brown also says of the project of the linguistic analysts he mentioned, will fail because it is impossible, and anyway would be pointless if it succeeded. As Brown says, "a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake." For "language" in the foregoing sentence substitute "poetry," and you can take it as a critique of certain current avant-garde poetics.

Poetry, like psychoanalysis, should begin where Wittgenstein ends. A Wittgensteinian poetics will result only in an aridly endless restatement of the problem, but what the poet must provide is a solution.

Jon Corelis

[_www.geocities.com/joncpoetics_](http://www.geocities.com/joncpoetics) (<http://www.geocities.com/joncpoetics>)
=====

If, in the history of every child, language is first of all a mode of erotic expression and then later succumbs to the domination of the reality-principle, it follows, or perhaps we should say mirrors, the path taken by the human psyche and must share the ultimate fate of the human psyche, namely neurosis ... To regard human speech, the self-evident sign of our superiority over animals, as a disease, or at least as essentially diseased, is for common sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the necessary connection between cultural achievement and neurosis and between social organization and neurosis, and which therefore defines man as the neurotic animal, can hardly take any other position. ... if psychoanalysis is carried to the logical conclusion that language is neurotic, it can join hands

with the twentieth century school of linguistic analysis -- a depth analysis of language -- inspired by that man with a real genius for the psychopathology

of language, Wittgenstein. He said, "Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by means of language."

Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would

suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; he limits the task of philosophy to that of recognizing the inevitable insanity of language. "My aim is," he says, "to teach you to pass from a piece of disguised nonsense to something that is patent nonsense." "He who understands me finally recognizes [my propositions] as senseless." Psychoanalysis begins where Wittgenstein ends. The problem is not the disease of language, but the disease called man.

-- Norman O. Brown, Life against Death

[↑ Contents](#)

476. **Laura Hinton**

Re: POETICS Digest - 14 Feb 2005 to 15 Feb 2005 (#2005-47)

Wed 16 Feb 2005

An Experimental Writers Series

Announces a Fiction Reading by

Renee Gladman

Thursday, March 3, 5:30 p.m.

The IRADAC Art Gallery

NAC Room 5/202

The City College of New York

137th St. and Convent Avenue

Harlem, New York *

Free and open to the public.

Renee Gladman is the author of Juice (Kelsey St. Press) and The Activist (Krupskaya Press). She lives in New York City.

This event is funded in part by Poets & Writers, Inc. through a grant it has received from Poets & Writers, Inc. Additional support may be provided by the CCNY Student Organization The Poetry Gap. For information on The Poetry Gap, contact Mimi Allin at [REDACTED]. For information on InterRUPTions reading series, contact Laura Hinton at [REDACTED].

* DIRECTIONS: In Manhattan, take the 1/9 subway line to the 137th Street (City College) Station. Walk up the hill to Amsterdam Avenue. Enter the NAC

(North Academic Complex) Building at the Amsterdam level south entrance.
Tell Security you are attending the poetry reading, and take the escalator up to the 5th Floor. Room 5/202 is at the top of the 5th-floor escalator, the art gallery just inside to the left of the main door.

At 12:00 AM 2/16/2005 -0500, you wrote:

>There are 31 messages totalling 2363 lines in this issue.

>

>Topics of the day:

>

- > 1. Pop.: 1 Plus 5,000 Volumes
- > 2. (no subject)
- > 3. The Internet in China
- > 4. the wigs of logico locos
- > 5. winter...
- > 6. SleepingFish wants your Meme Expressions
- > 7. Announcement: The English Lesson
- > 8. Our President Answers the Question: Duh!!! (4)
- > 9. The Blacklisted Journalist
- > 10. Osama Bin Laden And Taliban: Amnesty For U.S. Officials
- > 11. Two new publications (3)
- > 12. INFO: new york city--back to the future
- > 13. SF Event - Seen Missing: 2 New Films by Abigail Child
- > 14. Participatory Water Request
- > 15. Fwd: [silence] NEW SILENCE STORIES
- > 16. Desert City: Swensen & Vitiello: February 19th: Chapel Hill, NC
- > 17. [job] Instructor - Creative Writing / Poetry
- > 18. Fire Destroys Slam Planet Edit Suite
- > 19. Change in Plans: Sharon Mesmer Reading Tomorrow Night
- > 20. Gizzi, Wasserman, Champion, Feb 18, 7pm, NYC
- > 21. Catfish McDarris (4)
- > 22. Help NARAL kill babies (2)

>

>-----

>

>Date: Tue, 15 Feb 2005 00:14:41 -0600

>From: mIEKAL aND <[REDACTED]>

>Subject: Pop.: 1 Plus 5,000 Volumes

>

>COLUMN ONE

>Pop.: 1 Plus 5,000 Volumes

>The Nebraska town of Monowi has just Elsie Eiler left. She runs=20

>everything, including the library that was her late husband's bequest.
>February 11, 2005
>
>By Stephanie Simon, Times Staff Writer
>
>MONOWI, Neb. =97 Weeds twine around the disintegrating remnants of
the=20=
>
>water tower and sprout in a tangle through the floorboards of the=20
>grandest house in town. The Methodist church, gray with rot, slumps=20
>toward the frozen ground. An empty mailbox flaps open on a gravel rut=20
>that was once a road.
>
> The people of Monowi have died or moved =97 all but one: Elsie Eiler.=20=
>
>Brisk and unsentimental at 71, she lives in the one home still fit for=20=
>
>living in, a snug trailer with worn white siding. She runs the one=20
>business left in Monowi, a dark, wood-paneled tavern, thick with smoke.
>
> She also runs the library.
>
> The sign outside is painted on a section of a refrigerator door. The=20=
>
>floor is bare plywood. There's no heat. But there are thousands upon=20
>thousands of books. "The Complete Works of Shakespeare." "Treasure=20
>Island." Trixie Belden and "The Happy Valley Mystery." Zane Grey's=20
>westerns, every one of them, lined up across two shelves. Homer.=20
>Tennyson. Amy Tan. Goethe.
>
> Elsie's late husband, Rudy, read them endlessly. He farmed and
tended=20=
>
>bar, he ran a grain elevator, he delivered gas to filling stations, and=20=
>
>when the town was down to just him and Elsie, he served as mayor too.=20
>But he always found time to read =97 science fiction, history, the=20
>classics =97 anything but a Harlequin romance.
>
> When he got sick with cancer two years ago, Rudy confided a dream to=20=
>
>Elsie: He wanted to turn his collection into a public library.

>
> Rudy ordered a custom-made building and set it a few steps from his=20
>home and his tavern. The Eilers' son, Jack, wired the lights, and=20
>friends built floor-to-ceiling shelves. But Rudy died in January 2004,=20=
>
>before he could fill them.
>
> Five months later, his friends and family came together to pack the=20
>small white building with Rudy's books. Elsie estimates they shelved at=20=
>
>least 5,000 volumes.
>
> Monowi, population 1, had its library.
>
> The farm kids who come tumbling into the tavern with their parents
run=20=
>
>up to the library now and again to paw through the magazines, looking=20
>for pictures of man-eating snakes. Friends visiting Elsie from the=20
>neighborhood =97 any town within 50 miles =97 stop by every few months =
>to=20
>browse. Rudy's younger brother Jim pulls his pickup to the library door=20=
>
>and carts home stacks at a time.
>
> Monowi may be the smallest town in the nation with its own library.=20
>But the bounty of books here for the taking is very much in the spirit=20=
>
>of rural America.
>
> Across the Great Plains, towns that have long since lost their=20
>schools, their banks and all hope of a future still keep their little=20
>libraries going. Volunteers open them for a few hours a week, waiting=20
>for readers to come down deserted Main Streets.
>
> Nearly 30% of the nation's libraries serve communities of fewer than=20=
>
>2,500 people, including almost 3,000 libraries in towns where the=20
>population is measured in the hundreds.
>
> Because they run on volunteer labor, making do with the books at
hand,=20=

>
>rural libraries survive even in tight times like these, when big cities=20=
>
>are shutting branches. In California, John Steinbeck's hometown of=20
>Salinas (population 150,000) has announced plans to close all of its=20
>libraries by April to save money. But it's still possible to check out=20=
>
>a book in Gaylord, Kan. (population 97), and Strang, Neb. (population=20
>38).
>
> In Monowi, Elsie keeps the key to the library hanging in the tavern.=20=
>
>She's there 12 or 14 hours a day, frying up egg sandwiches for the=20
>farmers and hunters and construction workers who stop by for lunch at=20
>any random hour they're free. "Go on up and take a look," she'll urge.
>
> Rudy's Library is less than 350 square feet. The books are worn,=20
>disorganized and eclectic beyond description.
>
> It's impossible not to linger.
>
> Here's "Ivanhoe," by Sir Walter Scott, next to "Jaws 2." Mark Twain's=20=
>
>collected works sit side by side with "Dancer of Dreams" by Patricia=20
>Matthews, touted on the cover as "America's First Lady of Love."=20
>(That's one of the few Rudy likely never opened.)
>
> "How to Get Filthy Rich, Even If You're Flat Broke" recommends
reading=20=
>
>obituaries so you can assume a dead man's identity to throw creditors=20
>off the hunt. "Adventures in Science with Doris and Billy" =97 circa =
>1945=20
>=97 advises: "If you could fly in an airplane to the moon, you might=20
>reach it in about 100 days."
>
> Copies of Reader's Digest date back to 1950; National Geographic, to=20=
>
>1953. A local newspaper from 1941 bears the front-page news that Rose=20
>Karel's tonsillectomy went well.
>
> The library runs on the honor system: Take what you want, return it=20=

>when you can.
>
> "You just have to look around till you find something you want to=20
>read," Elsie says. "You'll probably run across something you're not=20
>thinking of."
>
> Seven-year-old Shelby Micanek comes by after school one frosty=20
>afternoon, drawn to the children's corner. She has two books at home,=20
>she says proudly, both Dick and Jane, one with a yellow cover, one with=20=
>
>a blue.
>
> In Rudy's Library, she's looking for a book about animals.
>
> Shelby pulls out a textbook about mammals, flips through it eagerly,=20=
>
>then frowns. Too many words. She wanders down the shelf, picking out=20
>books at random. "Look at this big one!" she calls out, wonder in her=20
>tone. "This would take a long time to read!" She's holding Webster's=20
>Unabridged Dictionary.
>
> Over in the corner, first-grader Cade Kalkowski is staring at a=20
>National Geographic photo of a banana slug, entranced. Then he spots a=20=
>
>hardcover book and drops the banana slug with a shriek. "Killer sharks!=20=
>
>"I want this one!" Cade runs back to the tavern to show his dad. Shelby=20=
>
>follows, clutching "Zoo Babies."
>
> Rudy collected these books over a lifetime in love with the printed=20
>word.
>
> "He always said he never read any book but he didn't learn from it,"=20=
>
>Elsie says.
>
> Though he had more books than he could finish, Rudy prowled estate=20
>sales and thrift shops, always looking for more. When a community four=20=
>
>towns over closed its school, he bought out the whole library =97 two=20
>pickup loads of outdated textbooks and teen novels. As Elsie puts it:=20

>"He was forever buying something for a little bit of nothing."
>
> The subject didn't matter to him, as long as it wasn't straight=20
>romance. In his last year, he spent hours reading a seed catalog, cover=20=
>
>to cover.
>
> "Out here in the sticks, we don't have a lot of things to do,"=20
>explains Barb Weeder, a friend.
>
> "So if you find something you like to do, you do a lot of it," Elsie=20=
>
>adds.
>
> Tavern patrons got used to seeing Rudy's books piled every which
way,=20=
>
>under the 50-cent bags of chips or on top of the bar, or over by the=20
>collection of beer steins painted with Clydesdale horses. Elsie reads=20
>too. She loves historical novels. But in 49? years of marriage, she=20
>never could catch up to Rudy.
>
> He always had two or three books going at once, and if he really liked=20=
>
>one, he'd put it on his list to re-read through the long, still nights=20=
>
>of a prairie winter.
>
> "He always said you were never locked in one place when you read=20
>books. You could be under the ocean or exploring space or shooting=20
>cowboys and Indians in the desert," says the Eilers' daughter, Rene=20
>Lassise, who was named after a character in one of Rudy's beloved=20
>westerns.
>
> Rudy did most of his exploring through books. He spent three years in=20=
>
>France with the Air Force after high school. Then he and Elsie lived in=20=
>
>Omaha for six months while he finished up his military obligation. But=20=
>
>as soon as they could, the Eilers moved back to Monowi, where they had=20=
>

>met in the one-room schoolhouse on the hill when he was in fourth
grade=20=
>
>and she was in third.
>
> This is rugged territory, a good three-hour drive from Omaha. The=20
>folding hills are good for pasture or for growing alfalfa, and not much=20=
>
>else. Even at its peak in the 1930s, Monowi had fewer than 150=20
>residents and measured perhaps three blocks by four blocks. When Elsie=20=
>
>and Rudy bought the tavern in 1971, the population was down to 22.
>
> But community is broadly defined out here.
>
> It's nothing to drive a half-hour or more to drop in on a neighbor.=20
>The local FM station keeps everyone up to date on the gossip from two=20
>counties: "That big 5-0 birthday bash was well attended, and Mike was=20
>definitely surprised=85. "
>
> And so, even as Monowi withered, even as their two children grew up=20
>and moved away, Rudy and Elsie never felt alone.
>
> Monowi remains an incorporated town because there's no reason to=20
>dissolve it. Elsie grants herself her own liquor license, collects=20
>taxes from herself =97 "it's a matter of cents, really" =97 and keeps =
>the=20
>books.
>
> Every year, Elsie has to approve a municipal road plan to receive=20
>Monowi's share of state transportation funds, which she sends to the=20
>county to maintain the two-lane highway that runs past her tavern.
>
> A Notice of Public Hearing is duly posted in the tavern, announcing an=20=
>
>upcoming meeting on the road plan for all citizens of Monowi to voice=20
>"support, opposition and/or suggestions." The meeting is to be held "at=20=
>
>the usual place." Elsie figures it won't last long.
>
> When the state sends her paperwork, "I just sign wherever it needs to=20=
>

>be signed: mayor, secretary, treasurer," Elsie says. "They know I'm the=20=
>
>only one up here."
>
> On busy days, a few dozen customers will stop by the tavern for a beer=20=
>
>or a T-bone steak or a \$3 platter of gizzards. Now and then, a reader=20
>will come in.
>
> Beth Davy drove 12 miles from her home along the Missouri River
bluffs=20=
>
>with her daughter and her grandkids last summer. They spent three
hours=20=
>
>rummaging through the shelves, finding treasures.
>
> The other day Davy was back, returning a novel she had borrowed and=20
>plucking a new one from the shelf at random, with an air of=20
>expectation. " 'Walking Through the Dark,' " she said, reading off the=20=
>
>cover. "Sounds like a mystery." She wrote her name and the title in a=20
>notebook up front, to let Elsie know she was taking it home.
>
> Elsie means to put the books in order one day. But there's a part of=20=
>
>her that likes how they are now, helter-skelter.
>
> There's a proper library an hour's drive away, in O'Neill, with 28,500=20=
>
>volumes, a computerized card catalog and dozens of magazines laid out=20
>alphabetically, from Air & Space to Workbench.
>
> That's the place to go if you need a book. Rudy's Library is where to=20=
>
>go if you love them.
>
>
>
><http://www.latimes.com/news/custom/showcase/la-na-library11feb11.story>
>
>-----
>

>Date: Tue, 15 Feb 2005 01:18:30 EST
>From: Nathaniel Siegel <[REDACTED]>
>Subject: (no subject)

>
>I believe that there are no red or blue states.
>Let's not turn on each other or make another a color.
>Look for the view, the point of view, not the hue.
>Simplicity breeds contempt.

>
>-----

>
>Date: Mon, 14 Feb 2005 22:31:55 -0800
>From: Jim Andrews <[REDACTED]>
>Subject: The Internet in China

>
>An excerpt from Perry Link's fascinating review of He Qunglian's book 'How
>the Chinese Government Controls the Media'. The below is reproduced with-
out

>permission but with respect. It appeared in the February 24, 2005 issue of
>The New York Review of Books (pages 38-39) -- <http://nybooks.com>

>
>ja
><http://vispo.com>

>
>*****

>
>The Internet, which has grown explosively in China, has become the biggest
>obstacle to the government's control of information. In 1997 the country
>had about 620,000 Internet users; today there are about 80 million, whether
>they use home computers or frequent the "Internet cafés" on the streets.
>E-mail--flexible, fast, and unorganized--is the most frustrating medium the
>Party has ever confronted.

>
>But if the problem has been large for Chinese officials, so are their
>efforts to control it. In 1996 the government started issuing proclamations
>forbidding the use of the Internet to circulate information objectionable to
>the regime, but it soon realized that this was futile. He Qinglian describes
>how, beginning in 1998, the Ministry of State Security recruited a great
>many young university graduates with high-tech skills to monitor and control
>the Internet. Today there are thousands of them surfing the Web in search of
>anti-Party opinions. Amnesty International has estimated that there are some
>30,000 but no one outside the system knows for sure. When they find

>something they want to suppress they have a number of choices. If the
>offending Web site is foreign, they can block it, either temporarily or
>permanently, and sometimes can edit it electronically. If the Web site is
>domestic, they can issue a warning or they can close it down, a practice
>more common during "sensitive periods" like the run-up to a Party congress
>or to an anniversary of the 1989 Tiananmen massacre. In early 2003, during
>the SARS cover-up, forty-two of Google's one hundred most frequently visited
>sites were blocked in China.

>

>If electronic methods fail, the police can be sent to deal with the
>offending blogger. Then the sanctions become essentially the same as for
>work in print: "rectifications," fines, confiscation of money and equipment,
>closings, and in extreme cases, arrests. Of sixty-nine people throughout
>the world listed by Reporters Without Borders as in jail for using the
>Internet, sixty one are in China, where most of them have been charged with
>"subversion" and given sentences ranging from two to twelve years. Four
>Internet offenders, all from Falun Gong, have died in prison.

>

>And yet even these measures have not been enough to control the Web.
>Electronic cat-and-mouse games continue between bloggers and the regime.

In

>recent months the government has added psychological weapons to its offense
>in an effort to induce Web users to start policing one another and, by
>generating fear, to make people censor themselves.

>

>In August 2002 new regulations required that Web publishers in China have
>organizations, bylaws, and an editorial system in which they assign a
>"responsible editor" to supervise each article they publish. In fact these
>rules only bring Web publishers into line with print and other publishers.
>But the real intent was to ban personal Web sites. Now at least two people,
>and usually more, must be collectively accountable for what any one of them
>does on the Internet, and hence each has an incentive to watch the others
>and prevent their mistakes. Similar techniques of enforcing collective
>responsibility have ancient roots in China, and were much used during the
>Mao years.

>

>Moreover, Web sites are being held responsible not only for their own
>postings but those of all chat room visitors; managers are therefore obliged
>to stand in for the government, monitoring and censoring what gets posted.
>Managers of Internet cafés can be punished if any of their customers sends
>or receives illicit messages. During the "sensitive periods," cafés and Web
>sites thus ask their visitors to be careful, to "please cooperate," and so

>on. He Qinglian points out that this system tends to encourage a perverse
>assumption in the minds of all concerned, namely, that if someone does "make
>a mistake" and precipitate a shutdown, the calamity is the fault of that
>person, not the government.

>

>In early 2004 the government set up a new chinese Center for Informing on
>Illegal and Harmful Information, which hugely expanded the possibilities for
>anyone, anywhere, to report bad thinking to the Chinese police by sending an
>email to [REDACTED] (net.china.cn/chinese/index.htm). "Jubao"
>means "informing". If you want to attack your enemies, however, it is
>illegal to do so anonymously. Another recent rule for the Chinese Web says
>that surfers must use their real names, a requirement that naturally
>strengthens the Web user's "self-discipline". In March 2003 the government
>asked Internet service providers in China to sign on voluntarily to a
>"Public Pledge of Self-Discipline for the China Internet Industry". About
>three hundred providers, Yahoo among them, did so.

>

>In her conclusion He Qinglian touches on the most sensitive question of all
>when she analyzes the term "state security," which is used by the regime to
>justify its efforts to block news from reaching the public. The regime also
>claims that popular elections above the village level will not work because
>the suzhi (quality, character) of the people is too low. The masses are
>ignorant, and would be too easily swayed by passion or bias. Therefore, they
>continue, we, the masters of the regime, have to be in control. The logic is
>not only humiliating to the Chinese people but oddly circular: we must, the
>regime says, run things in our own repressive way because the people are
>ignorant, and the people are ignorant in large part because we keep them
>from being informed. The result is described as "stability". But the lesson
>of He Qinglian's book is that it is the security of the dictatorial system
>itself that is at stake.

>

>*****

>

>Concerning He Qinglian's work, see
><http://www.google.com/search?q=He+Qinglian>

>

>-----

>

>Date: Mon, 14 Feb 2005 23:34:49 -0800

>From: Ishaq <[REDACTED]>

>Subject: the wigs of logico locos

>

>What are the politricks of words, kid
>A cardboard on sidewalks cut up
>By windmills for 360's
>By boys beaten by breaks
>Note to the baggy letters
>Wrote to go
>Ké
>Songs about things you cyan see
>-rebellology
>w/mi cora aniki
>>walkinin paths that are pitch black
>like the wigs of logico locos
>I see
>Joey
>wouldn't drive a harley
>Sink low into
>hot water
>depth
>perception
>2 dimension
>a stall = laggin then quick
>crack a spine
>privacy
>my invasion
>massive contusions
>-when I die
>I holla
>More watts
>Out of my throat
>My kids life sent in packages
>Noteless
>Choose the heads to tell
>It in rhymes of unsolid
>Visions
>Twistin the body flop
>Elegant transition/from whirl
>To 90 degrees to backs in turtle shell formation
>Woht drops stumble
>Down faces
>Marks taken to bridges/
>Killers dirt nap riddims
>Over fluid bottoms

>Assassins with holes in they chest
>Shruggin off jinns
>Whose holes, what are worlds deep,
>Widen
>Hurry the
>Transformation
> From a
>Plea to x's on backs and cheeks
>Resistance also.
>1sees
>1 chain made Cuban
>Conjunctions
>Link
>Ludwig to
>Move
>Meant to be tied to this place
>a stall = laggin then quick
>Pulling kicks down to matts
>In gyms they fight the dæmons
>Sent to Resevation & barrios
>Who embrace them (me)
>Sonics
>Massive
>A kin to hercs in ghettos
>(they read my note books too.)
>1for1
>And figure the stooge
> From distances
>Like goldfish
>Trapped in loops
>(how do u rate this?)
>(dig the rep points)
>...a characteristic throw down/come change up...
>a hustle runs from chambers to johnson to yates
>from cyan see in the morning to til cyan see in the late
>wohts writtin on walls
>will correct the symbols found in your skullz
>it's reversal of thesis
>a rhythmic tractus
>trippin on 2.171 to .19
>to goose steps
>translated and loss in the bloody wells

>ameri/euro/afrique
>7 passing in silence
>watchin the high rollers deal graphics
>collectives/club houses
>soundtracks of ian dury gon a spastic
>it's like this
>fleets form the click
>a cholo throwin sets
>in broken calo, asian & arabic
>this is my vicinity
>the square held nervous
>the locos braves and fellows
>tripped to the word form logic
>
>
>
>
>
>
>
>
>1426 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 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\
>\
>"As for we who have decided to break the back of colonialism, \
>our historic mission is to sanction all revolts, all desperate \
>actions, all those abortive attempts drowned in rivers of blood."\
> - Frantz Fanon\
>

[illegible]

[illegible]

>source can account for:

>

> I am very glad

> It gives me pleasure

> It give me great joy.

>

> --Wendy Battin

>

>-----

>

>Date: Tue, 15 Feb 2005 09:23:07 -0500

>From: Vernon Frazer <[REDACTED]>

>Subject: Re: Our President Answers the Question: Duh!!!

>

>Considering the praise John Cage has received on this List, I'm surprised
>that some are so short-sighted as to insult our beloved and inspiring leader
>in his most innovative moments. Clearly, this statement transcends its
>surface appearance of incoherence. Bush, in point of fact, is furthering
>Cage's work by creating constructs that can only be described as
>"spontaneous linguistic indeterminacy."

>

>Vernon Frazer

><http://vernonfrazer.com>

>

>

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

>From: UB Poetics discussion group [mailto:[REDACTED]] On

>Behalf Of alexander saliby

>Sent: Monday, February 14, 2005 10:50 AM

>To: [REDACTED]

>Subject: Our President Answers the Question: Duh!!!

>

>I know you will all want to calculate the impact of the social security
>changes

>on you and your families based on this "lucid" analysis spoken by our
>president

>as he attempted to answer a question from a woman in his audience.

>

>Subject: The NEW Social Security

>

>

>WOMAN IN AUDIENCE: I don't really understand. How is it the new [Social

>Security] plan is going to fix that problem?

>

>GEORGE W. BUSH: "Because the -- all which is on the table begins to address
>the big cost drivers. For example, how benefits are calculated, for example,
>is on the table. Whether or not benefits rise based upon wage increases or
>price increases. There's a series of parts of the formula that are being
>considered. And when you couple that, those different cost drivers,
>affecting those -- changing those with personal accounts, the idea is to get
>what has been promised more likely to be -- or closer delivered to what has
>been promised. Does that make any sense to you? It's kind of muddled. Look,
>there's a series of things that cause the -- like, for example, benefits are
>calculated based upon the increase of wages, as opposed to the increase of
>prices. Some have suggested that we calculate -- the benefits will rise
>based upon inflation, as opposed to wage increases. There is a reform that
>would help solve the red if that were put into effect. In other words, how
>fast benefits grow, how fast the promised benefits grow, if those -- if that
>growth is affected, it will help on the red."

>

> -- Dubya explains the virtues
>of his Social Security plan, Tampa, Florida, Feb. 4, 2005

>

>Now, is this pure poetic use of the language or what?

>

>Alex

>

>-----

>

>Date: Tue, 15 Feb 2005 08:33:52 -0600

>From: mIEKAL aND <[REDACTED]>

>Subject: Re: Our President Answers the Question: Duh!!!

>

>Now if only he would honor us with 4 minutes & 33 seconds of silence.

>

>

>On Feb 15, 2005, at 8:23 AM, Vernon Frazer wrote:

>

> > Considering the praise John Cage has received on this List, I'm

> > surprised

> > that some are so short-sighted as to insult our beloved and inspiring

> > leader

> > in his most innovative moments. Cleary, this statement transcends its

> > surface appearance of incoherence. Bush, in point of fact, is

> > furthering
> > Cage's work by creating constructs that can only be described as
> > "spontaneous linguistic indeterminacy."
> >
> > Vernon Frazer
> > <http://vernonfrazer.com>
>
>-----
>
>Date: Tue, 15 Feb 2005 09:43:33 -0500
>From: furniture_press <[REDACTED]>
>Subject: Re: Our President Answers the Question: Duh!!!
>
>"spontaneous linguistic indeterminacy" is what his car is running on, and t=
>his guy's huffing the backwash, aka, carbon auraloxide.
>
>www.towson.edu/~cacasama/furniture/poae
>
>--=20
>
>-----
>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
>
>-----
>
>Date: Tue, 15 Feb 2005 15:45:14 +0100
>From: Anny Ballardini <[REDACTED]>
>Subject: The Blacklisted Journalist
>
>DEAR FRIENDS AND READERS,
>
>This is to let you know that the new issue of THE BLACKLISTED=20
>JOURNALIST, COLUMN 114, dated February 1, 2005 is now on the web.
To=20
>take a look, click on <http://www.bigmagic.com/pages/blackj> =20
>
>SECTION ONE:=20

><http://www.bigmagic.com/pages/blackj/column114.html> GREEN HAVEN=20
>CORRECTIONAL INSTITUTION, 4TH FLOOR. In this first chapter of Alex=20
>Zola's new novel, Perfect Accidents, the protagonist, a newspaper=20
>reporter, witnesses a botched execution. Alex himself has written on
>a=20
>similar subject in his piece, EXECUTION STORY, in COLUMN 49 at=20
><http://www.bigmagic.com/pages/blackj/column49e.html>=20
>
>SECTION TWO:=20
><http://www.bigmagic.com/pages/blackj/column114a.html> BOOK REVIEW:=20
>GUANT=C1NAMO: WHAT THE WORLD SHOULD KNOW by Michael Ratner
and Ellen
>Ray=20
>Chelsea Green Publishing Company 184 Pages. Jules Siegel tells us the=20
>book confirms instances of torture of detainees by American captors.
>
>SECTION THREE:
>EMAIL PAGE ONE:
><http://www.bigmagic.com/pages/blackj/column114b1.html> LUCIEN CARR,
>79,=20
>A BEAT GENERATION ORIGINAL, IS DEAD. An e from Jim Walck gives us
the=20
>Reuters obit. Yeah, I knew Lucien.
>
>SECTION THREE:
>EMAIL PAGE TWO:
><http://www.bigmagic.com/pages/blackj/column114b2.html> RAMBLIN'
JACK=20
>VISITS AUSTRALIA. An e from Stan Jarin asks us to imagine his
>surprise=20
>when his lifelong hero comes to stay at his house in Melbourne for a=20
>month. CHERYL LIKES MY BOBBY DARIN BOOK. She sends an e telling
how=20
>much she appreciated reading BOBBY DARIN WAS A FRIEND OF MINE.
JODY=20
>SAYS MY 'BOB DYLAN AND THE BEATLES' IS A GREAT READ headlines an
e=20
>from JodyDenberg. Tell your friends about the book. It ought to be a=20
>best-seller.
>
>SECTION THREE:
>EMAIL PAGE THREE:

><http://www.bigmagic.com/pages/blackj/column114b3.html> THAILAND'S=20
>EPIDEMIC OF SEVERED PENISES. An e from Khun Wayne, who spends a lot
>of=20
>time in that country, tells us that reattaching severed penises has=20
>become a big medical industry in Thailand.=20
>
>SECTION FOUR: THE LITERARY LINKS SECTION: Links to THE ALLEN
GINSBERG=20
>ORGANIZATION, THE RITA DOVE website, THE PETER COYOTE website;
THE=20
>MCCLURE-MANZAREK website; the AMERICAN LEGENDS website;
Anny=20
>Ballardini's POETS CORNER and we now add altweeklies.com, which is a=20
>comprehensive compilation of stories from various alternative=20
>newspapers from around the country!
>
>SECTION FIVE: THE MOVIE SECTION: THE RITZ FILMBILL. Synopses
of=20
>foreign, independent and Hollywood movies.
>
>SECTION SIX: THE MUSIC SECTION, features the usual links to=20
>SONGSCENTRAL, PURR, POWER OF POP, all contemporary music e-zines;
THE=20
>CELEBRITY CAF=C9, all about celebrities; the BABUKISHAN DAS BAUL=20
>website; and EAR CANDY.
>
>SECTION SEVEN: THE ADVERTISING SECTION, offers 13 pages of ads
from=20
>Earwraps; Cleveland International Records; Richard X. Heyman;=20
>Christopher Pick; J. Crow's Milled Cider; An Advertisement for
>Myself;=20
>Tommy Womack, Compliments of a Friend; Zoe Artemis invites you to=20
>literary retreat in Greece; Richard Dettrey, who will help you with=20
>your shopping; BABY ON THE WATER by Tsaurah Litzky; BOB DYLAN AND
THE=20
>BEATLES; and Arrogant Prick T-shirts.=20
>
>Would you, too, like to help keep THE BLACKLISTED JOURNALIST on the=20
>Internet? For a nominal contribution, you can have your own=20
>advertising page in the Advertising Section of THE BLACKLISTED=20
>JOURNALIST. Simply send us an email to find out about particulars.
>

>There are links to friendly sites and we also feature MARK PUCCI'S=20
>ONLINE REVIEWS, originally edited by John Williams.
>Hope you read and enjoy.=20
>Best, Al Aronowitz
>
>-----
>
>Date: Tue, 15 Feb 2005 09:47:52 EST
>From: Joe Brennan <[REDACTED]>
>Subject: Osama Bin Laden And Taliban: Amnesty For U.S. Officials
>
> Click here: The Assassinated Press
><http://www.theassassinatedpress.com/>
>
>Taliban Says U.S. Ready for Reconciliation:
>Osama Bin Laden And Taliban To Grant Amnesty To U.S. Officials, Waive War
>Crimes Tribunal:
>Inability To Control Any Real Estate Other Than The Narrow Graveyard
Around
>Karzai's Palace In Kabul Prompted Latest U.S. Capitulation:
>Bin Laden Set To Address Congress In March.
>By SNUFFY GRAM
>
>Cheney: "No New Iraqi Government Without Allawi Or Another Thug We
Like."
>Despite Poor Showing In Elections CIA Asset's Bloc To Play Important Role In
>Any Iraqi Coalition:
>"I don't see why we need to stand by and watch a country go theocratic
>because of the irresponsibility of its own people," Warns Rumsfeld.:
>"Look. It's Their First Time Getting Fucked American Electoral Doggy Style,"
>Says Negroponte.:
>Rumsfeld Twice Offered To Resign Because He Thought Cheney Was Going To
Make
>Him Stop Torturing People. "Where the fuck did Rummy get that impression?"
>Cheney Scratches.
>By CROSS TOMBMASON
>
>
>
>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...."
>
>-----
>
>
>Date: Tue, 15 Feb 2005 10:19:27 -0500
>From: Alan C Golding <[REDACTED]>
>Subject: Two new publications
>
>I wanted to let everyone know about the first two publications in the
>critical series that I co-edit with Lynn Keller and Dee Morris for the
>U. of Wisconsin Press. Clicking on the URLs should get you straight to
>the appropriate page on the UW website, and to ordering information.
>(Unsurprising tip: they're cheaper through Amazon.)
>
>Paracritical Hinge
>Essays, Talks, Notes, Interviews
>Nathaniel Mackey
>312 pp. 6 x 9 2 illustrations
>ISBN 0-299-20400-6 Cloth \$65.00 s
>ISBN 0-299-20404-9 Paper \$24.95 s
> <http://www.wisc.edu/wisconsinpress/books/2600.htm>
>
>Jorie Graham
>Essays on the Poetry
>Edited by Thomas Gardner

>328 pp. 6 x 9
>ISBN 0-299-20320-4 Cloth \$65.00 s
>ISBN 0-299-20324-7 Paper \$24.95 s
><http://www.wisc.edu/wisconsinpress/books/3590.htm>
>
>Alan Golding
>
>-----
>
>Date: Tue, 15 Feb 2005 10:45:03 -0500
>From: Halvard Johnson <[REDACTED]>
>Subject: Re: Our President Answers the Question: Duh!!!
>
>{ Now if only he would honor us with 4 minutes & 33 seconds of silence.
>
>And, in response, we could all chant "4 more minutes! 4 more minutes!
>4 more minutes!"
>
>Hal "Quis ipsos custodes custodiet?"
> --Juvenal
>
>Halvard Johnson
>=====

>email: [REDACTED]
>website: <http://home.earthlink.net/~halvard>
>blog: <http://entropyandme.blogspot.com/>
>
>-----
>
>Date: Tue, 15 Feb 2005 07:50:00 -0800
>From: Ishaq <[REDACTED]>
>Subject: INFO: new york city--back to the future
>
> >>INFO: new york city--back to the future
>=====

>
>Back to the Future: Clive Davis Department of Recorded Music at NYU
>
>Revisits Landmark Hip Hop Album
>Rapper Chuck D and members of Public Enemy join film director Brett
>Ratner and a host of critics, producers, engineers and executives for
>seminar exploring The Making of Public Enemy's "It Takes A Nation Of

>Millions To Hold Us Back"

>

>

>

>

>On Friday, February 25 and Saturday, February 26 a two-day seminar at
>New York University (NYU) will examine the making of what music critics
>and hip hop aficionados widely regard as one of hip hop's seminal
>albums, Public Enemy's It Takes a Nation of Millions to Hold Us Back.
>The 1988 Def Jam recording was a critical and commercial success,
>spinning off the controversial singles "Don't Believe the Hype" and
>"Bring The Noise." The album made stars of MCs Chuck D and Flava Flav
>and ushered in an era of political rap often referred to as the "golden
>age" of the genre. The seminar, sponsored by NYU's Clive Davis
>Department of Recorded Music, will feature a documentary film of Public
>Enemy's 1988 and 2002 tours of Great Britain as well as panel
>discussions on the making of the album and the political climate that
>inspired the artists. All events will be held at NYU's Tischman
>Auditorium (40 Washington Square South between McDougal and Sullivan)
>and are free and open to the public.

>

>

>

>"Nation of Millions was one of the most important albums of its time.
>The lyrics were hard-hitting and confrontational and the music was
>visionary. It captures an era in which a certain type of politics was
>possible," says Jason King, organizer of the event and associate chair
>of the Clive Davis Department of Recorded Music. "This seminar will be
>the first time that many of the players -- the producers, engineers, the
>artists -- have been together since 1988. We'll explore their memories
>of the making of the music and find out what's happened to them.
>They've all gone on to big things."

>

>

>

>On Friday, February 25, the seminar gets underway at 6:00 p.m. with the
>film screening, "Public Enemy: London Calling." The documentary film,
>directed by Lathan Hodge, is a work-in-progress that follows Public
>Enemy's British tour and features never-before-seen footage of the
>group's performances. That same evening, beginning at 7:45, a panel of
>top journalists and critics who covered the era will discuss the music
>legacy of Public Enemy and It Takes a Nation of Millions to Hold Us

>Back. Participants include Robert Christgau, Nelson George, Vivien
>Goldman, John Leland, Alan Light and Jon Caramanica.
>
>
>
>On Saturday, February 26 at noon, the first panel of the day will
>feature members of the Def Jam and Rush Arts teams -- the creative staff
>behind the album's A&R, publicity, management and marketing.
>Participants include film director Brett Ratner (Rush Hour) -- who got
>his start directing Public Enemy's first video, "Louder Than a Bomb" --
>as well as Bill Adler, Lisa Cortes, Charlotte Hunter, Biff Warren, Kelly
>Haley and others. The day continues with "On Hip Hop and Political
>Activism: A Conversation with photographer Glen E. Friedman and author
>and activist Jeff Chang" (1:45 p.m.). Friedman, the author of Fuck You
>Heroes and The Idealist, photographed and designed the album's cover.
>Chang is the author of the new book Can't Stop Won't Stop: The History
>of the Hip Hop Generation. At 3:30 p.m., the panel "Producing The
>Album" will bring together the album's original engineers, the owners of
>the Greene Street studio (where the album was cut) and members of the
>Bomb Squad production team for the first time since 1988. Participants
>include Rod Hui, Steve Loeb, Nick Sansano, Chris Shaw, Hank Shocklee,
>Keith Shocklee and Chairman Mao.
>
>
>
>The seminar's final panel, "Revolutionary Voices" (6:00-8:00 p.m.),
>features the members of Public Enemy. Public Enemy frontman Chuck D
>joins surprise guests in a reflection on their experiences in the making
>of the legendary album.
>
>
>
>"Whether you're nostalgic for political music or old school hip hop, or
>whether you just want a behind-the-scenes look at how great records are
>produced, this is a terrific opportunity," says King.
>
>
>
>"The Making of Public Enemy's It Takes a Nation of Millions to Hold Us
>Back" is a presentation of NYU's Tisch School of the Arts in association
>with African Heritage Month, Shocklee Entertainment and Scratch Magazine
>(a leading magazine for hip hop DJs and producers). All events are held

>at Tischman Auditorium on the NYU campus (40 Washington Square South,
>between McDougal and Sullivan), and are free and open to the public.
>Picture ID will be required to enter the building. For more information
>please contact [REDACTED].

>

>

>

>The Clive Davis Department of Recorded Music officially opened its doors
>in September 2003. It is the first program of its kind to offer artistic
>training to aspiring record producers and music executives toward a BFA
>(Bachelor of Fine Arts) degree in Recorded Music. Students not only
>learn to produce records in a state-of-the art recording facility, they
>also study the business and craft of music production (A&R, songwriting,
>music publishing, radio, film and new media) as well as the history and
>culture of popular music.

>

>

>

>The program bears the name of its patron and chief advisor to the
>program, Clive Davis. Mr. Davis explains his rationale for funding this
>program as such: "I've felt for many years that serious, career-minded
>students of recorded music should have their own school, just as film
>aspirants have had and benefited from for decades."

>

>

>

>The Clive Davis Department of Recorded Music is also the first to offer
>concentrated courses in R&B and hip hop production (as well as rock and
>pop) toward a BFA degree.

>

>

>

>The Department of Recorded Music is part of the Tisch School of the
>Arts, one of the nation's leading centers of undergraduate and graduate
>study in the performing and media arts. The school's alumni consist of
>many of the country's leading film directors, Broadway producers and
>writers, as well as theater historians and critics.

>

>

>

>###

>

>
>
>
>Gwendolyn Quinn
>GQ Media & Public Relations, Inc.
>1650 Broadway
>Suite 1011
>New York, New York 10019
> [REDACTED] (office)
> [REDACTED] (fax)
>
>
>
>
>--
>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\
>\
>"As for we who have decided to break the back of colonialism, \
>our historic mission is to sanction all revolts, all desperate \
>actions, all those abortive attempts drowned in rivers of blood."\
> - Frantz Fanon\
>\
>"Everyday is Ashura and every land is Kerbala"\
>-Imam Ja'far Sadiq\
>\
><http://www.sleepybrain.net/vanilla.html>\
>\
>http://www.world-crisis.com/analysis_comments/766_0_15_0_C/ \
>\
><http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>\
>\
><http://www.lowliferecords.co.uk/>

>\

>

>-----

>

>Date: Tue, 15 Feb 2005 11:41:42 -0500

>From: konrad <[REDACTED]>

>Subject: SF Event - Seen Missing: 2 New Films by Abigail Child

>

> {please pass this on to any Bay Area interestees

> or poetry or film announcement-lists -- thanks!}

>

>Sunday February 20th, 2005 7:30 PM

>Timken Hall, California College of the Arts

>1111 Eighth Street, near Wisconsin & 16th

>San Francisco

>

>SF Cinematheque presents

>Seen Missing: Two Premieres

>Abigail Child In Person

>

>New York poet, essayist and filmmaker Abigail Child documents

>how filmmakers' illuminate how our personal movies narrate our

>political history. She will join us for a talk and discussion as

>well as to screen two of her tapes which recently premiered at

>the New York Film Festival.

>

>"The Future is Behind You" retells the story of two sisters

>buffeted by the tides of fascism, using personal 16mm archives

>of a German Jewish family from the 1930s accompanied by the

>music of John Zorn.

>

>"Cake and Steak" mines proud parents' home movie footage to

>examine the visual details of 1950s Americans training for a

>life in the suburbs.

>

>Child will also contextualize her aesthetic anthropology by

>screening Alexander Kluge's "Brutality in Stone: Eternity in

>Yesterday" a poetic documentary from 1961 on the architectural

>residue of the Third Reich, and showing D.W. Griffith's unedited

>camera reels in an elegant deconstruction of his invention of

>cinematic narrative before the First World War.

>

>
> [REDACTED]
> [REDACTED]
> <http://www.sfcinematheque.org/>
>
> Program curated by konrad steiner
>
> -----
>
> Date: Tue, 15 Feb 2005 09:09:47 -0800
> From: Francis Raven <[REDACTED]>
> Subject: Participatory Water Request
>
> I am working on a manuscript of poems about water and was hoping members
of
> the list could help.
>
> To help, please
>
> (1) fill a cup with water
> (2) drink that water
> (3) describe the taste of the water using 2 - 8 words
> (4) write these words down
> (5) send me these words via backchannel email
>
> thanks so much,
> all and only my very best,
> Francis
>
> -----
>
> Date: Tue, 15 Feb 2005 12:58:23 -0600
> From: mIEKAL aND <[REDACTED]>
> Subject: Fwd: [silence] NEW SILENCE STORIES
>
> Begin forwarded message:
>
> From: Ralph Lichtensteiger <[REDACTED]>
> Date: February 15, 2005 12:54:24 PM CST
> To: Silence <[REDACTED]>
> Subject: [silence] NEW SILENCE STORIES
>

>NEW SILENCE STORIES by Miekal And, John M. Bennett, Anne Bichon,
>Stephanie Boisset, Arthur Chandler, Thanos Chrysakis, Lowell Cross, A.
>P. Crumlish, Alvin Curran, James Drew, Karlheinz Essl, Raymond
>Federman, Jesse Glass, Peter Gutmann, Martin Hawes, August Highland,
>Justin Katko, Matthias Kaul, Richard Kostelanetz, Tamara Lai, Ian S.
>Macdonald, Harry Polkinhorn, Friedhelm Rathjen, Lothar Reitz, Kathleen
>Ruiz, Mike Silverton, Beat Streuli, Lawrence Upton, Dan Waber, Louise
>Waller, Sigi Waters (soon), John Whiting ...

>

><http://www.lichtensteiger.de/stories02.html>

>

>kind regards,

>ralph lichtensteiger

>

>To join or leave the Silence mail list, please go to

><https://list.mail.virginia.edu/mailman/listinfo/silence>.

>You can find searchable list archives at

><http://list.mail.virginia.edu/pipermail/silence/>

>

>-----

>

>Date: Tue, 15 Feb 2005 15:08:55 -0500

>From: Ken Rumble <[\[REDACTED\]](#)>

>Subject: Desert City: Swensen & Vitiello: February 19th: Chapel Hill, NC

>

>Please spread far and wide.....

>

>Who: Cole Swensen, Finalist for the 2004

>National Book Award in Poetry for her book

>_Goest_, author of 9 other collections of

>poetry, translator of some of the best of

>contemporary French poetry, a faculty member

>at the Iowa Writers' Workshop, also famous

>for building a life-size model of Big Ben out

>of America Online CDs.

>

>Who: Chris Vitiello, author of _Nouns Swarm

>a Verb_, survivor of the Lucipo roadshow,

>rumored to be the head of a theatre group

>whose existence is itself rumored to be a rumor.

>

>What: Desert City Poetry Series, when you

>care to hear the very best.
>
>When: This Saturday, February 19th, 8:00pm,
>2005.
>
>Where: Internationalist Books, 405 W.
>Franklin Street, Chapel Hill, North Carolina.
>
>Why: "I've / always / wanted / said the
>painter // and so he did" "Am I supposed to
>write that it rained? // One, two, three,
>four, five, six // What rained?"
>
>See you there.....
>
>Next Month Two Readings:
>
>March 19th: Tara Rebele & Brian Henry
>March 26th: Kent Johnson & Patrick Herron
>
>*Internationalist Books:
><http://www.internationalistbooks.org>
>
>*Desert City Poetry Series:
><http://desertcity.blogspot.com>
>
>*Cole Swensen:
>http://www.nationalbook.org/nba2004_cswensen.htm
>
>*Chris Vitiello: http://the_delay.blogspot.com
>
>Contact the DCPS: Ken Rumble, director:
>rumblek at bellsouth dot net
>
>"TRILOGY"
>by Cole Swensen
>
>
>One
>
>
> I

>
>
>The guard peers closely
>at the painting. Count.
>
>
>The fingers. The figures. The
>strange sweep from waist
>
>
>to chest to head. His hand reaches out
>within a second of

>
>
>
> II

>
>
>
>She sweeps upward. Up
>to where the gold sky might
>
>
>What would the touch
>if it did not first
>
>
>run up against
>a man who is in the end a man

>
>
>
> III

>
>
>
>She touched the painting
>as soon as the guard
>
>
>turned his back. Respond.
>I said turn around. I

>
>

>screamed, I drowned, I
>thought you were home.
>
>
>I touched the surface of the canvas.
>It was I, the sound of salt. And fell
>and is still falling through a silent earth.
>
>
>
>
>Two
>
>
> I
>
>
>A deep red in the sky that has nothing
>to do with the season but quiets
>
>
>Outside drinking coffee and wine and watching.
>Look, he's speaking, leaning over to his
>neighbor.
>
>
>Look how the lines around his eyes and mouth.
>Fleet. Part. What of that. Replies.
>
>
>
> II
>
>
>
>She crosses the square in a bright red coat.
>Look how they look at her, look up
>
>
>from their talking. There is no thought
>here of leaving. There is no thought.
>
>

>There are people crossing the square
>arm in arm, in threes and fours and alone in
>great numbers.

>

>

>

> III

>

>

>Joseph Albers, THE INTERACTION OF COLOR,
>1975. I've heard
>that no one is ever repeated or ever
>precisely named.

>

>

>She took the coat off the peg.
>Even to herself, she said it was her own.

>

>

>She crosses the square on her way home.
>She will not stop at a cafe, she will not
>talk, she will just go home.

>

>

>

>

>Three

>

>

> I

>

>

>The minute progressions between grey and black
>becoming one against the red that stares back.

>

>

>Because she knows they are watching, she will
>not turn around.

>Home is a sound repeated to solid, to
>something that will hold.

>

>

>Look, there goes a man with his left hand
>left lightly
>on the head of his child. There they go.

>

>

>

> II

>

>

>In the painting, all the reaching hands are
>growing.
>In the gallery, everything was green and gold
>and red

>

>

>Made the sun, though deep, cut through:
>Within the door was a window; within the
>>window, a jar.

>

>

>Inside the jar, carefully there, the love
>need not be
>assigned in order to fix and ignite.

>

>

>

> III

>

>

>She had to cross the square in order to get home.
>She was one. And one by one, they looked up
>and watched.

>

>

>When the guard turned around, the gesture was
>gone.
>A woman stood back and said no.

>

>

>She stood back, looking at the painting and
>said isn't it fine
>that a woman wearing red could arrive at a

>gold sky. Remind.
>Or else in falling. And nothing broke. The rift
>shifts open the devout. A finger that
>exceeded number, a
>fingertip.
>
>
>from _Irresponsibility_
>by Chris Vitiello
>
>
>Late November into early December 2004
>Shenandoah, VA
>Harrisonburg, VA
>Springfield, VA
>Washington, DC
>Durham, NC
>
>
>Grackles bathe where the drainage
>terminates // Typical pull // Pulling so into
> // Between
>the low Winter Sun and me
>Before the low Winter Sun, their splashes
>illuminate
>
>He leaf-blows in church clothes
>
>There really are grackles
>
>Grackles splash a fray
>in the drain divot pool behind
>which the Sun sets // Position makes this
>appearance // Giving
>up is never correct
>The whitespace goes negative // Choice of
>negation
>Event-specific sets of by what
>The oak leaves appear brassy
>Undoing aperçu
>
>The grate has sunken askew // Here's why //

>Gerunds
> are now
>That school addition is unornamented and, in
>backlit
> shadow,
>flat
>
>Shuttle
>
>Iris and Gracie console imaginary horses
>A storm threatens // They argue
>beneath a lopsided oak
>Win it word by word is problematic
>Carriage returns
>
>Cadiot: I will do something to someone
>The school building rear
>looks like a factory contains
>also is a factory // Is
>Not an implication but a container
>His behavior appears portioned and metaphorical
>to me as
>if he thinks he is being read
>A container contained by what it contains
>What's in Firdos Square now?
>Argument is the game
>It
>Grackles bathe and drink in
>a drainage pool
>Winter Sun setting linear behind
>These 2 things, but 1 thing
>
>Making an argument is a surface
>
>Exploitation instructs
>
>This coat does nothing
>
>I know that the dogwood is completely red
>though I cannot see
> it from here
>

>Arafat's dead // So's Michelle
>
>"What's different now?"
>versus "Can it be unwritten?"
>Only the parts of his body move that
>he needs to // He does 1 thing
>Miles Davis: "Paraphernalia"
>
>The grackles, the water, their splashing, the
>sunlight
>through the splashing
>I'm in the plenum too
>Iris and Gracie try the swings again
>is experience-determined duration
>This book is set in 12-point type
>I wonder if I'm still alive
>
>The container, the surface, the contents, the
>whitespace, the characteristics, the
> durations attached to these
>Hocquard: Does writing allow someone to see
>better?
>And the words, obviously
>Pursuit is pushing and we have
>those 2 words // Little gravelly hill
>is one way of saying
>little gravelly hill
>Thank you Hocquard
>Once demarcated, how different should/could
>the items be?
>He makes shit and carbon-dioxide
>
>The saturated soil sank so unintentional berm
>
>(As I write this) Iris tells Theresa to say
>"No, no it isn't"
> // Theresa says it
>Geometric equipment and what isn't?
>Cobra is a system not a composition
>Albiach: would their word be transmitted
>
>That lopsided oak likely lost its crown in

>ice storms
>Vicki and I married and Rabin was assassinated
>Iris guesses pronunciation at vowels
>A signal is a sub-signal < This with this
> or this without this
>
>Returning to the grackles is
>different from returning to Firdos Square //
>One symmetry
>displaces another
>Royet-Journoud: eye pursues its prey /
>shelters behind
> another phrase
>The Fallujah offensive is replay and slow-motion
>at here // Bettis's subtlety
>Is it information or does it contain information?
>Evie's rectangle
>
>The coverage of the taxi explosion
>shows the exploded taxi
>
>
>Until she gets it right
>
>
>Nothing elapses at now
>
>
>Vicki calls from earlier in time
>
>
>The cartoons did their jobs and were declared
>heroes
>
>
>The magical rain brings the tree to life
>
>
>Neither vacuum nor plenum is a negation
>
>I'm getting tough // Poetry is invisible
>

>The red dogwood leaves hang directly at the
>ground
>in angled clusters around the base of the
>nude depleted buds
>
>The Periodic Table lapses into abominations
>One name is as good as another
>Amber's detachment
>Minimal and essential, snakes
>The projector completely blocks the light source
> between each frame
>Nothing's haphazard and I don't expect
>the dots to be connected // Iris says
>"The pinks almost rhyme"
>
>Snakes do
>not elaborate
>Sunset is a lie
>
>By naming the suspension of judgment you
>are missing the point
>There were no single grackles // The
>understood it
>Grackles is singular
>
>Each dogwood leaf is mottled with blacks, browns,
> and reds // Veins
>are yellowish implies the green they were in
>Spring
>White, dried blotch perimeters
>Lack of end-punctuation is a characteristic //
> Characteristic has of
>I agree they're red
>
>They were probably starlings
>It turns out
>The noun is a process
>
>I can see three flags from here
>Her remote control trees all on the same
>frequency
>Devendra Banhart: "Nice People..."

>One thing is not any thing
>
>Vicki moved and everything moved // Vicki
>moved everything
>
>-----
>
>Date: Wed, 16 Feb 2005 05:05:20 +0800
>From: derekrogerson <[REDACTED]>
>Subject: [job] Instructor - Creative Writing / Poetry
>
>Location: Philadelphia
>Contact: mailto:[REDACTED] or [REDACTED]
>
>Compensation: \$20/hr (Part-time)
>
>
>The Penn Alexander Community School (<http://www.upenn.edu/ccp/pascs/>) is
>seeking weekly instructors who are available Monday through Thursday
>between 6:00 and 8:00 PM (e.g. Mondays 7:00 PM or Wednesdays 6:30 PM).
>We will consider proposals for the same class to meet twice per week
>(e.g. Mondays and Wednesdays, 6:00 PM).
>
>We are looking to start with a six-week session beginning Monday,
>February 28 and ending Thursday, March 17, 2005. We are willing to
>extend the number of weeks based on demand.
>
>The Penn Alexander Community School offers an hourly rate of \$20 to all
>instructors. The entrance to the school is located on the corner of 43rd
>and Locust Streets (across from CVS).
>
>To become an instructor, contact Clara Flores at your earliest
>convenience at [REDACTED] or via email at [REDACTED].
>
>Instructors are needed for creative writing or poetry writing for
>adults.
>
>
>
>-----
>
>Date: Tue, 15 Feb 2005 16:14:07 -0500

>From: Brian Clements <[REDACTED]>
>Subject: Fire Destroys Slam Planet Edit Suite
>
>Dear POETICS list,
>
>I'm forwarding this unfortunate news from Mike Henry, co-director of Slam
>Planet, a documentary-in-progress. I'll be making a donation to help them
>recover some of their material, and I hope you will consider doing the
>same.
>
>Brian Clements
>
>Hey everyone,
>
>Hope this finds you well. As most of you know, for the last year and
>a half, I've been serving as Co-Director for Slam Planet: War of the
>Words, a feature-length documentary about poetry slam. Two weeks
>ago, a huge fire destroyed our edit suite.
>
>The losses were devastating and we're looking at a long, difficult
>road to rebuild our operation and pay specialists to recover media on
>our hard drives and tapes which suffered extensive heat, smoke, and
>water damage.
>
>I'm sure I don't need to tell you how deeply I believe in Slam
>Planet, and the work of the poets in our film. I'm more dedicated
>than ever to making a great movie, but I need your help to shoulder
>this enormous financial burden.
>
>Anything you can give will mean the world to me and to the poets in
>our film. Don't think that your few dollars won't make a difference.
> It will. And most of all, please forward this message to anyone who
>you think might be interested. If you have any questions at all,
>please feel free to contact me at [REDACTED].
>
>If you'd like to help:
>
>1. Donations are being accepted via PayPal.
>2. If you're new to PayPal, it's very easy. Only takes a few minutes.
>
>3. The email address for our account is [REDACTED]
>

>Or, if you'd like to send a check, the address is:
>
>Slam Planet Support Fund
>c/o Slam Channel
>500 San Marcos, Suite 102
>Austin, TX 78702
>
>With my thanks and love,
>
>mike henry
>Co-Director / Slam Planet, and
>Slammaster, Austin TX
>
>-----
>
>Date: Tue, 15 Feb 2005 18:38:48 -0500
>From: Poetry Project <[REDACTED]>
>Subject: Change in Plans: Sharon Mesmer Reading Tomorrow Night
>
>Dear everyone,
>
>David Meltzer is not able to make the trip to New York to read tomorrow
>night, alas, and we will miss him.....
>
>However, Sharon Mesmer has graciously come to our rescue, and will be
>reading with Bruce Andrews. Should be a great night, and we=B9d love to see
>you.
>
>XO=20
>
>Poproj
>
>Wednesday, February 16, 8:00 pm
>Bruce Andrews & Sharon Mesmer
>Bruce Andrews is the author of over two dozen books of poetry and
>performance scores, most recently Lip Service and The Millennium Project
>(online at www.princeton.edu/eclipse). His essays on poetics are collected
>in Paradise & Method and are also online at the Electronic Poetry Center. H=
>e
>is Music Director for Sally Silvers & Dancers, and teaches Politics at
>Fordham University. Sharon Mesmer has two short fiction collections
>forthcoming this year: In Ordinary Time, from Hanging Loose Press, and Ma

>Vie A Yonago, from Hachette Litteratures, France, in French translation. He=
>r
>two previous collections are Half Angel, Half Lunch (poems, Hard Press) and
>The Empty Quarter (stories, Hanging Loose Press). She writes a seasonal
>column for the French magazine Purple, and teaches graduate and
>undergraduate fiction and literature courses at the New School. In 1999, sh=
>e
>was the recipient of a New York Foundation for the Arts fellowship in
>poetry.
> =20
>
>
>
>
>
>The Poetry Project is located at St. Mark's Church-in-the-Bowery
>131 East 10th Street at Second Avenue
>New York City 10003
>Trains: 6, F, N, R, and L.
> [REDACTED]
>www.poetryproject.com
>
>Admission is \$8, \$7 for students/seniors and \$5 for members (though now
>those who take out a membership at \$85 or higher will get in FREE to all
>regular readings).
>
>We are wheelchair accessible with assistance and advance
>notice. For more info call [REDACTED].
>
>-----
>
>Date: Tue, 15 Feb 2005 19:33:16 EST
>From: Brenda Coultas <[REDACTED]>
>Subject: Gizzi, Wasserman, Champion, Feb 18, 7pm, NYC
>
>Dear poets and friends,
>
>This is just a friendly reminder that CUE will be hosting a reading by
>Michael Gizzi, Jo Ann Wasserman and Miles Champion this coming Friday,
>February
>18th, from 7-9pm at CUE. Please RSVP by either replying to this email, or
>calling
>us at the number below to reserve a seat for the event. A flyer with details

>is attached to this email.
>
>We look forward to seeing you all here.
>
>kind regards,
>Sandhini
>
>Sandhini Poddar
>Gallery Co-ordinator
>CUE Art Foundation
>511 West 25 Street
>New York, NY 10001
>
>Tel: [REDACTED]
>Fax: [REDACTED]
>www.cueartfoundation.org
>
>-----
>
>Date: Wed, 16 Feb 2005 13:48:50 -0800
>From: Richard Taylor <[REDACTED]>
>Subject: Re: Two new publications
>
>The book "the Para Critical Hinge" by nathaniel Mackey looks interesting
>but what is "serial poetics" - similaryr to "seral music" ? and "diasporic
>syncretism"?
>
>
> "to the emancipatory potential of collaborative practices; from serial
>poetics to diasporic syncretism; "
>
>
>I suppose all would be revealed with the book itself but ..just wondering -
>idont need such a book (indeed - what do we need?) but it looks
>interesting...
>
>I boought abook on long poems by women etc by Lyn Keller (she is very astute
>critic and writes well) from - via ADD ALL - a steo up from my photocopying
>the entire book by Jerome McGann (I surrender!! I'll come quietly Ossifer!!)
>called The Visible Language of Modernsim which is a facinating book - its
>neatly in my folder - but that was a big job copying that -
>

>(Just about feel I should have been paid for doing that....)
>
>But Ive forgotten a lot of it - should have read it when I was young -
>things stay in one's mind then...I mean I should have been young when i read
>it which is impossible becaue i was..
>nearly 50! So I wasnt young , therefore I was old and...well I was older
>than when I was young and could remember much more better....
>
>One spin off -in reading critical works i have sometimes said - that's an
>interesting idea - I'll use that in my poems or a comment by a critic has
>inspired a poem etc - the best critical wods can be re-read a lot.
>
>I suppose this is all a bit "fatuous" or "redundant" ..oh well...thought
>Pooh bear..its a funny life under a little cloud that just appearified.
>
> (Poor old Pooh was always getting muddled -was a "serial" something you
>ate - and what were paratroopters doing in a book? these were some of the
>silly ideas Pooh kept thinking of...)
>
>(I am now ~14.4 stone multiply by 6.35 to kilogrammes)
>
>Method - walk each day and exercise during the day - also eg halve or
>quarter the amount of potatoes etc in my meals and eat apples and other
>fruit etc rather than so much toast - use water crackers instead of toast or
>bread or have only one bread intead of two - keep a jar of water in the
>fridge rather than use those "sachets (mostly sugar they are) with a bit of
>lemon etc (use milk instead of Yoghurt) - concentrate my mind on getting
>healthy and fit as an interesting project - like a game/hobby -make it a
>pleasant challenge and a game....
>
>Richard Taylor
>
>Auckland - New Zealand
>
>
>
>Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working
>on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:
>
>----- "Richard's mind is like an enormous ice
>cream."-----
>

>ASPECT BOOKS www.abebooks.com
>----- Original Message -----
>From: "Alan C Golding" <[REDACTED]>
>To: <[REDACTED]>
>Sent: Tuesday, February 15, 2005 7:19 AM
>Subject: Two new publications
>
>
> >I wanted to let everyone know about the first two publications in the
> > critical series that I co-edit with Lynn Keller and Dee Morris for the
> > U. of Wisconsin Press. Clicking on the URLs should get you straight to
> > the appropriate page on the UW website, and to ordering information.
> > (Unsurprising tip: they're cheaper through Amazon.)
> >
> > Paracritical Hinge
> > Essays, Talks, Notes, Interviews
> > Nathaniel Mackey
> > 312 pp. 6 x 9 2 illustrations
> > ISBN 0-299-20400-6 Cloth \$65.00 s
> > ISBN 0-299-20404-9 Paper \$24.95 s
> > <http://www.wisc.edu/wisconsinpress/books/2600.htm>
> >
> > Jorie Graham
> > Essays on the Poetry
> > Edited by Thomas Gardner
> > 328 pp. 6 x 9
> > ISBN 0-299-20320-4 Cloth \$65.00 s
> > ISBN 0-299-20324-7 Paper \$24.95 s
> > <http://www.wisc.edu/wisconsinpress/books/3590.htm>
> >
> > Alan Golding
> >
> >
> > --
> > Internal Virus Database is out-of-date.
> > Checked by AVG Anti-Virus.
> > Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
> >
> >
>
>
>

>--
>Internal Virus Database is out-of-date.
>Checked by AVG Anti-Virus.
>Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005
>
>-----
>
>Date: Tue, 15 Feb 2005 20:58:00 -0500
>From: David Baratier <[REDACTED]>
>Subject: Re: Catfish McDarris
>
> >>he killed himself alive?
>
>Yes, Catfish is like the inverse ditty
>Marianne Moore invented for Raid;
>unless it was an imposter forging
>his handwriting for future fame
>from death.
>
>
>Be well
>
>David Baratier, Editor
>
>Pavement Saw Press
>PO Box 6291
>Columbus OH 43206
>USA
>
><http://pavementsaw.org>
>
>-----
>
>Date: Wed, 16 Feb 2005 02:03:58 -0000
>From: Ron Silliman <[REDACTED]>
>Subject: Help NARAL kill babies
>
>Dear Friend,
>
>I hope you take a moment to fight the the Right-To-Life Movement
>by killing an unborn baby--yours, or perhaps a friend's--this
>Valentine's Day.

>
>Show the unborn who's boss this holiday season. After all, it is
>your convenience, your wealth and comfort that are important:
>not those of an unborn child who knows nothing about life yet.
>By keeping the population down, we increase access to the
>world's precious resources by people that count (the born)
>through a simple, nearly invisible act of slaughter.
>
>Please join NARAL in this important cause. Thank you.
>
>
>
>http://prochoiceaction.org/campaign/open_letter_salon?rk=3d_G_LS11memW
>
>*****
>Powered by GetActive Software, Inc.
>Relationship Management for Member Organizations (tm)
><http://www.getactive.com>
>*****
>
>
>-----
>
>Date: Wed, 16 Feb 2005 02:19:08 -0000
>From: Harry Nudel <[REDACTED]>
>Subject: Re: Help NARAL kill babies
>
>What wind doth blow...
>Ides of Feb...
>Et tu, Ronny?
>
>At least maybe they'll sign...
>
>http://prochoiceaction.org/campaign/open_letter_salon?rk=dp_G_L911memW
>
>*****
>Powered by GetActive Software, Inc.
>Relationship Management for Member Organizations (tm)
><http://www.getactive.com>
>*****
>
>
>-----
>
>Date: Tue, 15 Feb 2005 18:33:44 -0800

>From: Stephen Vincent <[REDACTED]>
>Subject: Re: Catfish McDarris
>
> >
> > Yes, Catfish is like the inverse ditty
> > Marianne Moore invented for Raid;
>
>Marianne Moore?
>"Raid Kills Bugs Dead"
>was a tagline created by Lew Welch,
>while, I think, he was a young "copywriter"
>in Chicago. Lew's thesis at Reed College
>in the early Fifties was on the work of
>Gertrude Stein. You can see here
>how she provided him with certain resources.
>In 1957 or 58 Marianne Moore
>created the name "Edsel" for a new model Ford.
>Sadly the Edsel was killed dead in the market
>by American consumers. "Oversexed" - that
>particular vertical oval cavity in the grill -
>was considered one of the reasons why.
>Once upon a gothic time I created a bumpersticker,
> "Bodyguards Make Better Lovers"
>in honor of Patty Hearst and Susan Ford,
>both of whom, or Patty, at least, married
>one of their bodyguards. Unlike Lew
>Welch or Marianne Moore I did not get paid much,
>in fact nada. But, at the time, 1976,
>it was kind of a comment.
>
>Stephen V
> <http://stephenvincent.durationpress.com>
>
>-----
>
>Date: Tue, 15 Feb 2005 21:57:59 -0500
>From: ALDON L NIELSEN <[REDACTED]>
>Subject: Re: Two new publications
>
>serial poetics not the same as serialism in music (though it comes around to
>that later in the persons of Enslin and Taggart) -- composition in series, see
>Olson, Duncan and so forth --

>
> On Wed, 16 Feb 2005 13:48:50 +0000, Richard Taylor wrote:
>
> > The book "the Para Critical Hinge" by nathaniel Mackey looks interesting
> > but what is "serial poetics" - similaryr to "seral music" ? and "diasporic
> > syncretism"?
> >
> >
> > "to the emancipatory potential of collaborative practices; from serial
> > poetics to diasporic syncretism; "
> >
> >
> > I suppose all would be revealed with the book itself but ..just
> wondering -
> > idont need such a book (indeed - what do we need?) but it looks
> > interesting...
> >
> > I boought abook on long poems by women etc by Lyn Keller (she is very
> astute
> > critic and writes well) from - via ADD ALL - a steo up from my
> photocopying
> > the entire book by Jerome McGann (I surrender!! I'll come quietly
> Ossifer!!)
> > called The Visible Language of Modernsim which is a facinating book - its
> > neatly in my folder - but that was a big job copying that -
> >
> > (Just about feel I should have been paid for doing that....)
> >
> > But Ive forgotten a lot of it - should have read it when I was young -
> > things stay in one's mind then...I mean I should have been young when i
> read
> > it which is impossible becaue i was..
> > nearly 50! So I wasnt young , therefore I was old and...well I was older
> > than when I was young and could remember much more better....
> >
> > One spin off -in reading critical works i have sometimes said - that's an
> > interesting idea - I'll use that in my poems or a comment by a critic has
> > inspired a poem etc - the best critical wods can be re-read a lot.
> >
> > I suppose this is all a bit "fatuous" or "redundant" ..oh well...thought
> > Pooh bear..its a funny life under a little cloud that just appearified.
> >

> > (Poor old Pooh was always getting muddled -was a "serial" something you
> > ate - and what were paratrooptters doing in a book? these were some of
the
> > silly ideas Pooh kept thinking of...)
> >
> > (I am now ~14.4 stone multiply by 6.35 to kilogrammes)
> >
> > Method - walk each day and exercise during the day - also eg halve or
> > quarter the amount of potatoes etc in my meals and eat apples and other
> > fruit etc rather than so much toast - use water crackers instead of
> toast or
> > bread or have only one bread instead of two - keep a jar of water in the
> > fridge rather than use those "sachets (mostly sugar they are) with a bit of
> > lemon etc (use milk instead of Yoghurt) - concentrate my mind on getting
> > healthy and fit as an interesting project - like a game/hobby -make it a
> > pleasant challenge and a game....
> >
> > Richard Taylor
> >
> > Auckland - New Zealand
> >
> > [REDACTED]
> >
> > Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working
> > on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime
Bookaphile:
> >
> > ----- "Richard's mind is like an enormous ice
> > cream."-----
> >
> > ASPECT BOOKS www.abebooks.com
> > ----- Original Message -----
> > From: "Alan C Golding" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Tuesday, February 15, 2005 7:19 AM
> > Subject: Two new publications
> >
> >
> > > I wanted to let everyone know about the first two publications in the
> > > critical series that I co-edit with Lynn Keller and Dee Morris for the
> > > U. of Wisconsin Press. Clicking on the URLs should get you straight to
> > > the appropriate page on the UW website, and to ordering information.

[illegible]

>
>
>Aldon L. Nielsen
>Kelly Professor of American Literature
>The Pennsylvania State University
>116 Burrowes
>University Park, PA 16802-6200
>
>[REDACTED]
>
>-----
>
>Date: Tue, 15 Feb 2005 21:14:18 -0600
>From: Maria Damon <[REDACTED]>
>Subject: Re: Catfish McDarris
>
>i thought it was lew welch
>
>At 8:58 PM -0500 2/15/05, David Baratier wrote:
> > >>he killed himself alive?
> >
> >Yes, Catfish is like the inverse ditty
> >Marianne Moore invented for Raid;
> >unless it was an imposter forging
> >his handwriting for future fame
> >from death.
> >
> >
> >Be well
> >
> >David Baratier, Editor
> >
> >Pavement Saw Press
> >PO Box 6291
> >Columbus OH 43206
> >USA
> >
> >
> ><http://pavementsaw.org>
>
>-----
>
>Date: Tue, 15 Feb 2005 19:14:57 -0800

>From: Hugh Steinberg <[REDACTED]>
>Subject: Re: Catfish McDarris
>
>Actually, Moore didn't come up with the name Edsel. She was invited by
>Ford to name the new car
>but the company decided to name the vehicle after Henry and Clara Ford's
>only child, Edsel.
>
>Hugh Steinberg
> --- Stephen Vincent <[REDACTED]> wrote:
>
> > >
> > > Yes, Catfish is like the inverse ditty
> > > Marianne Moore invented for Raid;
> >
> > Marianne Moore?
> > "Raid Kills Bugs Dead"
> > was a tagline created by Lew Welch,
> > while, I think, he was a young "copywriter"
> > in Chicago. Lew's thesis at Reed College
> > in the early Fifties was on the work of
> > Gertrude Stein. You can see here
> > how she provided him with certain resources.
> > In 1957 or 58 Marianne Moore
> > created the name "Edsel" for a new model Ford.
> > Sadly the Edsel was killed dead in the market
> > by American consumers. "Oversexed" - that
> > particular vertical oval cavity in the grill -
> > was considered one of the reasons why.
> > Once upon a gothic time I created a bumpersticker,
> > "Bodyguards Make Better Lovers"
> > in honor of Patty Hearst and Susan Ford,
> > both of whom, or Patty, at least, married
> > one of their bodyguards. Unlike Lew
> > Welch or Marianne Moore I did not get paid much,
> > in fact nada. But, at the time, 1976,
> > it was kind of a comment.
> >
> > Stephen V
> > <http://stephenvincent.durationpress.com>
> >
>

>
>
>
>

>Do you Yahoo!?
>Yahoo! Mail - Find what you need with new enhanced search.
>http://info.mail.yahoo.com/mail_250
>
>-----
>
>End of POETICS Digest - 14 Feb 2005 to 15 Feb 2005 (#2005-47)
>*****

[↑ Contents](#)

477. **Harrison Jeff**

Cupboard Feudal Song, With Several Of True Letters Mixed In

Wed 16 Feb 2005

what you carry in your clothes
is not gold, driver, it's bones

in my ledgers the State
is so hot for, officer,
each blunder is made by
only five bales of bread

bread blunders of orange ouch,
vast, vast is the relenting dent...
of that dent: I'm in this, & in brass
& waltz-like of malignity, tho I
called for something light, driver,
you'll leaf razzle, rust and pocket

this grows, out, map, out & into files...
driver, whose visible groves were these?
the missing accident daughter? well, then,
her leaps MUST have been impenetrable...

there was more than one? surely
a couple of them at least will
top this writing with wish words
who half in kicks grow skill - hist!,
someone rouses my syllables:

wind my names up, you
seaward grudge, you
kissing-foot thing,

move along now,
missing accident daughters,
your speech is live, mine
is reluctant willows, Herr
B's is flowers in hand...

flowers & hand: they,
the flowers, love hand?

missing accident
daughters, here
your pieces roam to
ghost that low form
of Herr Bibliothekarius,
so this poem's sudden guest
can dream his eye chirps Logic's sun
instead of Curiosity's eyes... oh, &
here you'll think understanding away, Sirens

[↑ Contents](#)

478. **tyrone williams**

Re: 4' 33"

Wed 16 Feb 2005

"seen" on public television betrays the mistrust you note...DeBord, where art thou?

tyrone

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

From: Aldon Nielsen <[REDACTED]>

Sent: Feb 16, 2005 2:26 PM

To: [REDACTED]

Subject: Re: 4' 33"

one of the more over the top performances was seen on a public television broadcast years ago -- a piano was placed in heavy traffic (round it was, and of a port in air) in, I think maybe Boston Common or Cambridge -- whichever, you get the idea --

of course it worked, but I wondered at the time about the many renditions of this that deliberately put themselves in the way of as much noise as possible, almost as if not trusting to the composer and the audience and the ambience --

At 01:53 PM 2/16/2005, you wrote:

>Yes. It was probably Tilbury who first performed it in UK. I always found
>the fact that both names begin with T confusing ;)

 $\succ$

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

> > From: UB Poetics discussion group

> > [mailto:] On Behalf Of Glenn Bach

> > Sent: 16 February 2005 16:37

> > To: [REDACTED]

> > Subject: 4' 33"

> >

> > > Well it's true that it got its first performance by a pianist (John

> > > Tilbury?), who I believe marked the beginning and end by

> > raising and

> > > lowering the lid. I think there are other versions scored for other

> > > ensembles.

 $\gg$

> > I'm on digest mode, so I don't know if anyone else brought

> > this up, but it was David Tudor who first performed 4'33" at

> > a concert in Woodstock.

> > The piece is in three parts, and Tudor lowered and raised

> > the lid of the keyboard to signal the beginnings and endings

> > of each movement.

 $\gg$

> > There are actually several versions of the score, one of them

> > including instructions to the musicians with one of my

> > favorite words, "TACET."

 $\succ \succ$

> > An interesting website of research behind the piece and its

- > > development and performance:

> > <http://music.research.home.att.net/4min33se.htm>

> >

 $\succ \succ G.$

> >

✓✓

[illegible]

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

"and now it's winter in America"

--Gil Scott-Heron

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

██████████ [office]

██████████ [Fax]

[↑ Contents](#)

479. **Catherine Daly**

from britpo

Wed 16 Feb 2005

Improvised Music and Poetry:-

Saturday 19 Feb From 8PM

At the Old Queens Head, Pond Street, Sheffield

Stunning music and poetry

Beck + Hession -

Mick Beck, tenor sax, bassoon, whistles

Paul Hession, drumset

And Geraldine Monk - readings

£5 waged, £3 unwaged

The Beck/Hession duo is legendary for focus and power. Together they can knock an audience sideways. Spiky or humorous, compelling, fluent they offer the best of abstract free and dangerous driving. If that doesn't work, they go head over heels, plunging into uncharted waters, or end up in a ditch.

The international poet Geraldine Monk's writings and readings are of world renown. A provocative mixture of the random, the alien and the familiar.

For further information, phone or email Mick Beck on Sheffield ██████████, =

<██████████>

[↑ Contents](#)

480. **Stephen Vincent**

Re: Why does it take 5 editors to put together one issue of Big Bridge? Find out!

Wed 16 Feb 2005

Even if I have a piece in the Big Bridge, I am not going to hold back from a hearty congratulations to Michael Rothenberg (back from the burn!) and his four associate editors for putting together a great issue, made the more so by the fact of its very readable, attractive design. I do believe Michael and company are really working out the graphic issues that make the web a genuine medium for the visual (design/typographic) challenge of "reading on line." Compared to this - yes, what you are reading - Bridge is pure visual / 'lisible' luxury. Just getting into much of it. Joanne Kyger's elegy for Don Allen is quickly worth the non-price of cracking the 'http://www....'

Stephen V

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

Where 'Crossing the Millennium, 1999' is currently courting 'cosmetic heraldry' as found in persons, places & things.

The Brand New Big Bridge Vol 3 No 2 is online now!

<http://www.bigbridge.org>

Feature Poetry Chapbook

Parto by Louise Landes Levi illustrated by Nancy Victoria Davis

Poetry

Petra Backonja, Christina Butcher, Steve Finbow, Marie Kazalia, Kryna McGlynn, Andrew Nightingale, Thomas Lowe Taylor, John Bloomberg-Rissman, Mairead Byrne, Michael Gizzi, Michael Lally, George Manka, Simon Pettet, Guatam Verma, James Brook, Ira Cohen, Lynne Hjelmgaard, Bill Lavender, David Meltzer, Belinda Subraman, Lawrence Welsh

Fiction & Non-Fiction

Maggie Dubris, John Colagrande Jr, Patricia Christina Engel, Allan Graubard, Kendra Dwelley Guimaraes, Gretchen McCulloch, Mark Mazer, Rodney Nelson, Michael J. Vaughn

Reviews

Karl Young on Beat Thing by David Meltzer

Jonathan Penton on Beat Thing by David Meltzer
Allan Graubard on Chaos & Glory by Ira Cohen
Bill Lavender on Normahl Welkings by Zac Denton and USA Patriot Acts by Mark Prejsnar
Bill Lavender on Elegies & Vacations by Hank Lazar
John Lowther on Handbook of Inaesthetics by Alan Badiou

Elegies

Joanne Kyger, Michael McClure, Anny Ballardini, Franco Beltrametti, Bill Berkson, Bruce Covey, Ian Randall Wilson, Ray Craig, Maria Damon, Pierre Joris, Jukka-Pekka Kervinen, Kevin Opstedal, Shin Yu Pai, Rodney Koenek, Marth L. Deed, Stacey Duff, Gwynne Garfinkle, Larry Kearney, mIEKAL aND, Jeff Harrison, Mark Lamoureux, Sheila E. Murphy, Millie Niss, Gerald Schwartz, Steve Shoemaker, JodiAnn Stevenson, Tony Trigiliol, Stephen Vincent, Joel Weishaus, Frank Sherlock

An Open Letter to America w/ Guest Editor Larry Sawyer

Anne Waldman, Micah Ballard, John Beer, Bill Berkson, Charles Bernstein, Michael Castro, Neeli Cherkovsky, Steve Dalachinsky, Jeff Encke, Hammon Guthrie, Amari Hamadene, Jack Hirschman, jUSTin!katKO, Tuli Kupferberg, Lina ramona VitKauskas, Michael McClure, Joel Weishaus, Judith Malina & Hanon Reznikov, Tim Martin, David Meltzer, Jonathan Penton, Jerome Rothenberg, Larry Sawyer, Charles Shaw, AD Winans, Danny Shot, Ron Silliman, Dale Smith, Alan Sondheim, Chris Stoeffolino, ShaunAnne Tangney, Jeff Conant

Export: Writing the Midwest w/ Guest Editor Andrew Lundwall

William Allegrezza, Petra Backonja, John M. Bennett, Kristy Bowen, Garin Cycholl, Helyn Dell, mIEKAL aND, David Baratier, F. J. Bergmann, Robin Chapman, Larry O. Dean, John Doe, Robert Klein Engler, Skip Fox, Caroline Gauger, Zlex Gildzew, Mark Kanak, jUSTin!katKO, Tim Lane, Mark DuCharme, Clayton Eshelman, Daniel Gallik, Michael Gause, Jesse Glass, Mary Kasimor, mark s. kuhar, Kimberly Lojek, Ben Miller, Cynthia Plum, Andrew Lundwall, Sheila E. Murphy, Charles P. Ries, Sam E. Robinson, Mark Spitzer, ShaunAnne Tangney, Brian Thao Worra, Gerlad Schwartz, Jodiann M. Stevenson, John Tyson

Beat Meets East

Vernon Frazer
Lucas Klein

Continuous Flame: A Tribute to Philip Whalen

Clark Coolidge on Philip Whalen
Robert Creeley on Philip Whalen

Donald Guravich on Philip Whalen
David Meltzer on Philip Whalen

Art

Jose Manuel dos Santos Cross
Pamela Dewey
Cyrill Duneau
Tom Ferguson

Recommended Reading

I Like Your Eyes Liberty: Michael McClure and Terry Riley
Eda: An Anthology of Contemporary Turkish Poetry: Murat Nemet-Nejat, ed.
Looking for a Sign in the West: Peter Tuttle
Genesis, Structure, and Meaning in Gary Snyder's
Mountains and Rivers Without End: Anthony Hunt (coming soon)

Editor: Michael Rothenberg
Assitant Editor: Terri Carrion
Contributing Editor: Jonathan Penton, Larry Sawyer, Andrew Lundwall
Art Editor: Nancy Victoria Davis
Webmaster: Jonathan Penton

[↑ Contents](#)

481. **Kevin Hehir**

Re: Why does it take 5 editors to put together one issue of Big Bridge? Find out!

Wed 16 Feb 2005

to quickly concur, this is a great issue.

I still have confess that I don't really get where the american midwest is. it's kind of like British Columbia, which is neither.

a great job all.

kevin

[↑ Contents](#)

482. **David Baratier**

Re: O sweet spontaneous

Wed 16 Feb 2005

Mairead--

Thanks for the poem. I have thoroughly enjoyed our Oatmealee.
I hope you will dispense royalties, per word or per page
for my part when this appears in your next book.

Second, I might owe you an apology,
it is not that I do not know your name
but there is an intentional misspelling each time I write it.
I have been thinking a stress-mark into the e-mail
just before I send it and since you have not said anything
I thought it might be working but I wanted to be clear.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

[↑ Contents](#)

483. **Alan Sondheim**

**000 0a 0a 74 68 65 20 62 79 74 65 73 0a 0a 0a 30 31 |..the
bytes...01|**

Thu 17 Feb 2005

000 0a 0a 74 68 65 20 62 79 74 65 73 0a 0a 0a 30 31 |..the bytes...01| 010 30
31 30 30 31 31 30 30 30 31 31 30 31 31 31 30 |0100110001101110| 020 31
30 31 31 31 30 31 30 31 31 30 30 31 31 31 30 |1011101011001110| 030 30
31 30 0a 30 30 31 30 31 30 30 30 31 30 31 30 |010.001010001010| 040 30 31
31 30 30 30 31 31 31 31 31 31 30 31 30 31 |0110001111110101| 050 31 31
30 31 30 31 31 30 30 0a 31 31 31 30 30 30 |110101100.111000| 060 30 30 31
31 30 31 30 30 30 31 30 31 30 30 31 31 |0011010001010011| 070 30 30 30
31 31 31 31 31 30 30 31 30 31 31 31 0a |000111110010111.| 080 30 31 31 31
31 30 30 31 31 31 30 30 30 30 30 31 |0111100111000001| 090 31 30 30 30
30 31 31 30 30 30 30 31 31 30 30 30 |1000011000011000|

[↑ Contents](#)

484. **Alan Sondheim**

Show details, Ellen Zweig and Leslie Thornton

Thu 17 Feb 2005

This message is in MIME format. The first part should be readable text,
while the remaining parts are likely unreadable without MIME-aware tools.

--0-1582224781-1108618265=:5800

(Recently I sent out an announcement for the Millennium show of Ellen Zweig - we've been working on the 1000 Character Essay together - and Leslie Thornton - whose work I've known for 25 years. I asked them both for a fuller description of the screening, and here it is. Please try to attend if you're in the New York City area - Alan)

Saturday, February 19 at 8 pm - you are invited to a video/film screening

Ellen Zweig and Leslie Thornton's Adynata

Zweig's video series HEAP and the world premiere of her 2005 video "a surplus of landscape" screens with Thornton's 1984 masterpiece, Adyanata.

at Millenium Film Workshop, 66 East 4th St., NYC

Admission: \$7;members: \$5

for information: phone: [REDACTED]

web: www.milleniumfilm.org

Hope to see you there...ez and Leslie

Program

Ellen Zweig

3 videos from HEAP

HEAP is a collection of experimental video portraits of Westerners who have studied, invented, misunderstood and loved China. These videos explore the multiple misunderstandings and rare moments of connection between two cultures. By focusing on individual historic personages like John Searle, G.W. Leibnitz and Robert van Gulik, I hope to follow the complex attitudes that have developed in the West, creating an ambiguous and intense portrait of cultural contact.

(tongue tongue stone) G. W. Leibnitz 2002 9:36 minutes

Follow a trail of associations, close-up, caressing the surfaces of unusual rocks and folds of falling silk, hear the ringing sonorous stones. A man and a dog carry rocks in their mouths. Leibnitz, the philosopher of surfaces and interconnected depths, invented binary

arithmetic because of a misunderstanding of the I-Ching.

(The Chinese Room) John Searle 2001 7:30 minutes

A little girl running, reflections of a garden, calligraphy, tourists on a misty mountaintop. A boy shouts in Chinese: ~Syou can~Rt shoot here.~T The philosopher, John Searle, wrote about a thought experiment called ~SThe Chinese Room.~T He needed a foreign language to prove his point ; he chose Chinese

(unsolved) Robert van Gulik 2003 18:03 minutes

Referring to the Dutch diplomat van Gulik~Rs many interests, this video is a mystery story with no resolution ~V included are the ancient Chinese musical instrument, guqin; the wonderful ape called gibbon; the Judge Dee mysteries intermingled with a Caucasian man who is transformed into the Chinese opera character Judge Bao. Meanwhile, there~Rs something hidden under the tarp on that boat ~V is it a body?

Leslie Thornton

Adynata 1984 30 minutes

An impossible world of exoticism and difference, an ~SOrient~T noticeably constructed in a play of seductive surfaces. The film begins with an instance of fact~Wa formal portrait taken in 19th Century China of an aristocratic couple~Wthen proceeds on a series of false penetrations on a course of vulgar tourism of the ~SOther.~T This inscrutable Other is seen variously as history, culture, woman, eroticism, madness, and violence through a complex of resonances which both engage the viewer in pursuit and deny any solace of ~Sknowing.~T The surface remains constantly opaque.~WL.T,

Ellen Zweig

a surplus of landscape 2005 8:52 minutes

(World Premiere) A collage of landscapes; an interview with filmmaker, Leslie Thornton, while she is hooked up to a lie detector; a dance in a red dress. Landscapes in places as various as China, France, California. There are so many images of landscape. Why would anyone travel when we can travel in our imaginations? Digital video cut with Super-8 and 16mm film

--0-1582224781-1108618265=:5800--

[↑ Contents](#)

485. **Jim Andrews**

"Grafik Dynamo" by Kate Armstrong and Michael Tippett

Thu 17 Feb 2005

Here's a new piece by Vancouver's Kate Armstrong and Michael Tippett:
<http://turbulence.org/works/dynamo> .

The press release says:

"Grafik Dynamo" is a net art work that loads live images from blogs and news sources on the web into a live action comic strip. The work is currently using a feed from LiveJournal. The images are accompanied by narrative fragments that are dynamically loaded into speech and thought bubbles and randomly displayed. Animating the comic strip using dynamic web content opens up the genre in a new way: together, the images and narrative serve to create a strange, dislocated notion of sense and expectation in the reader, as they are sometimes at odds with each other, sometimes perfectly in sync, and always moving and changing. The work takes an experimental approach to open ended narrative, positing a new hybrid between the flow of data animating the work and the formal parameter that comprises its structure. "Grafik Dynamo" is a 2005 commission of New Radio and Performing Arts, Inc. (aka Ether-Ore) for its Turbulence web site (New York). It was made possible with funding from The Andy Warhol Foundation for the Visual Arts.

ja

<http://vispo.com>

[↑ Contents](#)

486. **Steve Dalachinsky**

Fw: Fw: Re: infinite love and gratitude w/some self -promo thrown in

Thu 17 Feb 2005

Steven Dalachinsky & Merry Fortune

Sunday February 27 05
5 - 7 pm

The FusionArts Museum
57 Stanton Street

New York, NY 10002



A, E, F, V to the 2nd Avenue Train Station
or the 6 to Bleecker Street
(walk east on houston, turn north on

steve also reads that same night at 7 pm at downtown music gallery 3rd st
and bowery

w/ loren mazzancane connors

events are free

& march 3 at 530 pm at bowery poetry club w/ paul aaron 5\$

Steve Dalachinsky is the author of many books of poetry including Trial
and

Error In Paris (Loudmouth Collective Press); In Glorious Black And White
(Ugly

Duckling Press); Poems For Lautreamont (Furniture Press) and the soon to
be

released Trust Fund Babies (Pitchfork Press).

Merry Fortune is the author of Ghosts by Albert Ayler, Ghosts by Albert Ayler.

Join Dalachinsky and Fortune for what promises to be an amazing evening
of

'the word!'

LONGER BIOS

Steven Dalachinsky born in brooklyn after the last big war has
survived

many little wars. Dalachinsky's work appears regularly in journals on and
off

line. His most recent books include: Trial and Error in Paris (Loudmouth
Collective Press); In Glorious Black and White (Ugly Duckling Press);

Poems For

Lautreamont (Furniture Press) and the soon to be released Trust Fund
Babies

(Pitchfork Press). He has been anthologized through the years in such
books as Beat

Indeed, Haiku Moment and the much praised anthology The Outlaw Bible of

American Poetry. He is he hopes, Steven Dalachinsky and no one else ? tho
that is
doubtful.

Merry Fortune

". . . a microscopic gauntlet of ?imaginary landscapes? where the
spiritual
and pedestrian share parity in a squirmingly comfortable way at both
exhilarating heights and disquieting depths. Created at times are edgy
musical
messages, just as Ayler?s strange, simple, melancholic melodies shared
space with his
weird impassioned howling and plaintive, overflowing cries. . . .
Desire?s
internal struggle opens into a sometimes frantic, sometimes sublime,
always
abstract abyss called life."

? Steven Dalachinsky on Ghosts by Albert Ayler, Ghosts by Albert
Ayler

[↑ Contents](#)

487. **robert lane**

malleable jangle still accepting submissions

Thu 17 Feb 2005

Just like to clear any confusion, Malleable Jangle IS still accepting submissions
for Issue 4 March. Looks like Michael Rothenberg's email accidently attached
itself to my last post. Regards Robert Lane.

Date: Wed, 16 Feb 2005 09:45:11 -0500
From: Michael Rothenberg <[REDACTED]>
Subject: Re: submissions

thank you for your query but we will not be reading new work until
sept.

2005. the new issue is going up next week. please resend. best, MR

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

From: "robert lane" <[REDACTED]>
To: <[REDACTED]>

Sent: Wednesday, February 16, 2005 2:09 AM
Subject: submissions

*Malleable Jangle Issue 3 February is online at the
moment featuring the
following poets:*

*Lawrence Upton * Sue Stanford * Andy Jackson *
Srinjay Chakravarti *
F.J. Bergmann * David Berray * Sabyasachi Roy*

*and there are just under two [2] weeks to go until the
next issue.*

*We seek to publish unpublished, original poetry, and
related articles.*

*We are seeking submissions of poetry, and related
articles for Issue 4
March. I have been fishing for articles on poetics, or
reviews, and
have not had a single bite yet. Who will be the first
to submit anything
on poetics? I don't know?*

*Issue 4 March will be Avant Garde, or maybe Modern,
meets Australian
heartland in its layout and design. Although based in
Australia Malleable
Jangle is International in its orientation, and
encourages submissions
from around the world. Submit your work to:*



*I'd like to thank all who have submitted their work to
Malleable Jangle
and hope that we continue to receive such quality
submissions in the
future. Best regards, Robert Lane.*

online poetry journal malleablejangle
the poetry of Robert Lane
deja vu workshops

Find local movie times and trailers on Yahoo! Movies.

[↑ Contents](#)

488. **Alan Sondheim**

The Broken Promises of Hildegard von Bingen

Thu 17 Feb 2005

The Broken Promises of Hildegard von Bingen

Feb 16, 2005 23:03:26

TEST 1:

The first step is to check your radio.

Your radio is working properly.

PROBLEM: Your radio is off.

Testing completed.

Feb 16, 2005 23:03:44

Additional Information:

|.....)|...|
|.....'|
|.....|
|.....('.....|
|..'.2.....'|...|
|.....d.....0u|
|.d.....".|
|.....|
|.....|
|.....][|
|...radiatorradio...|

—

[↑ Contents](#)

489. **Richard Taylor**
Re: Two new publications

Thu 17 Feb 2005

I am trying to read some of these posts and the one I sent but I realise that mine - because I just watched an Ali G movie I cant get his voice and accents and jiving out of my head so its all crazy - cant even think !

Really funny bloke old Ali G !!!

But I cant make sense of anything just now - the post I sent seems even more bizarre than I intended (because of the typos actually I didn't intend anything - I just write what comes into my head as I am writing- bugger intending things - because of my spelling mistakes (mis-types) and one hour or so of Ali G clowning around and soon.....cant even work out what Ron was talking about - something about killing babies

Richard Taylor

Auckland - New Zealand

[REDACTED]

Poet ("Well...") / Chess Addict (partly recovered) / Was 15 stone - working on it
-/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

ASPECT BOOKS www.abebooks.com

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

From: "ALDON L NIELSEN" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, February 15, 2005 6:57 PM

Subject: Re: Two new publications

*serial poetics not the same as serialism in music (though it comes around
to
that later in the persons of Enslin and Taggart) -- composition in series,
see
Olson, Duncan and so forth --*

On Wed, 16 Feb 2005 13:48:50 +0000, Richard Taylor wrote:

*The book "the Para Critical Hinge" by nathaniel Mackey looks interesting
but what is "serial poetics" - similaryr to "seral music" ? and
"diasporic
syncretism"?*

*"to the emancipatory potential of collaborative practices; from serial
poetics to diasporic syncretism; "*

*I suppose all would be revealed with the book itself but ..just
wondering -
idont need such a book (indeed - what do we need?) but it looks
interesting...*

*I boought abook on long poems by women etc by Lyn Keller (she is very
astute
critic and writes well) from - via ADD ALL - a steo up from my
photocopying
the entire book by Jerome McGann (I surrender!! I'll come quietly
Ossifer!!)
called The Visible Language of Modernsim which is a facinating book - its
neatly in my folder - but that was a big job copying that -*

(Just about feel I should have been paid for doing that....)

But Ive forgotten a lot of it - should have read it when I was young - things stay in one's mind then...I mean I should have been young when i read

it which is impossible becaue i was..

nearly 50! So I wasnt young , therefore I was old and...well I was older than when I was young and could remember much more better....

One spin off -in reading critical works i have sometimes said - that's an

interesting idea - I'll use that in my poems or a comment by a critic has

inspired a poem etc - the best critical wods can be re-read a lot.

I suppose this is all a bit "fatuous" or "redundant" ..oh well...thought Pooh bear..its a funny life under a little cloud that just appearified.

(Poor old Pooh was always getting muddled -was a "serial" something you ate - and what were paratrooptters doing in a book? these were some of the silly ideas Pooh kept thinking of...)

(I am now ~14.4 stone multiply by 6.35 to kilogrammes)

Method - walk each day and exercisse during the day - also eg halve or quarter the amount of potatoes etc in my meals and eat apples and other fruit etc rather than so much toast - use water crackers instead of toast or

bread or have only one bread intead of two - keep a jar of water in the fridge rather than use those "sachets (mostly sugar they are) with a bit of

lemon etc (use milk instead of Yoghurt) - concentrate my mind on getting

healthy and fit as an interesting project - like a game/hobby -make it a pleasant challenge and a game....

Richard Taylor

Auckland - New Zealand



Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working

on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice

cream."-----

ASPECT BOOKS www.abebooks.com

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

From: "Alan C Golding" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, February 15, 2005 7:19 AM

Subject: Two new publications

I wanted to let everyone know about the first two publications in the critical series that I co-edit with Lynn Keller and Dee Morris for the U. of Wisconsin Press. Clicking on the URLs should get you straight to the appropriate page on the UW website, and to ordering information. (Unsurprising tip: they're cheaper through Amazon.)

Paracritical Hinge

Essays, Talks, Notes, Interviews

Nathaniel Mackey

312 pp. 6 x 9 2 illustrations

ISBN 0-299-20400-6 Cloth \$65.00 s

ISBN 0-299-20404-9 Paper \$24.95 s

<http://www.wisc.edu/wisconsinpress/books/2600.htm>

Jorie Graham

Essays on the Poetry

Edited by Thomas Gardner

328 pp. 6 x 9

ISBN 0-299-20320-4 Cloth \$65.00 s

ISBN 0-299-20324-7 Paper \$24.95 s

<http://www.wisc.edu/wisconsinpress/books/3590.htm>

Alan Golding

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

They have that advert "Raid Kills Bugs Dead " here on Kiwi TV - bloody adverts - but I have a few I like - I like one about a "Goldstein " who is sent from the US to find out what makes the ASB (bannk) "diffrent") by his boss (its a story) - and a few others - but mostly there is this terrible shouting so I switch the news off

in the middle and forget what is coming - might revert to listening to the News on the radio.

Then does any of it matter - the News - we cant change anything - what does it matter about something about to happen ot that has happened - mostly it doesnt - to each of us - we all have enough problems ourselves...?

I did that water thing - drink water and then describe it -enjoyed it - hope that was fair dinkum....

Bloody hard to describe the taste of water - keep (kept) thinking of what I know or knew about water...arther than focusing on what was it realy like - this sensation/taste of water?

Richard Taylor

Auckland - New Zealand

[REDACTED]

Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

ASPECT BOOKS www.abebbooks.com

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

From: "Hugh Steinberg" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, February 15, 2005 7:14 PM

Subject: Re: Catfish McDarris

Actually, Moore didn't come up with the name Edsel. She was invited by Ford to name the new car but the company decided to name the vehicle after Henry and Clara Ford's only child, Edsel.

*Hugh Steinberg
--- Stephen Vincent <[REDACTED]> wrote:*

*Yes, Catfish is like the inverse ditty
Marianne Moore invented for Raid;*

*Marianne Moore?
"Raid Kills Bugs Dead"
was a tagline created by Lew Welch,
while, I think, he was a young "copywriter"
in Chicago. Lew's thesis at Reed College*

*in the early Fifties was on the work of
Gertrude Stein. You can see here
how she provided him with certain resources.
In 1957 or 58 Marianne Moore
created the name "Edsel" for a new model Ford.
Sadly the Edsel was killed dead in the market
by American consumers. "Oversexed" - that
particular vertical oval cavity in the grill -
was considered one of the reasons why.
Once upon a gothic time I created a bumpersticker,
"Bodyguards Make Better Lovers"
in honor of Patty Hearst and Susan Ford,
both of whom, or Patty, at least, married
one of their bodyguards. Unlike Lew
Welch or Marianne Moore I did not get paid much,
in fact nada. But, at the time, 1976,
it was kind of a comment.*

Stephen V
<http://stephenvincent.durationpress.com>

Do you Yahoo!?
Yahoo! Mail - Find what you need with new enhanced search.
http://info.mail.yahoo.com/mail_250

--

Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

491. **Harry Nudel**

winter....

Thu 17 Feb 2005

this nite
i climbed

the ladder
to the end

rung of water
rope of lite

& jumped
or fell

up or down
thru or in

to or when
jerusalem

one city
wall & rock

star brite
nite flood

rite lite...

00.....drn...

[↑ Contents](#)

492. **Barrett Watten**

Elrick and Levitsky at Wayne State

Thu 17 Feb 2005

New Genre Readings by Laura Elrick and Rachel Levitsky

Monday, February 21, 3:30

10th floor conference room

Department of English, Wayne State University

5057 Woodward Avenue, Detroit

Laura Elrick is the author of *sKincerity* (Krupskaya, 2003) and is one of the featured writers on *Women In the Avant Garde*, a CD produced by Narrow House Recordings in 2004. Born in Colorado, she now lives in Brooklyn, NY, where she co-curated the Segue on the Bowery reading series in lower Manhattan. Her most recent manuscript is titled *Fantasies in Permeable Structures* and is

an anti-epic poem about resistance ("feminized"), which traverses contemporary discourses of nation, race, rationalism, and poetic language. Her poetry and essays have recently appeared in the Poetry Project Newsletter, The Brooklyn Rail, Tripwire 6.5 RNC/NYC, Crayon, and War and Peace.

Rachel Levitsky's first full length volume of poetry, *Under the Sun*, was published by Futurepoem books in 2003. She is the author of four chapbooks of poetry, *Dearly,, (a+bend, 1999)*, *Cartographies of Error (Leroy, 1999)*, *The Adventures of Yaya and Grace (PotesPoets, 1999)* and *2(1x1)Portraits (Baksun, 1998)*. She has written several plays, one of which, *Reduced Tuesday*, a collaboration with Camille Roy, was performed at the 2002 Poetry Play Jamboree in San Francisco and is published online at Cauldron Magazine. Levitsky is the creator of *Belladonna**, NYC's feminist-experimental-poetic reading, salon and publication series. She teaches at the Poetry Project, Pratt Institute, Naropa University, Queens College and for the Painter's Union. Her current project is called NEIGHBOR.

Curated by Carla Harryman and Barrett Watten
Open to the public; all are welcome

[↑ Contents](#)

493. **Derek White**
Re: Meme Expressions

Thu 17 Feb 2005

Steve, Whether you know it or not, you are the biggest meme machine of all--you are so possessed by memes that the memes don't want you to be conscious of them! Seriously, don't worry about it if you don't know consciously know what they are or how they are defined, suffice to say that I am seeking text and visual art (prose poems, visual poetry, found objects or whatever else you want to call it). The theme is mostly for my amusement. If you google "memes" you should be able to find plenty of info, for example this site defines them:

<http://maxwell.lucifer.com/virus/alt.memetics/what.is.html>

O if you have the time, read some Richard Dawkins. A good place to start is the "Selfish Gene".

Visually, street memes is another great site: <http://streetmemes.com/> though I'm not nearly as strict for the need to be "self-replicating"... the replication part comes when it is published. Think of your writings as ideas that are in competition to replicate by being published.

Textually, I'm after encapsulated myths or the memetic equivalent of genetic code. Definitely open to interpretation.

I think I list some other sites and resources on the submissions page:

<http://www.sleepingfish.net/submit.htm>

Apologies for not explaining it better.

All best

Derek White

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

<<http://www.sleepingfish.net/>>

<<http://www.5cense.com/>>

Date: Wed, 16 Feb 2005 01:22:57 -0500

From: Steve Dalachinsky <[REDACTED]>

Subject: Re: SleepingFish wants your Meme Expressions

so>>>> what is a meme.....ory????? or frenchy???? or

[↑ Contents](#)

494. **Joe Brennan**

Beirut Bombing Points To U.S.

Thu 17 Feb 2005

Click here: The Assassinated Press

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

Beirut Bombing Points To U.S.:

Goss's Beirut Bombing Tops Casey, Puts CIA Back On The Strategic Map:

Next Move, Yanks Yank Ambassador From Syria:

U.S. Has Most To Gain From Bombing; Boucher Blames Syria For 'Security Failure':

By MO BRAZZI

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...."

[↑ Contents](#)

495. **Murat Nemet-Nejat**
Re: Help NARAL kill babies

Thu 17 Feb 2005

Of course, it is also possible that message reflects Ron's point of view. Given that Ron's background is Catholic, I assume that the message is genuine. After all, is considering a foetus in the woman's belly alive such an outrageous idea? Are all our choices absolute and limitless, doesn't the abortion issue have any ambivalence?

Like Ron I am a parent t6hough a Jew. My wife had to have an abortion many many years ago. The idea that we may have had a third person as precious, our feelings as attached to her/him as our two sons haunts me to this day.

Murat

In a message dated 02/16/05 11:12:42 AM, [REDACTED] writes:

On Wed, 16 Feb 2005 06:52:12 -0600, Haas Bianchi <[REDACTED]> wrote:

is this supposed to be ironic? or serious? Because it sounds like it was written by Randall Terry.

Looks to me like someone nasty is impersonating Silliman. Assuming it isn't some uncharacteristically very bad taste by him, he might want to look into the possibility someone has hacked his account. (It looks like it's from the same address as his blog updates, but I didn't look that closely at the email headers to find signs of spoofing.)

If it is an impersonation, it's saddening. You see this sort of pathetic crap all the time on Usenet discussion groups, but not usually private, moderated lists like this one.

--

Ron Henry

AUGHT #13 now out

<http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm>

[↑ Contents](#)

Tiffany MacFerrin
Dawn Pendergast

Jena Osman's visit is being co-sponsored by the University of Arizona Poetry Center.

Saturday, February 19, 7pm,
ORTSPACE
121 E. 7th Street
(use entry on east side of building, at alley door)
Admission: \$5; Students \$3

also:

Jena Osman

"War in/of Words: Searching for Poethical Models":

a talk and roundtable discussion with poet Jena Osman

THIS EVENT CO-SPONSORED BY THE UNIVERSITY OF ARIZONA POETRY CENTER

Saturday, February 19, 3pm,
Dinnerware Contemporary Art Gallery,
210 N. Fourth Ave
Admission: \$5; Students \$3

Jena Osman teaches in the graduate writing program at Temple University. She has published six books of poetry: *Jury* (Meow Press, 1996), *Amblyopia* (Avenue B, 1993), *The Lab-Book* (Poetics Program at SUNY Buffalo, 1992), *Balance* (Leave Books, 1992), *Underwater Dive: Version One* (Paradigm Press, 1990) and *Twelve Parts of Her* (Burning Deck Press, 1989). Her poetry has also been anthologized in *The Art of Practice: Forty-Five Contemporary Poets*, as well as *Subliminal Time* and *Writing From the New Coast: Presentation*. She is the co-editor (with Juliana Spahr) of *Chain*, a journal that investigates language in its various presentational frames. See: Jena Osman EPC home page:

<http://epc.buffalo.edu/authors/osman/> The Periodic Table As Assembled by Dr. Zhivago, *Oculist*: <http://writing.upenn.edu/epc/authors/osman/periodic/> Dead Text: <http://writing.upenn.edu/epc/authors/osman/deadtext.html>

Tiffany MacFerrin is an original Tucson specimen, guilty of subjecting cohorts to spontaneous singing on the streets after a few beats of the wind in her hair. She is too often having work to fun hard on her poetry, but come hear, if you dare, what stars might explode in midair!

Dawn Pendergast is a second-year MFA student at University of Arizona. She received her MA in Performance Studies at NYU and a BS in Science, Technology, and Culture at Georgia Institute of Technology. She currently teaches creative writing and works for the University of Arizona Poetry Center. See: Reconstructions:

<http://www.clockwatching.net/~spoon/reconstructions/reconstructions.html> Epithelium: <http://www.clockwatching.net/~spoon/epithelium/index.html>

*

Abstract for the Roundtable Discussion
with Jena Osman:

Poet-critic Joan Retallack has described the poethical art form as "a form of life in which we would, in our most enlightened moments, want to live - [that] which makes the intricate complexity of the intersecting intentional and accidental that is our world known to us through the sensory and imaginative enactment of complex forms" ("Accident ...Aeroplane ...Artichoke"). I've been thinking about this concept in relation to a comment Anne Waldman made a year or so ago at the Kelley Writers House in Philadelphia about how now is a time of "out-rageous metaphor and terrible misnomers," what she called a kind of "interior terrorism." She said that the best thing we can do right now as writers is study euphemism. Poet-critic Barrett Watten said in a talk called "War=Language" that "We need to take the mechanized hardware of the language of war apart - by locating alternate evidence in multiple media, by questioning the pseudo-objectivity of its delusional conclusions, by unpacking its embedded metaphors and narrative frames, by thinking otherwise." There seemed to be a necessary hope that as writers, pointing to language itself is a first step toward action. But in what ways is that pointing poethical? Are there ways to critique the topical world, the world of events, while at the same time providing alternative "poethical" forms? In other words, in what ways can words in poems make war, and in what ways can they make peace?

*

POG events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts, and the National Endowment for the Arts. POG also benefits from the continuing support of The University of Arizona Poetry Center, the Arizona Quarterly, Chax Press, and The University of Arizona Department of English.

thanks to our growing list of 2004-2005 Patrons and Sponsors:

. Corporate Patrons Buffalo Exchange and GlobalEye Systems . Individual Patrons Millie Chapin, Elizabeth Landry, Allison Moore, Liisa Phillips, Jessica Thompson, , and Rachel Traywick . Corporate Sponsors Antennae a Journal of Experimental Poetry and Music/Performance, Bookman's, Chax Press, Jamba Juice, Kaplan Test Prep and Admissions, Kore Press, Macy's, Reader's Oasis, and Zia Records . Individual Sponsors Suzanne Clores, Sheila Murphy, and Desiree Rios

We're also grateful to hosts and programming partners

- . Casa Libre en La Solana Inn & Guest House
- . Dinnerware Contemporary Arts gallery
- . Las Artes Center (see stories in El Independiente and the Tucson Weekly)
- . O-T-O Dance at ORTSPACE
- . MOCA (Museum of Contemporary Art)
- . Alamo Gallery (see this Tucson Arts District page)

for links to the web pages of our various donors and partners, and for lots of other material, please visit us on the web at www.gopog.org

or for further information contact

POG: [REDACTED], [mailto:\[REDACTED\]](mailto:[REDACTED])

[↑ Contents](#)

498. **Stephanie Young**

ACT ART: Heriberto Yepez FEBRUARY 24

Thu 17 Feb 2005

You're invited!

To night two of the spring series ACT ART:
performances, readings and dialogues with artist-activists.

Tijuana writer and theorist HERIBERTO YEPEZ reads
next Thursday night, FEBRUARY 24
in the Mills Hall Living Room
@ 7:00

(w/ a reception to follow)

Among poets and writers who blog, Mexican writer and translator Heriberto Yèpez is one of the most provocative voices, writing in both Spanish and English and about/at the boundary of each language. Relentless in his questioning of both totalitarian states and the role of the poet/cultural worker, Heriberto's aphorisms are an unsettling salve for the global conditions we find ourselves in: "Poetry is the power the writer has; the power s/h/e needs to fight, this power within, not the power we invent as not-related-to-me, the power-of-the-other, the one I can criticize to be heroic, to be a Poet. Write against your own act." Currently a professor of Philosophy at UABC-Tijuana, Yèpez is the author of several books in Spanish writes for the Reforma newspaper in Mexico City. Some of his writing in English has appeared in U.S. magazines, including Tripwire, Shark and XCP. He has performed and read at various U.S. conferences, including Poetry in a Time of Crisis at the UC Santa Cruz, and the recent Cabinet of the Muses series, sponsored in part by UC Berkeley and the LAB. You can find

him online at <http://www.hyepez.blogspot.com/> and <http://mexperimental.blogspot.com/>

Also coming up in the ACT ART series . . .

GAYE CHAN & NANDITA SHARMA

Thursday MARCH 17

Mills Hall Living Room, 7:00 p.m.

THE YES MEN

Thursday APRIL 14

Lisser Theater, 7:00 p.m.

And CONTEMPORARY WRITER SERIES also of interest . . .

JENA OSMAN

Tuesday MARCH 8

Mills Hall Living Room, 5:30-7:00

CECILIA VICUNA

Tuesday APRIL 12

Mills Hall Living Room, 5:30-7:00

ACT ART is funded in part by the James Irvine Foundation, the Contemporary Writers Series, Poets & Writers, Inc. through a grant it has received from the Hearst Foundation, and 'A 'A Arts.

For more information:

[↑ Contents](#)

499. **ALDON L NIELSEN**

Rumsfeld's Way With Words

Thu 17 Feb 2005

from this morning's Washington Post:

when refusing to provide congress with an estimate of the number of insurgents in Iraq, Rumsfeld said "it's not my business to do intelligent work."

[illegible]

"Breaking in bright Orthography . . ."

--Emily Dickinson

Aldon L. Nielsen

Kelly Professor of American Literature

The Pennsylvania State University

116 Burrowes

University Park, PA 16802-6200



[↑ Contents](#)

500. **furniture_press**
Poem for Kevin Thurston

Thu 17 Feb 2005

Hole Poem circa Washington, D.C.
for Kevin Thurston

The the the
the we took for granted
the hole they told us to "go up!"
it lost its novelty after the the
the face peeked in
and said "hello."

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

501. **Robert Corbett**
Re: Jon Corelis - Can Poetry Liberate Language?

Thu 17 Feb 2005

Murat,

there is much here i hadn't considered. and i admit that my main concern was to clear Wittgenstein of any connection to the denial of the revolutionary potential of poetic language. as I say below--sort of--what is missing from Wittgenstein's notion of language games is any sense of how the games change--at least from I what know. I do think the notion of games allows one to explore the limits of those games, which may not turn out to be as impermeable as philosophers would like. poetry does allow one to cross borders, but then chaos has taught us that limits are the very place of indeterminacy. I am not sure why a contemporary poet would feel the need to abide by Wittgenstein, in any case. His is but another language game. Thus my turn to Shelley and his Defense, specifically to where he says of poets:

"Their language is vitally metaphorical; that is it marks the before unapprehended relations of things, and perpetuates their apprehension, until the words which re present them become through time signs for portions and classes of thoughts, instead of pictures of integral thoughts; and then, if no new poets should arise to create afresh the associations which have been thus disorganized, language will be dead to all the nobler purposes of human intercourse."

This is not "liberation," but resurrection. Shelley always has in mind his own christian Platonism, although he undermines it as well--the poetic capacity is but a fading coal, ashes--so you cannot charge him with idealism pure and simple. At the same time, this is a manifesto or an exhortation. It is not philosophy, it is not trying to patrol or discover borders.

A final word: Shelley's quote about the unacknowledged legislators is a classic, but the preceding formulation at the end is at once more extreme (in its suggestion of power) but also more disturbing.

"Poets are the hierophants of an unapprehended inspiration, the mirrors of the gigantic shadows which futurity casts upon the present, the words which express what they understand not, the trumpets which sing to battle and feel not what they inspire: the influence which is moved not, but moves."

poets here are turning into mere vessels, no more conscious of what moves them than anyone else. if they are unacknowledge legislators, they themselves do not acknowledge that they are either.

Robert

Murat Nemet-Nejat <[REDACTED]> wrote:

>I am interested this, too, except that I think it is a blind alley, an instance of someone saying they have found the "ding-an-sich," or a cry to find it. To my mind, Wittgenstein did not consign poetry to an endless repetition of the so-called real.

What does he mean then by being caught like a fly in a box?

>

This seems to be how his mantra that philosophy nothing but therapy for the delusions it creates. In any case, that is a broad generalization about the project Philosophical Investigations, a work that was never finished, and in any case is not written in the consecutive and consequential style of the Tractatus.

By "consequential" do you mean important or logically connected?

The PI is a case of analysis interminable. It does, however, start with an explosion of Wittgenstein's previous work and much of western philosophy back to Descartes. He says that a picture had us bewitched. By saying that, he is saying

good-bye to a correspondence theory of truth and naive representationalism, the bulwarks of the quest for certainty.

He is saying that language games are tautological. Because of that they are not about the world, They are illusions. But he himself is involved in a language game; that's why a fly in a box. Metaphysics (PI), a constant engine of tearing down of illusions through illusions.

>

>Instead, PI posits that language only can be understood as a game, or rather games. This does not mean that we are fully in charge or cognizant and--perhaps this is not Wittgenstein--the games don't change and evolve, "

What does exactly "evolve" mean? Does the "old" inherently contain everything in the "new" or doesn't it? If it does not, then the system is not closed. If it does, then nothing "new" (therefore nothing) is being said.

"...as humans evidently do. But Wittgenstein does seem to believe that getting beyond games--in a way that is certain, rather than simply speculative--is impossible."

Yes, that's true. That's why he feels and senses caught like a fly. Wittgenstein makes empiricism (Locke, also the rationalizer of property) come face to face with its inherent contradictions (Marx). Tractatus and PI are works of empiricism in extremis. The real attack against this thinking does not come from Descartes but from Kant, Hegel, Heidegger, Benjamin, all believers in essences. The real attack on Wittgenstein, et al, is not that words have pictures which they represent; rather that, words (language) are part of a reality which they can not completely cover. Words and experience do not completely cover each other; they are not a perfect, tautological fit.

In attempts to cross that gap (distance, imperfect fit) that language renews itself.

"Now, if getting beyond the games is how poetry is to liberate language, well, I just don't get that. Language can never point to anything outside itself."

All you are saying is that you can not disagree with Wittgenstein.

"It is our reception of it and the full web of understanding that happens in a communicative that allows language to be a vehicle for meaning."

One can equally look at Wittgenstein's view of language as a tool with generates (can generate) no meaning.

Why not simply go back to Shelley and his belief that poetry reanimates the language of the tribe?

What does Shelley have to do with Wittgenstein?

"It gives us new expressions and sometimes, with it, new experiences. But to look in a language or in poetry for certainty, that I am afraid is a delusion."

Who said one is looking at language for certainty. That's the point, it is full of uncertainty, insufficiency.

"It is exactly the picture that bewitches."

A good description of W.'s work, an attempt not to be bewitched which bewitches.

Ciao.

Murat

Robert

Mary Jo Malo wrote:

Jon, I'm extremely interested in this. Philosophical poetry and prose is largely divided into two camps. Those who hope for this liberation and who have a general idea of to what - and - those who don't, but who nevertheless use language to make their point that there is no point to language. Mary Jo

=====

Trying to think through the Brown quote (given in my posting under the subject

"The topic in a different light") in case anyone's still interested:

*When Brown talks about "linguistic analysts [who] have had the project of getting rid of the disease in language by reducing language to purely operational terms," I think he's referring to theories of language which insist that language has no meaning except what it's given by its context. In this view, language is "purely" operational because it is atelic: it operates without operating to any end; it works without working **for** anything; it means without meaning anything in particular. Obviously this view is, or at least is close to, the view of language which has subsequently become popularly known as structuralist or post-structuralist. A poetics based on such a view -- what I called a Wittgensteinian poetics -- will see the role of poetry as being to liberate language from the delusory quality that Wittgenstein attributed to it, in order to ... what?*

In order to do nothing. And this is the problem. The purpose of liberating language should be to enable the poet to use it to reveal meanings which can't

be revealed if language remains bound to what we deludedly call reality, if the words remain locked in their nominalist prison. It's dream-work. Just as

the psyche's dream-worker can only construct symbolic meaning by liberating sensory images from their quotidian meaning, so the poet can only construct meaning in a language which has been liberated from the delusion that it

represents our experience. Or to put it another way, words must be liberated from their ordinary meanings before the poet is able to use them to construct metaphors, and metaphor, as Aristotle said, is the essence of poetic genius.

There are indeed times when a cigar is only a cigar, but the dream time, whether of the psychic dream worker, the shaman, or the poet, isn't one of them.

The result of a poetics that stops with Wittgenstein instead of beginning with him will be a poetry that offers nothing but a savor of the meaninglessness of the universe: it will be a poetry that turns the world into a kalaidoscope which it invites us to delight in passively like a baby reclining under a fascinating jangling and shining crib toy.

And from a psychoanalytic standpoint the profoundly infantile nature of such a poetry cannot of course be accidental. Reversion to infantile passivity is the classic simple hysterical response to prolonged unbearable threat. The constructors of such a poetry are acting as artists in spite of themselves, imitating the action of the human self in a world which has made it impossible to live a human life. The unconscious message of such poetry is, "Please don't hurt me."

=====

Jon Corelis [REDACTED]

www.geocities.com/joncpoetics (<http://www.geocities.com/joncpoetics>)
I offered the Norman O. Brown quote here because I thought it has a striking and specific relevance to contemporary poetics. Brown wrote that some "linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms." It seems to me that some contemporary American poets have engaged in a similar project to create a poetry which uses language purely operationally, and for the same reason: as part of what Wittgenstein called philosophy's "battle against the bewitchment [Verhexung] of our intelligence by means of language."

I think that this project, as Brown also says of the project of the linguistic analysts he mentioned, will fail because it is impossible, and anyway would be pointless if it succeeded. As Brown says, "a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake." For "language" in the foregoing sentence substitute "poetry," and you can take it as a critique of certain current avant-garde poetics.

Poetry, like psychoanalysis, should begin where Wittgenstein ends. A Wittgensteinian poetics will result only in an aridly endless restatement of the problem, but what the poet must provide is a solution.

Jon Corelis

[_www.geocities.com/joncpoetics_](http://www.geocities.com/joncpoetics) (<http://www.geocities.com/joncpoetics>)

=====

If, in the history of every child, language is first of all a mode of erotic expression and then later succumbs to the domination of the reality-principle, it follows, or perhaps we should say mirrors, the path taken by the human psyche and must share the ultimate fate of the human psyche, namely neurosis ... To regard human speech, the self-evident sign of our superiority over animals, as a disease, or at least as essentially diseased, is for common sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the necessary connection between cultural achievement and neurosis and between social organization and neurosis, and which therefore defines man as the neurotic animal, can hardly take any other position. ... if psychoanalysis is carried to the logical conclusion that language is neurotic, it can join hands with the twentieth century school of linguistic analysis -- a depth analysis of language -- inspired by that man with a real genius for the psychopathology of language, Wittgenstein. He said, "Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by means of language." Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; he limits the task of philosophy to that of recognizing the inevitable insanity of language. "My aim is," he says, "to teach you to pass from a piece of disguised nonsense to something that is patent nonsense." "He who understands me finally recognizes [my propositions] as senseless." Psychoanalysis begins where Wittgenstein ends. The problem is not the disease of language, but the disease called man.

-- Norman O. Brown, *Life against Death*

[↑ Contents](#)

502. **Brenda Coultas**

Durand, Machlin, Coultas Feb 26, NYC

Thu 17 Feb 2005

Marcella Durand, Dan Machlin, Brenda Coultas next Saturday, Feb. 26th, at 3 pm at the Ear Inn in NYC.

The Ear Inn is located waaaay west on Spring St. (326 Spring to be precise), just before the river.

Hopefully, there'll be a snowstorm, so you can observe how the snow blows toward you as you walk to the bar.

For more info or directions, visit http://www.mbroder.com/ear_inn/.

[↑ Contents](#)

503. **Ishaq**

[nwpeltiersupport] Peltier Scholarship

Thu 17 Feb 2005

===== From the LPDC

February 16, 2005

=====

Leonard Peltier Scholarship at Oglala Lakota College

THREE-MILE CREEK SD - The Oglala Commemoration Committee and Lakota Student Alliance is pleased to introduce the Leonard Peltier Honorary Scholarship for incoming freshmen at Oglala Lakota College. This scholarship will be awarded to one student each year that has finished their General Equivalency Diploma (GED) in good standing and plans to attend Oglala Lakota College (OLC) to further their education.

The Award, in the amount of \$250, is created in the name of Leonard Peltier, Anishnabe activist and acclaimed author of "Prison Writings: My Life is My Sundance."

Only GED Graduates at Oglala Lakota College shall be eligible to receive this scholarship. The applicant (GED Graduate) must submit an application and Essay to be considered by the Oglala Lakota College Scholarship Committee. The Oglala Lakota College Scholarship Committee is authorized to select the award recipient each year. The Oglala Commemoration Committee will announce the Leonard Peltier Honorary Scholarship

recipient following the annual Oglala Commemoration Event held each year in Oglala SD.

The Lakota Student Alliance and Oglala Commemoration Committee jointly sponsor the Scholarship to honor and remember the lives lost during the 1970's civil conflict on the reservation and to also raise awareness toward the unjust imprisonment of AIM member Leonard Peltier, currently jailed in Leavenworth Kansas.

Peltier's imprisonment resulted from answering a distress call by Oglala Lakota Elders and victims of a "Reign of Terror" ultimately resulting in a shooting battle between AIM members and Federal Agents at the Jumping Bull property.

The Elders called AIM for protection during the historic 1970's era on Pine Ridge Reservation. Lakota Student Alliance members hope this scholarship will encourage GED graduates to further their education and gain powerful knowledge for the common good of the Lakota Nation. The LSA realizes the tremendous barriers that often lead to painful choices by many Lakota Tribal students. The GED graduates of the Oglala Lakota Nation are mostly Single Parents with little income. These parents took the initiative to better themselves for their homes, and their communities.

Applications for the Leonard Peltier Honorary Scholarship will be made available at the Oglala Lakota College Registrar's office as well as the local College Center Branches. The scholarship application will also be posted online at the Lakota Student Alliance and the Oglala Commemoration Websites.

We wish future scholarship recipients good luck in their educational endeavors.

The Leonard Peltier Honorary Scholarship is a result of fundraising efforts conducted by the Oglala Commemoration Committee and the Lakota Student Alliance in conjunction with the annual Oglala Commemoration Event. We intend to continue this scholarship annually with the help of considerate donors and individuals. The Lakota Student Alliance website is <http://www.geocities.com/lakotastudentalliance/index.htm>

For more information on the Oglala Commemoration
Event, you can visit the website at <http://www.oglalacommemoration.com>

=====
=====
=====

The "PeltierSupport" Mailing List is a service of the
Peltier Legal Team.

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\
\

\

"As for we who have decided to break the back of colonialism, \
our historic mission is to sanction all revolts, all desperate \
actions, all those abortive attempts drowned in rivers of blood."

- Frantz Fanon\
\

\

"Everyday is Ashura and every land is Kerbala"

-Imam Ja'far Sadiq\
\

\

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

\

http://www.world-crisis.com/analysis_comments/766_0_15_0_C/\

\

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

\

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

\

}

[↑ Contents](#)

504. **Michael Cross**

Atticus/Finch Chapbooks Online!

Thu 17 Feb 2005

Friends:

Thanks to the expertise of one Jerrold Shiroma, Atticus/Finch is only now entering the 20th century while the rest of the world moves bravely into the 21st. But we're doing so with a big, big BANG! Click on www.atticusfinch.org to see what's in store for chapbook connoisseurs around the world! Swoon at the wit of our mission statement! Click on book titles to view cover images and read sample poems! Buy books by Tanya Brolaski, Elizabeth Willis, and Eli Drabman! Salivate at the prospect of purchasing books by Thom Donovan, Kyle Schlesinger, and Lisa Jarnot in the near future! Visit now before this becomes old news!

Pass on the good word!

Michael

[↑ Contents](#)

505. **Poetry Project**

Events at the Poetry Project 2/21-2/25

Thu 17 Feb 2005

Monday, February 21, 8:00 pm Gail Scott & Jesse Seldess Gail Scott is co-editor of *Biting the Error: Writers Explore Narrative* (Coach House, 2004). Her novel, *My Paris*, was published by Dalkey Archive in 2003, and her other books include the story collection *Spare Parts Plus Two*, and the novels *Main Brides* and *Heroine*. Her translation of Michael Delisle's *Le Désarroi du matelot* was short-listed for the prestigious Governor General's Award in translation in 2001. She is co-editor of *Narrativity*, a web magazine on experimental narrative out of the Poetry Center at San Francisco State University, and was co-founder of both *Tessera*, a bilingual periodical of new writing by women, and *Spirale*, a French-language critical magazine based in Montréal. Jesse Seldess lives in Chicago, where he works in social services for the elderly, edits *Antennae* magazine, and co-curates the Discrete Reading and Performance Series (<http://www.lavamatic.com/discrete>). He is the author of *Who Opens* (Bronze Skull Press, 2004) and his recent poems have appeared in *Crayon*, *Conundrum*, *Kiosk*, *Traverse*, *Kenning*, and *First Intensity*.

Wednesday, February 23, 8:00 pm Ted Greenwald & Lyn Hejinian Ted Greenwald was born in Brooklyn, raised in Queens, and always lives in New York City. His many books of poetry include *You Bet!*, *Licorice Chronicles*, *Common Sense*, *Word of Mouth*, *Jumping the Line*, and, most recently, *The Up and Up*

(Atelos, 2004). In 1991 he collaborated on a video with the artist Les Levine, ³Poker Blues.² Lyn Hejinian's most recently published books include *A Border Comedy*, *My Life in the Nineties*, and *The Fatalist*. *The Language of Inquiry*, a collection of essays, was published by the University of California Press in 2000. She is co-director (with Travis Ortiz) of Atelos, a literary project commissioning and publishing cross-genre work by poets. Other collaborative projects include *Quê Trâm* with music by John Zorn and text by Hejinian, two mixed media books (*The Traveler and the Hill* and *the Hill and The Lake*) created with the painter Emilie Clark, and the award-winning experimental documentary film *Letters Not About Love*, directed by Jacki Ochs. She teaches in the English Department of the University of California, Berkeley.

Friday, February 25, 10:30 pm Funk Cantabile Featuring four emerging writers whose poetry explores a range of poetic heritages including toast, kundiman, hip-hop, and the blues. The work of Roger Bonair-Agard, Tyehimba Jess, Ishle Park, and Patrick Rosal yokes the seemingly disparate relationships between the page and the stage, the virgule and the slash, the local and the anywhere<that which is funky, that which is ³worthy to be sung.²

ANNOUNCEMENT!

Poets are invited to participate in ³Poetry Through THE GATES² next Saturday, Feb. 26, 1-5pm (raindate Sunday, Feb 27). The idea is for poets to read poems and give voice to the visuals two poets will be at each designated site. Also, Colleen Delaney and Douglas Rothschild are putting together a book of poems inspired by THE GATES and poets will be working as poetry ambassadors, providing (supplied to you) paper and pencils for the muse's use, and collecting the spontaneous poems which will then go into the book. Or, people can send their poems in later to <http://www.poemsinthepark.com>. Got that? Well, if you have questions, want to sign up, want a site to be assigned to or want to be in touch: write [REDACTED]. This message brought to you by the Bowery Poetry Club, who are ³organizing²; designated sites along the Christo-Jeanne-Claude route will be listed at <http://www.bowerypoetry.com>. Nathaniel Siegel is also organizing.

WRITING WORKSHOPS AT THE POETRY PROJECT

KEEPING IT SIMPLE/LOOKING FOR THE LIGHT PATRICIA SPEARS JONES
TUESDAYS AT 7 PM: 10 SESSIONS BEGIN FEBRUARY 22ND "The quality of light by which we scrutinize our lives has direct bearing upon the product which we live...It is within this light that we form those ideas by which we pursue our magic and make it realized. This is poetry as illumination." from ³Poetry is Not a Luxury² by Audre Lorde. ³This is a poetry workshop that takes the poetry of illumination to mean the poetry of experience. How we scrutinize, how we elucidate our lives through words and rhythms, how we make our poems

bring new ways of thinking about our lives. We will focus on the basics: line, stanza, cadence, meter, diction, syntax, and point of view - the elements that make a poem. We will also read contemporary poets including Audre Lorde, Maureen Owen, Amy Gerstler, Sharan Strange, Lee Young Lee, Jeanne Marie Beaumont, Frank O'Hara, Lorenzo Thomas, and Bob Kaufman.² Patricia Spears Jones is an award-winning poet and playwright, and author of *The Weather That Kills*. Students must have submitted 5-10 pg. work samples by FEB. 14.

FINDING THE & THEN SOME THERE THERE MERRY FORTUNE

THURSDAYS at 7 PM: 10 SESSIONS BEGIN FEBRUARY 24TH Film of Dreyer, writing of Mayer, painting of Traylor. An identifiable poet ³voice² is a desirable, comfortable and utilitarian achievement. But what potential or beautiful mystery lurks beyond carefully cultivated form, tendency, technique, habit and boundary. Exploring the processes, qualities and aesthetics of all art forms we will collectively discover commonalities, and fearlessly apprehend what we may learn to expand our poetic values and vocabularies as well as our very minds. Merry Fortune is the author of *Ghosts By Albert Ayler*, *Ghosts By Albert Ayler* (Futurepoem).

HYPNOSIS AND CREATIVITY MAGGIE DUBRIS FRIDAYS AT 7 PM: 5

SESSIONS BEGIN FEBRUARY 25TH ³Hypnotic and trance states have been used for centuries by shamans, mystics and visionaries. In this five week workshop, we will study techniques for self-hypnosis that allow a writer to easily access the creative flow state. We will explore the use of hypnotic tools to generate images, to increase creative focus, to switch gears from a day job into writing, and to circumvent creative blocks. We will also discuss the use of hypnosis to vividly recall memories, and its use in conjunction with other creative tools such as automatic writing.² A \$20 materials fee covers four of Dubris's hypnosis CDs, three of which are specifically geared to writing. Maggie Dubris is the author of *Skels* (Soft Skull Press 2004), and *Weep Not, My Wanton* (Black Sparrow Press 2002). She is also employed as a professional hypnotist. CLASS FULL.

POETRY AND MUSIC DREW GARDNER FRIDAYS at 7 PM: 5 SESSIONS

BEGIN APRIL 8TH ³A workshop investigating the relation of music and poetry, comparing the languages of poetry and music and asking questions about how they can be combined and how they might illuminate each other. What are the poetic implications of improvisation? What are the musical implications of everyday speech? What does our experience of poetry imply about how we experience sound and how does our listening affect our writing? We will read and listen to Harry Partch, Morton Feldman, Leo Smith, Pauline Oliveros, Thoreau, Nathaniel Mackey and others, keep listening notebooks and collaborate with guest musicians. No musical background required.² Drew Gardner is the author

of Sugar Pill (Krupskaya) and conducts the Poetics Orchestra, an ensemble featuring poetry and structured improvisation.

A LAB: POST-CONCEPTUAL POETRIES ROBERT FITTERMAN SATURDAYS AT 12PM: 10 SESSIONS BEGIN FEBRUARY 26 ³What happens when we ask ourselves not if the poem ³could have been done better, but whether it could have been done otherwise² (Dworkin). In post-conceptual writing, the expression is realized in the process. This workshop will be a hands-on writing lab. Each week we will write poems in-class generated by borrowed models from contemporary, 21st Century poetry. Some of these experiments might include: sampling, bastardization, procedural writing, mixed media, collaboration, etc.² Robert Fitterman is the author of 9 books of poetry including: Metropolis XXX (Edge Books), Metropolis 16-29 (Coach House Press) and Metropolis 1-15 (Sun & Moon Press).

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]. We do accept payment via credit cards. You can either submit \$ at www.paypal.com, or call the office with your number: [REDACTED]. Thanks!

The WINTER 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.
[REDACTED]
www.poetryproject.com

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

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

[↑ Contents](#)

506. **konrad**

Re: Jon Corelis - Can Poetry Liberate Language?

Thu 17 Feb 2005

Robert Corbett, responding to Murat Nemet-Nejat wrote:

[snap] "what is missing from Wittgenstein's notion of language games is any sense of how the games change--at least from I what know. I do think the notion of games allows one to explore the limits of those games, which may not turn out to be as impermeable as philosophers would like." [snap]

With the game metaphor it's important to remember that it's backed up by the 'family resemblances' concept. That is, a way of grouping similar things without relying on 'essences.' Also i could be wrong, but don't think Wittgenstein EVER flat out said that language was a game or even that any particular person's or people's language was a game. He thought of the idea of 'language games' to model certain aspects of language.

My sense of Wittgenstein's thinking is that it explains that conceptual 'change' occurs because cognitive recognition or rhetorical construction of resemblances can change, which affects the boundary of a concept. GAME changes because its intension (the structure of resemblances) can change the extension (things in the world you call a "game") and vice versa. A particular new activity is invented and it changes what exists in the world, and what we call a "game." I think the *source* of this kind of change is really well illustrated in section IIxi of the Philosophical Investigations, where he explores the idea of the organization of perceptions: of seeing aspects and aspect change (Shelley's "before unapprehended relations of things").

Shelley was wrong to ascribe only to poetry a vital metaphoric prerogative. ALL language is "vitally metaphorical." Daily speech ("time passes") and even scientific language ("electrons orbit the nucleus"), especially at the edge. There's a great (apocryphal?) story about Heisenberg and Bohr washing dishes together at a guys-only quantum physics retreat high in the Swiss Alps. Heisenberg turns to Bohr and says, "Our language is like this dishwater. Even though it's dirty we manage to get the dishes clean." Or something to that effect. He meant that while they had math equations to work out theories in, they still needed language to describe the world. The metaphoric strength of language ('waves of light' 'particles of matter') was breaking down for them because the "contradictions" that their math was revealing described reality better than classical mechanics, which all their descriptive language was based on. But somehow, metaphoric neologisms ('wavicle') with a little sense of humor ('quarks' 'colored quarks' and 'quantum chromodynamics'), helped them understand how to interpret the math.

I think it's important not to assign poets (or philosophers) a role that requires them to have an essential difference, capacity, insight, etc from everybody else. Conversely i think it's important to allow that the growth, renewal and even

> "Breaking in bright Orthography . . ."
> --Emily Dickinson
>
> Aldon L. Nielsen
> Kelly Professor of American Literature
> The Pennsylvania State University
> 116 Burrowes
> University Park, PA 16802-6200
>
> 
>

[↑ Contents](#)

508. **Ishaq**

shing02: rap activist, peace advocate, music explorer

Thu 17 Feb 2005

" The ultimate reward is honor not awards
At odds with the times in wars with no Lords, a Freelancer
A battle cry of a hawk make a dove fly and a tear dry
Wonder why a lone wolf don't run with a klan
Only trust your instincts and be one with the Plan"
--battle cry

shing02

alias: vector omega, knock two
crew: freelancers utd, the knocks, kosmic renaissance
photo: kaori annen
mask: mr.44

Shing02 - rap activist, peace advocate, music explorer. Born in Tokyo 1975, raised in Tanzania, England, and Japan. Shing02 landed in California at the age of 15, and soon thereafter got involved in creating art, which was the first love. After a move to Berkeley for schooling he became immersed in the local scene which also nurtured dozens of creative hiphop acts. Eventually in '96 Shing02's music made its way back to Japan, partnered with Mr. Higo of Mary Joy Recordings, garnering tremendous support in his homeland. Currently residing in Oakland, he's working on music with his new collective "FREELANCERS UN1TED" (Freelancers = Knights without a Lord), and as 1/2 of production crew "The Knocks" with Doc Max. Currently envisioning new music as the inventor of the vestax "faderboard". Check for his latest creations as he intends to father some art that blends the cultural boundaries.

Black Is Beautiful

Black is beautiful to me
Wake up brethren Asian persuasion
Black is beautiful to me
Love Self sistren Asian persuasion
Black is beautiful to me
Respect brethren African persuasion
Black is beautiful to me
One Love sistren African persuasion
Afro-centric music is the roots but
Ever since birth I've wondered
Who, what, when, which, how did we get to this place
Island culture cultivate the race
Faces, basic smiles speak a thousand words
That go a million miles
Until we realize that we gotta stay true
Despite the lies, read between the lines
And move forward

Oh Lord

Heritage manifest in the color of the mane of our men and women
New born, blessed with natural melanin
Living and shine like filaments
Pitch black hair, rich black eyes
Capture the rapture of mother nature
Beyond Africa, Pan Pacifica, Antarctica to South America
Health before wealth in the kingdom of righteous
Fight until death do us part and I might just
Travel to the depth of the heart of Atlantis
Pledge to the state of the art so I plan this
Expedition as my mission all the while
Competition lose not knowing why
Til the day I chill in the east of the River Nile
Real skill, real deal never go out of style yeah

Who wanna test their blackness?
Let me guess, fake jocks frontin' like Loch Ness
Life blessed you to look the best
When you're dressed with less but cover the rest
Some kids with straight strands want dread locks
Some girls with a fro want to straighten their chops
It's all good we all grow out of it just like hair-do
You gotta vibe and flow with it just like air do

'Round the globe youth carry the hope
That one day everything's gonna be just fine now
Press rewind to a world color blind
Zero complex, find a space all mine
I grew up on the East Coast, opposite of Ivory
In the 21st, reckon economic slavery

Beyond Africa, Latin America, through Jamaica back to Japonica
Man and machine make the money that manipulate
Mind over matter meaning make moves to motivate
Before we globalize commercially
We need to mobilize community to spread the music with mercy
'Cuz exploitation is the blast from the past

Conversation help future visions last
Til the day I fill the post I'm supposed to live by
Real skill, real deal never go out of style yeah

Black is beautiful to me

Respect all state, all color, all race

Black is beautiful to me

One love, one god, one mind, one heart

INI, You and I, realize U-N-I-T-Y

INI, You and I, realize U-N-I-T-Y

Receive, Respect, Reflect

Pass it on, pass it on, pass it on

Receive, Respect, Reflect

Pass it on, pass it on, pass it on

free downloads:

<http://www.e22.com/shing02/index.htm>

___\
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\
\
"As for we who have decided to break the back of colonialism, \
our historic mission is to sanction all revolts, all desperate \
actions, all those abortive attempts drowned in rivers of blood."\
- Frantz Fanon\
\
"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\
<http://www.sleepybrain.net/vanilla.html>\
\
http://www.world-crisis.com/analysis_comments/766_0_15_0_C/\
\
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>\
\
<http://www.lowliferecords.co.uk/>\
\
}

[↑ Contents](#)

509. **Catherine Daly**

Poetry by the Sea- please circulate

Thu 17 Feb 2005

Crashing waves... Pinot Noir.... Poetry....

Long Beach Museum of Art Presents

Author Catherine Daly, and New Issues' authors Louise Mathias & Barbara Mal-
outas

reading from recent work

Thursday, February 24th, 7pm

2300 Ocean Boulevard

Long Beach, CA 90803

www.lbma.org

[↑ Contents](#)

510. **Harry Nudel**

Naral Again...

Thu 17 Feb 2005

I assume Ron is too busy blogging along to read this list...but the post rite after his...under my e-mail address was not written by me...so i guess it was a hoax, spam, game, pose, psuedopsuedonym.... personally if anybody wants to be Harry Nudel..or Drn...they're welcome to bear the load...what's you're name...noooone

[↑ Contents](#)

511. **Pierre Joris**

Next Poet Lariat?

Thu 17 Feb 2005

February 11, 2005

Next up for Ashcroft: Poet Laureate?

Former Attorney General John Ashcroft is a top contender to become the next

Poet Laureate of the United States, say insiders. But the man who penned

"Let the Eagle Soar" faces a stiff challenge from the favored candidate of

conservative Christians: Roy Moore, former Alabama chief justice, and the

author of "Our American Birthright."

Some poets balk at idea of appointing a 'one-poem' poet

By Deanna Swift

WASHINGTON, DC-When Former Attorney General John Ashcroft bid a fond farewell to public service last month, he was intentionally vague about his

plans for the future. Ashcroft has said only that he plans to remain in the

Washington D.C. area and will give speeches.

But sources close to Ashcroft say that he has his eye on a very different

prize these days: he wants to be the nation's next top bard, otherwise known

*as the Poet Laureate Consultant in Poetry to the Library of Congress.
Were
Ashcroft to succeed in landing the coveted post, the man often
criticized
for being a Bush administration "lightening rod" would have an
opportunity
to be an official lightning rod: for the poetic impulse of Americans.*

*It's the job of the Poet Laureate, who serves for seven months and
receives
a \$35,000 stipend, to raise the national consciousness to a greater
appreciation of the reading and writing of poetry.*

*How high can the eagle soar?
Ashcroft's poetry credentials are based largely on the strength of a
single
verse, a lyric-ode hybrid entitled "Let the Eagle Soar." Fans of the
former
attorney general praise his skillful use of masculine syllable endings
and
strong end rhymes in "Eagle," placing him in the tradition of
Longfellow,
Byron, even Francis Scott Key. President Bush sent a signal of his
strong
support for Ashcroft's candidacy by making "Eagle" a centerpiece of his
swearing-in ceremony in January. Guy Hovis, a Mississippi native and
long-time performer on "The Lawrence Welk Show," performed the lyric
ode.*

*"Let the eagle soar,
Like she's never soared before.
From rocky coast to golden shore,
Let the mighty eagle soar.
Soar with healing in her wings,
As the land beneath her sings:
'Only god, no other kings.'
This country's far too young to die.
We've still got a lot of climbing to do,
And we can make it if we try.
Built by toils and struggles
God has led us through."*

*If Ashcroft successfully lands the position of primary poet, he'll
replace
Ted Kooser, selected to the post last fall, and the first Poet
Laureate from
the Great Plains.*

*From the right: conservative couplets
While Ashcroft might seem like a shoe-in for the job, he's not the top
choice of conservative religious leaders, despite their support for
Ashcroft
during his tenure as attorney general. The Coalition for Traditional
Values,
which includes leaders of pro-family groups such as the American Family
Organization, the Campaign for Families and the Baptist Leadership
Council,
has thrown its support behind former Alabama chief Justice Roy Moore,
author
of the 1998 poem "Our American Birthright."*

Our American Birthright

*One nation under God was their cry and declaration,
Upon the law of Nature's God they built a mighty Nation.
For Unlike Mankind before them who had walked this earthen sod,
These men would never question the Sovereignty of God.*

*That all men were created was a truth "self-evident,"
To secure the rights God gave us was the role of government.
And if any form of government became destructive of this end,
It was their right, their duty, a new one to begin.*

*So with a firm reliance on Divine Providence for protection,
They pledged their sacred honor and sought His wise direction.
They lifted an appeal to God for all the world to see,
And declared their independence forever to be free.*

*I'm glad they're not with us to see the mess we're in,
How we've given up our righteousness for a life of indulgent sin.
For when abortion isn't murder and sodomy is deemed a right,
Then evil is now called good and darkness is now called light.*

*While truth and law were founded on the God of all Creation,
Man now, through law, denies the truth and calls it "separation."
No longer does man see a need for God when he's in full control,
For the only truth self-evident is in the latest poll.*

*But with man as his own master we fail to count the cost,
Our precious freedoms vanish and our liberty is lost.
Children are told they can't pray and they teach them evolution,
When will they learn the fear of God is the only true solution.*

*Our schools have become the battleground while all across the land,
Christians shrug their shoulders afraid to take a stand.*

*And from the grave their voices cry the victory has been won
Just glorify the Father as did His only Son.*

*When your work on earth is done, and you've traveled where we've trod,
You'll leave the land we left to you, One Nation Under God!*

"These are both godly men, but we believe that Roy Moore will make the better Poet Laureate," says Sandy Slokum, executive director of Defend Our Marriages, a pro-family group that advocates defending marriage by adding a ban on adultery to the constitution. While Slokum praises Ashcroft's "Eagle," she insists that Moore will do a better job of returning poetry to the family. "He's working on a beautiful poem called 'Ring of Gold' about traditional marriage and how God intended it to be the union of one man and one woman."

Moore is best known not for his poetry, but for his intriguing position on the separation between church and state. Moore gained notoriety after he refused to remove a massive concrete statue of the Ten Commandments from his office in 2003.

*Poetry meets politics
Not everyone is happy about the prospect that either Ashcroft or Moore could soon be the most prominent poet in the country. Some critics point out that this is probably the first time since the Library of Congress established the Poetry and Literature Center in 1936 that a candidate is being considered on the basis of a single poem. "This is outrageous on the face of it," says Donald Merkin, poet in residence at Eastern Illinois College and the author of *Slaughter in the Chicken House: an Elegy*. "The role of the Poet Laureate is to act as an ambassador of literary arts. Poets in the community worry Ashcroft will serve as a poetic mouthpiece for the Bush administration."*

This is not the first time that the poetry position has been dogged by controversy. Communist William Carlos Williams was appointed in 1952

but
never served. Williams' appointment was revoked with the understanding
that
he could be re-instated once he completed "loyalty procedures," but
his term
ended before he was able to prove that he wasn't a communist.

Slokum and others complain that position of Poet Laureate has too
often been
meted out on the basis of political correctness, rather than the
righteousness of the poetry. Of the 38 people appointed poet
consultant or
laureate, eight have been women and two, African-American.

=====
=
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
=====

=
For updates on readings, etc. check my current events page:
<http://albany.edu/~joris/CurrentEvents.html>
=====

=
Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
email: [REDACTED]
<http://www.albany.edu/~joris/>
=====

=

[↑ Contents](#)

512. **George Bowering**

Re: Next Poet Lariat?

Thu 17 Feb 2005

God, I hope this is a joke.

But watching what is allowed to happen in the US, one cannot exclude
anything.

gb

On Thu, 17 Feb 2005 22:01:29 -0500 [REDACTED] wrote:

> > February 11, 2005
> > Next up for Ashcroft: Poet Laureate?
> > Former Attorney General John Ashcroft is a top contender to become the
> > next
> > Poet Laureate of the United States, say insiders. But the man who
> > penned
> > "Let the Eagle Soar" faces a stiff challenge from the favored
> > candidate of
> > conservative Christians: Roy Moore, former Alabama chief justice, and
> > the
> > author of "Our American Birthright."
> >
> >
> > Some poets balk at idea of appointing a 'one-poem' poet
> >
> > By Deanna Swift
> >
> > WASHINGTON, DC-When Former Attorney General John Ashcroft bid a
fond
> > farewell to public service last month, he was intentionally vague
> > about his
> > plans for the future. Ashcroft has said only that he plans to remain
> > in the
> > Washington D.C. area and will give speeches.
> >
> > But sources close to Ashcroft say that he has his eye on a very
> > different
> > prize these days: he wants to be the nation's next top bard, otherwise
> > known
> > as the Poet Laureate Consultant in Poetry to the Library of Congress.
> > Were
> > Ashcroft to succeed in landing the coveted post, the man often
> > criticized
> > for being a Bush administration "lightening rod" would have an
> > opportunity
> > to be an official lightning rod: for the poetic impulse of Americans.
> >
> > It's the job of the Poet Laureate, who serves for seven months and
> > receives
> > a \$35,000 stipend, to raise the national consciousness to a greater
> > appreciation of the reading and writing of poetry.

> >
> > How high can the eagle soar?
> > Ashcroft's poetry credentials are based largely on the strength of a
> > single
> > verse, a lyric-ode hybrid entitled "Let the Eagle Soar." Fans of the
> > former
> > attorney general praise his skillful use of masculine syllable endings
> > and
> > strong end rhymes in "Eagle," placing him in the tradition of
> > Longfellow,
> > Byron, even Francis Scott Key. President Bush sent a signal of his
> > strong
> > support for Ashcroft's candidacy by making "Eagle" a centerpiece of his
> > swearing-in ceremony in January. Guy Hovis, a Mississippi native and
> > long-time performer on "The Lawrence Welk Show," performed the lyric
> > ode.
> >
> > "Let the eagle soar,
> > Like she's never soared before.
> > From rocky coast to golden shore,
> > Let the mighty eagle soar.
> > Soar with healing in her wings,
> > As the land beneath her sings:
> > 'Only god, no other kings.'
> > This country's far too young to die.
> > We've still got a lot of climbing to do,
> > And we can make it if we try.
> > Built by toils and struggles
> > God has led us through."
> >
> >
> > If Ashcroft successfully lands the position of primary poet, he'll
> > replace
> > Ted Kooser, selected to the post last fall, and the first Poet
> > Laureate from
> > the Great Plains.
> >
> > From the right: conservative couplets
> > While Ashcroft might seem like a shoe-in for the job, he's not the top
> > choice of conservative religious leaders, despite their support for
> > Ashcroft
> > during his tenure as attorney general. The Coalition for Traditional

> > Values,
> > which includes leaders of pro-family groups such as the American Family
> > Organization, the Campaign for Families and the Baptist Leadership
> > Council,
> > has thrown its support behind former Alabama chief Justice Roy Moore,
> > author
> > of the 1998 poem "Our American Birthright."
> >
> > Our American Birthright
> >
> > One nation under God was their cry and declaration,
> > Upon the law of Nature's God they built a mighty Nation.
> > For Unlike Mankind before them who had walked this earthen sod,
> > These men would never question the Sovereignty of God.
> >
> > That all men were created was a truth "self-evident,"
> > To secure the rights God gave us was the role of government.
> > And if any form of government became destructive of this end,
> > It was their right, their duty, a new one to begin.
> >
> > So with a firm reliance on Divine Providence for protection,
> > They pledged their sacred honor and sought His wise direction.
> > They lifted an appeal to God for all the world to see,
> > And declared their independence forever to be free.
> >
> > I'm glad they're not with us to see the mess we're in,
> > How we've given up our righteousness for a life of indulgent sin.
> > For when abortion isn't murder and sodomy is deemed a right,
> > Then evil is now called good and darkness is now called light.
> >
> > While truth and law were founded on the God of all Creation,
> > Man now, through law, denies the truth and calls it "separation."
> > No longer does man see a need for God when he's in full control,
> > For the only truth self-evident is in the latest poll.
> >
> > But with man as his own master we fail to count the cost,
> > Our precious freedoms vanish and our liberty is lost.
> > Children are told they can't pray and they teach them evolution,
> > When will they learn the fear of God is the only true solution.
> >
> > Our schools have become the battleground while all across the land,
> > Christians shrug their shoulders afraid to take a stand.

> > And from the grave their voices cry the victory has been won
> > Just glorify the Father as did His only Son.
> >
> > When your work on earth is done, and you've traveled where we've trod,
> > You'll leave the land we left to you, One Nation Under God!
> >
> > "These are both godly men, but we believe that Roy Moore will make the
> > better Poet Laureate," says Sandy Slokum, executive director of Defend
> > Our
> > Marriages, a pro-family group that advocates defending marriage by
> > adding a
> > ban on adultery to the constitution. While Slokum praises Ashcroft's
> > "Eagle," she insists that Moore will do a better job of returning
> > poetry to
> > the family. "He's working on a beautiful poem called 'Ring of Gold'
> > about
> > traditional marriage and how God intended it to be the union of one
> > man and
> > one woman."
> >
> > Moore is best known not for his poetry, but for his intriguing
> > position on
> > the separation between church and state. Moore gained notoriety after
> > he
> > refused to remove a massive concrete statue of the Ten Commandments
> > from his
> > office in 2003.
> >
> > Poetry meets politics
> > Not everyone is happy about the prospect that either Ashcroft or Moore
> > could
> > soon be the most prominent poet in the country. Some critics point out
> > that
> > this is probably the first time since the Library of Congress
> > established
> > the Poetry and Literature Center in 1936 that a candidate is being
> > considered on the basis of a single poem. "This is outrageous on the
> > face of
> > it," says Donald Merkin, poet in residence at Eastern Illinois College
> > and
> > the author of Slaughter in the Chicken House: an Elegy. "The role of
> > the

> > Poet Laureate is to act as an ambassador of literary arts. Poets in the
> > community worry Ashcroft will serve as a poetic mouthpiece for the Bush
> > administration."
> >
> > This is not the first time that the poetry position has been dogged by
> > controversy. Communist William Carlos Williams was appointed in 1952
> > but
> > never served. Williams' appointment was revoked with the understanding
> > that
> > he could be re-instated once he completed "loyalty procedures," but
> > his term
> > ended before he was able to prove that he wasn't a communist.
> >
> > Slokum and others complain that position of Poet Laureate has too
> > often been
> > meted out on the basis of political correctness, rather than the
> > righteousness of the poetry. Of the 38 people appointed poet
> > consultant or
> > laureate, eight have been women and two, African-American.

>
>
>

=====
=

> "Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

>

=====
=

> For updates on readings, etc. check my current events page:

> <http://albany.edu/~joris/CurrentEvents.html>

>

=====
=

> Pierre Joris

> 244 Elm Street

> Albany NY 12202

> h: [REDACTED]

> c: [REDACTED]

> o: 518 442 40 85

> email: [REDACTED]

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

>

=====

[↑ Contents](#)

513. **Alison Croggon**

Re: Next Poet Lariat?

Thu 17 Feb 2005

Wow, is this a joke? I downloaded that amazing little vid of Ashcroft's inspiring performance, but I can't believe people take this stuff seriously. You see my limitation.

I wonder what the difference is between "political correctness" and "righteousness"?

Are you considering emigration, Pierre?

All the best

A

Alison Croggon

Blog: <http://theatrenotes.blogspot.com>

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

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

[↑ Contents](#)

514. **Joe Brennan**

Abuse After Aristide:U.S. Sponsored Terror Returns

Thu 17 Feb 2005

Click here: The Assassinated
<http://www.theassassinatedpress.com/>

Abuse After Aristide's Ouster:

Less Than A Year After Former Haiti President Was Run Out, Observers Say U.S.

Sponsored Terror Has "Again Launched A Tsunami Of Oppression Against Haitians":

By READ HEARSAY

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...."

[↑ Contents](#)

515. **Gerald Schwartz**

Re: Next Poet Lariat?

Thu 17 Feb 2005

As I posted last year there's an alarming, "serious" groundswell of bcking for the "Alabama God-Damn"

Judge Moore. And he's quite prolific. And... from those who follow this sort of thing-- there's a book dure out soon.

But, please, if we must go this route, what about J.C., the man from Plains. At least this dreadful poet would be (in many ways) an anathama to many...

... and then there's MacLiesh...

Cheers,

Gerald Schwartz

counting the red-state ballots for poet-lar...

February 11, 2005

Next up for Ashcroft: Poet Laureate?

Former Attorney General John Ashcroft is a top contender to become the next

Poet Laureate of the United States, say insiders. But the man who penned

"Let the Eagle Soar" faces a stiff challenge from the favored candidate of

conservative Christians: Roy Moore, former Alabama chief justice, and the

author of "Our American Birthright."

Some poets balk at idea of appointing a 'one-poem' poet

By Deanna Swift

WASHINGTON, DC-When Former Attorney General John Ashcroft bid a fond farewell to public service last month, he was intentionally vague about his plans for the future. Ashcroft has said only that he plans to remain in the Washington D.C. area and will give speeches.

But sources close to Ashcroft say that he has his eye on a very different prize these days: he wants to be the nation's next top bard, otherwise known as the Poet Laureate Consultant in Poetry to the Library of Congress. Were Ashcroft to succeed in landing the coveted post, the man often criticized for being a Bush administration "lightening rod" would have an opportunity to be an official lightning rod: for the poetic impulse of Americans.

It's the job of the Poet Laureate, who serves for seven months and receives a \$35,000 stipend, to raise the national consciousness to a greater appreciation of the reading and writing of poetry.

How high can the eagle soar? Ashcroft's poetry credentials are based largely on the strength of a single verse, a lyric-ode hybrid entitled "Let the Eagle Soar." Fans of the former attorney general praise his skillful use of masculine syllable endings and strong end rhymes in "Eagle," placing him in the tradition of Longfellow, Byron, even Francis Scott Key. President Bush sent a signal of his strong support for Ashcroft's candidacy by making "Eagle" a centerpiece of his swearing-in ceremony in January. Guy Hovis, a Mississippi native and long-time performer on "The Lawrence Welk Show," performed the lyric ode.

*"Let the eagle soar,
Like she's never soared before.
From rocky coast to golden shore,
Let the mighty eagle soar.
Soar with healing in her wings,*

*As the land beneath her sings:
'Only god, no other kings.'
This country's far too young to die.
We've still got a lot of climbing to do,
And we can make it if we try.
Built by toils and struggles
God has led us through."*

*If Ashcroft successfully lands the position of primary poet, he'll
replace
Ted Kooser, selected to the post last fall, and the first Poet
Laureate from
the Great Plains.*

*From the right: conservative couplets
While Ashcroft might seem like a shoe-in for the job, he's not the top
choice of conservative religious leaders, despite their support for
Ashcroft
during his tenure as attorney general. The Coalition for Traditional
Values,
which includes leaders of pro-family groups such as the American Family
Organization, the Campaign for Families and the Baptist Leadership
Council,
has thrown its support behind former Alabama chief Justice Roy Moore,
author
of the 1998 poem "Our American Birthright."*

Our American Birthright

*One nation under God was their cry and declaration,
Upon the law of Nature's God they built a mighty Nation.
For Unlike Mankind before them who had walked this earthen sod,
These men would never question the Sovereignty of God.*

*That all men were created was a truth "self-evident,"
To secure the rights God gave us was the role of government.
And if any form of government became destructive of this end,
It was their right, their duty, a new one to begin.*

*So with a firm reliance on Divine Providence for protection,
They pledged their sacred honor and sought His wise direction.
They lifted an appeal to God for all the world to see,
And declared their independence forever to be free.*

*I'm glad they're not with us to see the mess we're in,
How we've given up our righteousness for a life of indulgent sin.
For when abortion isn't murder and sodomy is deemed a right,*

Then evil is now called good and darkness is now called light.

*While truth and law were founded on the God of all Creation,
Man now, through law, denies the truth and calls it "separation."
No longer does man see a need for God when he's in full control,
For the only truth self-evident is in the latest poll.*

*But with man as his own master we fail to count the cost,
Our precious freedoms vanish and our liberty is lost.
Children are told they can't pray and they teach them evolution,
When will they learn the fear of God is the only true solution.*

*Our schools have become the battleground while all across the land,
Christians shrug their shoulders afraid to take a stand.
And from the grave their voices cry the victory has been won
Just glorify the Father as did His only Son.*

*When your work on earth is done, and you've traveled where we've trod,
You'll leave the land we left to you, One Nation Under God!*

*"These are both godly men, but we believe that Roy Moore will make the
better Poet Laureate," says Sandy Slokum, executive director of Defend
Our*

*Marriages, a pro-family group that advocates defending marriage by
adding a
ban on adultery to the constitution. While Slokum praises Ashcroft's
"Eagle," she insists that Moore will do a better job of returning
poetry to
the family. "He's working on a beautiful poem called 'Ring of Gold'
about
traditional marriage and how God intended it to be the union of one
man and
one woman."*

*Moore is best known not for his poetry, but for his intriguing
position on
the separation between church and state. Moore gained notoriety after
he
refused to remove a massive concrete statue of the Ten Commandments
from his
office in 2003.*

*Poetry meets politics
Not everyone is happy about the prospect that either Ashcroft or Moore
could
soon be the most prominent poet in the country. Some critics point out
that
this is probably the first time since the Library of Congress*

established
the Poetry and Literature Center in 1936 that a candidate is being
considered on the basis of a single poem. "This is outrageous on the
face of
it," says Donald Merkin, poet in residence at Eastern Illinois College
and
the author of *Slaughter in the Chicken House: an Elegy*. "The role of
the
Poet Laureate is to act as an ambassador of literary arts. Poets in the
community worry Ashcroft will serve as a poetic mouthpiece for the Bush
administration."

This is not the first time that the poetry position has been dogged by
controversy. Communist William Carlos Williams was appointed in 1952
but
never served. Williams' appointment was revoked with the understanding
that
he could be re-instated once he completed "loyalty procedures," but
his term
ended before he was able to prove that he wasn't a communist.

Slokum and others complain that position of Poet Laureate has too
often been
meted out on the basis of political correctness, rather than the
righteousness of the poetry. Of the 38 people appointed poet
consultant or
laureate, eight have been women and two, African-American.

=====
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
=====

For updates on readings, etc. check my current events page:
<http://albany.edu/~joris/CurrentEvents.html>
=====

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
email: [REDACTED]
<http://www.albany.edu/~joris/>
=====

[↑ Contents](#)

516. **Murat Nemet-Nejat**

Re: Naral Again...

Thu 17 Feb 2005

In a message dated 02/17/05 8:38:13 PM, [REDACTED] writes:

I assume Ron is too busy blogging along to read this list...but the post rite after his...under my e-mail address was not written by me...so i guess it was a hoax, spam, game, pose, psuedopsuedonym.... personally if anybody wants to be Harry Nudel..or Drn...they're welcome to bear the load...what's you're name...noooone

The comment "et tu Ron" was not yours?

Murat

[↑ Contents](#)

517. **Alan Sondheim**

Stealing miEKAL, aND

Fri 18 Feb 2005

Stealing miEKAL, aND

mIEKAL aND Re:))))))) [[[[[[[pale]]]]]]]]shores((((((((
k10% hello miEKAL this is an identity theft.
ksh: hello: not found
k11% i now have your identity.
ksh: i: not found
k12% can you guess what your identity "is"?
ksh: can: not found
k13% perhaps you guess and then you can have your identity back.
ksh: perhaps: not found
k14% it is very good you have guess Cythia!
Looking up Cythia! firstwww.Cythia!.com, guessing...edunetorg
Getting file://localhost/net/u/6/s/sondheim/Cythia!
Can't Access `file://localhost/net/u/6/s/sondheim/Cythia!'
Alert!: Unable to access document.

Looking up Cythia! first
Looking up www.Cythia!.com, guessing...
Looking up www.Cythia!.edu, guessing...
Looking up www.Cythia!.net, guessing...
Looking up www.Cythia!.org, guessing...

Can't Access `file://localhost/net/u/6/s/sondheim/Cythia!'

Alert!: Unable to access document.

lynx: Can't access startfile

k15% you are right! Cythia your identity!

ksh: you: not found

k16% i will give your identity back and you will have your identity!

ksh: i: not found

k17% it is so wonderful to be give back your identity here it is!

Looking up is! firstwww.is!.com, guessing...edunetorg

Getting file://localhost/net/u/6/s/sondheim/is!

Can't Access `file://localhost/net/u/6/s/sondheim/is!'

Alert!: Unable to access document.

Looking up is! first

Looking up www.is!.com, guessing...

Looking up www.is!.edu, guessing...

Looking up www.is!.net, guessing...

Looking up www.is!.org, guessing...

Can't Access `file://localhost/net/u/6/s/sondheim/is!'

Alert!: Unable to access document.

lynx: Can't access startfile

k18% identity over and thank you! you MiEKAL!

ksh: identity: not found

k19% thank you!

k20% thank you!

k21% thank you!

—

[↑ Contents](#)

518. Christopher Filkins

addresses

Fri 18 Feb 2005

"I'ts dark, we're on a bus that goes to who knws where n Emma's carrying a rose tht isnt 4 her! im not 2timin u it was a one off" <[REDACTED]>, "(*) Bad Boy 4 Life (*)<:o) 3 days till ma bday<:o)" <[REDACTED]>, "(8)is their anyone out there,coz its getting harder and harder to beathe(8)" <[REDACTED]>, "\\(A\\)®%©«ÑåTåfiË«©%®\\(A\\)\\(L\\)»If it wêrê \$uppo\$êd 2 fêêl good thêy wouldñ't call it å cru\$h»\\(U\\)" <[REDACTED]>, "(u)(w):[Tollz :[(w)(u) | My Fall Will Be For You, My Love Will Be In You | 23 Wifeys, WANT MORE! Will You Marry Me? |" <[REDACTED]>, *~*xX_kinks_Xx*~*but u neva really listen to me becos im telling u the truth i mean this im ok TRUST ME !!!!!HARRRR

<[REDACTED]>, *Sparkle!* And away! <[REDACTED]>, ":(Y) If Something Is Worth Doing Its Worth Over Doing (Y):)" <[REDACTED]>, ":D Marty Baby :D" <[REDACTED]>, ? Đ?Ñ ? ©T <[REDACTED]>, "x°°\~\`"°°x|<@tê 'ñ Må@tîñ x°°\~\`"°°x 4 évÁ" <[REDACTED]>, "¤¥¤¥¤\\(H\\)©h®î§ Jäg§;\\)¤¥¤¥¤ a.k.a ^Ca-PaDr E^ lovin \\(L\\)Brittney\\(L\\)" <[REDACTED]>, ".#.\$4 (u) Suicide is romantic with its inti macy, just you and whatever you imagine (u)" <[REDACTED]>, "2°°4 *. . . . '°°» Love Is When You Don' t Want To Go To Sleep Because Reality Is Better Than A Dre am ? ? 2°°4" <[REDACTED]>, Ben&Paul - Bathed In Your Radiance I Melt <[REDACTED]>, Can I Touch Your Cam-Le-Corder? Can I Watch The Telivissle? <[REDACTED]>, Cheeks- Brewed to Perfection <[REDACTED]>, "Chloe....." <[REDACTED]>, Daddy's Little Girl!! <[REDACTED]>, Daren Bray <[REDACTED]>, Daz <[REDACTED]>, death is not the end it is just a new part of life <[REDACTED]>, em <[REDACTED]>, Everyones entitled to be stupid but you are abusing it <[REDACTED]>, [REDACTED], Happiness is like wetting ur pants every1 can c it but only u can feel it's warmth <[REDACTED]>, "Hender - (F) I'm a rose blooming in the desert (F)" <[REDACTED]>, Jack - Thouroghly Enjoying Granny Porn <[REDACTED]>, jennifer ranson <[REDACTED]>, "love is a waste of space (L)" <[REDACTED]>, "maddy- boozed, broozed & broken-boned (the morning after)" <[REDACTED]>, "mark - Sunday morning, clouds in the sky. With out warning, Mark walks by!" <[REDACTED]>, Me <[REDACTED]>, Metall!cA <[REDACTED]>, "Paul - Mama's Goin' to Worry, I've been a Bad Bad Boy" <[REDACTED]>, "Rob - Nobody Can Save Me, Nobody Can Say What I'll Do If I'm Alone..." <[REDACTED]>, Sarah Matthewson <[REDACTED]>, scott <[REDACTED]>, "see the idiot chalk up his name on the blackboard." <[REDACTED]>, Socialist Party Enquiries <[REDACTED]>, Spence <[REDACTED]>, steph quinn <[REDACTED]>, Steve Forbes was an alien ~ he doesn't blink! <[REDACTED]>, "Times and trends change,but skateboarding is forever!!" <[REDACTED]>, "WARNING DANGER DANGER..... VIRUS DETECTED.....YOUR COMPUTER IS INFECTED.....YOUR PUBLIC PROFILE HAS BEEN EDITED.Michael" <[REDACTED]>, "When The Light Cuts Off, So Does Your Head, Cos The Boogie oogie oogie Man's Under Your Bed!(*I Wish I Was A Girl!(*)" <[REDACTED]>, "when things change i stay the same, holding my last breathe as my life drownds in the rain" <[REDACTED]>, "Wrighty- And it all boils down to the same old pain(8)" <[REDACTED]>, "x-April-x : The.S-tars.Will.Cry.The.Blackest.Tears.Tonight : " <[REDACTED]>, [REDACTED], yo bints!!! <[REDACTED]>

[↑ Contents](#)

519. **Richard Taylor**
Re: Help NARAL kill babies
Fri 18 Feb 2005

Yes

This is reminiscent of Swift's A Modest Proposal - I can't make head or tail of it - is it saying something against abortion? - via irony - in any case it seems "muddled" doesn't seem Ron's style - he is very bright....I also like the thing by Swift that stopped the potential financial crippling of Ireland.

There is no consensus here on the subject of "right of life" so the irony is -by and large - lost here (and this is not relevant to this List) - of course its possible it could fit inside another debate, as these things do, but its not really anything to do - per se - with poetics..

Richard Taylor

Auckland - New Zealand

██████████

Poet ("Well...") / Chess Addict (partly recovered) / Was 15 stone - working on it - / Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

ASPECT BOOKS www.abebooks.com

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

From: "Robert Corbett" <██████████>

To: <██████████>

Sent: Wednesday, February 16, 2005 11:38 AM

Subject: Re: Help NARAL kill babies

Dear Ron,

Are you being spammed?

I suspect this text of irony, but am not sure. Perhaps Swift's Modest Proposal felt like this in its time.

Robert

*Ron Silliman <██████████> wrote:
Dear Friend,*

*I hope you take a moment to fight the the Right-To-Life Movement
by killing an unborn baby--yours, or perhaps a friend's--this
Valentine's Day.*

Show the unborn who's boss this holiday season. After all, it is your convenience, your wealth and comfort that are important: not those of an unborn child who knows nothing about life yet. By keeping the population down, we increase access to the world's precious resources by people that count (the born) through a simple, nearly invisible act of slaughter.

Please join NARAL in this important cause. Thank you.

http://prochoiceaction.org/campaign/open_letter_salon?rk=3d_G_LS11memW

*Powered by GetActive Software, Inc.
Relationship Management for Member Organizations (tm)
<http://www.getactive.com>*

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

520. **jUStin!katKO**
SCHEME!

Fri 18 Feb 2005

dear friends

it would mostly side-flip all pink-shifts if you would visit my new book SCHEME!
@ <http://www.users.muohio.edu/katkojn/SCHEME!.htm>

which is a 21 .jpgs version of a handmade book made for viewing and trading,
50 copies total

if you would like a SCHEME! snail-mailed to you as a gift, please snail mail me
a similiar gift & email me to let me know before you do so, b/c i have already

mailed a SCHEME! to either those of you with whom i am in personal contact or those of you who maintain libraries that i am aware of

if you maintain a secret library, please inform me directly

hugs and kisses,

jUStin!katKO

[↑ Contents](#)

521. **Richard Taylor**

Re: Who wrote this? It is in 'The Making of Ulysses' "Translation of Felix Beran's poem"

Fri 18 Feb 2005

Initially I thought nothing of this and then it started "beating" in my head - so

here is my "translation" innovation on this by Felix Beran:

DER KRIEG

(to my Grandson Sebastian Richard Taylor (soon 3) whose father is German):

And now comes the war and now comes the war:

the war the war the war

UND NUN IST KOMMEN DER KRIEG DER KRIEG DER KRIEG

UND NUN IST KOMMEN DER KRIEG:

(Kommen the Krieg kommen the Krieg: the Krieg the Krieg the Krieg the Krieg)

All men are soldiers: soldiers soldiers soldeirs soldiers soldiers...

And all soldiers die and all soldiers die and soldiers die do die do die do die:

who are flesh of women

who are flesh of women

who are flesh of women

who are flesh of women

WHO ARE THE CHILD FLESH OF WOMEN AND MEN DO DIE

who once laughed

in their mothers arms:

whose eyes shining at birth knew no hate,

no war....

BUT SOLDATEN MUSTEN STIRBEN: STIRBEN:

STIRBEN STIRBEN STIRBEN

[musten stirben musten stirben musten stirben musten stirben musten stirben
musten stirben musten stirben musten stirben musten stirben musten stirben

musten stirben musten stirben musten stirben musten stirben musten stirben
musten stirben musten stirben musten stirben musten stirben musten stirben
musten stirben musten stirben musten stirben musten stirben musten stirben
musten stirben musten stirben musten stirben musten stirben musten stirben
musten stirben musten stirben musten stirben musten stirben musten stirben
musten stirben]

Kommen der Keig der Krieg der Krieg der Krieg"
and comes the War the War the War:

And soldiers do kiss do kiss do kiss do kiss

ONCE GENTLY MY MOUTH BRUSHED A CHILDS SOFT HEAD

And kommen die bood die blood die blood die blood;
For all who kiss shall die shall die:

shall die shall die shall die shall die shall die shall die shall die shall die shall die
shall die shall die shall die shall die shall die shall die shall die shall die shall die

SOFTLY THEY KISS

Stirben müssen sie
Stirben müssen sie
Stirben müssen sie
Stirben müssen sie
Stirben müssen sie
Stirben müssen sie
Stirben müssen sie
Stirben müssen sie
Stirben müssen sie

DIE THEY MUST

and all who kiss must die must die

THEY WILL DIE MY SON - THEY WILL DIE -EVEN THOSE WHO KISS
MY BODY

MY LIPS

FOR THE BLOOD MUST COME:

Evans those gentle children (who are men now) shall die who are men now:

who are men now
who are men now
who are men now
who are men now
who are men now
who are men now
who are men now

UND NUN IST KOMMEN DER KRIEG DER KRIEG DER KRIEG
UND NUN IST KOMMEN DER KRIEG DER KRIEG DER KRIEG
SHINING AT BIRTH

The soldiers did kiss: but they shall die -
They shall die who kissed my whiteness:
they shall die

DIE DIE DIE DIE DIE DIE DIE DIE
DIE DIE DIE DIE DIE DIE
DIE DIE DIE DIE
DIE DIE
DIE
DI
D

.
Who kiss:
Who küssen:

COMEN SIE KRIEG SIE KRIEG SIE KRIEG
KOMMEN DA WAR DA VAR DA VAAR DA VAAAR:
COMMEN!!

coming the war the war the war
coming the war the war the war:

UND NUN IST KOMMEN DER KRIEG DER KRIEG
UND NUN IST KOMMEN DER KRIEG DER KRIEG

UN D n sft komen d..dei die..var wa da K r .kreig eig...g...d...

{Derrr,, * ,/ ""// ..* ... @ ### \$\$\$\$\$# _ â-' z nada â•œ â— â-' â", S â-'â
-â-'â-'â-'â-' â", S tod Blut ""// ..* ... @ ,/ ""//\$\$# #bluoidâ-'â-'â-'â-'â-'â
-â-'â-
-â-'â- BMMM!!
""// ..* ... @ ### \$\$\$\$\$# _ â-' z nada â•œ â— â-' â", S â-'â-'â-'â-'â-'â-
â", S tod Blut -stirbens stirb }

UND NUN IST KOMMEN DER KRIEG DER KRIEG UND NUN IST KOMMEN
DER KRIEG DER
KRIEG
UND NUN IST KOMMEN DER KRIEG DER KRIEG UND NUN IST KOMMEN
DER KRIEG DER
KRIEG
UND NUN IST KOMMEN DER KRIEG DER KRIEG UND NUN IST KOMMEN
DER KRIEG DER

[illegible]

KRIEG

UND NUN IST KOMMEN DER KRIEG DER KRIEG UND NUN IST KOMMEN
DER KRIEG DER
KRIEG

SHINING AT BIRTH
SHINING AT BIRTH
SHINING AT BIRTH:

{....unt zie soldattens die koming die konning (die comnning?) die com: die
com: zee soldattens do kommen....do com do comn: do coomg: do coome do
come my son so sweet so suss wo sweet: mein knaben so suss)

{SEBASTIAN IST DAS EINER KLEINER SUSS KNABE -
IST DAS EINER KLEINER SUSS IST DAS EINER KLEINER SUSS IST DAS
EINER
KLEINER SUSS IST DAS EINER KLEINER SUSS }

Meiner weissen Leib Meiner weissen Leib Meiner weissen Leib Meiner
weissen Leib Meiner weissen Leib

Meiner weissen Leib

Meiner weissen

Meiner

Mein:

my body so soft so white so white

WER WIRD NUN KUSSEN
WER WIRD NUN KUSSEN
WER WIRD NUN KUSSEN

...who kiss now....

MEIN LEIB

MEIN LEI

MEIN LE

MEIN

MEI

ME

M

.

my lips

Richard Taylor

Auckland - New Zealand



Poet ("Well...") / Chess Addict (partly recovered) / Was 15 stone - working on it
-/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

ASPECT BOOKS www.abebooks.com

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

From: "Irving Weiss" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, January 21, 2005 7:12 AM

Subject: Re: Who wrote this? It is in 'The Making of Ulysses'

Thank you, Richard Taylor, and I do remember now the occasion, decades back,
on which I saw the poem in The Making of Ulysses. My German is adequate
enough to translate the poem literally as

And now comes the war (3x)

Now they are all soldiers, i.e., Now everyone's a soldier

Soldiers must die.

Die they must.

Who will now kiss

My white body

Actually, ³leib² is body, ³lieb² is the adjective for ³dear,² from the noun
³liebe² for love.

Bully for The Poetics List and gratitude to you.

Irving

Irving Weiss

www.irvingweiss.com

On 1/8/05 5:16 AM, "Richard Taylor" <[REDACTED]> wrote:

*This is in "The Making of Ulysses " by Frank Budgeon it is poem by the
Viennese poet Felix Beran - a friend of Joyce's in Zurich. Joyce told
Budgeon about it in about 1918 - it was the only poem re war that
interested Joyce - then*

*It goes Und nun ist kommen der Krieg der Kreig
x 3*

*Then Nun sind sie alle Soldaten
x3*

*The Soldaten müssen sterben
x 3*

*Sterben müssen sie
Then Wer wird nun kussen*

x 3

Meiner weissen Leib

I had read this only a few days ago and was reading that book and another called "Our Friend James Joyce " as i found them while sorting out some of my books.

My daughter's boyfriend -partner -whatever: is German -but from here I dont know what it means Krieg means games? - Leib = body. Soldaten = soldiers ... I think 'kussen' is kissing.

I would be interested in what it says in English

I just noticed this : "The word "Lieb" (body) moved him to enthousiasm....."

Richard Taylor

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

From: "Henrike Lichtenberg" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, January 21, 2005 4:07 AM

Subject: Re: Who wrote this?

Does anyone know who wrote a poem containing the following lines, more or less as in my faulty German:

Und nun ist kommen der krieg, der krieg (repeat three times?) wer wilt nun kÃ¼ssen mein weisses leib?

Comes from WWI period and I vaguely remember seeing it in connection with something about Joyce.

Irving Weiss

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

522. **Harry Nudel**
winter....

Fri 18 Feb 2005

(

)

dawn....this space available.....drn..

[↑ Contents](#)

523. **Al Filreis**

Hejinian live webcast next Tues.

Fri 18 Feb 2005

Language is running
Language remains
Wanting to live it, having wanted to,
we live we live in it
--from Lyn Hejinian, "Happily"

LYN HEJINIAN at the KELLY WRITERS HOUSE

join us by live webcast

the Kelly Writers House Fellows program presents

Lyn Hejinian

10:30 AM (eastern time)

Tuesday, February 22

a conversation (with audience Q&A) conducted by Al Filreis

To participate via webcast, simply rsvp to: <<  >>

Anyone with a computer and an internet connection can participate. Participants in the webcast will be able to interact with Lyn Hejinian by email or telephone. For more information about the Kelly Writers House webcast series, see

<http://www.writing.upenn.edu/~wh/webcasts/>

Those who rsvp will receive further instructions.

For more about Lyn Hejinian, see:

<http://www.writing.upenn.edu/~whfellow/hejinian.html>

Kelly Writers House

3805 Locust Walk

University of Pennsylvania

215 573-WRIT

www.writing.upenn.edu/~wh

* _ *

Writers House Fellows is funded by a generous grant from Paul Kelly.

previous Fellows:

James Alan McPherson	2004
Russell Banks	
Susan Sontag	2003
Walter Bernstein	
Laurie Anderson	
John Ashbery	2002
Charles Fuller	
Michael Cunningham	
June Jordan	2001
David Sedaris	
Tony Kushner	
Grace Paley	2000
Robert Creeley	
John Edgar Wideman	
Gay Talese	1999

recordings of live webcasts featuring the Fellows can be found here:

<http://www.writing.upenn.edu/~wh/webcasts/>

[↑ Contents](#)

524. **Pierre Joris**

Re: Next Poet Lariat?

Fri 18 Feb 2005

On Feb 17, 2005, at 10:33 PM, Alison Croggon wrote:

*Wow, is this a joke? I downloaded that amazing little vid of Ashcroft's inspiring performance, but I can't believe people take this stuff seriously.
You see my limitation.*

I am assured by the source of the info that the article is not a hoax -- at this point in the These States I never bothered doubting it: I am sure that having taken over nearly everything else, someone on the looney right is actually planning such a cultural take-over. Just googling some of the neo-con websites shld confirm this.

>

> I wonder what the difference is between "political correctness" and

> "righteousness"?

the first is a term of the left, & the second of the right?

Are you considering emigration, Pierre?

I never immigrated in the first place... but where to move to next? The only reason France or Europe feels saner is not that they have seen the light, but because they are too old to get it up (thinking here of Gottfried Benn's strictures against the so-called "wisdom" of Faust's pastoral paradise at the end of Goethe's Faust II -- which Benn reads as tiredness and impotence) and have to and are happy to leave the militarisation of the old white world to the beefy younger part of that world. England -- never again. France? Obviously have our ties there -- but Chirac is one of the most dastardly politicians ever -- the man should be in jail -- between him, Bush & a shark, I'll take the shark anyday. Many years ago, at the inauguration of the "Maison de la Poésie" in Paris, when he was mayor of that city, I refused to shake Chirac's hand-- & see no reason to change my mind. Berlin is right now about the only European city I would live in with pleasure. On the other hand, I am planning to be in Fez for some time in the near future, & Timbuctou will then be only a four-day drive away.

Pierre

=====

=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

=

For updates on readings, etc. check my current events page:

<http://albany.edu/~joris/CurrentEvents.html>

=====

=

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

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

=====

=

[↑ Contents](#)

525. **kevin thurston**

Re: Jon Corelis - Can Poetry Liberate Language?

Fri 18 Feb 2005

funny, you'd think with a question like 'can poetry liberate language?' there would be the following choices:

yes

no

perhaps

then again, i pick my nose

On Thu, 17 Feb 2005 19:23:42 -0500, konrad <[REDACTED]> wrote:

> Robert Corbett, responding to Murat Nemet-Nejat wrote:

>

> [snip] "what is missing from Wittgenstein's notion of language

> games is any sense of how the games change--at least from I what

> know. I do think the notion of games allows one to explore the

> limits of those games, which may not turn out to be as

> impermeable as philosophers would like." [snap]

>

> With the game metaphor it's important to remember that it's

> backed up by the 'family resemblances' concept. That is, a way

> of grouping similar things without relying on 'essences.' Also i

> could be wrong, but don't think Wittgenstein EVER flat out said

> that language was a game or even that any particular person's or

> people's language was a game. He thought of the idea of

> 'language games' to model certain aspects of language.

>

> My sense of Wittgenstein's thinking is that it explains that

> conceptual 'change' occurs because cognitive recognition or

> rhetorical construction of resemblances can change, which

> affects the boundary of a concept. GAME changes because its

> intension (the structure of resemblances) can change the

> extension (things in the world you call a "game") and vice

> versa. A particular new activity is invented and it changes

> what exists in the world, and what we call a "game." I think

> the *source* of this kind of change is really well illustrated

> in section IIxi of the Philosophical Investigations, where he

> explores the idea of the organization of perceptions: of seeing

> aspects and aspect change (Shelley's "before unapprehended

> relations of things").

>

> Shelley was wrong to ascribe only to poetry a vital metaphoric

> prerogative. ALL language is "vitally metaphorical." Daily
> speech ("time passes") and even scientific language ("electrons
> orbit the nucleus"), especially at the edge. There's a great
> (apocryphal?) story about Heisenberg and Bohr washing dishes
> together at a guys-only quantum physics retreat high in the
> Swiss Alps. Heisenberg turns to Bohr and says, "Our language is
> like this dishwater. Even though it's dirty we manage to get
> the dishes clean." Or something to that effect. He meant that
> while they had math equations to work out theories in, they
> still needed language to describe the world. The metaphoric
> strength of language ('waves of light' 'particles of matter')
> was breaking down for them because the "contradictions" that
> their math was revealing described reality better than classical
> mechanics, which all their descriptive language was based on.
> But somehow, metaphoric neologisms ('wavicle') with a little
> sense of humor ('quarks' 'colored quarks' and 'quantum
> chromodynamics'), helped them understand how to interpret the
> math.
>
> I think it's important not to assign poets (or philosophers) a
> role that requires them to have an essential difference,
> capacity, insight, etc from everybody else. Conversely i think
> it's important to allow that the growth, renewal and even
> corrosion of language is brought about by many types of
> interlocking uses of language.
>
> konrad
>
> ^Z
>

[↑ Contents](#)

526. **Joe Brennan**

"A Vigorous Insurgency Is Worth Trillions In Security Outsourcing."

Fri 18 Feb 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

War Helps Recruit Terrorists, Hill Told:

"A Vigorous Insurgency Is Worth Trillions In Security Outsourcing.":

Goss Sites Wade Churchill's Research Which Confirms 'Sometimes They Push Back':

Intelligence Officials Excited About Growing Insurgency, Increased Funding:
Killing Of Hariri Designed to Further Inflare Middle East
By GETTA PRIEST & JUSTA JOSHIN WHITEY

[↑ Contents](#)

527. **Rachel Loden**

Pound translations: public domain?

Fri 18 Feb 2005

I need help with this question: are the poems in *_Cathay_* (1915) in the public domain? My understanding was that anything published before 1923 falls into that category, and indeed there is a version of "Exile's Letter" at Bartleby.com. But it's from *_The New Poetry: An Anthology_* (1917), edited by Harriet Monroe, and differs from the version in *_The Translations of Ezra Pound_*, still in print from New Directions.

To add to the confusion, I note that another of the *_Cathay_* poems is at the poets.org site, and it carries this notice: "Copyright C 1956, 1957 by Ezra Pound. Used with permission of New Directions Publishing Corporation. All rights reserved. No part of this poem may be reproduced in any form without the written consent of the publisher." That seems fairly definitive.

Does anyone grok these subtleties?

Thanks in advance,
Rachel Loden

[↑ Contents](#)

528. **Brenda Coultas**

NYC Poet Arrested

Fri 18 Feb 2005

Hi,

I just wanted everyone to know the NYC poet and activist Brad Will was arrested last night in Brazil. For more information, see the IndyMedia address below.

Brenda Coultas

Breaking News: Homeless Camp in Brasil Raided, Two Killed, NYC IMC Volunteer Arrested by NYC IMC 16 Feb 2005 There is an English language translation of this story now available on Global Indymedia. Update: According to a comment posted to the Global Indymedia feature from CMI Brasil, "The two IMC volunteers ... were taken to the Federal Police where their equipment was taken by the police. They have a lawyer there with them and they seemed to be ok." We are receiving reports from Indymedia Brasil that Brazilian military

police raided a homeless camp last night, killing at least two members of the Homeless Movement. More than 800 people were arrested, including NYC Indy-media reporter Brad Will. This is a breaking story. For updates visit the Indy-media global and Brasil [pt] websites.

[↑ Contents](#)

529. **Maria Damon**

Fwd: Midwest Living poetry search

Fri 18 Feb 2005

hey all: a chance to go vispo and exp-po on Midwest Living Magazine! apologies for x-posting.

*Thread-Topic: Midwest Living poetry search
Thread-Index: AcUVyNKMp6FIpRXGEcWPm2ZcQJfKqA==
From: "Sara Bouska" <[REDACTED]>
To: <[REDACTED]>
X-OriginalArrivalTime: 18 Feb 2005 14:47:53.0438 (UTC)
FILETIME=[D36807E0:01C515C8]*

For a story that will appear in the January 2006 issue of Midwest Living Magazine, I have been collecting a number of poetry from Midwestern poets about winter peace. This story will include a lot of photography of the snowy Midwest in the winter and will feature poetry that reflect the peaceful, calm and serenity of winter.

We want to make sure that we have done a thorough job finding Midwestern poets who write about nature, especially winter. Do you have any poems that would fit into this category or do you know of any other poet's work that would be appropriate? Or, do you know poets who write nature poetry that might be interested in this opportunity?

I am in the collecting stage of this project and would like to see as much poetry as I can. I cannot guarantee that we will publish your work. You may submit previously published poetry and it can be any length.

Please respond at your earliest convenience. Please call or email with any questions you may have.

*Sara Bouska
Midwest Living
1716 Locust St.
Des Moines, IA 50309-3023
515/[REDACTED]*

515/[REDACTED](fax)
[REDACTED]

--

[↑ Contents](#)

530. **Haas Bianchi**
Hey Poetics List

Fri 18 Feb 2005

All

I have gotten three spammed emails that had (poetics) included in the address

R

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

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

From: UB Poetics discussion group
[mailto:[REDACTED]] On Behalf Of Richard Taylor
Sent: Saturday, February 19, 2005 4:18 PM
To: [REDACTED]
Subject: Re: 4' 33" Carefully Composed Silence

I am well aware of the point - or that point re ambient sound - there are others as everyone agrees - he was great generator of ideas - but also Charles Ives's father experimented with the prepared piano in the 19th century - I am no expert on music - but I was reading a book on modern music and Cowell was discussed - I looked him up and indeed he was an original -but I also like Ives's concepts his mixing of sounds -popular and so-called classical - and the sheer energy of his music...and back to his father - once he let a certain John Bell sing out of tune as the main thing was the 'spirit' or gusto in the man - there was no "correct" music - it was the joy of it , the conceptual aspect, the ideas - strange that in theUS Ives was neglected so much (or for so long) - he epitomizes the so-called American dream - but this is always the case (I don't care that he became a multimillionnaire - good on him) - the major innovators are either attacked or neglected or are actually in danger...under the surface of US Capitalism we have a new-Stalinist-Breznevian-McCarthyist [some strange

configuration]

*America waiting to be born - in more or less subtle changed form - with
Rumsford and Ashcroft writing all the poetry - Rice doing all the
music and
so on*

Richard Taylor

Auckland - New Zealand

[REDACTED]

*Poet ("Well...") / Chess Addict (partly recovered) / Was 15 stone
- working
on it - / Grandfather / BA / NZCE / General Layabout and Sometime Bookaphile:*

*----- "Richard's mind is like an enormous ice
cream."-----*

ASPECT BOOKS www.abebooks.com

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

From: "Thomas savage" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 18, 2005 8:50 AM

Subject: Re: 4' 33" Carefully Composed Silence

*The point behind Cage's silent piano piece seems to be, however, that
there is no silence. Ambient noise from the audience is heard
throughout.*

*Still, Cage was and is a great composer, even though he is now deceased.
Did you know, that his prepared piano innovations , in fact, originate
with Henry Cowell. Not that the works so produced were not written by
Cage but that the method of putting things on the strings
originated with
Cowell.*

Do You Yahoo!?

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

--

*Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.*

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

531. **Hoerman, Michael A**

At play in the feld of Porn

Fri 18 Feb 2005

New topics at Pornfeld

-Unique uses of language in poetry blogs, vis "googlewhacking" -Manipulating the conceptual integration network schema -L'Acoustique nouvelle, WCW, Tony Tost, Chris Vitiello, Ron Silliman, George Lakoff, etc -

<http://www.massculturalcouncil.org/artistnews/bloggers.html>

[<http://www.massculturalcouncil.org/artistnews/bloggers.html>](http://www.massculturalcouncil.org/artistnews/bloggers.html)

<http://pornfeld.blogspot.com> [<http://pornfeld.blogspot.com/>](http://pornfeld.blogspot.com/)

[↑ Contents](#)

532. **Thomas savage**

Re: 4' 33" Carefully Composed Silence

Fri 18 Feb 2005

The point behind Cage's silent piano piece seems to be, however, that there is no silence. Ambient noise from the audience is heard throughout. Still, Cage was and is a great composer, even though he is now deceased. Did you know, that his prepared piano innovations , in fact, originate with Henry Cowell. Not that the works so produced were not written by Cage but that the method of putting things on the strings originated with Cowell.

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around

<http://mail.yahoo.com>

[↑ Contents](#)

533. **furniture_press**

Re: 4' 33" Carefully Composed Silence

Fri 18 Feb 2005

It's interesting to think
about how Derrida and Cage

both faked their deaths -
and neither have been promulgated.

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

534. **Peter Cudmore**

Re: 4' 33" Carefully Composed Silence

Fri 18 Feb 2005

Yeah, ambient noise from the audience you get when you go to hear Webern,
too -- sometimes hard to hear the music for all the fidgeting noise.

(As for the putting things on strings thing, are you saying that Cage 'got the
idea from Cowell', i.e. in direct contact? Or merely that Cowell's preparations
preceded Cage's? I used to play around with the strings inside our family piano
long before I'd heard of either & no one gives me credit!)

:P

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

From: UB Poetics discussion group

[mailto:████████] On Behalf Of Thomas savage

Sent: 18 February 2005 16:50

To: ██████████

Subject: Re: 4' 33" Carefully Composed Silence

*The point behind Cage's silent piano piece seems to be,
however, that there is no silence. Ambient noise from the
audience is heard throughout. Still, Cage was and is a great
composer, even though he is now deceased. Did you know, that
his prepared piano innovations , in fact, originate with
Henry Cowell. Not that the works so produced were not
written by Cage but that the method of putting things on the*

strings originated with Cowell.

Do You Yahoo!?

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

[↑ Contents](#)

535. **Halvard Johnson**

Re: 4' 33" Carefully Composed Silence

Fri 18 Feb 2005

{ (As for the putting things on strings thing, are you saying that Cage 'got
{ the idea from Cowell', i.e. in direct contact? Or merely that Cowell's
{ preparations preceded Cage's? I used to play around with the strings inside
{ our family piano long before I'd heard of either & no one gives me credit!) {
{ :P

"Besides studying with Weiss and Schoenberg, I had also studied with Henry Cowell. I had often heard him play a grand piano, changing its sound by plucking and muting the strings with fingers and hands. I particularly loved to hear him play 'The Banshee.' To do this, Henry Cowell first depressed the pedal with a wedge at the back (or asked an assistant, sometimes myself, to sit at the keyboard and hold the pedal down), and then, standing at the back of the piano, he produced the music by lengthwise friction on the bass strings with his fingers or fingernails, and by crosswise sweeping of the bass strings with the palms of his hands. In another piece he used a darning egg, moving it lengthwise along the strings while trilling, as I recall, on the keyboard; this produced a glissando of harmonics."

--John Cage

from "How the Piano Came to be Prepared"
in **Empty Words** [Wesleyan Univ. Press, 1978]

Hal Serving the tri-state area.

Halvard Johnson

=====

email: [REDACTED]

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

blog: <http://entropyandme.blogspot.com/>

[↑ Contents](#)

536. **Kevin Hehir**

Re: 4' 33" Carefully Composed Silliman

Fri 18 Feb 2005

Maybe Ron has been sending Cage covers to the list.

[↑ Contents](#)

537. **mIEKAL aND**

Re: 4' 33" Carefully Composed Silence

Fri 18 Feb 2005

On Feb 18, 2005, at 10:50 AM, Thomas savage wrote:

The point behind Cage's silent piano piece seems to be, however, that there is no silence. Ambient noise from the audience is heard throughout. Still, Cage was and is a great composer, even though he is now deceased.

Oh, Cage is still very much alive... This from a 2001 BBC article:

The John Cage Project launched what they claim will be the world's longest musical recital.

Organ2/ASLSP is due to be performed on the town organ in Halberstadt in northern Germany over a decidedly leisurely 639 years.

Apparently some 360 spectators, paid DM30 (UK£10) to see the recital's organist inflate his instrument's bellows and they'll have to come back in another 18 months time in order to hear him play the first chord - and one each year or so thereafter.

Providing that sponsors can be found, the performance is scheduled to reach its finale in 2640, with a half time interval planned in 2319.

Time

Although Cage originally wrote ASLSP in 1992 as a 20-minute piece for piano, for many years musicologists have deliberated over just how slow, as slow as possible really is.

Whilst purists have argued that time is infinite, the John Cage Organ Foundation agreed on the figure of 639 years to correspond with the number of years since the construction of Germany's first block single organ.

The performance has been presented as the ultimate antidote to a fast paced world. As organiser, Michael Betzle, has explained:

'The long period of time is supposed to form a contrast to the breathless pace of change in the modern-day world.'

It is certainly very slow, but as music critic Michael White, explains this is not necessarily how John Cage intended the music to be performed:

'It is in the spirit of John Cage... he was an outrageous character, in a sense, he was the emperor of the avant-garde.'

'His whole life was spent creating events and happenings... they were meant for you to go away and think about some principal or philosophical idea that each piece embodied and reflected.'

Life and laughs

When asked about his thoughts on death, John Cage famously replied:

'That's a mystery the solution of which interests me very much.'

Unless his music enables the audience to cheat death, it is extremely unlikely that anyone will witness the entire live performance.

Organiser, Michael Betzle, has even said:

'I am 57 years old. I have to accept the distinct possibility that I shall die before the concert is over.'

So what does ASLSP signify? Is there any point in staging a concert that even the organisers will never hear?

From Michael White's point of view, there are always lessons to be learned from Cage performances. He explains:

'I think Cage was a con-man, but he was a con man who stumbled on some brilliant truths and was able to make use of them.'

'I met him a few times and he was funny and able to laugh at himself. It wasn't that he didn't take what he was doing seriously, he did, but he thought that there was a joke in everything.'

'I think people who grasp some deep truths about life are able to look at life and see how funny it is.'

http://www.bbc.co.uk/worldservice/arts/highlights/010911_cage.shtml

WritingDubuffetTitles (OpenSource InterWriting)

ISBN 82-92428-29-1

<http://joglars.org/InterWriting/index.php/WritingDubuffetsTitles=>

[↑ Contents](#)

538. **Aaron Belz**
help - Chicago downtown
Fri 18 Feb 2005

Dear Chicago area poetry friends.

My hipster friend Andy and I need a place to stay in downtown Chicago Saturday and Sunday night. We are both funny and would bring our own sleeping bags. Please advise.

I mean, we could go on Priceline, but who really has \$50 a night?

Is Chicago International Hostel worth trying?

Aaron Belz

[↑ Contents](#)

539. **Mark Weiss**
Re: 4' 33" Carefully Composed Silence
Fri 18 Feb 2005

At 12:14 PM 2/18/2005, you wrote:

>Yeah, ambient noise from the audience you get when you go to hear Webern,
>too -- sometimes hard to hear the music for all the fidgeting noise.

You're hanging with the wrong crowd. Like Ives said on another occasion,
"Stand up and use your ears like a man."

But hell, there are people who fidget at readings of poetry they consider difficult.

(As for the putting things on strings thing, are you saying that Cage 'got the idea from Cowell', i.e. in direct contact? Or merely that Cowell's preparations preceded Cage's? I used to play around with the strings inside our family piano long before I'd heard of either & no one gives me credit!)

I took a class from Cowell at Columbia in 1963. He performed some of his pieces played on the interior of the piano for us. He also demonstrated for us some of Cage's innovations. Cage was his student.

Mark

:P

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

From: UB Poetics discussion group

[mailto:████████] On Behalf Of Thomas savage

Sent: 18 February 2005 16:50

To: ██████████

Subject: Re: 4' 33" Carefully Composed Silence

The point behind Cage's silent piano piece seems to be, however, that there is no silence. Ambient noise from the audience is heard throughout. Still, Cage was and is a great composer, even though he is now deceased. Did you know, that his prepared piano innovations , in fact, originate with Henry Cowell. Not that the works so produced were not written by Cage but that the method of putting things on the strings originated with Cowell.

Do You Yahoo!?

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

[↑ Contents](#)

540. **furniture_press**

Ed Berrigan's Yr Cheatin Heart (Furniture Press)

Fri 18 Feb 2005

Folks, here's roundup number two!

If anyone would like to order the very limited and very rare and very beautiful chapbook by my favorite guitar playa, write to the address below with a \$10 bill. Who knows, I may also throw in some goodies!

Christophe Casamassima
19 Murdock Road
Baltimore, MD 21212

here's an excellent blurb about:

Who wouldn't admire the way Edmund Berrigan, in your cheatin' heart (furniture press, 2004), tames the syntax beast by letting it pounce around before pulling in the leash? The controlled wildness of these poems shares something with the working of the mind on the morning after an all-night bender; even as time is seemingly slowed or elongated, the hyper drive of thought incessantly careening into itself produces a slew of startling & strange images which twist into an almost awkward kind of beauty, one whose authenticity is akin to that of a country ballad played to utter perfection on guitar with two broken strings.

Noah Eli Gordon

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

541. **Stephen Vincent**

Re: Next Poet Lariat?

Fri 18 Feb 2005

It's curious - and I think an old tactic of the right - to put this Ashcroft aspiration into the public sphere. It has a way of focusing and draining energies away from paying attention to real work and the people and processes that make poetry real. Brings up memories of local, consuming debates in the mid-seventies about whether or not Rod McKuen - Stanyan Street Poems, multiple million copy seller - was a real poet, and whether or not Lewis McAdams should have invited McKuen to read at the SF State Poetry Center. Which he did. The whole thing many of us found an energy suck and refused to go to the event. McKuen is a forgotten footnote now. Such, hopefully, will not be the case of those Arabs and Arab-Americans unjustly jailed and tortured under Ashcroft as Attorney General. I think it is a good time turn one's back and refuse to publicly acknowledge the Ashcroft prospect - like Pierre not shaking hands with Chirac - particularly if he is so chosen. Jesus!

Stephen V

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

On Feb 17, 2005, at 10:33 PM, Alison Croggon wrote:

*Wow, is this a joke? I downloaded that amazing little vid of Ashcroft's inspiring performance, but I can't believe people take this stuff seriously.
You see my limitation.*

I am assured by the source of the info that the article is not a hoax -- at this point in the These States I never bothered doubting it: I am sure that having taken over nearly everything else, someone on the looney right is actually planning such a cultural take-over. Just googling some of the neo-con websites shld confirm this.

I wonder what the difference is between "political correctness" and "righteousness"?

the first is a term of the left, & the second of the right?

Are you considering emigration, Pierre?

I never immigrated in the first place... but where to move to next? The only reason france or europe feels saner is not that they have seen the light, but because they are too old to get it up (thinking here of Gottfried Benn's strictures against the so-called "wisdom" of Faust's pastoral paradise at the end of Goethe's Faust II -- which benn reads as tiredness and impotence) and have to and are happy to leave the militarisation of the old white world to the beefy younger part of that world. England -- never again. France? Obviously have our ties there -- but Chirac is one of the most dastardly politicians ever -- the man shld be in jail -- between him, Bush & a shark, I'll take the shark anyday. Many years ago, at the inauguration of the "Maison de la Poésie" in Paris, when he was mayor of that city, I refused to shake Chirac's hand-- & see no reason to change my mind. Berlin is right now about the only European city I wld live in with pleasure. On the other hand, I am planning to be in Fez for some time in the near future, & Timbouctou will then be only a four-day drive away.

Pierre

=====
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
=====

For updates on readings, etc. check my current events page:
<http://albany.edu/~joris/CurrentEvents.html>

=====
Pierre Joris
244 Elm Street
Albany NY 12202

h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
email: [REDACTED]

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

[↑ Contents](#)

542. **Halvard Johnson**

Re: Next Poet Lariat?

Fri 18 Feb 2005

John Ashcroft and David Gitin--separated at birth?

Check the photo of Gitin on Ron S's blog the other day.

Hal Colourless green ideas sleep furiously.
 --Noam Chomsky

Halvard Johnson

=====

email: [REDACTED]

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

blog: <http://entropyandme.blogspot.com/>

{ It's curious - and I think an old tactic of the right - to put this Ashcroft
{ aspiration into the public sphere. It has a way of focusing and draining
{ energies away from paying attention to real work and the people and
{ processes that make poetry real. Brings up memories of local, consuming
{ debates in the mid-seventies about whether or not Rod McKuen - Stanyan
{ Street Poems, multiple million copy seller - was a real poet, and whether or
{ not Lewis McAdams should have invited McKuen to read at the SF State Po-
etry

{ Center. Which he did. The whole thing many of us found an energy suck and
{ refused to go to the event. McKuen is a forgotten footnote now. Such,
{ hopefully, will not be the case of those Arabs and Arab-Americans unjustly
{ jailed and tortured under Ashcroft as Attorney General.
{ I think it is a good time turn one's back and refuse to publicly acknowledge
{ the Ashcroft prospect - like Pierre not shaking hands with Chirac -
{ particularly if he is so chosen. Jesus!

{
{
{ Stephen V
{ Blog: <http://stephenvincent.durationpress.com>

{

{

{

{

{

{ > On Feb 17, 2005, at 10:33 PM, Alison Croggon wrote:

{ >

{ >> Wow, is this a joke? I downloaded that amazing little vid of

{ >> Ashcroft's

{ >> inspiring performance, but I can't believe people take this stuff

{ >> seriously.

{ >> You see my limitation.

{ >

{ > I am assured by the source of the info that the article is not a hoax

```
{ > -- at this point in the These States I never bothered doubting it: I am
{ > sure that having taken over nearly everything else, someone on the
{ > looney right is actually planning such a cultural take-over. Just
{ > googling some of the neo-con websites shld confirm this.
{ >>
{ >> I wonder what the difference is between "political correctness" and
{ >> "righteousness"?
{ >
{ > the first is a term of the left, & the second of the right?
{ >
{ >>
{ >> Are you considering emigration, Pierre?
{ >
{ > I never immigrated in the first place... but where to move to next? The
{ > only reason france or europe feels saner is not that they have seen the
{ > light, but because they are too old to get it up (thinking here of
{ > Gottfried Benn's strictures against the so-called "wisdom" of Faust's
{ > patoral paradise at the end of Goethe's Faust II -- which benn reads as
{ > tiredness and impotence) and have to and are happy to leave the
{ > militarisation of the old white world to the beefy younger part of that
{ > world. England -- never again. France? Obviously have our ties there
{ > -- but Chirac is one of the most dastardly politicians ever -- the man
{ > shld be in jail -- between him, Bush & a shark, I'll take the shark
{ > anyday. Many years ago, at the inauguration of the "Maison de la
{ > Poésie" in Paris, when he was mayor of that city, I refused to shake
{ > Chirac's hand-- & see no reason to change my mind. Berlin is right now
{ > about the only European city I wld live in with pleasure. On the other
{ > hand, I am planning to be in Fez for some time in the near future, &
{ > Timbouctou will then be only a four-day drive away.
{ >
{ > Pierre
{ >
{ >
=====
=
{ > "Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
{ >
=====
=
{ > For updates on readings, etc. check my current events page:
{ > http://albany.edu/~joris/CurrentEvents.html
{ >
```

```
=====
=
{ > Pierre Joris
{ > 244 Elm Street
{ > Albany NY 12202
{ > h: [REDACTED]
{ > c: [REDACTED]
{ > o: 518 442 40 85
{ > email: [REDACTED]
{ > http://www.albany.edu/~joris/
{ >
=====
=
```

[↑ Contents](#)

543. **Stephen Baraban**

Re: Next Poet Lariat?

Fri 18 Feb 2005

For gawds sake, a few minutes of the push-button research that is now so very easy shows that this Ashcroft thing comes from a satirical website called The Swift Report which includes delicious stories like
"Bush: Banning Gay Marriage Could Cut Deficit in Half"
& something about Ann Coulter once having been a man.

Do you Yahoo!?
Meet the all-new My Yahoo! - Try it today!
<http://my.yahoo.com>

[↑ Contents](#)

544. **Mairead Byrne**

Re: O sweet spontaneous

Fri 18 Feb 2005

Ah David, I never knew you were such a quirky fellow -- and still are as is plain to see. I should have known by "Estrella's Prophecies" but I thought "Ah that's just poetry," making the mistake so many have made of imagining distinction between the poetry & the mind.

Royalties will not be difficult to keep track of, as you will be publishing the book.

You need not worry about the stress-mark. I have absorbed it into the body of my name. People I think highly of use it in email; I myself do not, unless I am thinking highly of myself that day. Please do not bother yourself to think any more stress into my name: you know I think I can feel it: it is a rare mixture of courtesy and strain, maybe like a man with a toothache holding open a door for a lady with too much fur sweeping through or ... no, I will not pursue that image. But a very sweet wrestling with the accent nevertheless. David you should hear how I pronounce Baratier you grenadier, you bereted tier, you barette of a dear, barista of my atelier, breath of day. I have sewn a small flock of starlings into it for you, they look like circumflexes, with transparent thread.

And for the information of anyone who feels he or she could establish a warm & cheering relationship with me if only he/she could pronounce my name, it's parade, rhyming with parade, charade, afraid. The Irish for Margaret.

Mairead

>>> David Baratier <[REDACTED]> 02/16/05 11:21 PM >>>
Mairead--

Thanks for the poem. I have thoroughly enjoyed our Oatmealee.
I hope you will dispense royalties, per word or per page
for my part when this appears in your next book.

Second, I might owe you an apology,
it is not that I do not know your name
but there is an intentional misspelling each time I write it.
I have been thinking a stress-mark into the e-mail
just before I send it and since you have not said anything
I thought it might be working but I wanted to be clear.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

[↑ Contents](#)

545. **Robert Corbett**

Re: Jon Corelis - Can Poetry Liberate Language?

Fri 18 Feb 2005

well then no if the answer has to be one word.

i have been reading Isaiah Berlin and should have said so, since my Wittgenstein is old and perhaps a little suspect (though he is still the Man, after the Nietzsche, for me). Berlin has an interesting claim about philosophy or several related claims.

1) philosophy has no method, despite the fact that some philosophers become methodized. anything that is overly mechanical is destroyed or given over to science; anything that is overly deductive or formal is given over to logic and mathematics. philosophy is a practice and you can only learn by working with the practitioners (a game if you will).

2) philosophy develops in two ways: 1) through reformulating the questions themselves, so what were apparent problems become problems no longer; 2) through destruction of an existing system -- Kant's destruction of naive empiricism or Nietzsche's destruction of Hegelian metaphysics.

He is better than Rorty because Richard is not historical is thinking about philosophy. He thinks that once a metaphor is dead, it is dead. Berlin knows it can be resurrected (making him strangely closer to Derrida).

Finally (and perhaps this is his repetition of Wittgenstein), he says that philosophical problems causes "mental agony." That is why it is frustrating that there is no "method" to philosophy and that is why sometimes the acolytes destroy their predecessor's work (as Wittgenstein did unto Russell's logical atomism).

None of which is to the point, but I do think it would be interesting to substitute "poetry" for philosophy here. Is there a "method" to poetry? Do poets destroy the "methods" that precede them?

And yes poetry cannot liberate language. But why give one or the other priority over them.

And no, not all language is "vitally" metaphorical. All is metaphorical but if computer manuals was written like the Triumph of Life--well they would be

better reading but even less helpful than they are now. Shelley is not naive about his _language_, so don't you be either.

Robert

--- kevin thurston <[REDACTED]> wrote:

*funny, you'd think with a question like 'can poetry
liberate
language?' there would be the following choices:
yes
no
perhaps*

then again, i pick my nose

*On Thu, 17 Feb 2005 19:23:42 -0500, konrad
<[REDACTED]> wrote:*

*Shelley was wrong to ascribe only to poetry a
vital metaphoric
prerogative. ALL language is "vitally
metaphorical." Daily
speech ("time passes") and even scientific
language ("electrons
orbit the nucleus"), especially at the edge.
There's a great
(apocryphal?) story about Heisenberg and Bohr
washing dishes
together at a guys-only quantum physics retreat
high in the
Swiss Alps. Heisenberg turns to Bohr and says,
"Our language is
like this dishwater. Even though it's dirty we
manage to get
the dishes clean." Or something to that effect.
He meant that
while they had math equations to work out theories
in, they
still needed language to describe the world. The
metaphoric
strength of language ('waves of light' 'particles
of matter')
was breaking down for them because the
"contradictions" that
their math was revealing described reality better
than classical*

*mechanics, which all their descriptive language
was based on.
But somehow, metaphoric neologisms ('wavicle')
with a little
sense of humor ('quarks' 'colored quarks' and
'quantum
chromodynamics'), helped them understand how to
interpret the
math.*

*I think it's important not to assign poets (or
philosophers) a
role that requires them to have an essential
difference,
capacity, insight, etc from everybody else.
Conversely i think
it's important to allow that the growth, renewal
and even
corrosion of language is brought about by many
types of
interlocking uses of language.*

konrad

^Z

[↑ Contents](#)

546. **Aldon Nielsen**
Re: Next Poet Lariat?

Fri 18 Feb 2005

Ann Coulter was once a man?! that would explain a lot -- said a man

At 01:30 PM 2/18/2005, you wrote:

>For gawds sake, a few minutes of the push-button
>research that is now so very easy shows that this
>Ashcroft thing comes from a satirical website called
>The Swift Report which includes delicious stories
>like
>"Bush: Banning Gay Marriage Could Cut Deficit in Half"
>& something about Ann Coulter once having been a man.
>
>
>

548. **Aaron Belz**

poetry therapy

Fri 18 Feb 2005

.
. .
.

THE PARAPROFESSIONAL

A priest, a lawyer, and a paraprofessional were stranded on an island.

The priest prayed, the lawyer gathered firewood, and the paraprofessional sat in my classroom in the desk behind a kid that had Aspergers Syndrome.

NON VERBAL LEARNING DISABILITY

Maria Deutschmann is ignoring me.

Maybe she has a non-verbal learning disability.

Hey Maria. Yo.

See? She has no inner voice to restrain her from base instincts.

MYELIN

I can't tell you how to relate to others.

I don't have the answers, and you know it.

All I can tell you is that nobody fits a single definition perfectly.

Also, I have no myelin coating on my nerves to restrain me
from base instincts.

Stop triggering my responses, because I can't control them. Thanks.

BASE INSTINCTS

One time there was a powerpoint about base instincts.

Beforehand, the presenter warned us to assume nothing.

ASSUME NOTHING

These students have an extremely high tolerance for pain. Whereas normal students may respond positively to mild chastisement, Maybe you'd want to stab one of these students in the hand. If you laugh or say anything afterward, that would be a trigger.

CALM

Jessica is walking to class.

She walks through a freshly painted hallway.

This becomes a "trigger" and confuses Jessica.

She ends up at Starbucks.

REALITY THERAPY

Reality therapy is very simple.
Everyone can incorporate it into their work.
It helps develop the inner voice so critical to normal life.
The first question is, "What do you want?"
The second question is, "What do you really want?"
The key to reality therapy is discovering
how to help others get the things they need.
Once this key is established, the questions become,
"What are you doing?" and "Is it working?"
The final step is to develop a "plan":
Simple, specific, positive, immediate, commitment.

+++++

Dear Mark Weiss-

The above are my attempt at therapy poetry. Or poetry therapy. I am not a big huge fan of the poets listed at the poetry therapy convention, so I believe you and I should take this movement by the horns and steer it in another direction.

Aaron Belz

.

[↑ Contents](#)

549. **Mark Weiss**

Re: poetry therapy

Fri 18 Feb 2005

For a start, let's try to get them to take the word Poetry out of Poetry therapy.

Yours are nice, tho. I hope they help you deal with your conflicts.

Mark

Dear Mark Weiss-

The above are my attempt at therapy poetry. Or poetry therapy. I am not a big huge fan of the poets listed at the poetry therapy convention, so I believe you and I should take this movement by the horns and steer it in another direction.

Aaron Belz

.

[↑ Contents](#)

550. **Rob McLennan**

Autobiographia Cinematica by Alessandro Porco

Fri 18 Feb 2005

new from above/ground press

Autobiographia Cinematica

by Alessandro Porco

\$4

You Like Me, You Really Like Me

"Hail, hail! All hail! to the King of Beers,"

The busty-bird bar-maid is laying his name,
In praise, to loyal patrons who, in turn, echo her cheer,
"Hail, hail! All hail! to the King of Beers."

Life's staple, stable when he's on -- or even near --

My nut-salt lips & the screen's got the games.
Hell! O hell! two bottle-buckets of King Budweiser
Later, I swear she's laying my name.

=====

Alessandro Porco divides his time between the country north of Toronto and Motnreal. His first collection of poems, *The Jill Kelly Poems* (<http://www.ecwpress.com/forth.htm>), is forthcoming from ECW Press in spring 2005.

=====

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

=====

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 Adam Seelig, Julia Williams, Karen Clavelle, Eric Folsom, Alessandro Porco, Frank Davey, John Lavery, 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://robmclennan.blogspot.com/

[↑ Contents](#)

551. **Herb Levy**

Re: 4' 33" Carefully Composed Silence

Fri 18 Feb 2005

Richard Taylor <[REDACTED]> typed:

Cage is clearly a great thinker poet artist musician - but - just talking of his famous silence omits what I think - from my limited knowledge of his work - what seems to be his accomplishment - is interest in chance plus his ideas including that music move beyond the "organised" or predetermined etc and that idea of his that involves very much his audience - but of course as in the problematic "death of the author concept (as Alan eg comments on and there was a debate on the D of the A once on here before) Cage of course is still an individual "author" behind his works- but ideas from his works/philosophy etc include the idea of feeling that one (the audience / the performers) can interpret music much more freely - can participate - can appreciate being alive and listening -- as in jazz and indeed even in Bach and Beethoven and all those guys - but more so - the idea that sounds themselves of the 'real world' are incorporated - what is composed - what is artifice - what's more beautiful or more interesting - sounds we hear or composed music?

Artists who don't work in media where interpretive artists are usually necessary for an audience to experience the work (those who aren't, for example, composers, choreographers or playwrights) often have skewed ideas about what was important about Cage was doing. Cage wasn't interested in performers doing whatever they wanted to - he wanted them to play the works on the scores in front of them. Cage was far more interested in composers being able to make whatever they wanted to however they wanted to, regardless of how difficult it might be for a musician to perform the resulting works.

There's really VERY little evidence that Cage had much interest in any idea of "the Death of the Author" and he had VERY little interest in improvisation as

such or audience participation. What little interest he may have had in these things does not seem to be reflected in the music that he composed.

Cage's use of chance techniques was as a way to avoid falling into his own compositional habits of taste and self-expression, also, he wanted to create works that didn't simply fall into the performing habits of musicians. Once a score was completed, however, Cage expected that musicians would reproduce their parts as they were written, and he was always quite upset whenever performers took liberties with his notated scores.

There WAS a relatively brief period in the 1960s when Cage created a few works (maybe as many as ten out of nearly 300 compositions) that were little more than sets of materials with which a musicians or ensemble were to develop their own scores using various random manipulations, but even in these cases, Cage expected the resulting scores to be followed exactly rather than ignored by performers improvising in real-time.

If anything, he seemed to have even less patience for audience members who chose to do their own thing in response to a work, rather than just being open to hearing what was performed.

One of Cage's frequently quoted bon mots was "Permission granted; but not to do what you want."

"That's God " "A shout in the street" - is there any ultimate silence - he went into a soundless chamber - I forget the term for it - but he realised he couldn't 'escape' sound - the mind creates sound - and the involvement of the audience - interesting ideas by an innovative musician/writer etc

When Cage was in the anechoic chamber, his mind DIDN'T create sounds where there were no sounds. Rather he heard the actual sounds of his body in operation, sounds which are usually masked by the ambient sounds of the world around us: the low-pitched blood pulsing through his veins and the high-pitched sound of his nervous system. Some people might also hear the various sounds created by tinnitus in such a situation.

And Cage's ideas contributed to a degree of liberation from the set - forms etc - I don't understand it all but those are some ideas I get from Cage...

Silence can be terrifying and extraordinary beautiful.

And I heard a musician describing her performance of the 4' 33" and she had to work on it very hard - not trivia - and Cage actually 'composed' the silent parts as well or as assiduously as other composers compose their

music: it was constructed silence - composed silence - and he scored and wrote tempus for the silence music - or at least he had bars etc carefully and assiduously composed silence.

4'33" is in three sections; the first section is 30"; the second section is 2'23" & the final section is 1'40". Demarking these sections clearly in performance is as difficult for a musician as maintaining performing concentration while not playing the instrument they've spent years working on.

--

Herb Levy
P O Box 9369
Fort Worth, TX 76147



[↑ Contents](#)

552. **Herb Levy**
Re: 4' 33" Carefully Composed Silence
Fri 18 Feb 2005

Mark Weiss <[REDACTED]> wrote:

*At 12:14 PM 2/18/2005, you wrote:
Yeah, ambient noise from the audience you get when you go to hear Webern,
too -- sometimes hard to hear the music for all the fidgeting noise.*

*You're hanging with the wrong crowd. Like Ives said on another occasion,
"Stand up and use your ears like a man."*

*But hell, there are people who fidget at readings of poetry they consider
difficult.*

As I note elsewhere, ambient sounds come from the surroundings regardless of the behavior of any members of the audience. And they can just as easily come from non-fidgeting audience members who are entirely focused and attentive on the work at hand, whatever that may be.

--

Herb Levy
P O Box 9369
Fort Worth, TX 76147



[↑ Contents](#)

553. **Michael Rothenberg**
Blue Poets in Red States--Nebraska
Fri 18 Feb 2005

Anybody know a poet in Nebraska for Blue Poets in Red State soon to be re-named Purple Poets?

Michael

www.bigbridge.org

[↑ Contents](#)

554. **Steve Dalachinsky**
Re: 4' 33" Carefully Composed Silence
Fri 18 Feb 2005

check out cowell's complete piano music one disc's worth on folkways he plays it himself and explains but there are also some great interpreters of it

ah a woman who's name now escapes me on finadar

cowell also "invented" the tone cluster

elbow to hand on keyboard

i first saw that done in the 60's by cecil taylor whom at 76 is still beyond amazing

caught his trio last night and going back for the big band tonight

cowell was also gay as was cage and as is taylor

tho in cowell's time he was denounced and jailed for it

and supporters like ives abandoned him

lou harrision i believe also studied with cowell

cage eventually said he didn't like what shoenberg was about

nor beethoven (i think) and tho he was into chance operations (a form of improvisation)

he disliked jazz

ct @ iridium set 1

come call away

sons & snows agone

call away this web of turndown alimpin

turn'round the straightened

various

some song of the tongue -

less

hand delft in yet

non-toxic bulk-a-wise

before broken began before
bewitching occurred nex applied
the bitterness of sugar the trick of borrowing from
calamus canervum calamus calum
call away the lan(d)tern'd call away the rub.

set 2

a.

i be cool
intact but naked
exist as walkin bulc
i dream i um ir-ee--ite rattle mouth thirb
elin toward the lift x-reenal
alk klaw vertical
gravey small gravey

in this dream
i kiss you & walk
away.

b.

the young boy orders food
late in the set -
the music is so intense
he drops some on his
pants.

[↑ Contents](#)

555. **Jesse Glass**

Tattoo You

Fri 18 Feb 2005

I read recently that the women in the Yoshiwara sometimes tattooed their favorite haiku along with the name of their chief patron on certain parts of their bodies. This intrigued me so much that I thought I'd enlist the help of the list concerning the idea of worn poetry/text. Please participate by telling us, specifically, what poem/text you would have tattooed on your body, and exactly where on your body you would tattoo the poem/text in question. Poems can be in any language, and any length and of course any part of the anatomy is fair game. Oh yes, and you could tell us why you would place the poem where you would place it.

Instances of tattoo poetry/text from history, or popular culture would be appreciated. If you're really game you could text yourself and tell us about it. It might make an interesting addition to a future ahadada book.

[↑ Contents](#)

556. **Harrison Jeff**

Faucet Hill Pharaoh-Gazette July 8, 1891

Fri 18 Feb 2005

the shades of 231 literary giants persuaded
Virginia's last ashes to their assorted psalms
but the river thousands their writings away
basket-load by basket-load of page cards...

one page card says: I am
wearing horses and saying
steal from meal flies, then, please,
crash that ink amid silver tongue cakes

one page card says:
she ash, passing the portals now
silver brings her lion's tails

float, Virginia, with us float, one
page card said, you'll see if she did,
if you out-live the basket-fleet's tail
the latest note card shows still
the basket-fleet's mouth, freighted with silver

[↑ Contents](#)

557. **Jane Sprague**

Re: Tattoo You

Fri 18 Feb 2005

Fiction writer Shelley Jackson's "novel"- I think it is called "Skin": she's recruited people to each sport 1 word of the text on their body as tattooed text/symbol (ampersand, etc.). 1000 people or something are doing this; the project is nearly complete.

[↑ Contents](#)

558. **Robert Corbett**

Is Poetry as amethodical, aformal as Philosophy; Or Thinking with Isaiah Berlin on Poetry, part 1

Fri 18 Feb 2005

This is another off-the-point discussion or really the beginning of a new thread, but I have provoked by some of the more dogmatic utterances here about what poetry IS. I think practitioners have a certain investment in saying what it is and saying some forms are out of bounds. To a large degree, this is what the so-called new formalists do, and to a lesser degree, the LP and post-LP folks do. (Sorry, David Lehman, but you are just flat out wrong about the Last Avante-Garde.) We seem to have a rising generation that resists such statements, but there remains a distinct emphasis on method as synonymous with poetry--at least poetry that matters. (It is a peculiarity of our moment that the most radically formalist movement, LP, is thought of a formless by certain algorithms in the reviewing machine. The neo-formalists themselves should be called the Old Formalists, just as the New Critics were nothing but Johnson with a few misunderstood premises from Coleridge. "Just representations of general nature" covers the unexceptional work of both schools and misunderstood Coleridge gets you to the autotelic moment (subtly Christian) which has degraded into the dreaded epiphany of the final line.)

Berlin proposes that philosophy has no essential method and that it sloughs off as unnecessary two different kinds of labor: roughly the construable by experiment or observation, or the deductive by formal logic (starting with logic and mathematics and reading up into physics, though at the rarer altitudes there, there may be philosophy). The reasoning is that philosophy is simply what is the case and you only know by doing it and doing it in community (so the ranting of the Unabomber or the Imam or the Libertarian are not philosophy). Think about it: what is the subject of philosophy? Or better, where does it start and where does it end? Not here: other minds discussions can take place on Mars. Note to pragmatists: this is a more vigorous definition of philosophy, because y'all are too eager to render its work back into social policy or engineering or natural science or literature. It is in the Sellarsian tradition of "philosophy is, in general, how things hang together." Berlin, too, as historian of philosophy (but also a conceptual innovator, which is how Deleuze defines the work of philosophy), is conscious of the embeddedness of philosophic discourse and how its resistance (mental agony, for Berlin, creates the need for new philosophy) can bring about rebellion. This allies him with Derrida and Freud.

So under the influence of Berlin (ich bin berliner for the moment), I want to ask, how does Poetry compare to this definition of philosophy? And does defining Poetry this way solve or make go away the anxious question about what it does to language? I think it does and yet it does in a way that does delegitimate

other definitions, presumably local. (I'll say more on that score in another email.)

The next installment will be a healthy selection of Berlin on philosophy as a-methodical. After that I will try to specify in more detail how poetry, in its way, is also a-methodical. I don't think of this a critical therapy (fortunately, criticism is mostly about what something means and what are its effects, so not recuperable by therapy community) but I do think it will help relieve anxiety and promote clear thinking.

Robert

I will discuss perfidy with scholars
as if spurning kisses, I will sip
the marble marrow of empire. I want sugar
but I shall never wear shame and if you
call that sophistry then what is Love?
- Lisa Robertson

[↑ Contents](#)

559. **Gerald Schwartz**

Re: Tattoo You

Fri 18 Feb 2005

Certainly, Peter Greenaway's daptation of "The Pillow Book" deserves some mention here.

Cheers,
Gerald Schwartz

*Fiction writer Shelley Jackson's "novel"- I think it is called "Skin":
she's
recruited people to each sport 1 word of the text on their body as
tattooed
text/symbol (ampersand, etc.). 1000 people or something are doing this;
the
project is nearly complete.*

[↑ Contents](#)

560. **hsn**

Re: Tattoo You

Fri 18 Feb 2005

On 2/18/05 9:32 PM, "Gerald Schwartz" <[REDACTED]> wrote:

>> Certainly, Peter Greenaway's daptation of "The Pillow Book" <<

YAY! YAY!

hassen

****DID YOU SEE** that there are some fruit roll-ups now that feature TONGUE TATTOOS? OH MY GOD

[↑ Contents](#)

561. **hsn**

Re: Tattoo You

Fri 18 Feb 2005

jesse thnx for posting this fun topic. i hope others respond.

however much i like having text penned on my skin, i don't think i'd ever get a tattoo of a poem/text but i really dig it on others. i guess i'm cautious about definition outlasting its assigned ephemera (me). that being said, i do have a character tattoo on my write wrist - it's the name, however tongue in cheek, of the protagonist in my Magnus Opium. & sometimes i'm dubitable about, like, vodou invocation or servitude &c but then shake it away. it's small enough i can tear it out with my teeth if i must.

how 'bout you? seems i haven't met many poets with tattoos, now that i think of it. certainly not like musicians or artists. at least a couple poets on this list have tattoos that i know of, ahem, but i don't remember whole texts.

hassen

On 2/18/05 6:17 PM, "Jesse Glass" <[REDACTED]> wrote:

I read recently that the women in the Yoshiwara sometimes tattooed their favorite haiku along with the name of their chief patron on certain parts of their bodies. This intrigued me so much that I thought I'd enlist the help of the list concerning the idea of worn poetry/text. Please participate by telling us, specifically, what poem/text you would have tattooed on your body, and exactly where on your body you would tattoo the poem/text in question. Poems can be in any language, and any length and of course any part of the anatomy is fair game. Oh yes, and you could tell us why you would place the poem where you would place it.

Instances of tattoo poetry/text from history, or popular culture would be appreciated. If you're really game you could text yourself and tell us

| *about it. It might make an interesting addition to a future ahadada book.*

[↑ Contents](#)

562. **Alan Sondheim**
happy and healthy assistance.

Fri 18 Feb 2005

happy and healthy assistance.

Sophistry is a hydra, of which, if all the necks
could be disposed, the force would be destroyed.

- Jeremy Bentham

assistance.

way.

being.

like.

and healthy.

(new).

much any more.

assistance.

way.

being.

how you feel.

like.

what you want.

and healthy.

along the way.

(new).

thank you.

fallacies of _danger_ (including vituperative personalities); the subject-matter of which is the suggestion of danger in various shapes--and the object _to repress altogether,_ on the ground of such danger, the _discussion_ proposed to be entered on.

- Jeremy Bentham

[↑ Contents](#)

563. **Gerald Schwartz**

Re: Tattoo You

Sat 19 Feb 2005

Yes... the word on the tongue!

On 2/18/05 9:32 PM, "Gerald Schwartz" <[REDACTED]> wrote:
Certainly, Peter Greenaway's daptation of "The Pillow Book" <<

YAY! YAY!

hassen

***DID YOU SEE that there are some fruit roll-ups now that feature TONGUE
TATTOOS? OH MY GOD*

[↑ Contents](#)

564. **Stephen Vincent**

Hubble & A Bierdstadt in concert!??

Sat 19 Feb 2005

Say it isn't so, Joe!

From Saturday's London Independent:

Hubble scientists compared with artists of Old West

Images of stars and galaxies taken by the Hubble space telescope fall into the Romantic landscape tradition that inspired the "America sublime" artists of the 19th century.

"An art historian has found similarities in the way American painters depicted the beauty of the Old West with the subjective decisions made by the astronomers to form Hubble pictures.

The Hubble records optical images but the colours have to be processed from black-and-white pictures with filters sensitive to different frequencies of the spectrum. But astronomers trying to depict space as realistically as they can have to make subjective choices on contrast, composition and colour, Elizabeth Kessler, of the University of Chicago, told the American Association for the Advancement of Science.

"The Hubble images are part of the Romantic landscape tradition" she said, pioneered by the likes of Moran and Albert Bierstadt.

David DeVorkin, of the Smithsonian Institution, said: "Just as 19th-century artists accompanied ... exhibitions to persuade of the greatness of the West, the space telescope images are doing that for space."

[↑ Contents](#)

565. **Herb Levy**

Re: 4' 33" Carefully Composed Silence

Sat 19 Feb 2005

Thomas savage <[REDACTED]> wrote:

The point behind Cage's silent piano piece seems to be, however, that there is no silence.

The work is also about valorizing any sound as music, which is at least slightly different.

Ambient noise from the audience is heard throughout.

Actually ambient noise from everywhere and everything (whether it's an HVAC system or a train going by) is heard throughout. There's no need for an audience (or for that matter, any easily audible ambient sounds) for the piece to work.

Did you know, that his prepared piano innovations , in fact, originate with Henry Cowell. Not that the works so produced were not written by Cage but that the method of putting things on the strings originated with Cowell.

Cage did get the idea of altering the piano from Cowell during a period in which he was writing only music for percussion ensembles. Cage was asked to make a piece for a dance performance on a stage too small to fit percussionists and dancer. Cowell's alterations of the piano's sound inspired Cage to think of ways that a single performer in a relatively small space could play a wide array of percussive sounds. However, what each of these 2 composer did with and/or to the piano was significantly different.

Cowell didn't affix anything to specific spots amidst the strings of a piano. His inside the piano works require the performer to manipulate objects (or the player's bare hands) across and along the strings. In these works, the general shape of the sound is under control of the pianist, but the detailed components of each sound might be quite different from performance to performance, depending on the exact places that are struck or stroked on the strings.

In Cage's piano preparations, he provides detailed instructions about exactly where on the piano's strings particular objects (strips of rubber, bolts, etc)

should be placed. Ideally, striking the same note on a prepared piano's keyboard will always result in exactly the same sound. For what it's worth, Cage's notations about where to insert various objects inside a piano don't take into account the varying string lengths of different sized instruments, so there can be extreme differences in the actual sounds heard in performances using different pianos.

So yeah, Cowell influenced Cage, and it's very unlikely that Cage would have developed the prepared piano without knowing of Cowell's work, but Cowell didn't do anything like what Cage did when he prepared pianos.

Bests,

Herb

|

--

Herb Levy

P O Box 9369

Fort Worth, TX 76147



[↑ Contents](#)

566. **Harry Nudel**
winter....

Sat 19 Feb 2005

'ice blue minn. sky'
ice blue soho sky

i
o
u

3:00...for 'maria' abed.....drn...

[↑ Contents](#)

567. **Richard Taylor**
Re: 4' 33" Carefully Composed Silence

Sat 19 Feb 2005

Cage is clearly a great thinker poet artist musician - but - just talking of his famous silence omits what I think - from my limited knowledge of his work - what seems to be his accomplishment - is interest in chance plus his ideas including

that music move beyond the "organised" or predetermined etc and that idea of his that involves very much his audience - but of course as in the problematic "death of the author concept (as Alan eg comments on and there was a debate on the D of the A once on here before) Cage of course is still an individual "author" behind his works- but ideas from his works/philosophy etc include the idea of feeling that one (the audience / the performers) can interpret music much more freely - can participate - can appreciate being alive and listening -- as in jazz and indeed even in Bach and Beethoven and all those guys - but more so - the idea that sounds themselves of the 'real world' are incorporated - what is composed - what is artifice - what's more beautiful or more interesting - sounds we hear or composed music?

"That's God " "A shout in the street" - is there any untimate silence - he went into a soundless chamber - I forget the term for it - but he realised he couldn't "escape' sound - the mind creates sound - and the involvement of the audience - interesting ideas by an innovative musician/writer etc

And Cage's ideas contributed to a degree of liberation from the set - forms etc - I don't understand it all but those are some ideas I get from Cage...

Silence can be terrifying and extraordinary beautiful.

And I heard a musician describing her performance of the 4' 33" and she had to work on it very hard - not trivia - and Cage actually 'composed' the silent parts as well or as assiduoulsy as other composers compose their music: it was constructed silence - composed silence - and he scored and wrote tempus for the silence music - or at least he had bars etc carefully and assiduously composed silence.

Richard Taylor

Auckland - New Zealand

██████████

Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

ASPECT BOOKS www.abebooks.com

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

From: "Aldon Nielsen" <██████████>

To: <██████████>

Sent: Wednesday, February 16, 2005 11:26 AM

Subject: Re: 4' 33"

one of the more over the top performances was seen on a public television broadcast years ago -- a piano was placed in heavy traffic (round it was, and of a port in air) in, I think maybe Boston Common or Cambridge -- whichever, you get the idea --

of course it worked, but I wondered at the time about the many renditions of this that deliberately put themselves in the way of as much noise as possible, almost as if not trusting to the composer and the audience and the ambience --

At 01:53 PM 2/16/2005, you wrote:

Yes. It was probably Tilbury who first performed it in UK. I always found the fact that both names begin with T confusing ;)

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

From: UB Poetics discussion group

[mailto:] On Behalf Of Glenn Bach

Sent: 16 February 2005 16:37

To: [REDACTED]

Subject: 4' 33"

Well it's true that it got its first performance by a pianist (John Tilbury?), who I believe marked the beginning and end by raising and lowering the lid. I think there are other versions scored for other ensembles.

I'm on digest mode, so I don't know if anyone else brought this up, but it was David Tudor who first performed 4'33" at a concert in Woodstock.

The piece is in three parts, and Tudor lowered and raised the lid of the keyboard to signal the beginnings and endings of each movement.

There are actually several versions of the score, one of them including instructions to the musicians with one of my favorite words, "TACET."

An interesting website of research behind the piece and its development and performance:
<http://music.research.home.att.net/4min33se.htm>

G.

[illegible]

>>>>>>>>

"and now it's winter in America"
--Gil Scott-Heron

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

██████████ [office]

██████████ [Fax]

--
Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--
Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--
Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

568. **Jesse Glass**
Contact info. for Olive Senior
Sat 19 Feb 2005

Current e-mail and website addresses do not work. Contact info. would be greatly appreciated. Jesse

[↑ Contents](#)

569. **Michael Kelleher**
Jacket 30: Robert Creeley
Sat 19 Feb 2005

CALL FOR WORK: JACKET 30

In 2006, Robert Creeley will turn 80 and The University of California Press will issue a two volume edition of his Collected Poems. This will include the previous Collected Poems 1945-1975, as well as a second volume, Collected Poems 1976-2005, including all work subsequently published by New Directions. In celebration of these events Jacket Magazine 30 will feature a special section devoted to a wide range of material on Robert Creeley.

We are currently accepting critical works, personal essays, audio recordings, poems and other writings on Creeley and his work. Of particular interest are essays on works published since 1975 and collected in the second volume of the Collected Poems. We are also very interested in works by younger writers and writers who have never written on Creeley before.

Submission deadline is January 1, 2006. Please email submissions or queries to Michael Kelleher at [REDACTED] or mail them to 285 Dearborn St., Buffalo, NY 14207.

Sent via the Killer-WebMail system at mail.justbuffalo.org

[↑ Contents](#)

570. **T_Martin**
Re: Tattoo You
Sat 19 Feb 2005

I'd be hesitant to get a poem tattooed to myself. talk about a final draft. words have such power in the air, it staggers my mind to what they have in the flesh. Logos? word becoming flesh?

i have a symbol tattooed to my leg. some pre-literate cultures use pictograms to remember stories (i.e. the Walum Olum of the Lenni Lenape). how about a poem in pictures? somehow a secret meaning seems safer than a public poem. fascinating, thanks for posting this.

tim martin

www.timothymartin.blogspot.com

[↑ Contents](#)

571. **Erica Kaufman**

This Sunday @ Zinc TRS

Sat 19 Feb 2005

ZINC TRS:

ADAM de GRAFF & ERICA KAUFMAN

Sunday, February 20, 2005

6:59 PM

@ Zinc Bar

90 West Houston Street @ the corner of LaGuardia

\$5 suggested donation

Adam de Graff enjoys writing a bio as it gives him a medium in which to talk about himself in the third person. Who is this third person? He's an artist doing his thing out in Arvada, Colorado. He runs an art venue there called the Dnote with his brothers, an experiment in reverse missionary work. Find out more at www.dnote.us He's had a few chapbooks in secret circulation, one designed by David Larsen called "All This Will Be Dust In Just 3 Minutes" (title by Ed Berri-gan), one self published with a cover by Bill Luoma called "The Hawaii Poems" and another published by Lytle Shaw and Emilie Clark's Shark Press with a cover by Brice Hobbs. He mentions the covers because they are beautiful and he is proud of them. He is excited to come to New York to perform and hopes that everybody is not too busy to come out to see him

erica kaufman is originally from bloomington, indiana, but if you ask her she will claim to be a new york native. that is where she lives and has a few jobs and co-curates the belladonna* reading series/ small press. erica is the author of two chapbooks: from the two coat syndrome (boku books, 2004) and the kick-boxer suite (boog literature, 2004). soon she will also be the author of fantasy games (forthcoming from boku books, feb. 2005). her poems can also be found in puppyflowers, painted bride quarterly, bombay gin, the mississippi review, among other places. she likes dogs and mild weather.

Is your PC infected? Get a FREE online computer virus scan from McAfee® Security.
<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

[↑ Contents](#)

572. **mIEKAL aND**

Re: Tattoo You

Sat 19 Feb 2005

The Walum Olum has been debunked for more than a 100 years, but David Oestreicher pretty much nailed it down with his last book It turns out to be

invented by the nineteenth century master of the imaginary, Constantin Schmaltz Rafinesque (he also "created" the Devil-Jack Diamond fish http://www.smithsonianmag.si.edu/smithsonian/issues99/jan99/fishes_jpg.html) took his queues from Joseph Smith, egyptian hierglyphs etc.

<http://www.museumofhoaxes.com/walamolum.html>

~mIEKAL

On Feb 19, 2005, at 9:32 AM, T_Martin wrote:

> I'd be hesitant to get a poem tattooed to myself. talk about a final
> draft. words have such power in the air, it stagggers my mind to what
> they have in the flesh. Logos? word becoming flesh?
>
> i have a symbol tatooed to my leg. some pre-literate cultures use
> pictograms to remember stories (i.e. the Walum Olum of the Lenni
> Lenape). how about a poem in pictures? somehow a secret meaning
> seems safer than a public poem. fascinating, thanks for posting this.
>
> tim martin

WritingDubuffetTitles (OpenSource InterWriting)

ISBN 82-92428-29-1

<http://joglars.org/InterWriting/index.php/WritingDubuffetsTitles>

[↑ Contents](#)

573. **David Larsen**

Re: Tattoo You

Sat 19 Feb 2005

At 07:32 AM 2/19/2005, Tim Martin wrote:

>I'd be hesitant to get a poem tattooed to myself. talk about a final
>draft. words have such power in the air, it stagggers my mind to what
>they have in the flesh. Logos? word becoming flesh?

It's not so bad, Tim. I have a one-line poem tattooed on my right shoulder.

Written by myself:

YOU OTTER LOSE

and there's a picture of an otter, smiling. Looks like he just caught a fish, the lucky guy LRSN

[↑ Contents](#)

574. **konrad**

silence / metaphor

Sat 19 Feb 2005

Herb Levy wrote regarding Cage:

4'33" is in three sections; the first section is 30"; the second section is 2'23" & the final section is 1'40". Demarking these sections clearly in performance is as difficult for a musician as maintaining performing concentration while not playing the instrument they've spent years working on.

Great post. How do you demark it on a recording? I imagine Zappa on his performance lighting a cigarette at the beginning, taking a loud drag/exhale at :30, and 2:23 and stubbing it out at the end.

Robert Corbett wrote:

And no, not all language is "vitally" metaphorical. All is metaphorical but if computer manuals was written like the Triumph of Life--well they would be better reading but even less helpful than they are now. Shelley is not naive about his _language_, so don't you be either.

Been trying. Shelley isn't naive, but that quote is just biased in its emphasis. It took til 1980 and "Metaphors We Live By" by George Lakoff (who was advertised here recently) and Mark Johnson before even linguists had good tools to acknowledge the deeply systematic use of metaphor in daily language, not to mention professional argot. Check it: just listen to how you express yourself moment to moment -- even 'express yourself' is rooted in metaphor! There is vitality in the creation of novel metaphors based on 'family resemblances' to old ones. But after centuries of the sedimentary accretion and elaboration of these kinds of tropes in literature, Dada, Lang-Po, Vis-Po or punkier aleatory or procedural work says: fuck that! Another kind of linguistic vitality. I don't think it's an accident that Surrealism and Wittgenstein's analysis of grammar came at the same time. They're both trying new rhetoric to get out from under that weight. Cage too for that matter.

Maybe it's not such a big deal, but i think it's not helpful to define poetry (or poets), as opposed to other activities, as having an *essential* efficacy in changing language. A handy counter-example seemed to be scientific language, which ultimately alters language to deal with its non-linguistic discoveries. Of course this doesn't mean poets aren't more aware of banging their heads against the wall of language. Expressing a powerful evanescent experience is different than explaining an equation. The good "W" might have said, there are limits captured in our grammar. His "Grammar" ultimately should include, as much as

word order, declension and case agreement, systematic metaphorical constructions (such as those pointed out by Lakoff and Johnson), which even find their way into the best poets' work.

konrad

^Z

[↑ Contents](#)

575. **Beth Simon**

2 positions, creative writing

Sat 19 Feb 2005

Indiana University Purdue University
Department of English and Linguistics
2101 E. Coliseum Blvd.
Fort Wayne, IN 46805-1499

Visiting Instructor / Visiting Assistant Professor

<http://www.ipfw.edu/engl>

Two one-year replacement positions, each primarily in creative writing. M.A. minimum; M.F.A. or Ph.D. with creative thesis preferred. Publications and evidence of effective college-level teaching required. Four courses per semester. Send letter of application, c.v., and three letters of reference to Prof. Beth Simon, Chair, Creative Writing Search, Department of English and Linguistics, Indiana University-Purdue University, 2101 E Coliseum Boulevard, Fort Wayne, IN 46805-1499. Screening will begin immediately and continue until the position is filled. IPFW is an Affirmative Action, Equal Opportunity Employer

(one or both positions might include some 20th-21st lit)

(and)

(sorry, but one-yr positions are usu 4-4)

beth

beth lee simon, ph.d.
associate professor, linguistics and english
indiana university purdue university
fort wayne, in 46805-1499

u.s.

voice (011) [REDACTED]; fax (011) [REDACTED]

email [REDACTED]

[↑ Contents](#)

576. **derekrogerson**

[job] Visiting Assistant Professor of English

Sat 19 Feb 2005

<http://tinyurl.com/4vy3s>

CREATIVE WRITING :

Visiting Assistant Professor of English and Creative Writing Visiting Assistant Professor of English and Creative Writing, concentration in poetry and magazine production, for one-year appointment to begin in fall 2005 at Susquehanna University. PhD (preferred) or MFA. Possibility of tenure-track developing for PhD applicants. Submit application letter and CV to Gary Fincke, Director, Writers Institute, Susquehanna University, Selinsgrove, PA 17870 by March 10. Susquehanna is a selective, residential, liberal arts institution of approximately 1900 students. Its 220 acre campus, noted for its beauty, is located in Selinsgrove, PA, 50 miles north of Harrisburg in the scenic Susquehanna River Valley, about a three hour drive from Philadelphia, Washington, D.C., and New York City. For more information about the University please consult: www.susqu.edu . Susquehanna University is an equal opportunity employer; women and minorities are especially encouraged to apply. AA/EOE.

[↑ Contents](#)

577. **Steve Dalachinsky**

Re: Tattoo You

Sat 19 Feb 2005

greenaway's adaptation of the pillow book sucked a great film-maker gone hay-wire

a great book destroyed - used a chines girl to play a japanese girl

all wrong - my wife thinks that japgirl tatoo thing may be wrong too

since basically until very recently

only yakuza men got tatoos but hey

i'll show ya mine anytime

[↑ Contents](#)

578. **Richard Taylor**

Re: 4' 33" Carefully Composed Silence

Sat 19 Feb 2005

I am well aware of the point - or that point re ambient sound - there are others as everyone agrees - he was great generator of ideas - but also Charles Ives's

father experimented with the prepared piano in the 19th century - I am no expert on music - but I was reading a book on modern music and Cowell was discussed - I looked him up and indeed he was an original -but I also like Ives's concepts his mixing of sounds -popular and so-called classical - and the sheer energy of his music...and back to his father - once he let a certain John Bell sing out of tune as the main thing was the 'spirit' or gusto in the man - there was no "correct" music - it was the joy of it , the conceptual aspect, the ideas - strange that in theUS Ives was neglected so much (or for so long) - he epitomizes the so-called American dream - but this is always the case (I don't care that he became a multimillionnaire - good on him) - the major innovators are either attacked or neglected or are actually in danger...under the surface of US Capitalism we have a new-Stalinist-Breznevian-McCarthyist [some strange configuration] America waiting to be born - in more or less subtle changed form - with Rumsford and Ashcroft writing all the poetry - Rice doing all the music and so on

Richard Taylor

Auckland - New Zealand

[REDACTED]

Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

ASPECT BOOKS www.abebbooks.com

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

From: "Thomas savage" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 18, 2005 8:50 AM

Subject: Re: 4' 33" Carefully Composed Silence

The point behind Cage's silent piano piece seems to be, however, that there is no silence. Ambient noise from the audience is heard throughout. Still, Cage was and is a great composer, even though he is now deceased. Did you know, that his prepared piano innovations , in fact, originate with Henry Cowell. Not that the works so produced were not written by Cage but that the method of putting things on the strings originated with Cowell.

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around

<http://mail.yahoo.com>

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

579. **Alan Sondheim**

(text transform programs w/awk, perl, shell, for presentation)

Sat 19 Feb 2005

(text transform programs w/awk, perl, shell, for presentation)

Examples for Normal

This trip worries me. I haven't been away from home for years. It's true! They let me go, they really did! I didn't ask for it. I was too upset - I've always been upset... I remember that day I was walking in the woods with you and we came upon the bodies. We didn't know what to do! I thought to myself, God must be terrific to let me find these bodies! We kneeled and prayed. A great light filled the forest clearing, and we heard a voice telling us to put our hands up and leave the crime scene. In no time at all, we were jailed. Later the famous lawyer, Normal Siegel, freed us. At this point we are celebrities, and that's why I'm here. Think of me as "the guy who found the bodies in the woods" and you will have a good time!

this trip worries me i haven t been away from home for years it s true they let go really did didn ask was too upset ve always remember that day walking in the woods with you and we came upon bodies know what to do thought myself god must be terrific find these kneeled prayed a great light filled forest clearing heard voice telling us put our hands up leave crime scene no time at all were jailed later famous lawyer normal siegel freed point are celebrities why m here think of as guy who found will have good

Th= tr!p uorr!ez me. ! havent been awa! from home 4 yearz. !tz true! Dze! let me go, dze! real! d!d! ! d!dnt azk 4 !t. ! uaz 2 upzet - !ve alwayz been upzet... ! remembr dzat da! ! uaz ualk!ng !n dze uoodz w!th u + ue kame upon dze bod!

ez. Ue d!dnt knou uhat 2 do! ! dzought 2 myzelv, God muzt b trr!v!k 2 let me f9nd dzeze bod!ez! Ue kneeled + prayed. A great !!ght v!led dze 4ezt klear!ng, + ue heard a vo!sz tel!ng uz 2 put our handz up + leave dze kr!me zzene. !n no t!me at al, ue ure ja!led. Latr dze famouz lawyr, Norml Z!egl, freed uz. At th= po!nt ue r zelebr!t!ez, + dzatz uh! !m hre. Dz!nk ov me az "dze gu! uho found dze bod!ez !n dze uoodz" + u u!l have a good t!me!

true! It's years. for home from away been haven't I me. worries trip This - upset too was I it. for ask didn't I did! really they go, me let They woods the in walk-ing was I day that remember I upset... been always I've thought I do! to what know didn't We bodies. the upon came we and you with kneeled We bodies! these find me let to terrific be must God myself, to voice a heard we and clear-ing, forest the filled light great A prayed. and at time no In scene. crime the leave and up hands our put to us telling At us. freed Siegel, Normal lawyer, fa-mous the Later jailed. were we all, as me of Think here. I'm why that's and celebrities, are we point this time! good a have will you and woods" the in bod-ies the found who guy "the

This been trip away worries from me. home I for haven't years. been It's away true! from This home trip for worries years. me. It's I true! haven't They ask let for me it. go, I they was really too did! upset didn't They ask let it. go, was re-ally too did! upset I - didn't I've that always day upset... was remember in that the day woods walking been in upset... the I woods remember with We you didn't and know we what came to upon do! bodies. thought We with know and what we to came do! upon thought bodies. myself, let God me must find be these terrific bodies! find myself, these God bodies! must kneeled terrific prayed. forest A clearing, great and light we filled heard forest voice clearing, and heard great a light voice filled telling leave us the put scene. our In hands no up time leave telling crime to scene. put In our no hands time up at and all, the were lawyer, jailed. Normal Later Siegel, famous us. lawyer, At Normal all, Siegel, we freed were us. jailed. At Later this that's point why are here. celebri-ties, Think that's me why as I'm this here. point Think we of are as and "the woods" guy and who you found will bodies a woods" "the will found have the good in time! the

trip I and trip away have This home time! years. This It's I true! from true! years. trip It's let worries It's they haven't years. did! from for didn't years. for ask let for for they for for didn't It's for I true! ask upset me didn't I've really I been didn't I upset... it. I I upset I I been ask I remember for upset... I was been in upset been woods been always with remember always you was always you woods upset... you and I with upon that woods We was woods know woods the what and the to the woods to know with to do! you what to we what must the know terrific didn't didn't to do! didn't let myself, know let terrific what let me to to bodies! I to and myself, terrific A be terrific great me be light We terrific

light prayed. to light filled let light clearing, find great heard We A voice
prayed. A telling filled prayed. us and A to a great us to light us hands the
telling leave and voice crime a voice scene. to voice In hands voice no the
telling In no us In all, put scene. jailed. up crime the the crime famous no crime
lawyer, all, crime Normal Later scene. Normal Normal In lawyer, us. time fa-
mous point we famous are Later the celebrities, lawyer, the and us. the that's
we famous that's and lawyer, and here. Siegel, celebrities, me At celebrities,
"the we are guy and are who here. are found as celebrities, found who and who
in why who and Think guy will as "the have who "the good in "the good you guy
good a who a the a in have you will a will will have a time!

others. alan, she said, stop it.
others. alan, she said, stop it.
aimed his gun in my direction
born and later in 1967
but ghosts come always back and furious
genre. why didn't other people tell
insanity everywhere in this world, among friends and
me what i was doing, i'd have been able
nonfictionally. i've seen far too much
on above the cliffs or over
or sometime lost my
picture. in 1943 i was
the darkness of the hurtling
them. i didn't know better about
unbearable. sexuality became a furious
violence and the tension is
virginity just about the time a soldier
when we were floating over the
world. i still live there; i'm a
aimed his gun in my direction
but ghosts come always back and furious
coward, fearful of any
father in a healthier fashion, even the
genre. why didn't other people tell
impetus against the wall of writing from which i
insanity everywhere in this world, among friends and
me what i was doing, i'd have been able
on above the cliffs or over
or sometime lost my
picture. in 1943 i was
the darkness of the hurtling

them. i didn't know better about
to work out the relations with my
unbearable. sexuality became a furious
violence and the tension is
virginity just about the time a soldier
when we were floating over the
world. i still live there; i'm a
aimed his gun in my direction
born and later in 1967
but ghosts come always back and furious

point we are celebritie k for it. I wa elf, God mu walking in the wood Thi point
we are celebritie "the guy who found the bodie been up to put our hand up and
leave the crime et... I remember that day I wa Thi trip worrie with you and we
came upon the bodie point we are celebritie "the guy who found the bodie up
and leave the crime et... I remember that day I wa too up t be terrific to let me
find the "the guy who found the bodie " and you will have a good time! t clear-
ing, and we heard a voice telling u . We didn't know what to do! I thought to my
t clearing, and we heard a voice telling u in the wood up and leave the crime
cene. In no time at all, we were jailed. Later the famou "the guy who found the
bodie why I'm here. Think of me a

!eurt s'tI .sraey rof emoh morf yawa neeb t'nevah I .em seirrow pirt sihT - tespu
oot saw I .ti rof ksa t'ndid I !did yllaer yeht ,og em tel yehT sdoow eht ni
gniklaw saw I yad taht rebmemer I ...tespu neeb syawla ev'I thguoht I !od ot
tahw wonk t'ndid eW .seidob eht nopu emac ew dna uoy htiw deleenk eW !sei-
dob eseht dnif em tel ot cifirret eb tsum doG ,flesym ot eciov a draeh ew
dna ,gniraelc tserof eht dellif thgil taerg A .deyarp dna ta emit on nI .enecs
emirc eht evael dna pu sdnah ruo tup ot su gnillet tA .su deerf ,lageiS
lamroN ,reywal suomaf eht retaL .deliaj erew ew ,lla sa em fo knihT .ereh m'I
yhw s'taht dna ,seitirbelec era ew tniop siht !emit doog a evah lliw uoy dna
"sdoow eht ni seidob eht dnuof ohw yug eht"

me I t It s me go I t it I I ve I I in we We t to do I to be to me We A we a us to up
In no at we us At we s I m of me as in a really heard years that what that leave
away prayed did and God and and and and and bodies bodies bodies didn didn
the the the the the are the the the clearing great freed kneeled Siegel been
been scene these They they light voice jailed crime Think point trip This this
ask all celebrities walking will filled telling home came time time remember fa-
mous find hands too who good woods woods from upon thought know for for
our were here forest Normal worries terrific was was myself upset upset must
let let put Later with you you true found have haven always lawyer day why guy

===

[↑ Contents](#)

580. **hsn**

Re: Tattoo You

Sat 19 Feb 2005

hi steve.

wrt Pillow Book every element is deliberate, actors/acting notwithstanding.
as i'm sure you know, the bloke is rather unconventional.

hassen

On 2/19/05 4:43 PM, "Steve Dalachinsky" <[REDACTED]> wrote:

*greenaway's adaptation of the pillow book sucked a great film-maker gone
haywire*

a great book destroyed - used a chines girl to play a japanese girl

all wrong - my wife thinks that japgirl tatoo thing may be wrong too

since basically until very recently

only yakuza men got tatoos but hey

i'll show ya mine anytime

[↑ Contents](#)

581. **mIEKAL aND**

Report From Brad Will

Sat 19 Feb 2005

massacre in brasil: dreams made real, part2

dawn came on confused and quiet - a few milling about - it was the quietest i
had ever seen the camp -- so beautiful at dawn with the light low and cool -
then the alarm sounded - I could see it wasn't happening now - people started
appearing slowly from all points gathering around a car with a sound system
for news - it was plain and simple - 30 trucks on their way all full of military po-
lice - all the time the siren didn't stop ringing - more people came up to the
barricades - many ran off to tell their loved ones - what a diverse group, old
and young of every color and description with young children in their arms and
little dogs running wild - surprisingly it was less panicky than the night before -
they were solidifying the barricades quickly but there was little more to do -
there was a quick interview of police brass for the corporate press -- the traffic
had stopped on the street outside the encampment -- they had blocked all the

roads leading to the camp -- i had no idea what was happening on the other side but hoped there might be an escape route there -- in the distance i could see the military police unloading from buses -- they were geared up like storm troopers with green and black war paint -- i photoed a line of women who had formed in front of the barricades and were praying and crying, some with their children in their arms -- soon there were about a hundred troops lined up in formation in three squadrons -- i started to realize just how hopeless this was -- a call went out for everyone to be at the barricade -- huge block of peaceful pilgrims collected there -- all ages and races with their hands in the air -- the resistance fighters had mostly vanished -- the military started to move in in formation with shields raised tight like a turtle shell -- i didnt see anyone even throw a stone -- suddenly behind me there was an explosion -- it was a concussion grenade launched from a tear gas rocket -- i was hiding behind the edge of a brick wall and was completely confused how it could be behind me with my eyes on the police -- another explosion directly behind me and i felt the slam against my skin and my ears went deaf ringing -- they were already in the camp -- it was pandemonium -- everyone was running and screaming -- as i ran i saw them coming from my flank -- and aiming to shoot again not more than thirty feet away -- then all hell broke loose -- suddenly there was gas, rubber bullets, concussion grenades on all sides -- immediately i recognized the sound of real bullets -- i tried twice to stop and film but only for seconds until bullets flew near by -- they were advancing on either side of me in large groups -- it wasnt safe anywhere in the streets -- i saw two women face down in the street -- i dont know if they were alive -- at my feet i saw blood mixed in the dry dirt -- everywhere people running in panic and screaming and trying to find some shelter from the barrage -- i headed to a back yard trying to cut through the backs of houses and was slowed by barbed wire between all the yards -- there was tall yucca plants giving me some cover as i ran -- the military units were already past me on the main avenue and running rampant shooting everything -- it was so terrifying -- they were shooting at anything that moved -- there was no where to go -- i looked up and a door opened and a woman was motioning for me to come in -- i ran inside with another older couple and they slammed the door to total darkness -- inside there were two babies trying to scream but they were gagging on the tear gas -- they showed me a bucket of water to wash off the gas -- a man opened the door to look out and i came around to film -- i saw military point at us and yell something -- we had our hands in the air but he and another raised their guns to shoot -- as the door slammed shut the bullets hit the house -- we all hit the ground -- one woman was having a panic attack -- i could smell gas from just outside creeping in -- they cracked a window to breathe and i could see two women with babies and a tiny young girl on the bed -- the whole home was one small room and made of simple bricks and used furniture with two beds right next to the kitchen -- it was really beautiful and simple -- i imagined

the bulldozer destorying it all with us inside -- the babies started to recover from the gas and the man opened another window but was seen by military and there was more shooting -- everyone was screaming i htink to get on the ground -- i didnt know what to do -- i tried to film but paced and walked over to the corner to cry -- what in gods name was happening out there -- the sound of shots and screaming was contant -- i was trembling -- there were police right outside yelling orders to come out -- the man yelled something back about being peaceful -- i yelled that i was international press -- he opened the door -- i raised my hands high with video camera in one hand -- they were in regular uniforms the woman who was panicked before passed out right in front of her husband as she walked out -- he grabbed for her -- the police made they they were going to shoot -- screaming at him i guess to put up his hands but they couldnt see his hands were holding his wife -- i yelled we needed a doctor -- it meant nothing to them -- finally he raised his hands and dropped her there on the ground -- i started walking out -- they had pistols drawn and pointed at my head -- i couldnt understand what they were screaming at me but they looked like they would shoot -- i kept repeating i didnt understand -- i was an international journalist -- they mimed to keep my head down -- as i walked out with my head down a few of they ran up and slammed into me, twisting my arms and kicking my feet out -- i got punched in the head and another jumped on top of me -- after they ripped the camera out of my hand and had me in plastic cuffs they started kicking me again -- i got one of the officers names who beat me, torres -- he seemed like he was in command and picked me up and started screaming questions at me -- i asked if he spoke spanish and he screamed no one speaks spanish in here -- one of the others handed him my camera and i got a woman cop to put my glasses in my front pocket -- they started ripping through my bag -- i told them again i was a journalist from new york city -- they started to cut my bag off my back but i managed to explain how to get it off -- there were other more official looking officers in white uniforms who appeared near by and seemed to pretend they were not interested with their name tags turned away from me -- they yanked me back to the main avenue and motioned me to head off toward the main entrance -- the plastic cuffs were so tight even the adreneline couldnt stop the pain -- i was completely confused but saw women with children walking the same direction and just followed them leaving my video camera still running in torres's hands -- there were troops still coming in with different kinds of uniforms -- there was still shooting but a lot of it was further away deeper in the camp -- there was a long empty street and i saw a cat scurry across and crouch under a fence -- everyone was getting evicted today -- as i was walking i recognized a policeman from the corporate press interview -- he stopped me and started looking through my bag -- i told him i was a journalist from the usa -- it seemed to mean nothing to any of them -- as he was rifling through my things a huge military policeman with a mask pulled up and black bullet proof vest

stopped and looked at my credentials -- he said they were fake and slammed me upside the head with an open hand so hard i almost fell off my feet except the other officer who was smiling now still had me by the arm and was holding me steady for the other --he led me toward the entrance where the barricades had been pushed aside -- in front of me were hundreds of detainees kneeling on the ground -- two cuffed together at the wrist -- there was black smoke coming up in a half dozen different parts of the camp -- i could still here the shooting -- they pushed me onto my knees with the other prisoners -- what the fuck next (this is all that was sent thru...)

'In sum, we are an army of dreamers, and therefore invincible. How can we fail to win, with this imagination overturning everything. Or rather, we do not deserve to lose.' - Subcomandante Marcos=

[↑ Contents](#)

582. **Jesse Glass**

Japanese Women, tattoos, Yakusa and the word "Jap"

Sun 20 Feb 2005

One morning I was riding the train to work in Ogori, Kyushu. It was about 9 o'clock and we were heading into the countryside. (I used to work at a woman's college that was quite literally surrounded by rice fields.) Anyway, this rather attractive lady--about 30 years old I'd say--was nodding off in her seat almost opposite me. She was wearing slacks and the right pant leg rode up as she leaned back in the seat and nodded. She had a tattoo that began somewhere in her shoe and flowered over her ankle and up. It was a complete tattoo, from what I could see. Evidently this woman was a Yakusa "wife," but she was taking care to keep her tattoo covered--as mostly everyone does in the countryside. Even the guys. Not so with two of my women students at Meikai university. One lady had a rather dramatic black dragon tattooed to her left shoulder blade and another had a small red and white floral pattern on her neck. Both of these women openly displayed their tattoos. This could be because Tokyo is not Japan but another planet entirely where the usual kata do not apply. So, Steve, tell your wife that tattoos openly displayed by Japanese women happen but are pretty rare. The two students I speak of are the first I've seen in 13 years of being here.

The Yakusa are pretty scary. I had a wonderful student--again in Kyushu--who was working a part time job at a small supermarket in Ijiri, when a Yakusa thug (they call them Chimpira), rolled back his sleeve in the check-out line, revealed his tattoo and demanded a discount. My student was the check-out lady, and when she hesitated, this person began to shout abuse at her. A high school boy who worked as a bagger there tried to tell this idiot to back off and the thug

began to thrash this young man. The manager was alerted and when he came downstairs from his office the thug looked up and threatened him, his business, and everyone who worked at the supermarket. He then picked up the groceries without paying for them, laughed in their faces and walked out. The young man was sent to the hospital for his bravery and no police were called. That's the Yakusa.

Chinese actresses playing the part of Japanese women is pretty common. It even happens in Japan.

Finally, Steve, I have a hard time with the word Jap, as I'm married to a wonderful woman from Nagasaki prefecture and have two wonderful children who absolutely don't deserve such a slur. Don't apply it to the women and children, because they don't deserve it. Save it for the Yakusa men, Steve. They'd know exactly how to answer you. Jesse Glass

[↑ Contents](#)

583. **Jesse Glass**

Thanks So Far For the Responses!

Sun 20 Feb 2005

Interesting. Nobody as yet has told us the title of a poem--or given us the text of a poem--and told us where they would put it on their body. Please do! Jesse

[↑ Contents](#)

584. **alexander saliby**

Re: Thanks So Far For the Responses!

Sun 20 Feb 2005

Jesse,

No titles, no poems...no tattoos for me. But I loved the tale of the train ride and the details of the young chap standing up to the Yakusa thug.

As for the slur word, Jap, I confess, I'm confused. What exactly is it that makes saying, "Japanese" acceptable and saying "Jap" unacceptable?

I do know that during the war, and for the first ten years or so following the war, literature, film, and journalistic commentary shortened the word to "Jap." And I remember as a youth in 1945, 6, 7, etc, using the word, "Jap" to mean the enemy...but I've no recollection of reading, hearing, or using the word in the way or manner one might have used the word, "nigger" to denigrate a race. If you get a moment, I'd appreciate hearing your views on what exactly makes the shortening of the word offensive.

As a frame of reference, Scottish and Scot aren't offensive in either form of the word; why is Japanese ok and Jap not? Thanks,

Alex

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

From: Jesse Glass<mailto:[REDACTED]>

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

Sent: Saturday, February 19, 2005 10:21 PM

Subject: Thanks So Far For the Responses!

Interesting. Nobody as yet has told us the title of a poem--or given us the text of a poem--and told us where they would put it on their body. Please do!
Jesse

[↑ Contents](#)

585. **Robin Hamilton**

Re: Thanks So Far For the Responses!

Sun 20 Feb 2005

From: "alexander saliby" <[REDACTED]>

<<

As a frame of reference, Scottish and Scot aren't offensive in either form of the word; why is Japanese ok and Jap not?

>>

Actually, that's not true, or not quite.

(Leave aside one is an adjective and the other is a noun, so "Scot" isn't a shortened version of "Scottish" -- I am a Scot so I must be Scottish.)

While Scottish and Scot are quite OK, "Scotch" isn't.

There are only three things which can be legitimately termed "Scotch" -- whisky, terriers, and porridge.

The Wee McGreegor

[↑ Contents](#)

586. **Jerrold Shiroma [duration press]**

Re: Thanks So Far For the Responses!

Sun 20 Feb 2005

funny, when i've had the pleasure of having 'jap' used in reference to me, it was in no other context but a negative one...

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

From: "alexander saliby" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, February 19, 2005 11:07 PM

Subject: Re: Thanks So Far For the Responses!

I do know that during the war, and for the first ten years or so following the war, literature, film, and journalistic commentary shortened the word to "Jap." And I remember as a youth in 1945, 6, 7, etc, using the word, "Jap" to mean the enemy...but I've no recollection of reading, hearing, or using the word in the way or manner one might have used the word, "nigger" to denigrate a race. If you get a moment, I'd appreciate hearing your views on what exactly makes the shortening of the word offensive.

[↑ Contents](#)

587. **Steve Dalachinsky**

Re: Japanese Women, tattoos, Yakuza and the word "Jap" tatoo you greenaway

Sun 20 Feb 2005

now many idiots have tattoos men and women all over the world that wasn't my point back then even the hookers probably didn't my wife's from nagasaki too and yakuza is spelled with a z we were talking about the past not idiot japanese young women who break with trasdition because like americans which they secretly long to be they think it's sooooooooooooooooooooo cooooooooool to mutilate their flesh with pretty sometimes pretty ugly pictures - sorry about the jap thing jesse - my wife's sitting right next to me now in our tiny little overcluttered pad and we have no kids cause we're both kids ourselves and she gets a kick outta me usin the word the J-P every once in awhile

you know jewish american princess i'm sure a few of them now-a-days have tattoos too

even if it's against their religion and they might be skinned alive for it when they die

i had an uncle once whose father was in the jewish mafia i don't think he had a tattoo

had a friend whose parents were in the camps they had tattoos too

chinese women in japan playing japanese women? ever watch the iron chef?

oh yes and hassan what does wrt mean?

and don't get me wrong i love my wife and peter greenaway as well have seen pretty much every film but the falls and baby of the macon and anything after

pillow book but his films became more overdone tooo extravagant not really
any more complicated or interesting just cinematically over done

[↑ Contents](#)

588. **Steve Dalachinsky**

Re: Thanks So Far For the Responses!

Sun 20 Feb 2005

no body
i have no body
it has un(dis)solved
i place it it
inside my
right thigh
to keep me
hot

[↑ Contents](#)

589. **Harry Nudel**

winter....

Sun 20 Feb 2005

ever nite
ever dawn
ever
3:00.....drn..

[↑ Contents](#)

590. **Robin Hamilton**

Re: Thanks So Far For the Responses!

Sun 20 Feb 2005

*funny, when i've had the pleasure of having 'jap' used in reference to me,
it was in no other context but a negative one...*

Add to this, Jerrold, when it comes to *directed* offense, if you're a left-handed Glaswegian, being described as a cack-handed keelie ...

<g>

There's an odd argument kicking around here (cis-Atlantic) as to the legitimacy of the term "Asian".

Partly because the word (in some circles) is seen as a colonial coinage, more cogently because it manages to conflate Chinese, Japanese, Hindu, Sikh, and Muslim.

Whatever happened to the sweet particularity of people?

I'm with you in that Japanese is K, Jap is invariably offensive.

Not quite as bad as nigger, but on the edge of the same territory.

(My daughter is even more rigid than me when it comes to this, which can be a problem given that Loughborough in the East Midlands of England is possibly the most homophobic and racist spot in the UK, so Catherine seems to spend much of her time biting her tongue and swearing under her breath at the casual racism/homophobia of her friends.)

The default English of-course-I'm-not-a-racist term is "Paki".

Angels weep territory, this.

Robin

[↑ Contents](#)

591. **Craig Allen Conrad**

Re: Tattoo You

Sun 20 Feb 2005

hassen,

i agree 100% with you on The Pillow Book.

it's my favorite Greenaway film, making beautiful the human body and the written word in one brush stroke.

poetry never seemed so HOT, frankly!

when i was a kid i used to have intense nose bleeds, which eventually resulted in electrical cauterization. but at one point in those years of bleeding, i would let the blood flow into my hands, then cover my naked body with the blood.

when it dried (which a coating of blood doesn't take too long, maybe a couple of minutes), i'd wet my fingers with water (or spit if i wasn't in the bathroom) and draw symbols on my body.

when i was down at the Edgar Cayce Institute i met a psychic woman there, a lovely old grandma type, and she told me that i used to do this! i was already getting used to psychic people at this time, so i wasn't too shocked, but there is always a bit of shock when you encounter a psychic, maybe because you feel

slightly violated. but anyway, she told me that those symbols i was drawing on my bloodied body were from another alphabet from another lifetime.

my interest in studying the runes today has much to do with this, i'm sure. especially studying Freya Asswyn [_http://www.aswynn.co.uk/_](http://www.aswynn.co.uk/)
(<http://www.aswynn.co.uk/>)

but also, when i was a young teen, and had my first boyfriend, he and i used to go to a creek, deep in the woods where i lived. one day i started painting mud symbols on his naked body, and this became a ritual for us both, something we looked forward to, something very strange, something secret since it was too awkward to tell any of our friends. it doesn't seem even remotely weird to me now to do something like this, but at thirteen it sure did.

CAConrad

[_http://phillysound.blogspot.com_](http://phillysound.blogspot.com) (<http://phillysound.blogspot.com>)

[↑ Contents](#)

592. **Gabriel Gudding** ***Now on Conchology Blog***

Sun 20 Feb 2005

The Anxiety of Alan Sondheim
regarding his Trip to Normal, Illinois

Alan Sondheim is Coming to Illinois State University
Home of Beer Nuts, State Farm Insurance, and the GOP

William James Bowdlerizes
Thoreau's Darkness

Henry David Thoreau
and the Enlightenment Factor of Loving-Kindness

A Sesquicentennial Procession of Thoreau's Daily Journals

Interview with G G:
a student Newspaper in Muncie Indiana

Advice about Writing Love Poems

An Inaugural Speech by a Juniper Bush

Profile of GG at Chicago Postmodern Poetry

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

[↑ Contents](#)

593. **Neil Pattison**
W.S. Graham Conference
Sun 20 Feb 2005

With apologies - do pass this on to any friends or colleagues who might be interested.

--

W.S. Graham: "What is He Like?"
9th April 2005
University of Cambridge Faculty of English

The first academic conference on the work of W.S. Graham: featuring panels assessing established contexts, and searching out new approaches to the poet's writings.

Speakers include:

Karina Dent, Matthew Francis, Jim Keery, Peter Mabber, Jeremy Noel-Tod, Malcolm Phillips, Robin Purves, Alan Riach, Peter Riley, Josh Robinson, Michael Snow, Robert Stanton & Keston Sutherland.

Registration forms can be downloaded from www.wsgraham2005.com Registration will cost £10 until 1st April and £15 thereafter.

www.wsgraham2005.com



--

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

[↑ Contents](#)

594. **Bill Berkson**
Berkson & Padgett Reading
Sun 20 Feb 2005

Suzi Winson and Medicine Show present:

BILL BERKSON and RON PADGETT

@ WORD/PLAY

Medicine Show's 21st Annual Reading Series
Sunday, March 20th, 3pm
poetry \$6.

champagne \$0.

for more information call [REDACTED]

Medicine Show

549 West 52nd St. (between 10th & 11th), 3rd fl

NYC 10019

[↑ Contents](#)

595. **Tom Beckett**
call for manuscripts

Sun 20 Feb 2005

I will be guest editing an issue of the electronic poetry journal MiPOesias.

I'm looking for epistolary poetry, textual improprieties, list poems, abecedariums, poems that question, poems that sing, poems that exude pheromones.

Go to this site for submission guidelines:

<http://www.mipoesias.com/volume19Issue2/guidelines.html>

Tom Beckett

[↑ Contents](#)

596. **Alan Sondheim**
computr 1hz puls

Sun 20 Feb 2005

computr 1hz puls

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

found a 1920 electrocardiograph machine today

this isn't it

this is an old photograph of real growth

speed 1hz no storage

welcome to the real world

—

[↑ Contents](#)

597. **Paul Hardacre**
Re: Wanda Phipps Reading in SoHo

Sun 20 Feb 2005

hope this goes great tonight, wanda . . . ciao, paul.

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

From: "Wanda Phipps" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, February 17, 2005 5:23 AM

Subject: Wanda Phipps Reading in SoHo

Come Join Us:

Monday, February 21st at 7pm.

Miles Marshall Lewis (Akashic)

Lee Stringer (Seven Stories)

Wanda Phipps (Soft Skull) with Stephen B. Antonakos on guitar

McNally Robinson Booksellers

50 Prince St (Mulberry/Lafayette)

[REDACTED]

--

Wanda Phipps

Wake-Up Calls: 66 Morning Poems

my first full-length book of poetry

has just been released by Soft Skull Press

available at the Soft Skull site:

<http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X>

and on Amazon.com:

http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

and don't forget to check out my website MIND HONEY

<http://www.mindhoney.com>

--

No virus found in this incoming message.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.8.8 - Release Date: 2/14/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.8.8 - Release Date: 2/14/2005

[↑ Contents](#)

598. **Benjamin Basan**

Re: Tattoo You "One Huge Moko"

Sun 20 Feb 2005

On 2/21/05 1:40 AM, "Richard Taylor" <[REDACTED]> wrote:

| *"Here comes Third Man, tattooed from head to foot: he's like a map,*

Kind of like Lydia?

My life was wrapped around the circus.

Her name was Lydia.

I met her at the world's fair in 1900,
marked down from 1940.

Ah, Lydia.

She was the most glorious creature

Under the su-un.

Guiness. DuBarry. Garbo.

Rolled into one.

Oooooooooh

Lydia oh Lydia, say have you met Lydia,

Lydia, the Tatooed Lady.

She has eyes that folks adore so,

And a torso even more so.

Lydia oh lydia, that encyclopidia,

Oh Lydia the Queen of Tatoo.

On her back is the Battle of Waterloo.

Beside it the wreck of the Hesperus, too.

And proudly above waves the Red, White, and Blue,

You can learn a lot from Lydia.

La la la, la la la, la la la, la la la

When her robe is unfurled, she will show you the world,

If you step up and tell her where.

For a dime you can see Kankakee or Paris,

Or Washington crossing the Delaware.

La la la, la la la, la la la, la la la

Oh Lydia oh lydia, say have you met Lydia,

Oh Lydia the Tatooed Lady

When her muscles start relaxin',

Up the hill comes Andrew Jackson

Lydia oh Lydia, that encyclopidia,
oh Lydia the queen of them all!
For two bits she will do a mazurka in jazz,
With a view of Niagara that nobody has.
And on a clear day you can see Alcatraz.
You can learn a lot from Lydia.
La la la, la la la, la la la, la la la
Come along and see Buff'lo Bill with his lasso.
Just a little classic by Mendel Picasso.
Here is Captain Spaulding exploring the Amazon.
Here's Godiva but with her pajamas on.
La la la, la la la, la la la, la la la
Here is Grover Whalen unveilin' the Trilon.
Over on the West Coast we have Treasure Island.
Here's Najinsky a-doin' the rhumba.
Here's her social security numba.
{whistles}La la la, la la la, la la la, la la la
Oh Lydia, oh Lydia that encyclopidia,
Oh Lydia the champ of them all.
She once swept an Admiral clear off his feet.
The ships on her hips made his heart skip a beat.
And now the old boy's in command of the fleet,
For he went and married Lydia.
I said Lydia
{He said Lydia}
They said said Lydia
{We said Lydia}
La La!
From "At the Circus" - Marx Bros.

[↑ Contents](#)

599. **Anny Ballardini**

my blwough

Sun 20 Feb 2005

Hi all,

I would also like to advertise my blwough:

there are pics of this nice art gallery MeranoArte, I always love to go and visit (click and they open up);

some notes on the latest movies I watched:

The Draughtsman Contract by Peter Greenaway

Solaris by Andrei Tarkovsky

Edward II by Derek Jarman

A woman under the influence - and The Killing of a Chinese Bookie by

John Cassavetes

by Derek Jarman again: Super8 Programme (he is English) vol. 1 & 2;

I advertise Big Bridge the great poetry site of Michael Rothenberg and there is one of my pOms among the elegies;

I translated a couple of pOms by Michael Rothenberg and one by Rebecca Seiferle;

I send you to read a good pOm by Chris Murray on her Texfiles;

and I add my _flashing scarlet fishing nets_;

I also thank James Finnegan for the list of audios he sent to New Poetry, and talk of the birth day of New Poetry with Carl Sandburg's God's Children sent by James.

and much and more...

thanks for the visit, if you wish you can leave a couple of pennies to the guardian gods at the entrance :-)

appreciated,

Anny Ballardini

<http://annyballardini.blogspot.com>

<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

[↑ Contents](#)

600. **D. Ross Priddle**

YOUR WORDS HERE!

Sun 20 Feb 2005

your words here!, rough rouge,
so-and-so's mouth, j inks, skop,
a vacant desert, zazette,
flying boxcars, quipoem, may
day job, colour roll lock, not
writ, living on the bridge, glue

blur, the numbers can only go
up, for red read black, for
white read grey, fake buick,
bright today, fake brightness,
still simulacra, sim event rep,
still bolt, nothing text, text
issues, nothing copyright, rem
face, the signification off-
ramp, resize nothing, occupay,
the actual copy, in control
of your lines?, goablewith,
dr, concrete exaction, sience,
a public right of access,
an especially heavy cigar,
mystick, not the war machine,
how actual reality is, exist
to the end, from another
direction, the letters are not
actually backwards, mirror
writing, confidential
poetry, the entrails of lions,
coalitions and empires
hammond,

--

[↑ Contents](#)

601. **Alan Sondheim**

Chant For Those Who Think I'm An Asshole: Sure!

Sun 20 Feb 2005

Chant For Those Who Think I'm An Asshole: Sure!

I agree! No doubt! True! True enough! Absolutely! Sure thing! Certainly! Yes!
Naturally! Definitely! my only I ways! only agree! Yes! can to I can I Of I agree!
right! I I should don't I've I right! agree! agree! definitely agree! have No
you're can right! You're only right! You absolutely you're be agree! can You're
have can I don't I Of right! you're I right! You're No agree! I should have
known! corrected! Certainly! ways! you're me my I of of can Naturally! of only
Of righter! right Absolutely! True right and enough! You're Sure convinced You
couldn't be righter! You've shown me the error of my ways! You've got me
there! me! right! Yes! me You've Yes! my surely Yes! Naturally! convinced
ways! I definitely agree! definitely doubt agree! I should known! doubt agree!

right! should agree! I should definitely can should have only right surely shown
I'm You've error thing! You've my You've right! ways! You're completely right!
You're right and I'm wrong! I can only agree! I can only agree! True! right!
enough! definitely No True You've certainly True! me couldn't I've got to agree!
You've definitely convinced me! You've surely convinced me! and there! con-
vinced thing! there! convinced You've You're convinced me! You're absolutely
correct! You're certainly correct! I stand corrected! course True! you're course
True You're course enough! You course enough! Of course you're right! Of
course you're right! Absolutely! completely You've Absolutely! You've Abso-
lutely! there! surely I don't doubt you're right! righter! Absolutely! True!
righter! You're You've righter! right You've

===

[↑ Contents](#)

602. **Lewis LaCook**
from The Golden Path

Sun 20 Feb 2005

The m[emes]or(e, love is always more, that
ex[oskeletal]tra line Kierkegaard writes, mor)phine
see (video game controllers forgotten on the floor,
closed roo)ms to have kick(this alchemy of soiled off
the b)ed Mary's ass.

You know, the epics start like this:

She's light and dark. I like being held in place and
squeezed until I'm blinded looking home. Jeran sle(eek
elevation, vacant and disruptive st)eps in angles
completely still. Caleb wanders into the second living
room, bo[nes ordered by function, some]red
momentarily by planning blow-ups on a ruffled screen.
I'll plant kisses along Mary's(a frozen rose with
petals too frail to) throat from time to time.
Drive's full. Adult-swim could be on. Her
fearlessness, war[against derisive laughter; lean
back against and fuse with the fish, become]mer than
anything else. Bad circulation gets around; my hands
and feet are cold.

Mary is a taoist Mary is a dadaist I live with a cut
of birds' wings bloody for a mouth and I'm living in
moody villages after midnight crossing a bridge lit
over a frozen lake

=====

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

Web Programmer|||<http://www.corporatepa.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!?

Take Yahoo! Mail with you! Get it on your mobile phone.

<http://mobile.yahoo.com/mailedemo>

[↑ Contents](#)

603. **Tom Beckett**
call for manuscripts

Sun 20 Feb 2005

Click here: MiPO 2005

The call for manuscripts I sent in earlier apparently had a defective link. Here's my 2nd, hopefully better attempt.

Tom Beckett

[↑ Contents](#)

604. **Stephen Vincent**
Re: call for manuscripts

Sun 20 Feb 2005

Hi Tom B.,

There is nothing to click here! I can my answer or solution off or away from the Bufffalo List.

Thanks,

Stephen V

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

Click here: MiPO 2005

*The call for manuscripts I sent in earlier apparently had a defective link.
Here's my 2nd, hopefully better attempt.*

Tom Beckett

[↑ Contents](#)

605. **Lewis Warsh**
United Artists Sale

Sun 20 Feb 2005

In an attempt to liberate back stock of United Artists Books, I'm offering the following titles at the following discount:

1 title / \$5

3 titles / \$10

For all orders \$20 or over postage included. Otherwise, add \$3 for postage.

All these books are perfectbound paperbacks (except noted) with beautiful covers by Pamela Lawton, George Schneeman, Joe Brainard, Louise Hamlin, Anne Tardos, Rosemary Mayer and Emily Clark among many others. They were published in editions of [REDACTED].

Please send orders to
United Artists Books
c/o Lewis Warsh
114 W. 16th St., 5C
New York, N.B. 10011

or contact [REDACTED]

PERSONAL EFFECTS / Charlotte Carter. 93 pages. Cover by Angela Fremond. 1991.

LOVE MAKES THINKING DARK / Barbara Henning. 85 pages. Cover by Miranda Maher. 1995.

LIQUID AFFAIRS / Match Highfill. 64 pages. Cover by Mimi Fronczak. 1995.

POEMS FOR THE WHOLE FAMILY / Daniel Karakul. 86 pages. Cover by Dave Barking. 1994.

HEAD / Bill Kushner. 80 pages. Cover photograph by Bernadette Mayer. 1986.

LOVE UNCUT; poems 1986 / Bill Kushner. 85 pages. Cover by Louise Hemline. 1990.

ONE AT A TIME / Gary Lenhart. 76 pages. Cover by Louise Hemline. 1983.

ANOTHER SMASHED PINOCLE / Bernadette Mayer. Cover by Sophia Warsh. 1998.

SOMETHING TO HOLD ON TO / Dennis Mortise. 126 pages. Cover by Pamela Lawton. 1995.

FOOL CONSCIOUSNESS / Liam O'Gallagher. 102 pages. 1986.

POLITICAL CONDITIONS/PHYSICAL STATES / Tom Savage. 80 pages. Cover by George Schneeman. 1993.

IN THE HEART OF THE EMPIRE / Harris Stiff. 80 pages. Cover by George Schneeman.

ALONG THE RAILS / Elli Schneeman. 76 pages. Cover by Pamela Lawton. 1992.

ECHOLALIA / George Tysh. 75 pages. Cover photo by author. 1992.

SELECTED POEMS / Charlie Vermont. 64 pages. Cover by Alice Notley. 1981.

BLUE MOSQUE / Anne Waldman. 64 pages. Cover by Louise Hamlin. 1988.

INFORMATION FROM THE SURFACE OF VENUS / Lewis Warsh. 93 pages. Cover by Louise Hemline. 1989.

THE MAHARAJAH'S SON / Lewis Warsh. 110 pages. Cover by Rosemary Mayer. 1977.

THE FAST / Hannah Wiener. 43 pages. Cover by Anne Tardos. 1992.

also, the following titles are still available (in limited quantity) at prices below:

ACROSS THE BIG MAP / Ruth Altmann. 116 pages. 2004. \$12.

THE CALIFORNIA PAPERS / Steve Carey. 52 pages. Cover by Peter Kanter. 1981. \$10.

COLUMBUS SQUARE JOURNAL / William Corbett. 64 pages. Cover by Philip Guston. 1976. \$12.

OWN FACE / Clark Coolidge. 80 pages. Cover by author. 1978. \$12.

THAT APRIL / Bill Kushner. 80 pages. 2002. \$10.

THE GOLDEN BOOK OF WORDS / Bernadette Mayer. 80 pages. Cover by Joe Brained. 1978. \$12.

SONGS FOR THE UNBORN SECOND BABY / Alice Notley. 48 pages. Cover by George Schneeman. 1979. \$12.

CLEANING UP NEW YORK / Bob Rosenthal. 64 pages. Cover by Rochelle Kraut. 1976. \$10.

DREAMS / Peter Schjeldahl. 48 pages. (Stapled) Cover by James Rosenquist. 1973. \$12.

CONTINUITY GIRL / Chris Tysh. 80 pages. 2002. \$10.

REPORTED MISSING / Lewis Warsh. 24 pages. (Stapled). Cover by Emilie Clark. 2003. \$8.

For more information about many of these titles check UNITED ARTISTS website

www.mindspring.com/~lwarsh/uab/

[↑ Contents](#)

606. **Lewis Warsh**
United Artists Sale

Sun 20 Feb 2005

In an attempt to liberate back stock of United Artists Books, I'm offering the following titles at the following discount:

1 title / \$5

3 titles / \$10

For all orders \$20 or over postage included. Otherwise, add \$3 for postage.

All these books are perfectbound paperbacks (except noted) with beautiful covers by Pamela Lawton, George Schneeman, Joe Brainard, Louise Hamlin, Anne Tardos, Rosemary Mayer and Emilie Clark among many others. They were published in editions of [REDACTED].

Please send orders to
United Artists Books
c/o Lewis Warsh
114 W. 16th St., 5C
New York, N.B. 10011

or contact [REDACTED]

PERSONAL EFFECTS / Charlotte Carter. 93 pages. Cover by Angela Fremond. 1991.

LOVE MAKES THINKING DARK / Barbara Henning. 85 pages. Cover by Miranda Maher. 1995.

LIQUID AFFAIRS / Match Highfill. 64 pages. Cover by Mimi onczak. 1995.

POEMS FOR THE WHOLE FAMILY / Daniel Karakul. 86 pages. Cover by Dave Barking. 1994.

HEAD / Bill Kushner. 80 pages. Cover photograph by Bernadette Mayer. 1986.

LOVE UNCUT; poems 1986 / Bill Kushner. 85 pages. Cover by Louise Hemline. 1990.

ONE AT A TIME / Gary Lenhart. 76 pages. Cover by Louise Hemline. 1983.

ANOTHER SMASHED PINOCLE / Bernadette Mayer. Cover by Sophia Warsh. 1998.

SOMETHING TO HOLD ON TO / Dennis Mortise. 126 pages. Cover by Pamela Lawton. 1995.

FOOL CONSCIOUSNESS / Liam O'Gallagher. 102 pages. 1986.

POLITICAL CONDITIONS/PHYSICAL STATES / Tom Savage. 80 pages. Cover by George Schneeman. 1993.

IN THE HEART OF THE EMPIRE / Harris Stiff. 80 pages. Cover by George Schneeman.

ALONG THE RAILS / Elli Schneeman. 76 pages. Cover by Pamela Lawton. 1992.

ECHOLALIA / George Tysh. 75 pages. Cover photo by author. 1992.

SELECTED POEMS / Charlie Vermont. 64 pages. Cover by Alice Notley. 1981.

BLUE MOSQUE / Anne Waldman. 64 pages. Cover by Louise Hamlin. 1988.

INFORMATION FROM THE SURFACE OF VENUS / Lewis Warsh. 93 pages. Cover by Louise Hemline. 1989.

THE MAHARAJAH'S SON / Lewis Warsh. 110 pages. Cover by Rosemary Mayer. 1977.

THE FAST / Hannah Wiener. 43 pages. Cover by Anne Tardos. 1992.

also, the following titles are still available (in limited quantity) at prices below:

ACROSS THE BIG MAP / Ruth Altmann. 116 pages. 2004. \$12.

THE CALIFORNIA PAPERS / Steve Carey. 52 pages. Cover by Peter Kanter. 1981. \$10.

COLUMBUS SQUARE JOURNAL / William Corbett. 64 pages. Cover by Philip Guston. 1976. \$12.

OWN FACE / Clark Coolidge. 80 pages. Cover by author. 1978. \$12.

THAT APRIL / Bill Kushner. 80 pages. 2002. \$10.

THE GOLDEN BOOK OF WORDS / Bernadette Mayer. 80 pages. Cover by Joe Brained. 1978. \$12.

SONGS FOR THE UNBORN SECOND BABY / Alice Notley. 48 pages. Cover by George Schneeman. 1979. \$12.

CLEANING UP NEW YORK / Bob Rosenthal. 64 pages. Cover by Rochelle Kraut. 1976. \$10.

DREAMS / Peter Schjeldahl. 48 pages. (Stapled) Cover by James Rosenquist.
1973. \$12.

CONTINUITY GIRL / Chris Tysh. 80 pages. 2002. \$10.

REPORTED MISSING / Lewis Warsh. 24 pages. (Stapled). Cover by Emilie Clark. 2003. \$8.

For more information about many of these titles check UNITED ARTISTS website

www.mindspring.com/~lwarsh/uab/

[↑ Contents](#)

607. **Peter Cudmore**

Re: Thanks So Far For the Responses!

Sun 20 Feb 2005

Yurr... People you never suspected of being racist talk of going to the Paki shop. I think that is somewhere between Jap and nigger in the offensiveness stakes: the former seems to me more disrespectful than abusive, but often just because people are too lazy to say the whole word, like Scot and Scottish, and BLT & any number of acronyms. I'd restrict Scotch to blended whisky myself...

P

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

From: UB Poetics discussion group

[mailto:] On Behalf Of Robin Hamilton

Sent: 20 February 2005 08:20

To:

Subject: Re: Thanks So Far For the Responses!

funny, when i've had the pleasure of having 'jap' used in reference to

me, it was in no other context but a negative one...

*Add to this, Jerrold, when it comes to *directed* offense, if you're a left-handed Glaswegian, being described as a cack-handed keelie ...*

<g>

There's an odd argument kicking around here (cis-Atlantic) as to the legitimacy of the term "Asian".

Partly because the word (in some circles) is seen as a colonial coinage, more cogently because it manages to

conflate Chinese, Japanese, Hindu, Sikh, and Muslim.

Whatever happened to the sweet particularity of people?

I'm with you in that Japanese is K, Jap is invariably offensive.

Not quite as bad as nigger, but on the edge of the same territory.

(My daughter is even more rigid than me when it comes to this, which can be a problem given that Loughborough in the East Midlands of England is possibly the most homophobic and racist spot in the UK, so Catherine seems to spend much of her time biting her tongue and swearing under her breath at the casual racism/homophobia of her friends.)

The default English of-course-I'm-not-a-racist term is "Paki".

Angels weep territory, this.

Robin

[↑ Contents](#)

608. **mIEKAL aND**
Re: call for manuscripts

Sun 20 Feb 2005

Here's the link:

<http://www.mipoesias.com/Volume19Issue2/guidelines.html>

On Feb 20, 2005, at 7:26 PM, Tom Beckett wrote:

Click here: MiPO 2005

The call for manuscripts I sent in earlier apparently had a defective link.

Here's my 2nd, hopefully better attempt.

Tom Beckett

[↑ Contents](#)

609. **derekrogerson**
The Good Doctor is Gone

Mon 21 Feb 2005

Author Hunter S. Thompson Kills Himself

<http://www.denverpost.com/Stories/0,1413,36~53~2723492,00.html>

"On Feb. 20, Dr. Hunter S. Thompson took his life with a gunshot to the head at his fortified compound in Woody Creek, Colorado."

[↑ Contents](#)

610. **Jesse Taylor**

The Naked Readings this Sunday the 27th (Spread the Word)

Mon 21 Feb 2005

The Naked Readings

Poetry Music Art Life Art Music Poetry

Open Mic. Poetry Series

This Sunday

February 27th

7-10

@

Makeready's Gallery 214 Artspace

214 Glenridge Avenue

Montclair, NJ

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

Featuring...

<<http://www.louderarts.com/poets/jtorres/>> Jessica Torres

(visit <<http://www.spiralbridge.org/home.asp>>

www.SpiralBridge.org/home.asp to read the works of Jessica)

With the Music of...

<http://www.elizabethrecords.com/website/cas_bio.shtml> Carolann

Solebello

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. 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 information please visit us on-line @
<<http://www.SpiralBridge.org>> www.SpiralBridge.org

[↑ Contents](#)

611. **Richard Taylor**

Re: Tattoo You

Mon 21 Feb 2005

Re Tatoos

They are part of Maoritanga - Maori culture - and just recently a woman took a potential employer (who owned a coffee shop) to the race Concilaitons tribunal as she claimed the reason she was refused a job was she had a moko (facial tatoo mostly) on her mouth - and that the lady emploer to be had said it would put customers off (it may have been racialy caused - but the owner probably has a right to refuse if someone is wearing strange clothes or has a tatoo - i would reserve that right as an employer - I would reserve the right not to employ people for my own private reasons if I felt I didnt like and (business is business - I am building small business and in business you have to be fairly tough - especially re employment) (but it shows that more Maori are showing a more open cultural fight back which in itself is a good thing) on- the early Maori had them (but mostly only chiefs or those who were higher so to speak)- a number of Maori now have tatoos eg one very prominent Maori activist - who I have met ((the other day he blasted what he thought was a NZ flag with shot gun and charges are pending!) - the funny side (its amusing even if it was a NZ flag as the flag is very boring a kind of copy of the Union Jack) of that is that it was an Aussie flag - it looks almost the same)) - has a full facial tatoo - the tatoos, like Maori caving, tell stories - in the Maori (early) houses the ornate carvings tell of the tangata whenua -- (people of the land)'s istory - that is it relates the story of the ancestors - the tipuna

I personally dont like tattoos - people have right to wear them - but I dont like them.

But I suppose that is just me.

Richard Taylor

Auckland - New Zealand



Poet ("Well...") / Chess Addict (partly recovered) / Was 15 stone - working on it
-/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice
cream."-----

ASPECT BOOKS www.abebooks.com

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, February 19, 2005 8:06 AM

Subject: Re: Tattoo You

The Walum Olum has been debunked for more than a 100 years, but David Oestreicher pretty much nailed it down with his last book It turns out to be invented by the nineteenth century master of the imaginary, Constantin Schmaltz Rafinesque (he also "created" the Devil-Jack Diamond fish http://www.smithsonianmag.si.edu/smithsonian/issues99/jan99/fishes_jpg.html) took his queues from Joseph Smith, egyptian hieroglyphs etc.

<http://www.museumofhoaxes.com/walamolum.html>

~mIEKAL

On Feb 19, 2005, at 9:32 AM, T_Martin wrote:

I'd be hesitant to get a poem tattooed to myself. talk about a final draft. words have such power in the air, it staggers my mind to what they have in the flesh. Logos? word becoming flesh?

i have a symbol tatoored to my leg. some pre-literate cultures use pictograms to remember stories (i.e. the Walum Olum of the Lenni Lenape). how about a poem in pictures? somehow a secret meaning seems safer than a public poem. fascinating, thanks for posting this.

tim martin

WritingDubuffetTitles (OpenSource InterWriting)

ISBN 82-92428-29-1

<http://joglers.org/InterWriting/index.php/WritingDubuffetsTitles>

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

612. **Susan Webster Schultz**
TINFISH REPRINTS AND FREE STUFF

Mon 21 Feb 2005

Tinfish Press has just put Rob Wilson's chapbook, *Pacific Postmodern*, on-line for free at tinfishpress.com. Click the free stuff link.

We've just reprinted Lisa Linn Kanae's *Sista Tongue*, which is taught at universities in Hawai'i, California, Minnesota, and elsewhere.

And we've reprinted Steve Bradbury's marvelous translations of Ho Chi Minh's prison poems.

Please order from Tinfish Press (tinfishpress.com), from SPD, or from your favorite independent bookstore.

And expect more from us soon!

aloha, Susan M. Schultz, Editgirl

[↑ Contents](#)

613. **Richard Taylor**
Re: Tattoo You "One Huge Moko"

Mon 21 Feb 2005

"Here comes Third Man, tattooed from head to foot: he's like a map, a multi-dimensional coloured moving map, one huge moko. He has returned, having "done the rounds" in his wheelchair - he goes all night, touring the hospital, seeing, thinking, talking. He's no fool - he wouldn't waste his time saying "Ein jeder Engel es schrecklich" over and over to himself. He passes my bed. "Out like a light eh?"... I mutter "Morpheus", drowsily. He counters: "Word rapping now eh?"

That is from my poem sequence /journal -poem called "Hospital" - some more of it -

Hospital 1

"Since only children have the power to grip the lightning."

The above sentence read, in Baxter's Collected Poems,
in Middlemore Hospital, Otahuhu, 8.45, the 15th of January 2004.

The air con, the drip machines, the click clacks of comings and goings...

Someone calls.

Here are three men: we share nights.

Third Man (also known as Spider Man) is a Maori who crushed his foot in a hydraulic lifter while shifting a house. He tells everyone how he was 17 years in Paremoremo: "Hospital is exactly like prison...you have to adapt, and fight for yourself: and learn." I call him Third Man as initially there were three of us in the Ward: Spider Man and me shared with a South African businessman who accidentally hit his tibia with a gimpy (no break, but bad enough for the doctors to be concerned). He gets on his cell phone in the morning telling everyone (at his office, whoever, wherever) it's no big matter. He speaks in English, then a language I can't make out - Afrikaans, German, Polish, Russian?

Now Third Man returns on the wheelchair he has rigged for himself. He's been here since December.

Before I came here I was reading Rilke's "Duino Elegies" (German/English edition) and the phrase "Ein jeder Engel es schrecklich" ('Every angel is terrible') keeps running in my mind. I had also been reading a poem a day of Smithyman's. Baxter's job is to illuminate Smithyman by providing a contrast.

Here comes Third Man, tattooed from head to foot: he's like a map, a multi-dimensional coloured moving map, one huge moko. He has returned, having "done the rounds" in his wheelchair - he goes all night, touring the hospital, seeing, thinking, talking. He's no fool - he wouldn't waste his time saying "Ein jeder Engel es schrecklich" over and over to himself. He passes my bed. "Out like a light eh?"... I mutter "Morpheus", drowsily. He counters: "Word rapping now eh?"

It has been established that the electrically controlled bed is mine, as it is for old women. I am a man, but dignity allows. If I had to I would survive 30 years in Paremoremo. Dignity allows, we reach; we are, here, somewhere. Third Man wheels up to my bed again, tells me "The party's just begun". I rise, I write: I am not an angel or a super being. Voices: the air conditioning.

Tomorrow they may cut, cure or kill. Mein Tochter has not (yet) come. Tomorrow perhaps. We live, we live in, hope. Words.

Later I rouse - I took some Tramadol and something else - and talk on and on - about God, fear, love, and nations, and rugby: and nations. The drugs make me

talk. I decide to avoid painkillers as much as possible. My foot and ankle area of the lower leg, where the bones snapped at the Panmure Basin (I dropped, ridiculously from some monkey bars), swells and swells. An operation is impossible.

When Gerhardt was here he was interested in how Zulu is spread... talk of languages and cultures. I think (now, here, typing, this up) of how I was bashed in the face in the 1981 protests against the Springbok tour. The cops were trying to smash my teeth in.

Sebastian (about 7 months) listens a little: cannot understand he might be reason, light to me. Victor grips my shoulder. In 1990 the cops knocked his eye out with a baton.

Later the nurse helps get me out, we change the bed, I piss in a bottle, wash with a basin and flannel, the bed is made, I get back in, leg up: I am re-established. Morning will bring.

Hospital 2

Waiting to be happened to can be terrible:

but, it happens: you imagine that they will

cut - one seems sacrifice - but Third Man

has had many ops, knows the land, the lie,

the lies: is about at night, being.

Paracetamol only - this morning. The air conditioner sings.

Today, the sun: the master machine. Third Man reports of a man who has lost a leg, who "has the right attitude".

True. I read a book, forgetting what might or might not be true, is.

Everywhere they are moving, waking, dying, arising, and

Here, and there: recording, relaying, collating; notes are made, records.

(One is perhaps information, hopefully registering, remembered.)

The sun winks - it knows - Te Ra knows - somehow things work.

Systems. There is always doubt, error, annoyance..

Remember falling and then the click, the snap: definite, clear.

16/1/04

Hospital 3

I am now demoted! A man of eighty or so is in the bed opposite.

My operation is over if not out. One accustoms. Each minute is to be resurrected into a bank of jewels, or violets, the music stealing

(as is the usual case with these things).

Know that layers on layers hereby lie: note this: note that as I am now writing this after the time it took place, or as I recall it took place (I think I had come out of an operation, and my recollections are still uncertain as to time and exact place) reality is impossible, though a bus is undoubtedly still a bus.

Stealth - how time throats us. An old man with my name, Richard, is here now. It is very hot, as they don't open the side windows: I am sweating and swelling: I turn the fan on...

how to say things? I evaded

the claw of the Wahi Ngaro

I watch the boxing, a little ill from some tramadol I think I took and one (the only one) inject of morphine from the machine. Mundine defeats a Jap boxer - with courage the Japanese man comforts his daughter. Mundine was fast. But the Japanese man - the man, the father, he falls but falls with courage.

Suddenly I fear death.

The old man has come from another hospital, is very old, perhaps his is some terrible struggle. I hope he recovers. I too have reason to live. To struggle. Third Man calls people whanau - wants to know about everyone's whanau. He has "F U C K Y O U" tattooed on his forehead.

Are we are all whanau?

the pen, the tongue, the idea, aroha, being here...

"I was 17 years in Paremoremo - I did all sorts of things, hospital is just like jail, you have to learn the system to survive: I did all sorts of things, I raped a woman, but all women get raped." I've worked with men like him. his angle is to belittle me - the Pakeha: somehow I want to like the guy, but am preoccupied with surviving. In some things he's right, or is he? Fuck the black hori, fuck whatever women he might or might not have raped: I only want to not feel sick.

Hospital 4

Third Man teaches me the word wharepaki which at first I mistake for parepake. That's what I'm worrying about - how can I have a shower and later a shit with dignity? Eventually I get to the toilet and it is easier than I feared.

But wharepaki is better than toilet or shithouse or "how do I go about getting to the toilet for a shit with a cast on my leg on a wheel chair?" Bog is ok. Bog rather than dunny...

How did we get here? By what windings, derivations, tricks, trials, travails, accidents, slips, deaths, births, misdirections? The ships set forth - in my parents' case, for New Zealand, Aotearoa. My father and his brother, from London, to work on farms - to maybe keep a farm. The depression met them. My father soon gave up his hobby of painting. My uncle arrived owing \$20 pounds for a tooth op, but later became an agricultural scientist and the head of a chemical company. He died of bone cancer aged about 85. My mother came from England to Melbourne then New Zealand in 1939. "It looked like a village."

Hospital 5

Waiting for the operation. I feel calm - whether because of the valium, or because I am getting used - used to this place..

People. People in the corridors. Third Man is out again. There is a Samoan girl with a broken leg in the next bed - she is to go to the women's ward when beds are free. One hears of shortages, crises, invasions, the destruction of social services, doctors worked near to death - terrible terrible terrible - how true? One cannot know. The three terribles were ironic but I meant it (insofar as one can mean)...do you see what I mean? I spy with my little eye.

The complex, the nexus of things like a body: head and brain, the thousands of nerves, neurons, blood, fibres, blood pulsing, heart pumping, electrons, sugar, mitochondria and ribosomes, transmitters, synapses: all of it like Sebastian's Busytown. A neuronic New York, a Megalopolis. A megalomaniacal metropolis...

One is private partly. Shut up mind, stop thinking. Pissing in a bottle is absurd. Why do I seem to float? Their job is their job. The cat was fed - house shut up. I chucked my spare set of keys to some fulla from the ambulance: please drive my car home, lock it, throw the keys inside and lock the door - I have spare set.

I read - intermittently - Baxter's Jerusalem sonnets. I am surprised; they are better than I remember. Everything is surprise.

Hospital 6

Wahi Ngaro

the rocks emerging into men -

the process is terrible, tyrannical

Richard Taylor

2004

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

614. **Craig, Ray**

Tattoo You

Mon 21 Feb 2005

Kawaita Hana (Pale Flower) 1963:

Kaga Mariko is attracted to his promise, cleave to lamp as a fragment

Konchu Dai Senso (Great Insect War) 1968:

skin assaulted by insects, scrimmage with female ninjas

Nagai Kafu, unshaven, travel sketches in pencil

carpenter's back tattooed with demon mask

such as streetcar clanks around zoo

rented room for skin

"April 30, 1959, his body was found, fully clothed"

illness conceals salmon from plate

insects, persistent skin

clients speaking tea

obscure dialect

Tokyo Monogatari (Tokyo Story) 1953:

Hara Setsuko duplicates daughter, permitting herself to film

Kuroneko (Black Cat) 1968:

Nobuko Otowa returns, determined to cleave, skin disguised as blotched ducks

re tattoo assignment: salmon emerge from skin

**

monogatari suffused with cinema, adaptations

Nyobo Funshitsu (Wife Lost) 1928:

husband infected with dancer, tentative hinges: crushed ginkgo abrupts skin

"prostitute stabbed by a deranged guest"

Gendai Ryoki Sei Hanzai (Grotesque Perverted Slaughter) 1976 wife convinces
body parts to husband, students arrested for speaking Japanese

Kasuga-cho, Bunkyo-ku: Nagai Kafu explores address

re tattoo assignment: after his death, weekly magazines exaggerated his skin

"tattoo mark was found on his arm

commemorating an early love, Shimbashi geisha Tomimatsu"

**

a pocket then rub pencil
rain disrupts rehearsal

insert coin, remain accurate
tongue dispenses ticket

moisture indulges passenger
students anxious to speak

Shibuya station isn't news anymore
clutches luggage, an actress playing Japanese

**

Hyokai Hyaku Monogatari (One Hundred Ghost Stories) 1968
defiant weave, woman fucks Umbrella Man

table subdues actress
Nikkatsu realizes scraping incites cleavage

passengers insist accuracy
cheap pencils, library skin in 20 minutes

Haiku

clients speaking tea
Tomi dances with penis
obscure dialect

Hikidoshi Fufu (A Couple on the Move) 1928:
Shochiku Kamata Studio: wife flirts with landlord

mid-1920s through Shimazu, aftertaste of burnt salmon skin

passenger clips train
an actress playing Japanese tumbles to subway

reverse funeral, release the dead
biologist impose vertical surface injuries

Ray Craig

[↑ Contents](#)

615. **Harry Nudel**

winter.....

Mon 21 Feb 2005

wrap it in ice

buddha & branch

art's not nice

nature's last chance

3:00.....bet the ranch...drn...

[↑ Contents](#)

616. **Jesse Glass**

No Need For Apologies, Steve

Mon 21 Feb 2005

The Japanese can take care of themselves, but I question how well you could if you said that word to the wrong people. Even your wife sitting next to you would have to caution you about that. S or Z? Actually, I've seen it spelled in Romaji both ways. It depends on how much buzz in the teeth we Gai koku jin can muster when we think it, write it, or say it.

Having said all that--are you still in Japan? If so, it'd be great to connect. I'm near Tokyo, but Nagasaki and surrounds is my favorite place to be and I have a research project that will take me there next academic year. Has your wife heard of Chijiwa in Nagasaki Prefecture? That's my home away from home. It's on the far side of Mount Unzen (also spelled sometimes with an s) and close to Shimabara.

No, actually both of the students were somewhat older than the rest, and I definitely got the sense that the lady with the dragon had a stormy past. Jesse

[↑ Contents](#)

617. **Jesse Glass**

Thanks For The Question, Alexander

Mon 21 Feb 2005

Alexander, I'm on digest here, and it appears that someone came up with one reason that Jap could be offensive to Japanese people, but I believe that it has to do with the usage of the word during the great influx of Chinese and Japanese into the U.S. in the latter half of the 19th c. I don't have a dictionary of slang here, but I imagine there's one online someplace and it would probably indicate an origin of around 1890 or so. There was a great backlash against the "Yellow Hoards" that resulted in Congress passing a law (when was it? 1923?) that prohibited all Asians from settling in America. Then of course the word really came into play during WWII and in the years immediately after. All of that real hate and decades of discrimination are associated with that word, and that's the inheritance most of us on this list have been given via the reality of WWII and its reflection on the U.S. side of the river in propaganda.

Of course the Japanese have their own offensive word for foreign people--and Steve and his wife from Nagasaki no doubt know this one: Gaijin, which is short for Gaikokujin, or person from an outside or foreign country. Funny, but I've heard mainly white men and women in Tokyo (who usually don't know the language) laughingly refer to themselves in the presence of Japanese folks in this manner, but it really is a slam, with all the negative resonance of the n word, but while Jap is almost universally responded to, Gaijin is not widely known. If you're in the countryside and it's just you among the Japanese and you've lost that certainty that you're connected to the COUNTRY WITH THE MOSTEST in the WORLD, and you hear someone refer to you as Gaijin, after trying your best to do your best, it really hurts.

The Chinese also have their word for foreign people and that's Hongbizhi--red nose. Lucas, if you're reading--you're welcome to correct my spelling here!

I think the best people to ask, though, are the Japanese and Japanese-American members of this list. Sawako Nakayasu could probably articulate just what it is that makes the word Jap offensive to the Japanese much better than I. She occasionally reads postings on this list so perhaps she could step in and enlighten us all.

Jesse

[↑ Contents](#)

618. **Tom Beckett**

corrected link to MiPoesias manuscript call

Mon 21 Feb 2005

OK. Here's the corrected link to my manuscript call:

<http://www.mipoesias.com/Volume19Issue2/guidelines.html>

Tom Beckett

[↑ Contents](#)

619. **ALDON L NIELSEN**

sad news

Mon 21 Feb 2005

Hunter S. Thompson -- RIP

FEAR AND LOATHING IN ASPEN it appears

[illegible]

"Breaking in bright Orthography . . ."

--Emily Dickinson

620. **ALDON L NIELSEN**

Mon 21 Feb 2005

[illegible]

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

621. **Ron Silliman**

Mon 21 Feb 2005

Erica Weitzman, Laura Sims,
Jon Cone & the new
Six by Six

909

Wonk-talk on the web:

Geof Huth & Michael Hoerman
discuss intuition, daily life, Fibonacci

Restless precision:

David Gitin's Passing Through

Fictive Certainties:

A Robert Duncan
for the age of theory

Exchanges â€” Reading Robert Duncan's
unpublished 3rd section of the HD Book

A season in
DSL Hell

PhillySound interviews Silliman:
of Woundwood, pens & process

The train wreck
that is the Paris Review

What I heard about Iraq:
Eliot Weinberger's antiwar masterpiece

Writing Creeley
when you're not Robert Creeley

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

Theorizing presents:

Ron Silliman

Plotless Prose:
Robert Duncan & The H.D. Book

Wednesday, February 23
6:00 PM, Kelly Writers House
University of Pennsylvania
Philadelphia

[↑ Contents](#)

622. **Joe Brennan**

Johnny 'Dark O' Negroponte Named 'Supreme Intelligence Overlord'

Mon 21 Feb 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

Johnny 'Dark O' Negroponte Named 'Supreme Intelligence Overlord': Cannistraro Voted "Go To Liar Of the Century" By National Press Corps BY KNUKIE RUZE

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...."

[↑ Contents](#)

623. **Brian Stefans**

FROM PALOOKAVILLE: A poetry reading micro-series

Mon 21 Feb 2005

Come to the Tazza Caffè for two special poetry reading events hosted by Michael Gizzi.

Saturdays, 3pm.

March 19: Tim Davis, Robert Fitterman, Brian Kim Stefans

April 2: Miles Champion, Jacqueline Waters, Aaron Kunin

Yummy poster:

http://www.arras.net/fscII/archives/2005/02/from_palookavil.html

Who they are:

Tim Davis

<http://www.davistim.com/writing/hairclub.html>

<http://www.cultureport.com/newhp/lingo/authors/davis2.html>

Robert Fitterman

<http://bostonreview.net/BR26.5/fitterman.html>

http://www.ubu.com/ubu/fitterman_window.html

Brian Kim Stefans

<http://www.jacketmagazine.com/04/pellet.html>

<http://bostonreview.net/BR28.3/stefans.html>

Miles Champion

<http://www.jacketmagazine.com/26/ra-champion.html>

http://www.wildhoneypress.com/Audio/Miles_Champion.htm

Jacqueline Waters

<http://www.bostonreview.net/BR27.1/waters.html>

<http://www.speakeasy.org/~subtext/poetry/jwaters/index.html>

Aaron Kunin

http://www.ubu.com/ubu/kunin_mauberley.html

<http://www.bostonreview.net/BR28.1/sampler.html>

Hot! Hot! Hot! Please come!

Tazze Caffe

250 Westminster St., Providence, RI 02903

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

"The midgets stand on giants who stand on midgets
in Palookaville
that day of storm notwithstanding and it still takes one
on out to the "farther reaches" where boys play and maids bay
at the moon
in my Palookaville
where the stench of farts drenches outside irony with the dust of snow
where all is served up right
to blond kids in history books on the gothic outskirts
where everything gets unraveled just right
where you can see a coincidence coming for miles down the valley..."
-- from "From Palookaville," John Ashbery

[↑ Contents](#)

624. **Alan Sondheim**

Cute

Mon 21 Feb 2005

Cute

I lost an 'e'! Please help me find it! No, it isn't that 'e' and it isn't that one (now quite a few words after the other and before this) either. I don't know where it went! It wasn't alone, at least I don't think it was alone. It was in the middle of a word! At the beginning! The ending! The feminine ending (for perhaps it wasn't english at all - the word or the piece it was in - if it was in a piece - I should say 'were' in a piece - there's two more 'e's but it's not them, I'm sure of it)! Or some such - how can one be sure of anything nowadays? In any case, I'm sure you'd recognize it; you could tell perhaps by its indolent expression, suave self-assuredness. Perhaps it's disguised, however, perhaps run away! It's a sign of the times - you can't count on letters any more, at least not belles lettres filled with 'e's - there's a kind of immigration here - where did they come from? For that matter, where are they going? They know something, they're not telling - that's about as far as I can take it! It's definitely well-hidden (not there, with its two 'e's, nor hidden in hidden, although something is?)! Be careful! Please help! Thank you!

Little 'e', come home to roam!
Little 'e', come home to Rome!

=

[↑ Contents](#)

625. **Kevin Hehir**

Re: Thanks So Far For the Responses!

Mon 21 Feb 2005

Alex I think you've answered your own question about why Jap is offensive when you say:

On Sat, 19 Feb 2005, alexander saliby wrote:

>

> And I remember as a youth in 1945, 6, 7, etc, using the word, "Jap" to mean the enemy..

Hopefully you've grown up since then.

Steve, I have one Japanese sister in law and have another brother who has been in Japan for 12 years who could very easily marry a Japanese woman.

"Japgirl"? Steve, your cultural ignorance is showing.

Kevin

[↑ Contents](#)

626. **Laura Hinton**

Re: POETICS Digest

Mon 21 Feb 2005

InterRUPTions, An Experimental Writers Series, Announces a Reading by

Renee Gladman

Thursday, March 3, 5:30 p.m.

The IRADAC Art Gallery

NAC Room 5/202

The City College of New York

137th St. and Convent Avenue

New York City*

Free and open to the public.

Renee Gladman is the author of four books of innovative prose-poetry including *Juice* (Kelsey St. Press) and *The Activist* (Krupskaya Press). She lives in New York City.

This event is funded in part by Poets & Writers, Inc. through a grant it has received from Poets & Writers, Inc. It is coordinated through the Department of English and the Women's Studies Program for Women's History Month. Additional support may be provided by the CCNY Student Organization "The Poetry Gap." For information on "The Poetry Gap," contact Mimi Allin at [REDACTED]. For information on InterRUPTions reading series, contact Laura Hinton at [REDACTED].

* DIRECTIONS: In Manhattan, take the 1/9 subway line to the 137th Street (City College) Station. Walk up the hill to Amsterdam Avenue. Enter the NAC (North Academic Complex) Building at the Amsterdam level's south entrance. Tell Security you are attending the poetry reading, and take the escalator up to the 5th Floor. Room 5/202 is at the top of the 5th-floor escalator, the art gallery just inside to the left of the main door.

[↑ Contents](#)

627. **Stephen Vincent**

Re: BushBrussels

Mon 21 Feb 2005

As most of us can suspect, Bush is using Camus (!) for even more Stranger forms of cover in Brussels. Scott Ritter just spoke in Washington State to reveal the news that Bush has recently signed off on US plans to attack Iran in June. Who knows, yet, if Syria is included? The new Haliburton map of the Mid-East is clearly designed to include the full Oil swath from Afghanistan across Iraq, Iran, Syria, etc. It is also the Neocon forecast, apparently, that the peoples in each country will instantly rejoice in liberation and instantly start building self-determining democratic governments. Thomas Friedman is already (again) beginning to write about the revolutionary democratic force of the "Arab Street." Etc.

As my 93 year old petroleum engineer Dad - who worked for Chevron for 40 years - shakes his head at the prospect and and says, "It's amazing what they will do for a gas station."

One can only imagine what car etc. hungry Russia and China are also shaking their heads - or strategizing - around these prospects as well.

And isn't nice that Gonzales and Negroponte - the so-called Torture Twins - are now conveniently in charge of domestic surveillance (in case you were thinking of organizing and participating in the next anti-war protests, etc.) !!

Welcome to the Millennium. I say it's getting quite dark down here. Anybody got a light??!!

Stephen V

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

<http://www.ufppc.org/content/view/2295>

NEWS: Scott Ritter says US attack on Iran planned for June

Written by Mark Jensen

Saturday, 19 February 2005

On Friday evening in Olympia, former UNSCOM weapons inspector Scott Ritter appeared with journalist Dahr Jamail. -- Ritter made two shocking claims: George W. Bush has "signed off" on plans to bomb Iran in June 2005, and the

U.S. manipulated the results of the Jan. 30 elections in Iraq....

*SCOTT RITTER SAYS U.S. PLANS JUNE ATTACK ON IRAN, OCOOKED¹ JAN. 30
IRAQI
ELECTION RESULTS*

By Mark Jensen

*United for Peace of Pierce County (WA)
February 19, 2005*

*Scott Ritter, appearing with journalist Dahr Jamail yesterday in
Washington
State, dropped two shocking bombshells in a talk delivered to a packed
house
in Olympia's Capitol Theater. The ex-Marine turned UNSCOM weapons
inspector
said that George W. Bush has "signed off" on plans to bomb Iran in June
2005, and claimed the U.S. manipulated the results of the recent Jan. 30
elections in Iraq.*

*Olympians like to call the Capitol Theater "historic," but it's doubtful
whether the eighty-year-old edifice has ever been the scene of more
portentous revelations.*

[↑ Contents](#)

628. **furniture_press**

Like, a poem, maybe.

Mon 21 Feb 2005

How to writing a poem for Steve Dalachinsky (thanks for the eats and the welcome home)

How long is your poem?

How many lines is it?

Is it a sonnet or an elegy or a sestina or something?

I don't know what these words
mean but I do like to write poetry,
even if "it doesn't make any sense to me."

At least that's what people tell me.

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

629. **Dan Machlin**

Machlin/Coultas/Durand Read 2/26 @ Ear Inn

Mon 21 Feb 2005

Saturday, Feb. 26 3:00 P.M.

The Ear Inn Reading Series

Dan Machlin

Brenda Coultas

Marcella Durand

Ear Inn Bar and Restaurant

326 Spring Street (west of Greenwich Street)

All the way near the Hudson

FREE

Subway: C/E to Spring Street; 1/9 to Canal Street; N/R to Prince Street

http://www.mbroder.com/ear_inn/feb05.html

[↑ Contents](#)

630. **Steve Dalachinsky**

Re: Thanks So Far For the Responses!

Mon 21 Feb 2005

i think we're all a bit guilty of racism

my jap comment taken too seriously

like scot or jew or nigger

these days it seems to be all right depending which homey is using the term

anyway guilty as charged guilty guilty guilty

[↑ Contents](#)

631. **alexander saliby**

Re: Thanks So Far For the Responses!

Mon 21 Feb 2005

Kevin,

I don't agree that I had answered my own question. Nor do I view this as a matter of my growing up. It's more a matter of gaping wounds having healed from the passage of time.

Usage of words during the war differs greatly from usage of today..."Jap" as used during the war and in the years immediately following always came with a prelude: "dirty jap" "lying japs" "lousy japs" etc. etc. (and let's not forget the

equally derogatory term "nips." And if you remember any of the action comic books of the days during the war, you might also remember that the soldiers of the emperor were depicted as ogres with canine fangs and showing heavy dog-like slobber hanging from their maws. I know I needn't explain the whys of that practice in the propaganda mechanism to you. And, indeed, propaganda it was.

That description of the enemy of the time lasted a decade beyond the war at least. However during the Douglas MacArthur years of redevelopment of the nation, hatred and animosity between the two nations diminished somewhat. MacArthur not only respected his enemy militarily, he admired the people and their traditions. (I also suspect he enjoyed playing at being emperor MacArthur of the South Pacific and Japan, but that's an entirely different subject.)

By the time MacArthur died (mid 60's if memory serves), most of the mutual hatred between the two nations had disappeared. Japan not only had been rebuilt it had developed into a major economic force in electronics and automobile manufacturing. And that success, combined with the shifting of huge capital investments from American, Canadian & British corporations into the nation, helped obliterate war memories and assuage some of the hatred felt by both sides.

I have (oops had, he died a month ago now) a friend, Jim Lynch...wounded at 19 serving in the South Pacific on a US battleship in 1944. He lost the top half of his right lung, and had a hug (fist sized) hole in his rib cage just below the right shoulder joint. Jim returned home; became a lawyer, and years later was elected Mayor of Wenatchee, WA.

Wenatchee has a sister city in Japan. As part of his mayoral duties, Jim and wife flew to Japan with the sister city delegates. They had a grand time, but in one of the official activities, Jim was to be introduced to one of the city officials...a man of about Jim's age, who had been in battles in the South Pacific and had been captured by American and Australian forces.

Bottom line of the tale: neither the two former adversaries wanted to shake hands, and this was some 30 years after the days of combat and injury(both had been severely wounded). They finally did agree to a meeting after a translator convinced the Japanese gentleman that the American was willing. They met, chatted, and began a friendship that lasted nearly 20 years before the elderly Japanese died.

What was interesting to me about the tale is learning that the animosity was two-sided; I've no idea what propaganda the Japanese used during the war but I'm certain of one thing, they too had their "dirty yanks" or what ever they referred to Americans as.

Those days are long over for both sides. And our two nations have grown fond of each other, both politically as well as culturally. And I think it safe to say most of the anti-Japanese hatred is gone from America...that is not to say there aren't still some old soldiers hanging around who harbor hatred. Nor is that to suggest that America too has its share of ignorant and prejudiced morons within its boundaries...again, different subject.

So, do Americans, born say after 1970, use the word "Jap" in the way it was used in say 1941-1951? I don't think so. I see no evidence of the lingering propaganda materials. Further, given what we know of the penchant of English speaking peoples to seek shortening in words, I reason, saying Jap, as a shortening of Japanese, is an acceptable alternative identifier.

I don't view the word in the same context as I do, kyke or nigger, mick, spick, or wop. These ultra-nasty derogatory expressions are not shortened forms of a root word. They are themselves words lacking any positive attributes in either denotative nor connotative context. That is not true of the word, Jap. This is a logical construct that facilitates communication...it's just easier to say or write Jap, than it is to say or write Japanese.

By the way, a good many Canadians and British citizens as well use the term Yank as their chosen shortening of American...and the term is sometimes used in a positive manner, and sometimes used in a very derogatory manner. The difference of course is both context and tone (if spoken). And I have been in bars in both London, Ontario and in London, England where I experienced both a negative and a positive intention of the speakers.

Is it not possible that the word Jap can have both a negative and a positive meaning determined by the style and tone of the deliverer? And if not, why not? Or, is it that the word Jap will forever be labeled by the Japanese as derogatory because of some kind of memetric dynamics?

Alex

P.S. if you look up the word Jap on "WordWeb" you get the following definition: "Noun: 1. a person of Japanese descent." And the synonym given is "Nip." There is no suggestion in that definition to any derogatory or racist-slur connotations. Of course creators of WordWeb were probably born after 1980 and have no preconceived War propaganda hang-ups of any kind.

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

From: Kevin Hehir<mailto: [REDACTED]>

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

Sent: Monday, February 21, 2005 10:27 AM

Subject: Re: Thanks So Far For the Responses!

Alex I think you've answered your own question about why Jap is offensive when you say:

On Sat, 19 Feb 2005, alexander saliby wrote:

>

> And I remember as a youth in 1945, 6, 7, etc, using the word, "Jap" to mean the enemy..

Hopefully you've grown up since then.

Steve, I have one Japanese sister in law and have another brother who has been in Japan for 12 years who could very easily marry a Japanese woman.

"Japgirl"? Steve, your cultural ignorance is showing.

Kevin

[↑ Contents](#)

632. **Ishaq**

DN!: The Undiscovered Malcolm X (redux)

Mon 21 Feb 2005

DEMOCRACY NOW! DAILY EMAIL DIGEST

February 21, 2005

= = = = =

TODAY'S DEMOCRACY NOW!:

* The Undiscovered Malcolm X: Stunning New Info on the Assassination, His Plans to Unite the Civil Rights and Black Nationalist Movements & the 3 'Missing' Chapters from His Autobiography *

On this the 40th anniversary of the assassination of Malcolm X, we spend the hour with historian Manning Marable who has spent a decade working on a new biography of Malcolm X. He is one of the few historians to see the three missing chapters from "The Autobiography of Malcolm X" that he says paint a very different picture than the book with Alex Haley and Spike Lee's film.

Marable has also had unprecedented access to Malcolm's family and documents that shed new light on the involvement of the New York Police, the FBI and possibly the CIA in Malcolm X's assassination. Manning today called on the federal government to release all remaining classified documents on Malcolm X.

Listen/Watch/Read

<http://www.democracynow.org/article.pl?sid/02/21/1458213>

<http://victoria.indymedia.org/news/2005/02/38250.php>

The Undiscovered Malcolm X

40 years ago today on February 21, 1965 Malcolm X was shot dead as he spoke at the Audubon Ballroom in Harlem. He had just taken the stage when shots rang out riddling his body with bullets. Malcolm X was 39 years old.

The Undiscovered Malcolm X: Stunning New Info on the Assassination, His Plans to Unite the Civil Rights and Black Nationalist Movements & the 3 'Missing' Chapters from His Autobiography

On this the 40th anniversary of the assassination of Malcolm X, we spend the hour with historian Manning Marable who has spent a decade working on a new biography of Malcolm X. He is one of the few historians to see the three missing chapters from "The Autobiography of Malcolm X" that he says paint a very different picture than the book with Alex Haley and Spike Lee's film. Marable has also had unprecedented access to Malcolm's family and documents that shed new light on the involvement of the New York Police, the FBI and possibly the CIA in Malcolm X's assassination. Manning today called on the federal government to release all remaining classified documents on Malcolm X. [includes rush transcript - partial] -----

40 years ago today on February 21, 1965 Malcolm X was shot dead as he spoke at the Audubon Ballroom in Harlem. He had just taken the stage when shots rang out riddling his body with bullets. Malcolm X was 39 years old.

At his funeral, the actor and civil rights activist Ossie Davis hailed Malcolm as "our Black shining prince."

Today commemorations are scheduled across the country.

In New York, the Center for Contemporary Black History and the Institute for Research in African-American Studies at Columbia University are sponsoring "Malcolm X: Life After Death -- the Legacy Endures" an educational forum and radio broadcast. The program will be chaired by historian Manning Marable, founding director of the Institute for Research in African-American Studies.

The historic Abyssinian Baptist Church is also hosting a national commemoration of Malcolm X with Percy Sutton, Sonia Sanchez, Haki Madhubuti, Dr. James Turner, Gil Noble, Rev. Herbert Daughtry and M-1 of Dead Prez.

Later this year, the Audubon Ballroom is scheduled to reopen as the Malcolm X and Dr. Betty Shabazz Memorial and Education Center on May 19 on what would have been Malcolm's 80th birthday.

Meanwhile Columbia University professor Manning Marable is working on a major new biography on Malcolm X. Marable has already spent 10 years researching the book which is tentatively titled "Malcolm X: A Life of Reinvention."

Today Professor Marable joins us in our Firehouse Studios to discuss the legacy of Malcolm X as well as some of his new findings.

Marable has said "Malcolm X was potentially a new type of world leader, personally drawn up from the 'wretched of the earth into a political stratosphere of international power. And telling that remarkable, true story is the purpose of my biography."

Marable's research has raised new questions about The Autobiography of Malcolm X which was written with Alex Haley. Marable has also examined un-redacted FBI files which provides new insight into the role of FBI and the New York Police Department in the assassination of Malcolm X

We will be joined by Professor Marable in a moment, but first we begin with the words of Malcolm X recorded a month before he was killed. In January 1965 he gave a speech entitled "Prospects for Freedom."

* Malcolm X, speaking in January 1965 giving a speech entitled "Prospects for Freedom." Courtesy of the Pacifica Radio Archives.

* Manning Marable, one of America's most influential and widely read scholars. He is Professor of History and African-American Studies at Columbia University, and founding Director of the Institute for Research in African-American Studies. He has been working on a new biography of Malcolm X for more than ten years. It will be published by Viking in 2008.

----- RUSH TRANSCRIPT

This transcript is available free of charge, however donations help us provide closed captioning for the deaf and hard of hearing on our TV broadcast. Thank you for your generous contribution. Donate - \$25, \$50, \$100, more...

AMY GOODMAN: We will be joined by Professor Marable in just a moment, but first we begin with Malcolm X himself in words recorded just a months before he was assassinated. It was January 1965, he gave this speech entitled "Prospects for Freedom."

MALCOLM X: When this country here was first being founded, there were 13 colonies. The whites were colonized. They were fed up with this taxation without representation. So some of them stood up and said, liberty or death. I went to a white school over here in Mason, Michigan. The white man made the mistake of letting me read his history books. He made the mistake of teaching me that Patrick Henry was a patriot and George Washington - wasn't nothing non-violent about old Pat or George Washington. Liberty or death was what brought about the freedom of whites in this country from the English. They didn't care about the odds. Why, they faced the wrath of the entire British Empire. And in those days, they used to say that the British Empire was so vast and so powerful, the sun would never set on it. This is how big it was, yet these 13 little

scrawny states, tired of taxation without representation, tired of being exploited and oppressed and degraded, told that big British Empire, liberty or death. And here you have 22 million Afro-Americans, black people today, catching more hell than Patrick Henry ever saw. And I'm here to tell you, in case you don't know it, that you got a new - you got a new generation of black people in this country, who don't care anything whatsoever about odds. They don't want to hear you old Uncle Tom handkerchief heads talking about the odds. No. This is a new generation. If they're going to draft these young black men and send them over to Korea or South Vietnam, to face 800 million Chinese. If you are not afraid of those odds, you shouldn't be afraid of these odds.

AMY GOODMAN: Malcolm X, a month before he was assassinated. It was January 1965 at a speech he gave in New York, sponsored by the Militant Labor Forum. This is Democracy Now! We're joined by Professor Manning Marable, one of America's most influential and widely read scholars, professor of history and African American Studies at Columbia University, founding director of the Institute for Research in African American studies, again working on a new biography of Malcolm X. Welcome to Democracy Now!

MANNING MARABLE: Thank you. It's always great to be here.

AMY GOODMAN: It is great to be with you. Why don't you summarize for us - I mean, you have been studying Malcolm X for more than a decade now - what you think are the most explosive findings and then throughout the hour, we will tease them out and talk about them.

MANNING MARABLE: I think that Malcolm X was the most remarkable historical figure produced by Black America in the 20th century. That's a heavy statement, but I think that in his 39 short years of life, Malcolm came to symbolize Black urban America, its culture, its politics, its militancy, its outrage against structural racism and at the end of his life, a broad internationalist vision of emancipatory power far better than any other single individual that he shared with DuBois and Paul Robeson, a pan-Africanist internationalist perspective. He shared with Marcus Garvey a commitment to building strong black institutions. He shared with Dr. Martin Luther King, Jr., a commitment to peace and the freedom of racialized minorities. He was the first prominent American to attack and to criticize the U.S. role in Southeast Asia, and he came out four-square against the Vietnam War in 1964, long before the vast majority of Americans did. So that Malcolm X represents the cutting edge of a kind of critique of globalization in the 21st century. In fact, Malcolm, if anything, was far ahead of the curve in so many ways.

AMY GOODMAN: We're going to break and then when we come back, we are a going to talk about The Autobiography of Malcolm X, the missing chapters, and where they are, which you have got a chance to see excerpts of.

MANNING MARABLE: That's right.

AMY GOODMAN: We're going to talk about how the autobiography was written, and the F.B.I., their relationship with Alex Haley. We will talk about these things and more in just a minute.

<http://www.cmgww.com/historic/malcolm/index.htm>

see also:

Remembering Malcolm X in the Place Where He Fell:

<http://victoria.indymedia.org/news/2005/02/38251.php>

___\

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\

\

"As for we who have decided to break the back of colonialism, \

our historic mission is to sanction all revolts, all desperate \

actions, all those abortive attempts drowned in rivers of blood." \

- Frantz Fanon\

\

"Everyday is Ashura and every land is Kerbala"\

-Imam Ja'far Sadiq\

\

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

\

http://www.world-crisis.com/analysis_comments/766_0_15_0_C/

\

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

\

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

[↑ Contents](#)

633. **Richard Jeffrey Newman**

Language and politics (was: Thanks So Far For the Responses!)

Mon 21 Feb 2005

Alexander wrote:

>>So, do Americans, born say after 1970, use the word "Jap" in the way it was used in say 1941-1951? I don't think so. I see no evidence of the lingering propaganda materials.<<

And yet I remember when the Japanese bought Rockefeller Center in NYC--not a few people, some of them in print and on TV, revived in updated terms the old yellow hoard stereotypes, except that instead of overrunning us physically, they were simply going to buy our land out from under us, or at least our most important pieces of real estate, and, so to speak, charge us rent to live in our own homes. I don't remember that Jap as an epithet was resurrected at that time, though it wouldn't surprise me if papers like the Daily News or New York Post used it. You may be right, Alexander, that the feelings of mutual hatred between the US and Japan no longer run as high as they did during the war, but the racial stereotypes and fears that underwrote that hatred--on both sides--are still very much a part of both cultures, just waiting to be tapped into.

>>Further, given what we know of the penchant of English speaking peoples to seek shortening in words, I reason, saying Jap, as a shortening of Japanese, is an acceptable alternative identifier.... I don't view the word in the same context as I do, kyke or nigger, mick, spick, or wop.<<

Which raises the question of whether you can ever cleanse a word, even partially, of its history. Actually, cleanse is the wrong word. I suppose what I mean is, Can you ever really divorce a word from its history? Look at the radical feminist attempt to reclaim the word cunt, or the way some African-Americans refer to each other as nigger. Each grows out of a subversive politics. The difference here, of course, Alexander is that you are not Japanese, and you are not, as I read you, trying to be subversive. Rather, you seem to me to be trying to de-politicize a word, or at least to suggest it has developed to the point where it can be used apolitically, and I just wonder, given the word you are talking about and its history, if that's really possible.

It seems to me that the ultimate test is what Japanese people feel about the word--as in the case of cunt and nigger, the subversive use of each grows out of how women and African-American feel about the word--which is not to say that only Japanese can have opinions about the use(s) of the word, but that the question of whether it is racist and offensive all of the time/some of the time/never should rest finally with Japanese people, the people to whom the word refers.

And I would also add that I think the example of Steve and his wife, or of any two intimates of whatever gender and relationship, is ultimately not a proving ground for any theory or politics about a word like Jap. People who are intimate like that cross all kinds of boundaries with each other that they would not let others cross, linguistically and otherwise. Those relationships, precisely because they are intimate and boundary-crossing, are not representative of--though they may still be colored by--the cultural, gendered, racial, national, religious etc. relationships that give rise to words like cunt and Jap and nigger.

Rich Newman

[↑ Contents](#)

634. **Harrison Jeff**

The Paper Needle of Canto The First Slurring Cut's Latest Catch

Mon 21 Feb 2005

Slurring Cut, that old shy light,
gouged a bowl in the night
where once
the spies brimmed
over

night's spies falling;
did they fall asleep?

now rabbits bargain footsteps
where
there was
but
a weary surveillance of slippery antiques

fools they, these 231 antiques,
to side with
this poem, for
when rabbits persist in drawing breath
what words then does Slurring Cut follow?

[↑ Contents](#)

635. **Taylor Brady**

New email address

Mon 21 Feb 2005

Dear friends, family, and inhabitants of my address book,

I have changed email addresses. Please update your address books accordingly. My old address () will continue to work for a month, but this one () is the new permanent address. Sorry to do this in such an impersonal way: if you're someone I should have been in touch with and this is the first you've heard from me in a while, I'm sorry and I miss you. If you're someone who is mystified at your inclusion in my address book, I apologize for the intrusion.

Finally, if you didn't receive an earlier email from me noting my change of address and phone number, write back and I'll get that to you. I'd rather not append it to a widely-distributed message like this.

Best regards,
Taylor Brady

[↑ Contents](#)

636. **Gerald Schwartz**
Re: Tattoo You

Mon 21 Feb 2005

greenaway's adaptation of the pillow book sucked a great film-maker gone haywire

a great book destroyed - used a chines girl to play a japanese girl

all wrong - my wife thinks that japgirl tatoo thing may be wrong too

since basically until very recently

only yakuza men got tatoos but hey

i'll show ya mine anytime

I'll take you up on that!

Cheers,
Gerald S.

[↑ Contents](#)

637. **Brenda Coultas**
Update and contacts from Brad Will

Mon 21 Feb 2005

Hi All,
Here is an update and a list of contacts from poet and reporter Brad Will in

Brazil.

Brenda Coultas

yo this is brad -- this is a desperate situation -- the police continue to bulldoze the area of the encampment covering up any evidence and bodies of the massacre -- the governor of the state promised to give the land to the squatters and now is back tracking but says the deadline for this decision is in a few days -- it seems like pressure from anyone internationally seems like it is being very effective -- please try to get the federal government of brazil and the united nations involved -- below is a sample letter to send to the contacts beneath -- they murdered innocent people -- 50 still missing -- please help with this immediately, fax is the best solid b -==--=-

We ask the follow actions be taken in respect to the case of the occupation of Sonho Real, in Parque Oeste Industrial, Goiânia, Brasil:

1. stop the destruction of the homes and land, it is a crime scene where people were killed and must be investigated
2. allow an international investigation into the police action
3. grant the land to the people who lived there and return all material losses

suffered

The international community is watching this situation very closely and there will be grave repercussions if appropriate actions not taken by the authorities responsible.

Nós pedimos para que sejam tomadas as seguintes providências, sobre o caso da

Ocupação Sonho Real, no Parque Oeste Industrial, Goiânia, Brasil:

1. parar a destruição das casas, uma vez que pessoas morreram naquela área e isso

tem que ser apurado

2. permitir uma investigação internacional sobre a intervenção policial
3. garantir aquela terra aos ocupantes e restituir todas as perdas materiais

impostas àquelas pessoas

A comunidade internacional está prestando atenção a esta situação muito de perto e

haverá repercussões graves sobre este caso se medidas adequadas não forem tomadas

pelas autoridades responsáveis.

Governo Federal - Secretaria-Geral

Luiz Inácio Lula da Silva

Endereço Pça. dos Três Poderes, Palácio do Planalto

4º andar - 70.150-900 Brasília - DF

Telefone: (61) [REDACTED]

E-mail: [REDACTED]

Governador do estado de Goiás

Marconi Ferreira Perillo Júnior

Telefone (62) [REDACTED] r. 231

Fax (62) [REDACTED] ou [REDACTED]

E-mail: [REDACTED]

Secretário de Segurança Pública

Jonathas Silva

Telefone (62) [REDACTED] ou [REDACTED]

Fax (62) [REDACTED] ou [REDACTED]

E-mail: [REDACTED]

Prefeitura de Goiânia

Iris Rezende Machado

Telefone: 0800 6460 156.

E-mail: [REDACTED]

ONU - Brasil (United nations of Brazil)

[REDACTED]

Comitê de Direitos Humanos Internacional

Mail: Petitions Team

Office of the High Commissioner for Human Rights

United Nations Office at Geneva

1211 Geneva 10, Switzerland

Fax: + 41 22 [REDACTED]

(particularly for urgent matters)

E-mail: [REDACTED]

Comissão de Direitos Humanos Internacional

Mail: Commission/Sub-Commission Team (1503 Procedure)

Support Services Branch

Office of the High Commissioner for Human Rights

United Nations Office at Geneva

1211 Geneva 10, Switzerland

Fax: + 41 22 [REDACTED]

E-mail: [REDACTED]

[↑ Contents](#)

638. **Halvard Johnson**

Re: Language and politics (was: Thanks So Far For the Responses!)

Mon 21 Feb 2005

{ some of them in print and on TV, revived in updated terms the { old yel-low hoard stereotypes

Repeat after me: y-e-l-l-o-w h-o-r-d-e, h-o-r-d-e, h-o-r-d-e.

Hal "Flotsam, please, and a side order of jetsam."

Halvard Johnson

=====

email: [REDACTED]

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

blog: <http://entropyandme.blogspot.com/>

[↑ Contents](#)

639. **Richard Jeffrey Newman**

Re: Language and politics (was: Thanks So Far For the Responses!)

Tue 22 Feb 2005

| Repeat after me: y-e-l-l-o-w h-o-r-d-e, h-o-r-d-e, h-o-r-d-e.<<

Oops! Thanks, Hal.

Cheers--

Richard

[↑ Contents](#)

640. **Dan Machlin**

Futurepoem # 5: Michael Ives

Tue 22 Feb 2005

Announcing:

THE EXTERNAL COMBUSTION ENGINE

by

MICHAEL IVES

Futurepoem books series # 5

Paperback, Poetry/Prose, 136

U.S. \$14.00

Selected for publication by 2004/2005 Futurepoem editors Edwin Torres, Heather Ramsdell, Kristin Prevallet, & Dan Machlin

Buy at SPD (Small Press Distribution Staff Recommended Pick!)

<http://www.spdbooks.org>

<http://www.spdbooks.org/Details.asp?BookID=0971680043>

Or visit <http://www.futurepoem.com/bookpages/external.html>

For teachers/reviewers: Review and Teaching Evaluation copies are available upon request. Please send a brief explanation to [REDACTED] about why you would like a copy along with your snail mail address. We also welcome requests from reading series curators.

"Michael Ives' cunningly quarried prose plinths are stippled with the comedy and cruelty of Marcel Duchamp's and Raymond Roussel's wildest inventions. Move over, machines célibataires—The External Combustion Engine has arrived, and it's hummin'! —John Ashbery

"The motoric energy of Michael Ives' inspections is what first caught me: not just the narrative energy but the urgency of breath and its deeper, darker sources. All systems were being used to inspect—to investigate. He notices and connects. The brilliance of music is around these texts of his, driving rich prose discourse through the narrow gate of song." —Robert Kelly

"These narratives are intensely, wildly logical, sensual, humorous, transgressive—catapults into the particulars of an exquisite knowledge for which you can't know you are being prepared. The high-wire pleasures and exhilarations of reading are happily reawakened by this brilliant, surprising book." —Joan Retallack

The prose in Michael Ives' *The External Combustion Engine* is written to the dimensions of fable, with the compression of a well-crafted dream, fueled by fricative undulations of imagination and effect, enriched with more than the standard degree of vividness in particularly American linguistic superabundance which borders on the grotesque and adores each moment of it. It is pleasure. —Heather Ramsdell

Michael Ives is a writer and musician living in the Hudson Valley. His work with the language/performance trio, F'loom, was featured on National Public Radio, on the CBC, and in the anthology of international sound poetry, *Homo Sonorus*. His poetry and prose has appeared in such magazines as *Conjunctions*, *Denver Quarterly*, *Exquisite Corpse*, *New American Writing*, and *Sulfur*, and can be found online at <http://www.3rdbed.com>, and http://www.octopusmagazine.com/issue04/html/features/poets/michael_ives.htm. He teaches at Bard College.

For more information on Futurepoem please go to <http://www.futurepoem.com>. =

[↑ Contents](#)

641. **tyrone williams**
Re: New email address
Tue 22 Feb 2005

Taylor,

I'd like to send you a recent chapbook but I don't have a current address for you. Hope all is well with you and Tanya.

Tyrone

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

From: Taylor Brady <[REDACTED]>

Sent: Feb 21, 2005 8:23 PM

To: [REDACTED]

Subject: New email address

Dear friends, family, and inhabitants of my address book,

I have changed email addresses. Please update your address books accordingly. My old address ([REDACTED]) will continue to work for a month, but this one ([REDACTED]) is the new permanent address. Sorry to do this in such an impersonal way: if you're someone I should have been in touch with and this is the first you've heard from me in a while, I'm sorry and I miss you. If you're someone who is mystified at your inclusion in my address book, I apologize for the intrusion.

Finally, if you didn't receive an earlier email from me noting my change of address and phone number, write back and I'll get that to you. I'd rather not append it to a widely-distributed message like this.

Best regards,
Taylor Brady

[↑ Contents](#)

642. **David Baratier**
Re: O sweet spontaneous
Tue 22 Feb 2005

Mairead--

I like how marade would be bad drink in spanish.

As for moi, Nothing gets away
from Baratier
or also rhymes with ta-ra-ra-boom-di-ay,
or the closest of your clusters: breath of day.

Since neither of my races are important enough to have holidays devoted to them, and today is the last major holiday preceding it, I am wondering all kinds of St. Patties Day questions. Since the celebration of the day started in the United States is there a reciprocation? When it comes to a seamróg, if you accidentally pick one up that was five sided but only four were left remaining and you could not tell, would it still be effective?

Most importantly how early would an average American Irish person make plans for St. Patrick's Day? I mean native dances are planned out usually a year or centuries in advance depending on if done astrologically. Except for one year when I was with the Replacements for a week and planned to touch down for a show in my home city on St. Patrick's Day, I have never had a plan, and that year the plan was useless, none of us had enough gut left to drink. I am well aware of the US customs, wearing green, breaking beer bottles instead of cameras, dying your hair red, wearing kiss me I'm Irish buttons, drinking green beer, drinking Bailey's Irish cream, cream de menthe, drinking Jameson, Bushmills, other Irish whiskey, drinking Rye and then the morning leprechauns. I think I've done it all but I might be missing something by not planning these elements appropriately like we do using the stars.

Considering my type of luck on this holiday I also have no idea why the Ides of March precedes it. Does this phenomenon happen because I'm not Irish?

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

643. **Mairead Byrne**

Re: O sweet spontaneous

Tue 22 Feb 2005

Yes Daithi if you pick up a 5-leaved shamrock with only 4 leaves remaining you would know by the "wasp" that the fifth leaf had been there but was now gone. The "wasp" is the outline of the leaf, a sort of very thin silver edge just barely visible if you hold the shamrock by the stem up against a dark background like a trouser leg. It would be very effective, as the 5-leaved shamrock is very rare; I have only seen a few myself, all of them 'wasps.' Still very potent however (you could get a bad cut from one).

Sadly I am not an expert on St. Patrick's Day and have mixed, not to say negative, feelings about it. It always rained on St. Patrick's Day when I was a child. Then, when I grew up a bit, I developed a distaste for nationalism. I now subscribe to the belief that anyone can be godddamn Irish if they goddamn want (though why would they indeed).

You know David I think I saw you that week you were with The Replacements. That was stunning. Have you ever written about that? All those guys with their shadowy ghost limbs. Just like the 5th leaf 'wasps' in fact. Waving like seaweed fronds in the incoming rushing surf. It was very moving.

You ask many hard questions, my dear David. Profound and deep questions I feel I may not be the best person to take in hand and knead. I'm sure there is a summer school for such as you where you can wander around like a great dandelion clock blowing fluff from your head. The fares are great right now if you book. You could bring The Replacements. Maybe we could meet up round Roundstone round July.

Bad Drink

>>> David Baratier <[REDACTED]> 02/22/05 12:34 AM >>>
Mairead--

I like how marade would be bad drink in spanish.

As for moi, Nothing gets away
from Baratier
or also rhymes with ta-ra-ra-boom-di-ay,
or the closest of your clusters: breath of day.

Since neither of my races are important enough to have holidays devoted to them, and today is the last major holiday preceding it, I am wondering all kinds of St. Patties Day questions. Since the celebration of the day started in the United States is there a reciprocation? When it comes to a seamróg, if you accidentally pick one up that was five sided but only four were left remaining and you could not tell, would it still be effective?

Most importantly how early would an average American Irish person make plans for St. Patrick's Day? I mean native dances are planned out usually a year or centuries in advance depending on if done astrologically. Except for one year when I was with the Replacements for a week and planned to touch down for a show in my home city on St. Patrick's Day, I have never had a plan, and that year the plan was useless, none of us had enough gut left to drink. I am well aware of the US customs, wearing green, breaking beer bottles instead of cameras, dying your hair red, wearing kiss me I'm Irish buttons, drinking green beer, drinking Bailey's Irish cream, cream de menthe, drinking Jameson, Bushmills, other Irish whiskey, drinking Rye and then the morning leprechauns. I

think I've done it all but I might be missing something by not planning these elements appropriately like we do using the stars.

Considering my type of luck on this holiday I also have no idea why the Ides of March precedes it. Does this phenomenon happen because I'm not Irish?

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

644. **Murat Nemet-Nejat**

Re: BushBrussels

Tue 22 Feb 2005

In a message dated 02/21/05 9:28:37 PM, [REDACTED] writes:

don't think China is that car hungry - you Americans assume everyone wants cars etc etc - they (China) are well aware of the stupidity of clogged roads pollution etc -

Richard,

I was in China last December -in Hongkong- and before that about ten years ago in several cities. One of the most memorable things about the place to me is the pollution. I remember when I first set foot at Shanghai airport in my earlier visit. I thought I was in a chemical factory. Have things changed?

Murat

[↑ Contents](#)

645. **Steve Dalachinsky**

Re: call for manuscripts

Tue 22 Feb 2005

that's insufficient can't click there

[↑ Contents](#)

646. **Harry Nudel**

winter....

Tue 22 Feb 2005

that thing 'tween
my legs
rises before i do

a kind of gun
bang bang...

4:00....mai moi...drn..

[↑ Contents](#)

647. **Steve Dalachinsky**

Re: Like, a poem, maybe.

Tue 22 Feb 2005

are doors considered furniture? - for christophe casamassima (cecil taylor big band @ the iridium 2/20/05)

set1.
it is the story of the one that got away
it is about catching & catching up
how you hear things thhhh r u r ear that
you haven't heard
the one that got away (un/herd)
(i liked it - but i liked the one i missed better)
how the one who caught the big one
goes out every day trying to catch another
how the one that got away from the one who
almost caught it must be caught so that the one that didn't
catch it goes out every day trying to catch it or like
you know the story of..... the
it must get caught one way or the other
even
if only in a story
the placement of the chair
the acknowledgement that the chair
exists
outside of you
for reasons other than sitting
it is in the nature of things
is it not?

i cannot relax
i expect to hear what someone else has
told me i missed last night
choices are like
fish in the sea
or
fish in a tank
or
fish on ice
or
fish on the counter
waiting to get their heads
chopped off
waiting to be gutted &
scaled
mountains
weighed

fish in tanks
fish tanks
in restaurants
in homes
domestic fish
or.....
i feel there is a part missing as the action unfolds
is it me or the action?
if i anticipate some action within the action because i have been told
that the last time this action occurred it contained another action that
tonight might be missing that it contained actions beyond the action
itself components within the fundamental components that are always there
but just may not show themselves tonight which make the action even
greater more expansive than it usually is- is it my expectation of these
components that keeps me tonight from hearing them my obsession with the
actions that i missed the night before or am i really hearing the action
seeing the action with those components it contained/contains that were
displayed last night when i was not there to hear or see them exercised
or exorcised, missing tonight?

it is about the one that got away
amassing the point
or am i missing the point?
eye as action
i as a(u)ct ion

the i that is passive action
that is moving beyond myself
its self
how big was it really?
if more than one person saw/heard
than it must be so
the one that remains
has it really been diminished
because i long to see/hear the one i missed
?
when i was not present?
the one that got away
i diminish my capacity to listen
as my expectations grow
or is there really something missing?
rendered?

render unto that which is rendered unto

i can only conclude that last night i should have been where i wasn't
& that i wasn't where i should have been
but life should be what you make it
& not what others make it for you
.....yet "i am no longer i, nor is....."

set 2 (sonnet)
within a tale twice told
a tale alas not pulled

it is the energies of this big sun
inside a brilliant construction

an orbular crescending
omni-versed poe(s)tic

hence you are this always
burning light

this definitely moved
i definitely moved

one last sentence
one more ta(i)le to tell.

steve dalachinsky

nyc

[↑ Contents](#)

648. **Jesse Glass**

Caught it and Thanks, Hal!

Tue 22 Feb 2005

I'll add my voice to your chant and use the spell checker I now have on this machine. Jess

[↑ Contents](#)

649. **Shankar, Ravi (English)**

DRUNKEN BOAT announces Special Double Issue #7 - Aphasia and the Arts, William Meredith, and First Annual Panliterary Awards

Tue 22 Feb 2005

Drunken Boat <<http://www.drunkenboat.com>>, international online journal for the arts, announces a special double issue on Aphasia and the Arts and William Meredith!

With PHOTOS from Sol Lewitt, Ellen Driscoll, Elisabeth Subrin, Brian Berman and Cecilia Schmidt

With POETRY from Paul Amlehn, Sally Ball, Dan Beachy-Quick, Elizabeth Block, Iain Britton, Julie Buchsbaum, Christophe Casamassima, Vernon Frazer, Piotr Gwiazda, Richard Harteis, Gwyneth Lewis, Nancy Kuhl, Kate Light, Evelyn Posamentier, Alexis Quinlan, Ken Rumble, Charles Rafferty, Mary Ann Samyn, Jesse Schweppe, Chris Semansky, Vijay Seshadri, Ron Silliman, Laurel Snyder, Tony Tost, Dan Waber & Dave Grey, Susan Wheeler, Gautam Verma

With SOUND from Ros Bandt, Joseph Chaikin, Jan Curtis, Merlin Coleman, Stefano Giannotti, Abinadi Meza, Patrick Simons, and Stephen Vitello

With PROSE from Ann Barnes, Gayle Brandeis, Kate Hill Cantrill, Marc Froment-Meurice, Tom Hazuka, Jerome Kaplan, Naomi Leimsider, Cris Mazza, Elinore Mazza, Christina McPhee, John Phillips, Leland Pitts-Gonzalez, Arthur Saltzman, Gregory Spatz, and Frederick Zackel

With WEB ART from Peter Horvath, Deena Larson, Jhave Johnston, Michael Knaven, Prema Murthy, Mendi & Keith Obadike, Antoine Schmitt and Tamar Schori

With TRANSLATIONS of Salvatore Quasimodo by Wayne Chambliss, Thanh Thao by Linh Dinh, Turkish Sufi poets by Jennifer Ferraro and Latif Bolat, Paul Valéry by Christopher Mulrooney, and Jean Michel Espitallier, Jacques Roubaud, Jacques Jouet and Anita Konkka by Jean-Jacques Poucel

With VIDEO from Angela Alston & Ezekiel Das, Nicolas Barrié, Cesar Pesquera, Catherine Ross, Alan Sondheim, and Larry Weinstein

FEATURING a special folio on APHASIA and THE ARTS and a retrospective on WILLIAM MEREDITH including video, photos, etchings and never-before seen letters and rare manuscripts

and ANNOUNCING Drunken Boat's FIRST ANNUAL PANLITERARY AWARDS - details on website!

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

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.



[↑ Contents](#)

650. **Michael Rothenberg**
Red Poet in Blue State --Nebraska?

Tue 22 Feb 2005

Nebraska is incredibly silent.

Michael

[↑ Contents](#)

651. **Joel Weishaus**
Re: Red Poet in Blue State --Nebraska?

Tue 22 Feb 2005

If you've even driven across it, you'll know why.

-Joel

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

From: "Michael Rothenberg" <>

To: <>

Sent: Tuesday, February 22, 2005 7:48 AM

Subject: Red Poet in Blue State --Nebraska?

Nebraska is incredibly silent.

Michael

[↑ Contents](#)

652. **Mike Kelleher**

JUST BUFFALO E-NEWSLETTER 2-22-05

Tue 22 Feb 2005

WORKSHOPS

THIS WEEK ONLY!

LET'S BE QUICK ABOUT THIS: AN INTRO TO SHORT SHORT FICTION, with
Forrest

Roth

Saturday, February 26, 12-4 p.m.

\$50, \$40 Members

Think of the shortest story you have ever written; then imagine cutting its length in half. This is what it takes to start creating a streamlined short story, usually referred to as a "short short." But is a short short simply determined by the number of words used? Is it an abbreviated character study? Does it even have plot development to speak of? To answer these questions, we will look at contemporary American writers excelling in very short stories, such as Diane Williams and Gary Lutz, as well as Modernists who experimented with the form. We will also attempt our own short shorts and brave the intriguing hazards of paring fiction down to 100 words (or less!).

Forrest Roth is a graduate of the MFA Creative Writing program at Goddard College. He currently teaches creative writing at Medaille College and has stories forthcoming in NOON.

Continuing: You can still sign up for this workshop at a pro-rated cost for the next 7 weeks!

PLAYWRITING BASICS, with Kurt Schneiderman

8 Tuesdays, February 15- April 5, 7-9 p.m.

\$250, \$200 for members

Playwright Basics is a weekly workshop open to novice and experienced playwrights alike. The purpose of the course is to allow participants to develop playwriting abilities through actual writing and in-class feed back. Structured as a workshop, the format will allow all participants to produce and bring in their own work to be read aloud and critiqued by everyone involved. In addition there will be readings of various classic theatre texts and discussion of playwriting structure and theory. Participants can expect to emerge from this course with some written and workshopped dialogue, and with an introduction to the overall theoretical framework of dramatic writing.

Kurt Schneiderman is currently the Dramaturg for the Buffalo Ensemble Theatre, the Coordinator of the annual new play competition the Area Playwrights'

Performance Series, and the Director of the monthly 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. Also known for his work as dramatic critic, Kurt has written theatrical reviews for Outcome, Buffalo Beat, Blue Dog, Traffic East, and Nightlife Magazines. Currently he is a staff writer for the Buffalo Jewish Review.

TUESDAYS WITH MORRIE

Look for Just Buffalo's table tonight from 6 - 7 p.m. at Studio Arena Theater before this evening's performance of "Tuesdays With Morrie." We'll be handing out information on the TRIMANIA fundraiser, IF ALL OF BUFFALO READ THE SAME BOOK, and The Harlem Book Fair. The play, which runs through March 6, is a stage adaptation of the best selling book and features long-time Just Buffalo member Emanuel Fried as Morrie. Tickets are still available for \$24-\$52 by calling [REDACTED].

IN THE HIBISCUS ROOM

Second Annual Erotica Open Reading

Friday, March 4, 7:30 p.m.

\$4, \$3 student, \$2 members

Spread a sheet. Whip out a pen. Lay down some erotica. Just Buffalo's annual Erotic Open Reading, hosted by Madame Karen Lewis, is back. Get the juices flowing! Push boundaries! Sexperiment! Open to all who desire (and write about it). Readings limited to 5 minutes per person.

TRIMANIA 2005

The Buffalo's biggest party is back - March 19, 2005. Visit

http://www.justbuffalo.org/events/special_events.shtml

For details, or call [REDACTED].

2ND ANNUAL BOOMDAYS POETRY CONTEST

BOOMDAYS is a celebration of the advent of Spring, commencing each year with the lifting of the Lake Erie-Niagara River Ice Boom. It will be held on Friday, April 1 at The Pier from 4:00 PM to midnight.

Contest: Write a poem about the beginning of spring. All forms of poetry are acceptable.

First Prize- \$200.00

Second Prize- \$150.00

Third Prize- \$100.00

Winning poems will be published in Artvoice and winners will be introduced by poet Janine Pomy Vega at the event. Winners must be able to read their work at the BOOMDAYS kickoff event, April 1 at The Pier from 4:00 PM to midnight.

Guidelines: All ages welcome to apply. Poems should be typed and should not exceed a single page in length. Each entrant may submit only one poem. Please include name, address, and telephone number with entry.

Deadline for submission is March 15, 2004.

Send entries to:

BOOMDAYS Poetry Contest
Just Buffalo Literary Center
2495 Main Street, Suite 512
Buffalo, New York 14214

IF ALL OF BUFFALO READ THE SAME BOOK

This year's title, *The Invention of Solitude*, by Paul Auster, is available at area bookstores. All books purchased at Talking Leaves Books will benefit Just Buffalo. Paul Auster will visit Buffalo October 5-6. A reader's discussion guide is available on the Just Buffalo website. Presented in conjunction with Hodgson Russ LLP, WBFO 88.7 FM and Talking Leaves Books.

For sponsorship opportunities (and there are many), please contact Laurie Torrell or Mike Kelleher at [REDACTED].

COMMUNITY LITERARY EVENTS

TALKING LEAVES BOOKS

Mark Ashwill

Booksigning: *Vietnam Today: A Guide to a Nation at a Crossroads*

Thursday, February 24, 7 p.m.

Talking Leaves, Main St.

Free and open to the public

Vietnam Today is the first in-depth look at Vietnam and Vietnamese culture in the twenty-first century. By examining everything from the history to core cultural dimensions to how the Vietnamese see Westerners, Mr. Ashwill and his co-author Thai Ngoc Diep have written the comprehensive guide to Vietnam as it becomes more open to the world and an integral part of the international economy. The book examines the most prominent characteristics of the Vietnamese: their energy and determination, the importance of the group over the needs of

the individual and the urgency of maintaining harmony. Ashwill and Thai have created a practical and relevant guide to Vietnamese culture.

SALON CONVERSATIONS SERIES

Aesthetics and Ethics Conference

Saturday, February 26th, 7 p.m.

Rust Belt Books

Featuring talks by Ewa Ziarek, Thomas Loebel, and Krzysztof Ziarek (SUNY)

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Mike Kelleher

Artistic Director

Just Buffalo Literary Center

2495 Main St., Ste. 512

Buffalo, NY 14214

██████████

██████████ (fax)

www.justbuffalo.org

██████████

[↑ Contents](#)

653. **St. Thomasino**

ERATIO SMEARED Chapter Three: Where's the Rope?

Tue 22 Feb 2005

.

ERATIO SMEARED Chapter Three

.

WHERE'S THE ROPE?

In his infinite wisdom (or is it, "wiz-" dom), Michael Neff, founder, chief artist, and executive director of the Web del Sol Association, has seen fit to elaborate upon Tim McGrath's "review" (which we all agree was worthless, anyway):

"And yet, the publication has its defenders, like the famous cut-and-paste "poet" out of San Francisco, Jack Foley, who is published in Eratio PP and fancies himself good buddies with the editor, St. Thomasino. Since the first publication of this review, both of them have used email harassment, flaming, and defamatory blog posts with invented language in an attempt to censor PDS and brand the

editors. In addition, one of them wrote an editor's faculty advisory in an attempt to get him booted from his college writing program. Be that as it may, PDS will not be censored, no matter how many cretins arise to inflict retaliation."

But wait, there's more -- and it ain't pretty! It's on the blog.

The eratio blog-auxiliary:

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

WARNING: IT AIN'T PRETTY!

.

Gregory Vincent St. Thomasino

<http://www.eratiopostmodernpoetry.com>

.

9

[↑ Contents](#)

654. **Joel Weishaus**

"Danger on Peaks"

Tue 22 Feb 2005

I'm curious as to what people on this list think of Gary Snyder's new book, "Danger on Peaks." Snyder get so little real critique, only mainly laudatory commentary. It's as if reviewers, and academics, are afraid of him, and this doesn't do anyone any good. Years ago, Snyder had a major impact on my work and the direction of my life, so now, a book written in his 70s, I'd like to read some thoughtful critique.

Thanks,
Joel

[↑ Contents](#)

655. **furniture_press**

Re: "Danger on Peaks"

Tue 22 Feb 2005

Snyder get so little real critique, only mainly laudatory commentary. It's as if reviewers, and academics, are afraid of him, and this doesn't do anyone any good. Years ago, Snyder had a major impact on my work and the direction of my life

Joel, your critique says it all. I'd like to hear some of your critique - I mean, since it impacted you so much, perhaps your critique is most important, to

yourself firstly, and secondly to the world in general. As a publisher I know I have to make my own rules sometimes. Isn't that the point of being a human first and a writer second?

Also, who needs a critique when you have readers? The book club may be the best design for any critique, because it introduces the action of the book i.e. reading. Critics are out to praise writers or discourage readers - there's no sense in holding the critic's hand as you read, but to formulate an effort, a reading, and not an opinion.

Hope this is enlightening for you, because it sure is to me!

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

[↑ Contents](#)

656. **Christopher Leland Winks**

Re: BushBrussels

Tue 22 Feb 2005

Oh Richard, Richard, do for once try thinking before you type. To wit,
the Chinese are a great nation and a very
> democratic -perhaps the most in the world despite anti-communist
> propaganda -

I suppose it's anti-communist propaganda that there was a Tienanmen Square massacre more than fifteen years ago perpetrated against people calling for China to be the "democratic" nation you claim it to be.

There are hundreds of rural revolts -- strikes, protests, etc. -- going on right now in China. I guess the grievances are fed by anti-communist propaganda rather than poverty and the oppressive policies of local Communist Party officials, right?

the\\china was attacked by the Japs in WW2

Japs! Such a lovely little epithet, and one that's been subjected to some discussion lately on the list. Did you notice, Richard?

never has China invaded another country (Tibet's
> always a part
> of China)

The Tibetans might have another idea about that, but I suppose they don't matter much to you. I'm looking forward to hearing you write "Chechnya always a part of Russia." Oh yes, and wasn't there a war between China and Vietnam about 25-30 years ago, and hasn't Vietnam always had historical grounds to fear China's hegemonism?

never rained down massive tonnages of bombs, napalm, nerve
> installed dictators only to have then overthrown as an excuse for an
> invasion etc or for purposes of destabilization - on the contrary
> - China
> has helped many countries economically

Well, China also supported Jonas Savimbi's brutal war in Angola, sent arms to crush a (Maoist!) insurrection in Sri Lanka in the early 1970s, supported Pol Pot and the Khmer Rouge, and stood idly by when thousands of its partisans were massacred in Indonesia in 1965. Not to speak of the millions of dead as a result of demented policies like the "Great Leap Forward" and palace coups run amok like the "Great Proletarian Cultural Revolution," which as a few heretics noted at the time, was neither proletarian, nor cultural, nor a revolution.

[↑ Contents](#)

657. **furniture_press**

Please Read Poems to me

Tue 22 Feb 2005

Am You

If, in the history of every child, language is first of all a mode of erotic expression and then later succumbs to the domination of the reality-principle, it follows, or perhaps we should say mirrors, the path taken by the human psyche and must share the ultimate fate of the human psyche, namely neurosis... To regard human speech, the self-evident sign of our superiority over animals, as a disease, or at least as essentially diseased, is for common sense ... a monstrous hypothesis. Yet psychoanalysis, which insists on the necessary connection between cultural achievement and neurosis and between social organization and neurosis, and which therefore defines man as the neurotic animal, can hardly take any other position. ... if psychoanalysis is carried to the logical conclusion that language is neurotic, it can join hands with the twentieth century school of linguistic analysis -- a depth analysis of language -- inspired by that man with a real genius for the psychopathology of language, Wittgenstein. He said, "Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by

means of language."Some of these linguistic analysts have had the project of getting rid of the disease in language by reducing language to purely operational terms. From the psychoanalytic point of view, a purely operational language would be a language without a libidinal (erotic) component; and psychoanalysis would suggest that such a project is impossible because language, like man, has an erotic base, and also useless because man cannot be persuaded to operate (work) for operation's sake. Wittgenstein, if I understand him correctly, has a position much closer to that of psychoanalysis; he limits the task of philosophy to that of recognizing the inevitable insanity of language. "My aim is," he says, "to teach you to pass from a piece of disguised nonsense to something that is patent nonsense." "He who understands me finally recognizes [my propositions] as senseless." Psychoanalysis begins where Wittgenstein ends. The problem is not the disease of language, but the disease called man. —Norman O. Brown, *Life against Death*

I can see.

I can see.

He can say

I see all I want

just as three

or four need

an object

p.s.

I am having

the time of your life

--

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

[↑ Contents](#)

658. **Tenney Nathanson**

POG, Saturday Feb 26 7pm Ortspace: poets Geoff Young & Todd Baron

Tue 22 Feb 2005

POG

presents

poets

Todd Baron & Geoff Young

Saturday, February 26, 7pm,

ORTSPACE

121 E. 7th Street

(use entry on east side of building, at alley door)

Admission: \$5; Students \$3

Todd Baron is the author of *Outside* (avenue B Books), *Tell* (Texture Press), *This. . . Seasonal Journal* (Paradigm Press), *Return Of The World* (O Books), *Partial*s (e.g. press), *Dark As A Hat* (Abacus, Poets and Poets), *That Looks At One And Speaks* (Factory School) and *tv eye* (Chax) . In 1982 he co-founded *Issue* magazine, and in 1990 *ReMap*. He also helped found Littoral Books. His work has appeared in various journals including *Hambone*, *Sulphur*, *Apex of the M*, *Temblor*, *Acts*, *New American Writing*, *Mandorla*, *The Washington Review*, *RiBot* and *The Gertrude Stein Awards for Innovative Writing* (1999).

Geoff Young is the author of *Solid Object*, *In XX Arrondissements*, *Mixed Doubles*, *Relativite du Printemps*, *Subject to Fits*, *Rocks and Deals*, *Cerulean Embankments*, and *Lights Out*, and, with William Corbett, editor of a collection of essays in honor of James Schuyler, *That Various Field*. He is the founding editor of the extraordinary poetry press *The Figures*.

& coming up (please check back to confirm dates) . . .

March 12: poets Sherwin Bitsui & John Wright

April 2: poet Charles Bernstein

April 30: poet/critic David Levi Strauss & poet Jason Zuzga

May 7: poets Austin Publicover & Dlyn Fairfax Parra

for more information: www.gopog.org; <mailto:> [REDACTED]; [REDACTED]

*

POG events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts, and the National Endowment for the Arts. POG also benefits from the continuing support of The University of Arizona Poetry Center, the Arizona Quarterly, Chax Press, and The University of Arizona Department of English.

thanks to our growing list of 2004-2005 Patrons and Sponsors:

. Corporate Patrons Buffalo Exchange and GlobalEye Systems . Individual Patrons Millie Chapin, Elizabeth Landry, Allison Moore, Liisa Phillips, Jessica Thompson, and Rachel Traywick . Corporate Sponsors Antennae a Journal of Experimental Poetry and Music/Performance, Bookman's, Chax Press, Jamba Juice, Kaplan Test Prep and Admissions, Kore Press, Macy's, Reader's

Oasis, and Zia Records . Individual Sponsors Gail Browne, Suzanne Clores, Sheila Murphy, and Desiree Rios

We're also grateful to hosts and programming partners

- . Casa Libre en La Solana Inn & Guest House
- . Dinnerware Contemporary Arts gallery
- . Las Artes Center (see stories in El Independiente and the Tucson Weekly)
- . O-T-O Dance at ORTSPACE
- . MOCA (Museum of Contemporary Art)
- . Alamo Gallery (see this Tucson Arts District page)

please visit us at www.gopog.org for links to the websites of our programming partners; &

for further information contact

POG: [REDACTED], [mailto:\[REDACTED\]](mailto:[REDACTED])

[↑ Contents](#)

659. **Christopher Leland Winks**

Fwd: CBC Arts - WRITER GUILLERMO CABRERA INFANTE DIES

Tue 22 Feb 2005

This is a multi-part message in MIME format.

-----753232b4c731770

by mail.nyu.edu (iPlanet Messaging Server 5.2 HotFix 2.01 (built Aug 26 2004))

with ESMTP id <[REDACTED]> for [REDACTED]; Tue,
22 Feb 2005 13:36:52 -0500 (EST)

by mx1.nyu.edu (8.12.10/8.12.10) with ESMTP id j1MIapcp007990 for
<[REDACTED]>; Tue, 22 Feb 2005 13:36:52 -0500 (EST)
22 Feb 2005 10:36:51 -0800

Date: Tue, 22 Feb 2005 10:36:51 -0800

From: Peter James Hudson <[REDACTED]>

Subject: Fwd: CBC Arts - WRITER GUILLERMO CABRERA INFANTE DIES

To: Christopher Leland Winks <[REDACTED]>

Content-language: en

Priority: normal

Original-recipient: rfc822;[REDACTED]

This is a multi-part message in MIME format.

-----67906c642ce339db

by mail.nyu.edu (iPlanet Messaging Server 5.2 HotFix 2.01 (built Aug 26 2004))

with ESMTP id <[REDACTED]> for [REDACTED]; Tue,
22 Feb 2005 13:34:19 -0500 (EST)
by mx5.nyu.edu (8.12.10/8.12.10) with ESMTP id j1MIYIwT007905 for
<[REDACTED]>; Tue, 22 Feb 2005 13:34:18 -0500 (EST)
by mail01.nm.cbc.ca (Postfix) with ESMTP id 5288A13C457 for <[REDACTED]>;
Tue, 22 Feb 2005 13:34:18 -0500 (EST)
22 Feb 2005 13:34:18 -0500 (EST)
Date: Tue, 22 Feb 2005 18:34:18 +0000 (UT)
From: CBC Arts <[REDACTED]>
Subject: CBC Arts - WRITER GUILLERMO CABRERA INFANTE DIES
To: [REDACTED]
Original-recipient: rfc822;[REDACTED]

This email has been sent to you by [REDACTED]
The following is a news item posted on CBC ARTS
at <http://www.cbc.ca/arts>

WRITER GUILLERMO CABRERA INFANTE DIES
WebPosted Tue Feb 22 09:02:17 2005

LONDON---Cuban-born novelist Guillermo Cabrera Infante, the acclaimed Spanish-language writer and critic of the Castro government, has died at the age of 75.

Cabrera Infante died in hospital Monday of a blood infection and had suffered a series of illnesses over the past few years, according to a spokesperson for his Spanish literary agent, the Balcells agency in Barcelona.

Celebrated for an experimental use of language in his writing, Cabrera Infante worked as a literary and film critic, translator, essayist and novelist. In 1997, he won the Miguel de Cervantes prize for literature, the Spanish-speaking world's most prestigious literary prize.

His best-known work is the 1967 novel *Three Trapped Tigers*, the success of which surprised the author since half of it is written in Cuban slang. The novel captured the lush, boozy, exciting pre-Revolutionary nightlife of Havana in the 1950s and has become a classic of Cuban literature.

Other works include the novel *Infante's Inferno*, the political writing collection *Mea Cuba* and *A 20th Century Job*, a collection of his film criticism. In addition to novels and essays, Cabrera Infante also wrote screenplays, including John Huston's film adaptation of Malcolm Lowry's *Under the Volcano*.

Born in Gibara, eastern Cuba, in 1929, the writer studied journalism and became one of Latin America's most acclaimed film critics. He was also a founding member of *Revolucion* magazine and an early supporter of Fidel Castro, serving

as a government liaison to Brussels in the early 1960s. However, by 1965, he became disillusioned with the totalitarian direction of the government and became a harsh critic of the Castro regime. He eventually left his home country and in 1966 settled in London, where he took British citizenship.

"I have not been back [to Cuba] since I left in 1965 and I will not until Fidel Castro leaves power," he said in a 1997 interview.

Copyright (C) 2005 CBC. All rights reserved.

---67906c642ce339db---

-----753232b4c731770--

[↑ Contents](#)

660. **Aldon Nielsen**
from the "Is that so?" desk

Tue 22 Feb 2005

today's NY TIMES Obit of Hunter Thompson reports that "he was found by his son, Juan, who survives him . . . " If ever something seemed to go without saying . . .

```
<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>
>>>>>>>>>>>
```

"and now it's winter in America"
--Gil Scott-Heron

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

[REDACTED] [office]

[Redacted] [Fax]

[↑ Contents](#)

661. **amy king**
More Bang for Your Oscar Buck! This weekend from UES and TYPO via NYC ...

Tue 22 Feb 2005

Please come! A bona fide Unpleasant Event Schedule reading this Saturday!

Saturday, February 26, 2:30pm

An Unpleasant Event Schedule reading. As part of the Frequency Reading Series, three UES contributors will read their work: Leonard Gontarek (from Philadelphia), Amy King (from Williamsburg, Brooklyn), and Tracey Knapp (from Boston).

Location:

Four-Faced Liar
165 West 4th Street
New York, NY



<http://www.shannacompton.com/frequency.html>

<http://unpleasanteventschedule.com/>

AND on Sunday from TYPO Magazine:

Dear friends, readers, writers, and all who yearn for the burning chair,

We offer the second installment of the Burning Chair Readings, featuring Sabrina Orah Mark and Marie Mutsuki Mockett, set for Sunday, February 27th, sharply at 8PM. Due to renovations at the Cloister Café, the gathering will take place two doors down at **Solas, 232 East 9th Street, between 2nd and 3rd Avenues.**

Sabrina and Marie write, each in her own way, outside of the usual literary frameworks. Each writes innovatively, accessibly, and beyond prescribed conventions. Sabrina's poems figure their way through the dark contraptions of the world. It's her voice versus the inventions of the monsters—time, space, and the terrible endeavors of humanity. Marie's fiction winds through the despairing and laughing shapes of the world, observing and calculating toward a discovery that remains unrealized beyond those forms. Each has found an ageless voice and will lead us, as audience, into the unlit stretches.

Please, join us for the reading and post-reading celebration.

Warmly,

Danielle, Dave, Greg, Katy, and Matt

[↑ Contents](#)

662. **Al Filreis**

Hejinian

Tue 22 Feb 2005

Dear friends:

Recordings of sessions featuring Lyn Hejinian at the Kelly Writers House are now available:

<http://www.writing.upenn.edu/~whfellow/hejinian.html>

Best wishes,

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>

[↑ Contents](#)

663. **Pamela Lu**

Re: Thanks For The Question, Alexander

Tue 22 Feb 2005

I hesitate to hurl myself like a playing card on the cinders of this tired old topic, but oh well here goes...

As Jesse Glass and Rich Newman have explained very well, the generally agreed-upon answer is no, "Jap" is NOT a desirable short form for "Japanese." The three-letter abbreviation for Japan the country is "Jpn," which you will see on your tv screen during the Olympics and in global business correspondence. YES, WWII is long over, but NO the memory of that war is not over for many many people on this planet. YES the collective cultural memory of "Jap" being applied as a racist and insulting epithet is still very fresh in the minds of not only Japanese and Japanese Americans, but of anyone (like myself) who might be seen as a susceptible target of such an epithet, and of anyone who might think of using such an epithet (with the full power of all its epithetic associations) against a susceptible target, as I have personally seen done through the 1980s, nearly half a century after V-J Day. NO the individuals who used this term and similar terms against me in a disparaging manner did not remember WWII and were in fact too young by far to have even come close to living

through WWII, but they had a stunning and (Alexander S. might consider) precocious command of language, precocious enough to grasp the historically derogatory connotations of a certain three-letter word and to use it for that very power. NO this does not mean that people (like Steve D. and his wife) can't use this same word in casual off-the-cuff descriptive speech, as possibly an insider's game of detourning and subverting historical stereotypes, but YES the insider/outsider context of such a detournment must be well understood by both speaker and audience and if not it must be questioned and explained, as has been done on this list over the past few days. NO the word "Jap" will not be erased of its negative context and acquire neutral status anytime soon, and NO the status of a word in culture can't/won't obey the outcome of an intellectual debate however well-thought-through or well-intentioned, but is instead dependent on practice, on the usage of that word in culture based on agreements between and among individuals; and so YES Alexander by all means don't take my word for it, don't take Jerrold's or Jesse's or Rich's word for it, but test your hypothesis out in the street, particularly in your local Japantown or Chinatown or in the alleys of Shinjuku if you enjoy travel, and gather your data as you may...

-Pam Lu,

who is not a Japanese woman but plays one on tv

[↑ Contents](#)

664. **Ishaq**

Reminder Feb 25th @ Logan's Pub: Brand X Media Fundraiser

Tue 22 Feb 2005



This friday @ Logans pub for the second annual Brand X Media fundraiser and musical showcase.

<http://www.brandxmedia.ca>

About The Bands:

They Shoot Horses, Don't They?

Shindig finalists and Vancouver residents They Shoot Horses, Don't They? are a hillbilly art rock band from Vancouver British Columbia.

Self described as an "Old Root-A-Ma-Toot band" They Shoot horses has grown a reputation for their amazing live shows and off kilter brand of demented poppy art-rock. Playing along such notable acts as I am world trade Center, and The Unicorns - They Shoot Horses are a band not to be missed.

Web Site: <http://www.theyshoothorses.org>

MP3: <http://www.theyshoothorses.org/hitmyhead.mp3>

----- Hank Pine & Lily Fawn Hank Pine and Lily Fawn are a vaudeville-inspired duo from Victoria, British Columbia, whose act is based upon the tragic and hilarious adventures of their comic book series. Like the great acts of old, the music covers many genres, yet all stems from a punk rock ethic, and an appreciation for the delicate art of entertaining.

Hank is a tall, dark, and mysterious figure in goggles and a mask that carries his dead girlfriend around in a garbage bag, plays the cello, keyboards, guitars, ukulele, accordion, drums and whatever else he can get his hands on.

Lily, a half-deer, half-human forest creature, that tap-dances and plays the musical saw, the trumpet, the theremin, the flute, and hits the drums like a six-foot sledgehammer.

This debut double album, "The Road to New Orleans..." serves as a soundtrack to the first two issues of their comic book, and showcases both their adoration of all music forms and manic sense of humour.

Web Site: <http://www.hankandlily.com>

MP3: http://www.brandxmedia.ca/mp3s/hank_&_lily_-_Necrophelia.mp3

----- David Chenery & The Lonesome Valley Singers David Chenery grew up with cop stories and small town rumours of murder. In his late teens, he began to adapt sixties pop songs by groups like the Box tops, The Zombies and Lulu into screeching, obnoxious punk-rock, causing bar regulars to throw beer bottles and bar managers to cry. By the age of twenty-three, he felt it was time to leave the boredom of rural B.C., and headed to the concrete pastures of Åçâ, -Ëœethe garden cityÅçâ, -â„ç, Victoria B.C, where he planted some tenuous roots. While attending film school, David discovered the sounds of artists like The Carter Family and Hank Williams. Hearing this music transformed him from a punker-than-thou Misfits aficionado to a writer of traditional country arrangements, and he began to focus his creative energy into the composure of sweeping death-ballads.

In late 2003, David released his debut album, entitled "Tonight IÅçâ, -â„çll Be Singing In The Devils Choir" with his merry band of degenerates The Lonesome Valley Singers. In the brief window of time since, David has completed a modest tour of Western Canada and opened for a plethora of well-known artists, including Smog, Elevator to Hell, and underground Canadian icon Dale Morningstar and has recently revived his music with a new line-up of Lonesome Valley Singers notably including Singer/songwriter Chelsea Wakelyn, Former Sensitone & Mondegreen, Martin Courchane.

Recently David & The Lonesome Valley Singers have released the highly acclaimed follow-up to The Devil's Choir album, entitled Memorial.

web site: <http://www.davidchenery.com>

MP3: http://davidchenery.com/audio/the_devils_choir.mp3

----- Counting Heartbeats Featuring members of such local groups Smallhorse & Black Tie Social the band has in the short span of six months has grown a great amount of attention throughout Victoria's All-Ages indie/punk circuit and will start off the night's festivities.

<http://countingheartbeats.blogspot.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\

\

"As for we who have decided to break the back of colonialism, \ our historic mission is to sanction all revolts, all desperate \ actions, all those abortive attempts drowned in rivers of blood." \

- Frantz Fanon\

\

"Everyday is Ashura and every land is Kerbala"\

-Imam Ja'far Sadiq\

\

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

\

http://www.world-crisis.com/analysis_comments/766_0_15_0_C/

\

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

\

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

\

[↑ Contents](#)

665. **Richard Taylor**

Re: The Paper Needle of Canto The First Slurring Cut's Latest Catch

Tue 22 Feb 2005

Harrison

I havent been following your poems -each one I mean - but this on for example is fascinating - great use of words etc. Can you comment on its "meaning" or where/or how or whether - it fits into a larger project -

if not - disregard it is quite haunting regardless..

Richard Taylor

Auckland - New Zealand

██████████

Poet ("Well...") / Chess Addict (partly recovered) /Was 15 stone - working on it -/ Grandfather/ BA /NZCE/ General Layabout and Sometime Bookaphile:

----- "Richard's mind is like an enormous ice cream."-----

ASPECT BOOKS www.abebbooks.com

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

From: "Harrison Jeff" <██████████>

To: <██████████>

Sent: Monday, February 21, 2005 3:34 PM

Subject: The Paper Needle of Canto The First Slurring Cut's Latest Catch

*Slurring Cut, that old shy light,
gouged a bowl in the night
where once
the spies brimmed
over*

*night's spies falling;
did they fall asleep?*

*now rabbits bargain footsteps
where
there was
but
a weary surveillance of slippery antiques*

fools they, these 231 antiques,

to side with
this poem, for
when rabbits persist in drawing breath
what words then does Slurring Cut follow?

--

*Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005*

--

Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

666. **Benjamin Basan**

Re: BushBrussels

Tue 22 Feb 2005

Richard,

Your humor/ humour does not come across well on email.. A polemic from one hegemony to another is hardly worth the argumentation.

On 2/23/05 2:01 PM, "Richard Taylor" <[REDACTED]> wrote:

China is a Great Nation, and the US a dangerous Imperialist terrorist nation - China and North Korea will not stand by and let the Imperialists invade them. For this prurpose they have IMBs

Dont forget the IBMS - you hit me - me hit you back.

BOOOM!!

*Long live China! Death to Imperialism!! Long live Korea!! Long live Iran!!
Long live Syria !! Death to Capitalism !!*

Dont listen to splitters or bourgeois pessimists. Defend against US and British military.

Don't forget the crimes of US Imperialism.

Workers of the World Unite!!

The Mai Lai massacre to Abhu Graib

Never forget the crimes.

Richard Taylor

Auckland - New Zealand

[↑ Contents](#)

667. **Richard Taylor**

Re: BushBrussels

Tue 22 Feb 2005

I don't think China is that car hungry - you Americans assume everyone wants cars etc etc - they (China) are well aware of the stupidity of clogged roads pollution etc - the Chinese are a great nation and a very democratic -perhaps the most in the world despite anti-communist propaganda - the china was attacked by the Japs in WW2 and understandably they hate and are wary of the Japanese (the US will probably be secretly arming the Japs right now against China) - they're also well armed with IBM'S and will be backing North Korea -don't believe to the contrary - and I support Korea having nukes - see what happens if you don't have them - the US bomb you...and Korea was invaded by the US and the so - called United Nations (who collaborated killing millions of civilians in Korea -where hospitals etc were bombed daily) in an attempt to punch through to China - the prize the US has always coveted... before that the US let Japan take China, and only when the US came under threat (by a rival Imperialist Power - Japan) did it retaliate also when they realised that the Soviet Union was coming down from the North also advancing across Europe - other otherwise the US didn't want to help Britain until that nation was weak - broken - a deliberate and cynical policy - nor did they help the Jews - they used the Jews after the war and now back Israel - another cynical set up -then they entered Europe to head of the Soviet Imperialists (and there is evidence they were very supportive (secretly) of many nazis who found their way to the US) - but China has its own oil resources and will be a big trader in the future especially of countries who will drop the US when it collapses - never has China invaded another country (Tibet's always a part of China) - never rained down massive tonnages of bombs, napalm, nerve installed dictators only to have then overthrown as an excuse for an invasion etc or for purposes of destabilization - on the contrary - China has helped many countries economically - no way will China let itself be attacked by madmen such as Bush and women such as Rice - a token black and a token woman - as Kofee Anan is a token black - he grovels to the US (if not they would probably assassinate him - but he's gutless) - etc - they

are waiting while the US does its usual stupid bombing and invading and making itself unpopular. If 9/11 wasn't organized by the US itself then it may as well have been - it was waiting to happen and it was payback for Vietnam, Cambodia (10 to 20 millions killed in that area?), and Chile and Cuba (Che Guevara), Indonesia, Korea, Panama, Nigeria, Malawi, Yugoslavia, the backing of Israel's mad adventures and wars, interference in Australia's politics, New Zealand's, Europe's, the deliberate disintegration of the USSR, the Marshall Islands, the Bikini Atoll, Diego Garcia, San Salvador, vast loan debts onto Mexico, usage of immigrant labour from South America and other poor nations (that debt loading has impoverished - the US\$ has killed as many people throughout the world as US bombs), bombs and more bombs, invasions and more invasions - etc etc etc etc etc etc

The Chinese are no fools they are simply waiting for the US to self-destruct. if the US continues on its terrorist path people will lose patience they will welcome the destruction of the US and its allies by whatever means - and if NZ is one - then also the destruction of NZ

- but I would urge NZ to distance itself from the US - we can trade elsewhere -we don't need the US

Richard Taylor

One can only imagine what car etc. hungry Russia and China are also shaking their heads - or strategizing - around these prospects as well.

And isn't nice that Gonzales and Negroponte - the so-called Torture Twins - are now conveniently in charge of domestic surveillance (in case you were thinking of organizing and participating in the next anti-war protests, etc.) !!

Welcome to the Millennium. I say it's getting quite dark down here. Anybody got a light??!!

Stephen V

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

<http://www.ufppc.org/content/view/2295>

*NEWS: Scott Ritter says US attack on Iran planned for June
Written by Mark Jensen
Saturday, 19 February 2005*

On Friday evening in Olympia, former UNSCOM weapons inspector Scott Ritter appeared with journalist Dahr Jamail. -- Ritter made two shocking claims: George W. Bush has "signed off" on plans to bomb Iran in June 2005, and the U.S. manipulated the results of the Jan. 30 elections in Iraq....

*SCOTT RITTER SAYS U.S. PLANS JUNE ATTACK ON IRAN, OCOOKED¹ JAN. 30
IRAQI*

ELECTION RESULTS

By Mark Jensen

United for Peace of Pierce County (WA)

February 19, 2005

Scott Ritter, appearing with journalist Dahr Jamail yesterday in Washington State, dropped two shocking bombshells in a talk delivered to a packed house in Olympia's Capitol Theater. The ex-Marine turned UNSCOM weapons inspector said that George W. Bush has "signed off" on plans to bomb Iran in June 2005, and claimed the U.S. manipulated the results of the recent Jan. 30 elections in Iraq.

Olympians like to call the Capitol Theater "historic," but it's doubtful whether the eighty-year-old edifice has ever been the scene of more portentous revelations.

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

668. **Chicago Review**

Zukofsky | Winter 2004/5

Tue 22 Feb 2005

CR is please to announce

CHICAGO REVIEW 50:2/3/4 (Winter 2004/5)

This triple issue features a "centennial portfolio" on Louis Zukofsky, wch includes:

- = an excerpt from Mark Scroggins's bio of Zukofsky,
- = David Wray on the translations in "A"-21 and CATULLUS
- = selected correspondence (with Pound, Creeley, Kenner, others)

- = photos by Elsa Dorfman,
- = Paul Zukofsky on his father's marginalia.

Also in the issue are

- = POEMS by John Taggart, Rae Armantrout, Tom Pickard, Rachel Blau Duplessis, Theodore Enslin, Jordan Davis, Tyrone Williams, and more
- = ESSAYS by Susan Stewart, William Fuller, Michael Heller, Devin Johnston, and Jeffrey Twitchell-Waas
- = TRANSLATIONS of Sophocles, Dante, Ovid (a "transientlation"), Paul Eluard, Raymond Roussel, Giorgio Manganelli, and others
- = INTERVIEWS with Arthur Sze, Ralph J. Mills, Jr., and D. A. Powell
- = REVIEWS of the Zukofsky/Williams correspondence, and of new books by McClure, Heller, Joron, Zawacki, Wildman, and Gladman
- = the LETTER BOX includes an exchange between Keston Sutherland and Keith Tuma on Ed Dorn, along with other letters to the editor and a remembrance of Lucia Berlin by Alastair Johnston.
- = 392 pp. | \$10

* * *

Contributor and subscriber copies are in the mail; and there should be copies in your local bookstore before long (ask for it by name), or if you can't wait you can get yours direct from CR --- mail us a check for \$10 to

ZUKOFSKY ISSUE
Chicago Review
5801 South Kenwood Avenue
Chicago IL 60637

(please add \$20 for overseas shipping --- it's a fat book)

Or if you're feeling a little loose, subscriptions are available for a mere \$18.... To sweeten the deal, if you subscribe for two years (or subscribe a friend and yourself for one year each), we'll include the book of your choice from either Flood Editions or The Gig Editions. See below for the books on offer and for other increasingly promiscuous deals.

[nb: You can still take advantage of these deals even if you're a current subscriber --- we'll just extend your sub accordingly.]

FORTHCOMING

Our Spring 2005 issue will feature a festschrift on the poet, translator, storyteller, and critic Christopher Middleton, with contributions from Yvonne

Jacquette, Marius Kociejowski, August Kleinzahler, Zulfikar Ghose, Keith Wal-
drop, Rosmarie Waldrop, and many more.

Other material currently in the works for 2005 includes

POEMS by Elizabeth Willis, Philip Jenks, Alice Notley, Devin Johnston, and
others

FICTION by Lisa Jarnot, Diana George, Jerzy Ficowski, and others

INTERVIEW with Camille Guthrie

ESSAYS on Robert Duncan, Paul Vangelisti, and others

+ | + | + | + | + | + | + | + | + | + | + | + | + | + | + | +

CHICAGO REVIEW | Flood | Gig
special subscription/renewal offer
(good through 3/15/05)

[circle one:]

\$18 | one year [for yourself or as a gift]

\$35 | two years + book of your choice: _____

\$35 | one year for you + one for your friend,
+ book of your choice [pls indicate for you or your friend]:

\$50 | three years + two books of your choice: _____

\$75 | five years + two books of your choice: _____
+ gift subscription to:

-----> overseas subs add \$30/year for postage
(\$10/year for canada or mexico)

send my sub to

_____ name
_____ address
_____ city | state | zip

send my gift to

_____ name
_____ address
_____ city | state | zip

gift card should read: "from _____"

Mail this form with your check to

Zuk Subs
Chicago Review

5801 South Kenwood Avenue
Chicago IL 60637

- | - | - | - | - | - | - | - | - | - | - | - | -

FLOOD EDITIONS

JENNIFER MOXLEY, *OFTEN CAPITAL* First published as two separate chapbooks in 1995 and 1996, *OFTEN CAPITAL* explores the tensions between political commitment and personal desire. Moxley draws in part on the love letters of the Polish radical Rosa Luxemburg in searching out a habitable space for resistance. Moxley employs techniques of collage and juxtaposition as well as narration to sound her subject. Yet the lean, sonorous lines that result leap out of any categorical dichotomies: "our imagined finish line / is the end of reason, the irresistible tantalization / of presence, lips pressed together open / to eat..."

JOHN TIPTON, *SURFACES SURFACES* is John Tipton's first full-length collection of poems. Here is a world of Cartesian precision, where matrices and Markov chains are revealed by the lattice of snowfall and the improbable order of ants. Yet the irrational and the absurd are not exiled from these poems, warping and defining their contours instead: "here the geography is the horizon here / Oklahoma moves him in ways he regrets."

JOHN TAGGART, *PASTORELLES* In *PASTORELLES*, John Taggart draws on the local culture of rural Pennsylvania to consider the permutations of the human mark. An abandoned one-room schoolhouse, a page from an accounting ledger, a covered bridge still in use: each offers a "glance / perhaps all that was ever possible" into what persists. With wry humor, these poems attend to the ecology of language in a season of drought.

TOM PICKARD, *THE DARK MONTHS OF MAY* In part a chronicle of misfortune and heartbreak, *THE DARK MONTHS OF MAY* tells of life on the run. With his characteristic bawdiness and sonic aplomb, Pickard seeks refuge in the geography of British border ballads, accompanied by eighteenth-century horse thieves and "desperate reprobates." There, he finds only cold consolation: "leave me now and let me sleep / your thieving words are all I'll keep."

for more information on Flood Editions:
<http://www.floodeditions.com>

+ / + / + / + / + / + / + / + / + /

THE GIG EDITIONS

REMOVED FOR FURTHER STUDY: *THE POETRY OF TOM RAWORTH*
REMOVED FOR FURTHER STUDY brings together new writing on the British poet Tom Raworth by 24 poets and critics from both sides of the Atlantic, four previously uncollected texts by the poet, and a detailed bibliography. The

contributors are: David Ball, cris cheek, Ian Davidson, Nate Dorward, Ken Edwards, Gunnar Harding, Anselm Hollo, Fanny Howe, Doug Lang, J. C. C. Mays, Peter Middleton, Alan Munton, Tom Orange, Marjorie Perloff, Simon Perril, Joan Retallack, Peter Robinson, Claude Royet-Journoud, Robert Sheppard, Ron Silliman, Jonathan Skinner, Keith Tuma, Ben Watson and John Wilkinson. REMOVED FOR FURTHER STUDY provides a fresh and engaging set of responses to the work of one of the major poets of our time.

MAGGIE O'SULLIVAN, PALACE OF REPTILES The long-awaited followup to O'Sullivan's IN THE HOUSE OF THE SHAMAN (1993), PALACE OF REPTILES is a dance and a ritual conducted in language, a plumbing and sounding-out of buried histories and vocabularies. Ranging from the brief and beautiful "Ellen's Lament" to the central long poem "DOUBTLESS," the eight poems of this book touch on multiple genres --- elegy, celebration, performance art, poetics talk-in order to transform them.

ALLEN FISHER, ENTANGLEMENT This is the first book-length showing of Allen Fisher's work of the 1990s and 2000s, drawing together previously uncollected work from the ongoing project GRAVITY AS A CONSEQUENCE OF SHAPE. ENTANGLEMENT is a meditation on loss, damage and noise, as sources of harm and as sites of unpredictability and creativity. For Fisher, art is transformation, and in these poems --- clashing, combining, recombining, moving restlessly from Piers Plowman to Kurt Cobain to genetic engineering --- such transformation is ultimately a form of healing.

for more information on The Gig Editions:
<http://www.geocities.com/ndorward>

* * *

nb: our website is out of date but shd be updated before long with excerpts and extras (the Dorn issue is still available in limited quantity)....

apologies for cross-pesting; if you'd rather not receive any (infrequent) subsequent mailings, pls let us know.

* * *

* * * * *

CHICAGO REVIEW

5801 South Kenwood Avenue

Chicago IL 60637

<http://humanities.uchicago.edu/review/>

[↑ Contents](#)

669. **Stephen Vincent**
Nuclear Sabe/ Pres. Bush

Tue 22 Feb 2005

"This notion that the United States is getting ready to attack Iran is simply ridiculous. Having said that, all options are on the table," Bush said

Is this something like "double-talk"?

"It's ridiculous to say I am getting ready to kill you. Having said that, all options are on the table."

Or is one being shortsighted, overly freaked out and a few other things here?

Oy! Here comes the gun.

Or "Nuclear Sabe"

Stephen V

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

[↑ Contents](#)

670. **Chris Pusateri**
Nathaniel Dorsky Films in Seattle, Thurs. 2/24

Tue 22 Feb 2005

The Experimental Film Society at the University of Washington presents:

WHAT: SACRED SPEED: Selected Films of Nathaniel Dorsky

FILMS: Ingreen (1964, 13m), Hours for Jerome, Pts 1 & 2 (1982, 57m), Triste (1996, 19m).

WHAT ELSE: Introduction by James Tweedie, University of Washington Cinema Studies Program

WHERE: Thomson Hall Rm 101, University of Washington, Seattle

WHEN: 7:00 PM, THURSDAY, February 24, 2005

COST: Admission is FREE

CONTACT: Chris Pusateri, [REDACTED] or email: [REDACTED]

Nathaniel Dorsky has been making and exhibiting films within the avant-garde tradition since 1964. He now lives in San Francisco where he makes a living as a film editor. His works have been shown internationally in museums and theatres and are in the permanent collections of the Museum of Modern Art (New York), the Pacific Film Archive (Berkeley), Image Forum (Tokyo), Les Archives du film experimental d'Avignon, and Le Centre Pompidou (Paris) as well as many universities. Ingreen (1964), Hours for Jerome (1982), and Triste (1996) are among his better known works. He is author of "Devotional Cinema," (Tumba, 2003).

[↑ Contents](#)

671. **alexander saliby**

Re: Thanks For The Question, Alexander

Tue 22 Feb 2005

Pamela,

Yes, both Jesse Glass and Rich Newman provided interesting responses (except of course for Richard's "Yellow Hordes" which suggested that one article in the NY Times bespeaks a national attitude, a bit of a one swallow does not a summer make point, but, appropriate none the less...): "Hell No!" Is the answer to the question as posed, don't say, "Jap!"

And, obviously, your personal experiences underscore their answers. You agree, "Hell No, Don't use the word!"

I've been intrigued by the responses, in that they support the idea that the ultimate meaning of any communication lies not with the sender of a message, but rather with the receiver...I may intend no slur or derogatory meaning, but you hear the word as such, and so, the negative meaning is present.

And that point too I find interesting, for it suggests that the reader's deconstruction of any piece reduces the piece to it's essence of meaning...at least from the reader's/listener's/viewer's point of view. Perhaps Jacques Derrida makes more sense than some would think.

Thanks for the thoughts

Alex

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

From: Pamela Lu<mailto:[REDACTED]>

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

Sent: Tuesday, February 22, 2005 1:45 PM

Subject: Re: Thanks For The Question, Alexander

I hesitate to hurl myself like a playing card on the cinders of this tired old topic, but oh well here goes...

As Jesse Glass and Rich Newman have explained very well, the generally agreed-upon answer is no, "Jap" is NOT a desirable short form for "Japanese." The three-letter abbreviation for Japan the country is "Jpn," which you will see on your tv screen during the Olympics and in global business correspondence. YES, WWII is long over, but NO the memory of that war is not over for many many people on this planet. YES the collective cultural memory of "Jap" being applied as a racist and insulting epithet is still very fresh in the minds of not

only Japanese and Japanese Americans, but of anyone (like myself) who might be seen as a susceptible target of such an epithet, and of anyone who might think of using such an epithet (with the full power of all its epithetic associations) against a susceptible target, as I have personally seen done through the 1980s, nearly half a century after V-J Day. NO the individuals who used this term and similar terms against me in a disparaging manner did not remember WWII and were in fact too young by far to have even come close to living through WWII, but they had a stunning and (Alexander S. might consider) precocious command of language, precocious enough to grasp the historically derogatory connotations of a certain three-letter word and to use it for that very power. NO this does not mean that people (like Steve D. and his wife) can't use this same word in casual off-the-cuff descriptive speech, as possibly an insider's game of detourning and subverting historical stereotypes, but YES the insider/outsider context of such a detournment must be well understood by both speaker and audience and if not it must be questioned and explained, as has been done on this list over the past few days. NO the word "Jap" will not be erased of its negative context and acquire neutral status anytime soon, and NO the status of a word in culture can't/won't obey the outcome of an intellectual debate however well-thought-through or well-intentioned, but is instead dependent on practice, on the usage of that word in culture based on agreements between and among individuals; and so YES Alexander by all means don't take my word for it, don't take Jerrold's or Jesse's or Rich's word for it, but test your hypothesis out in the street, particularly in your local Japantown or Chinatown or in the alleys of Shinjuku if you enjoy travel, and gather your data as you may...

-Pam Lu,
who is not a Japanese woman but plays one on tv

[↑ Contents](#)

672. **Richard Jeffrey Newman**
Re: Thanks For The Question, Alexander
Tue 22 Feb 2005

Alex,

>>Yes, both Jesse Glass and Rich Newman provided interesting responses (except of course for Richard's "Yellow Hordes" which suggested that one article in the NY Times bespeaks a national attitude, a bit of a one swallow does not a summer make point, but, appropriate none the less...)<<

Not to belabor this, but I guess I do want to be clear: My "yellow hordes" comment was not based on a single article in the NY Times, but on responses in other media as well, and also on conversations with people, not a few of whom

were my students. Even then, you may be right that my sample does not necessarily bespeak an overtly expressed national attitude. My point was that the cultural stereotypes are there under the surface for people to tap into for whatever reason they might wish to.

Best--

Richard

[↑ Contents](#)

673. **Alan Sondheim**

(no subject)

Tue 22 Feb 2005

normal performance

>> on the left you're watching the recent revolution in the ukraine on the right the end of empire signalled by the presence of infinite viewpoints berlin 1939 new york 2002 in the middle anya warming up anya goes into a trance. everything disappears. the world remains outside of anya. nothing is inside anya. nothing.

anya believe in the world but the world is not there and anya is there in the world.

this is the beginning of everything in the show which is not everything in the world.

you can see

you can see how the computer makes me make mistakes

in america at the moment we are a divided nation but we are the strongest nation in the world and 2 into one is one half. we are one half of a nation we are crippled. in a book I am currently reading by Stefan Zweig there is a crippled girl and the motto of the book is

beware of pity.

we are at an impasse. we are lost.

i cannot see 'what i am typing' or if i see 'what i am typing' i do not see my speech and do not hear my speech. you have one or the other one you either speak or you are spoken to. in the history of empire, it's one or the Other: you speak or you are spoken to.

there is no speech in dance. there is nothing in dance, absolutely nothing. there is the body and the body is nothing.

now about these people.

these people want you to know something about them.
these people are the victims of a 'massacre.'
i put 'massacre' in quotation marks because who can tell
what is a massacre
and what isn't?
it's all confused. fox news says it isn't a massacre. cbc says it is.
abc nbc cbs say wait and see who knows if it's a massacre or not.
very many people have died!
they are people of all colors!
they have different shapes.

animals have different shapes too and there are many dead animals.

I bet you didn't know animal species are disappearing at the rate of three to four AN HOUR on the planet! not individual animals, but entire species.

humans are one species and they're still around. if they weren't around I bet there'd be more species! I'd bet a lot.

but back to the massacre. maybe a lot of humans died. we don't even count animals. did you know that hundreds of thousands of birds - birds - died during the World Trade Center bombing and its aftermath?

after the bombing and the building collapse, a year later, there were memorials
-

huge columns of light!
beautiful light, incredible light!
where the world trade center was wonderful light!
the light went through - right through - the migration paths of birds!
50,000 *ti y try typing in the dark!) - fifty thousand birds died because
of the light! seventeen times as many people as died in the world trade
center! it was a terrific memorial!

anya dances and she doesn't know what or why she's dancing or what the machine is doing just outside the studio or why those people on the right are just broken up like that.

she doesn't have a clue.
things fall apart, but the book is based on africa.
late at night i can't sleep. i have nightmares.

in this war, now, 150000 iraqi have been killed and many americans and people of other nations and in the last iraqi war 165000 were killed, between father and son that is over 300000 people and hiroshima, the dropping of the bomb, killed how many, perhaps 150000 killed. how many romani were killed in world

war two. how many armenians early on. when did the species start disappearing.

i was asked to do a piece about death and i did a piece about birth and death they are not the same but they are connect and they are connect to sex this is connect to sex this is the film over and over until you want the body to disappear.

when a species disappear you know it's really gone, nothing can bring it back, not all the dna banks in the world.

i'm sorry about this. i should tell you what i know about normal illinois. well there is hot water in the men's room. i know that for a fact because i tried the faucet and it went lukewarm on me. but i didn't wait for it to get hot, i didn't have time. but i'm sure it would do that if i had waited. the monument in the image is to the dead from siberia in 1031.

that was 1931.

these are the dead but things are falling apart.

you can't bury them and you can't carry on much longer. it's as if the body's been taken away by inscription. inscription of empire. but we can reclaim bodies, write on them:

but what we write on each other is only of interest to the censors! it doesn't matter. what we're saying doesn't matter. it's like the koranic interlude of reason. have you read the koran? avicenna? averroes? have you read the bible? the sutras? upanishads?

have you written on your body? in the midst of the most secret dreams of the world have you written on your body? in your nightmares? tattoos? something deeper, more private? written on the inside? operations? plastic surgeries? ways to stay alive?

in this piece of the bodies there are five cameras. the sound triggers the cameras and creates the edits. the sound is making the movie.

now in this piece, nothing is doing the edits. it's just a shamanic body in midair.

it's just a woman cut by glass.

she's moving the way i tell her to.

she's wearing whatever i tell her to

i told her not to wear anything at all.

now there's a skeleton behind the shaman and the shaman is controlling the skeleton or the skeleton is controlling the shaman because the skeleton is her animal.

i didn't tell her to dance this way but someone else did. how, alan, is that possible. because someone else worked the machinery that made the movements so she could dance. and if someone else didn't work the machinery she wouldn't move at all. she's a file and you can kill her by entering "delete" although she's also a file and you can kill her by entering "kill."

Hello, my object.

Kathy Acker would call this the empire of the senseless.

See what happens, there's a glitch in the presentation - why not? and everyone gets restless. time for lunch! or maybe say something or other, I don't know, what would you say? this stuff is pretty weird, I'm not sure what he's getting at, he seems to have forgotten the massacres, is it him or the computer that's acting up, doesn't he know how to use punctuation. damn, it just slowed again, all by itself.... just so you know this is actually a conversation between Sandy Baldwin and myself on the fundamental difference between analog and digital regimes in the world.

but it got changed in the process, I don't think Sandy even knows it sounded like this.

honest, there were no changes at all. we were busy watching these creatures doing their thing near the ceiling.

this is what we were doing.

these made the stick imagery you see on the left. the stick imagery made files. the files were imported into a program that clothed them into avatars. the avatars were played against background images edited in another program.

we can send shortly. this is stuff that was shot in the everglades. we had to escape people in miami, i think anyone in their right mind would want to escape people in miami, so we went to the everglades. we were there in the middle of the night talking with snakes and alligators and in the daytime wading through stuff and taking photographs of just about everything. it's not entertainment but it's the best we've got.

the dancer will dance for you for a little bit and we will end this piece called

"The Derailment of Massacre"

which pretty much sums things up.

thank you and for questions now.

(somewhere along the way i got lost

—

[↑ Contents](#)

674. **Pierre Joris**
The Bi-Coontinental Chowder
Tue 22 Feb 2005

For those in the Albany, NY region:

Wednesday 23, Thursday 24 , Friday 25, Saturday 26 February
7PM at Firlefanfanz Gallery
292 Lark Street

Gallery opens at 6 PM
Price: \$10/6

Come to hear, smell, see & taste
"The Bi-Continental Chowder"

<http://www.nicolepeyrafitte.com/Garbure/B.C.Chowder/B.C.Chowder.html>

a mélange performance
with & by Nicole Peyrafitte
accompanied by George Muscatello on electric guitar

There is also an exhibit of Peyrafitte's paintings
The gallery opens at 6:00PM every night of the performance

www.nicolepeyrafitte.com

=====

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

For updates on readings, etc. check my current events page:

<http://albany.edu/~joris/CurrentEvents.html>

=====

Pierre Joris
244 Elm Street
Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

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

=====

[↑ Contents](#)

675. **Brenda Coultas**

Brad Will cont.

Tue 22 Feb 2005

Hi All,

This came today from Brad.

Brenda Coultas

please go to the brazilian embassy and tell them to stop the bulldozing, stop the cover up and begin an international investigation -- goiania (pronounced goy-an-ya) --> Brazilian Consulate General in New York 1185 Avenue of the Americas (Sixth Avenue), 21st Floor New York, NY 10036 Phone: [REDACTED] closed monday. Try Tuesday during normal business hours. Dial 0 after message and you'll be switched to an operator. Ask politely where you might leave a message regarding the assault on the homeless encampment in Goiania, Brasil.

If you are not in New York, you can find contacts for your local consulate (if you are in a major city in the states) by going to the following website: www.brazilhouston.org/ingles/jurisdic.htm. At the bottom of the webpage is the Brazilian Embassy in Washington, D.C. You may want to contact them first and then the consulate nearest you.

--==--==--==--==--

part3

i was lost -- there were rows and rows of detainees and more being marched hands over head in a line -- clusters of women with small children and elderly trickled out unescorted and were shown to waiting buses-- i had been handed over to a plains clothes policeman who finally found my digital photo camera -- the idea of losing another camera in one day put me in a panic -- i told him just to take the card out and give me back the camera again and again -- he went through every little pocket and had all these scraps of paper i had forgot to throw away with phone numbers and addresses of people who had nothing to do with anything and put my passport and my camera in a separate plastic bag with these things -- i kept asking if he could cut off the plastic cuffs and replace them -- he just wandered away with my bag after placing a guard right over my head -- a couple dogs were on the loose and one came close and he kicked it -- the military police kept

yelling insults and kicking people who were sitting on the ground -- the pain in my back was making it hard to sit but if i relaxed at all it would push on my hands and the pain would shoot into me -- the hard brazilian sun was beating down and i was sweating hard -- i looked up and there was a local companero from indymedia pointing at me -- he wasn't even in cuffs -- they came over and he started explaining we were together -- what an incredible relief -- i wasn't alone -- soon another was discovered -- his video camera had also been stolen -- they cut off my cuffs and my whole body sighed -- we were separated from the mob scene and placed in neutral territory baking in the sun between the prisoners and a tent where the hard core military police were in the shade celebrating their victory -- they would come marching out in formation singing songs -- it was twisted i looked in some of their eyes and there was just darkness -- it was like they had no souls, cold hard steel killers-- i saw other undercover police with a computer and some really young ones getting into a car -- there was a lot of talk of infiltration the days before -- time crawled -- eventually we were placed on a bus with all the other prisoners -- i couldn't figure out which was worse for us, being isolated or lost in the herd -- but with the other imcistas i was calmed -- at the police station it was mayhem -- paperwork took forever -- we were led to an area turned into a medical station -- there were pools of blood on the floor starting to turn black at the edges -- people were getting stitches for head wounds -- i saw a guy with bandages all over his head caked in blood -- he described a bullet passing through his scalp -- he was refusing more medical treatment --- he looked scared -- there was movement everywhere and every available space was utilized with scores of prisoners -- it was a much more mellow scene -- there was a journalist who spoke english and i told her i was beaten and they stole my camera but no one say it on the news -- i got a medical check and slowly slowly we made

our way to the federal police -- i was the only foreigner -- as we drove out there were other incistas outside trying to figure out where we were off to -- there were crowds of young people who had gone to school that day and were gloomily waiting for their parents -- looking at them they could be from anywhere, any class and country, all clean and in their nice clothes with book bags -- we sped away -- at the federal police the snail's pace continued as they argued about my visa -- i had a tourist visa but they said i was working as a journalist -- we explained that my work with the imc was completely unpaid -- they said they were going to cut me loose with a court date in june -- ok -- then they wanted to go copy all the photos in my camera -- this took about 3 hours and suddenly i was buzzing away out of there and ready to pass out ---- so many stories to tell -- i only have written about what i saw so far but now i need to write about the witness accounts -- people said they saw bodies being dragged to the water wells and dumped, they saw bodies thrown into burning buildings -- no one knew how many were still missing -- all night there were military ambulances leaving the encampment -- all night imc volunteers were at the hospitals and these ambulances never arrived -- a massive orchestrated coverup was underway while i collapsed that night -- people working in the hospitals were afraid to talk with us -- they were already bulldozing houses -- in the jail so called leaders were being selectively pulled into special holding for interrogation -- children still looking for their parents -- streams of refugees -- there was no government plan what to do with these people -- the next morning there was a gathering called for at the catholic church -- i asked if the police would be there waiting and a friend said never, after what happened the day before, this was the center of the city -- there was a sound system and people scattered everywhere in and out of the church sleeping -- most of them didn't even have a change of clothes -- i talked to many who had their money, their

identification and their cell phones stolen -- everyone was hungry -- was taking pictures and saw a gathering near the altar and it looked like they were distributing food -- i walked up and there were two open caskets -- it was more than i could handle -- they were floating in pools of flowers and surrounded by loved ones crying -- little children didn't seem to understand -- one had pictures of he and his wife, his new home in the encampment, them on a vacation -- so proud and full of life -- the other had strange marks on his hand and everyone told me they were the initials of the policeman who killed him -- some kind of weird trophy marking -- i was spilling out and dizzy i stumbled away and cried -- they could have been anyone, they could have been me -- the police said they died shooting each other and the corporate media repeated it unquestioned -- the two official deaths -- outside there was a huge line waiting to report missing people -- their faces -- i turned away -- there was some distribution of clothing and soap and bread but it was a mad house people pushing and desperate clutching babies -- i went with a friend who said she was getting food at the market for the church kitchen -- i went to a safe house to rest a while and people came running in to tell me about the attack -- undercover police had infiltrated the rally that started at the church and had grabbed one of the so called leaders to arrest him -- the people weren't having it and started to fight for their companero -- the undercovers pulled out their guns shooting in the air and were barely able to flee the scene running into a forming block of military police who were suspiciously near by in large numbers -- the community was there for a funeral -- despite the gunplay they assembled for a march carrying the caskets to a huge park then buses took them to the cemetery -- after the funeral the buses went to the mayor's office and everyone camped out for hours -- a storm was brewing black clouds in the distance and the wind kicked hard -- there were different proposals on the loudspeaker

and people decided to go to two gymnasiums set aside for housing --
what a dark night
to be continued...

'In sum, we are an army of dreamers, and therefore invincible. How can we fail to win, with this imagination overturning everything. Or rather, we do not deserve to lose.' - Subcomandante Marcos

[↑ Contents](#)

676. **Harry Nudel**

winter....

Wed 23 Feb 2005

the 4 seasons
spring summer fall
seafood risotto
truffle oil
farm house duck
mandarin orange
wild rice
lemon souffle
clams & oysters
limo at the door
qlq carte
prix fixe
last blue pane
Gwathmey-Siegel
empire of the
art's heart
flavin candy
judd bk box
lever bldng
chrysler arrow
johnson's pool
\$\$\$ & lite
at the center
on the edge

knife cuts
flame begs...
3:00....l'amour de...mon coeur...drn..

[↑ Contents](#)

677. **Steve Dalachinsky**

wp solo time warrants

Wed 23 Feb 2005

time warrants
theatre is of life/ celebration
death's celebration
grown up on gi'me gimme gim-me
gave nip grown into threat
folder's day/nite
pulpit
juice-it
grow it regroup it treat it
alla g-d's chullin' gotta dust their
rusty guns
a gabriel tune blown up outta the mouth
of conciants pup pets
revolving around room & densenses
why i awak(e)
we were here we - such a mess - the coverings
we wear egnarts
strangling chosen sherzelessnesses
hurry milastring
hurry samila etove
alap ompletion smudge fudge
built abridge grudge
rigid budge
i disappeared & then i disappeared
an ebvir
mystery hooked to cold mystery
on a hot layered day
primary blown
loaned to the outer position
full blown new strain appeared
this reflow as then began a new arrive
re: rain
lower line none 2 diff. people with

same name
same
i disappeared
re-appeared again
falute peekept epak larcoma
sinon redux loopiness
"booday boodee boodah booday..."
ash-a-mimba i dis
appear & re-appear again
i gain o comin nimoc acomic cimoc acomic
reposit the allayment
tis its croonin
tis abaffle in tellin
the squeeze in uptuals allegrow
& pasted into the sta(i)ring
a fumbled pass
a passing noun
a noomerated 1/2 life
i disappeard & then returned again
blued
a-blooded-tions
bussed booooozed
ablu.....

steve dalachinsky nyc 2/13/05 soto velez center
william parker solo

[↑ Contents](#)

678. **Steve Dalachinsky**

Re: "Danger on Peaks" and thanks for the question alexander

Wed 23 Feb 2005

here here cc

pamela do you think the term japs which is a negative developed in ww2
and which i used in passing but not really to start another stupid racial
argument on this list

really

has anything to do with detourning? as in detourne-3d text???

i took detourning to mean the subverting of say advertising text reconfiguring it
reusing the text like a cutup no/?

as i stated to jesse privately if we perhaps did what lenty bruce suggested and
stopped putting so much emphasis on these negatives we could reduce their

impacts instead of the way we've travelled in the late 20th century with political correctness as the way to go and i think most of us on this list know the values of usage and what is meant by what is expressed do we do this because we write and just have morbid needs to continually play with language and dissect the meaning until as lenny bruce would have put it but in diff words it is made impotent and no longer dangerous

or because we are so damned liberal and so continually afraid of hurting eachothers feelings tho we seem to do it constantly on this list
or so afraid of hurting the rest of the worlds' feelings
be it jesse's or some unknown real world out there
that most of us don't even live in

or is it like that george carlin joke ?
the words we can't say on the air
what were they

shit piss motherfker whatever you get it that's why blokes like stanley crouch still use negro - he's progressively backward but wants to maintain one identity and one identity only - wow i'm cruisin here on auto-pilot so i'd better stop

and it could be worse mch worse jap was the polite baddy it coulda been nip or gook or....

worse

jap jap jap jaaaaaaaaaaaaaaaaaaaaaap japppppppppppppppppppppppppppppp

it's a man's first name in dutch he used to sell art books jaap

[↑ Contents](#)

679. **derekrogerson**

Re: The Good Doctor is Gone

Wed 23 Feb 2005

No fewer than nine books by Thompson were ranked among the top 100 best-selling books on Amazon.com yesterday. On Barnes & Noble.com, seven titles were on the top-100 list.

Unfortunately for readers, most of the titles were temporarily sold out, with delivery times ranging from two days to two weeks.

[↑ Contents](#)

680. **Kazim Ali**

hate speech

Wed 23 Feb 2005

I think Pamela explained eloquently enough why these words and other words, invested with intense historical weight, are difficult to use no matter the coding of the present user. and it is always lame when it is a non-asian or non-african, etc (if I can make the assumption) who defends its use.

you may have all sorts of high theories of the use of the word, but not the people who are listening to you (on this list or in the streets of New York, as Pamela advised to experiment).

lame at best. at worst criminal. if not actually then in its effect.

I was just reading about the Kundiman Foundation's Vincent Chin chapbook award and then I have to come on this poetics list and listen to debate about whether or not "jap" has outgrown its historical connotation of racism? Appalling.

*and it could be worse mch worse jap was the polite
baddy it coulda been
nip or gook or....
worse
jap jap jap jaaaaaaaaaaaaaaaaaaaaaap
jappppppppppppppppppppppppppppppp

it's a man's first name in dutch he used to sell
art books jaap*

=====

=====

WAR IS OVER

(if you want it)

(e-mail XXXXXXXXXX)

Do you Yahoo!?

Read only the mail you want - Yahoo! Mail SpamGuard.

http://promotions.yahoo.com/new_mail

[↑ Contents](#)

681. **Jonathan Penton**
vaguely about the word jap

Wed 23 Feb 2005

If I asked every subscriber to this list, directly, if they cared what I think of the word "Jap," I bet not one could honestly say "yes."

It might technically be a wordsmithing issue, but until someone can say something I haven't heard 100 times in a bar, I ain't seein' no intellectualism in it.

--

Jonathan Penton

<http://www.unlikelystories.org>

[↑ Contents](#)

682. **Lawrence Upton**
Re: vaguely about the word jap

Wed 23 Feb 2005

ive been skipping this thread, being busy, and i'm not sure why i looked at this message; and i dont know where youre coming from on it, tho it seems to be an odd place

in reply to your unasked question, i think Jap is an offensive word, as such contractions often are, I mean likely to cause offence to those it describes - my offence derives from that

I hear it in wwii films as a run up to japanese being killed. In the context of the film, I am not saying the killing is wrong; but the use of it is part of the process of saying it's ok to kill them. They're not Japanese, they're not human beings, theyre not sons, daughters, spouses, theyre japs. Get the fly spray someone. In war it is a way of helping people commit the repugnant act of murder by verbally dehumanising the victims. The effects of such abuse hang around in the soil of things, like agent orange

I hear Australians call themselves Aussies / Ozzies, so I assume they are happy with it. I never hear Japanese calls themselves Japs. I assume they are not happy with it. Any Japanese person I have spoken to who thinks it necessary to identify their country has always said "I am Japanese"

I class Jap as a demeaning-in-intent and sometimes racist coinage

I don't know if that is intellectual enough.

It is also what you call a wordsmithing issue, of course.

L

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

From: Jonathan Penton <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, February 23, 2005 12:09 PM

Subject: vaguely about the word jap

If I asked every subscriber to this list, directly, if they cared what I think of the word "Jap," I bet not one could honestly say "yes."

It might technically be a wordsmithing issue, but until someone can say something I haven't heard 100 times in a bar, I ain't seein' no intellectualism in it.

--

Jonathan Penton

<http://www.unlikelystories.org>

[↑ Contents](#)

683. **Marcus Bales**
about the word "jap"

Wed 23 Feb 2005

From: Jonathan Penton <[REDACTED]>

If I asked every subscriber to this list, directly, if they cared what I think of the word "Jap," I bet not one could honestly say "yes."

Perhaps it is true that no one would care enough to say anything of what you THINK of the word "Jap", but it's clear that there are lots of opinions about your USE of the word "Jap". If you kept what you think of the word "Jap" to yourself, and also didn't use the word, then the issue would not arise. But once you use the word you necessarily open the issue of others' opinions of the word, the use of the word in general, and your use of it in particular.

It might technically be a wordsmithing issue, but until someone can say something I haven't heard 100 times in a bar, I ain't seein' no intellectualism in it.

It may be that in the bars you prefer "Jap" and "nigger" and "wop" and "spic" and "cunt" and the like are all thrown about with enthusiasm and, because no Americans of Japanese, African, Italian, or Hispanic ancestry go there, and the women are economically dependent on white guys who call them "cunts", you get no objection.

The general rule in civilized discourse is to refer to individuals and to groups of people by the terms that those individuals and those groups of people do not object to.

Perhaps you're not frequenting the right bars. Why not try your theory out in bars where there are a lot of Americans of Japanese ancestry? Report back to us here when you get out of the hospital.

Marcus

[↑ Contents](#)

684. **Maria Damon**

Re: vaguely about the word jap

Wed 23 Feb 2005

i'm not sure i understand this discussion. the term "jap" is offensive, period. doesn't everyone know this? i can't believe it has garnered serious debate here.

At 11:56 AM +0000 2/23/05, Jonathan Penton wrote:

>If I asked every subscriber to this list, directly, if they cared what I

>think of the word "Jap," I bet not one could honestly say "yes."

>

>It might technically be a wordsmithing issue, but until someone can say

>something I haven't heard 100 times in a bar, I ain't seein' no

>intellectualism in it.

>

>--

>Jonathan Penton

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

--

[↑ Contents](#)

685. **Jonathan Penton**

Re: about the word "jap"

Wed 23 Feb 2005

>> From: Jonathan Penton <[REDACTED]>

>> If I asked every subscriber to this list, directly, if they cared what I think of the word "Jap," I bet not one could honestly say "yes."

>

> Perhaps it is true that no one would care enough to say anything of what you THINK of the word "Jap", but it's clear that there are lots of opinions about your USE of the word "Jap". If you kept what you think of

the word "Jap" to yourself, and also didn't use the word, then the issue would not arise. But once you use the word you
> necessarily open the issue of others' opinions of the word, the use of the word in general, and your use of it in particular.

That's a valid argument. Of extreme curiosity to me is the fact that I DID keep my opinion of the word "Jap" to myself, yet you assumed, for reasons I'd be interested in hearing about, that you knew what that opinion was. In fact, I have used the word only to verbally roll my eyes at the debate surrounding it.

>> It might technically be a wordsmithing issue, but until someone can say something I haven't heard 100 times in a bar, I ain't seein' no intellectualism in it.

>

> It may be that in the bars you prefer "Jap" and "nigger" and "wop" and "spic" and "cunt" and the like are all thrown about with
> enthusiasm and, because no Americans of Japanese, African, Italian, or Hispanic ancestry go there, and the women are economically
> dependent on white guys who call them "cunts", you get no objection.

>

> The general rule in civilized discourse is to refer to individuals and to groups of people by the terms that those individuals and those groups of people do not object to.

>

> Perhaps you're not frequenting the right bars. Why not try your
> theory out in bars where there are a lot of Americans of Japanese ancestry? Report back to us here when you get out of the hospital.

Again, you have assumed a "theory" when I have offered none. I have certainly used the word "cunt" in both white- and blue-collar lesbian bars, because there is a movement to liberate it. I've survived. I know of no movement to liberate the word "Jap," but you are correct in guessing I've never been to a Japanese bar, though I suspect I would find your reasons for guessing this skewed. There's no large movement to liberate the word "spic," though the Sephardi really should, and I certainly know the difference between the words "nigger" and "nigga." If I am hospitalized for using one of these words, I will acknowledge my error. Regardless, I remain as apathetic about your opinion of the word "Jap" as you are about mine, imaginary or real.

Regards,

--

Jonathan Penton

<http://www.unlikelystories.org>

[↑ Contents](#)

686. **kevin thurston**

Re: The Good Doctor is Gone

Wed 23 Feb 2005

death is always great for sales

On Wed, 23 Feb 2005 16:41:25 +0800, derekrogerson

<[REDACTED]> wrote:

>

> No fewer than nine books by Thompson were ranked among the top 100
> best-selling books on Amazon.com yesterday. On Barnes & Noble.com, seven
> titles were on the top-100 list.

>

> Unfortunately for readers, most of the titles were temporarily sold out,
> with delivery times ranging from two days to two weeks.

>

>

[↑ Contents](#)

687. **Lawrence Upton**

racist abuse

Wed 23 Feb 2005

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

From: Richard Taylor <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, February 23, 2005 2:09 PM

Subject: Re: vaguely about the word jap

>I agree overall - but I think it is a peccadilo - - lets not forget what
the Japs did in WW2 - and they still have ambitions -- lets not get too PC
about everything ...

The Japanese who committed war crimes in WW2 are at the least very old.
Many are dead and do not have ambitions by definition.

I do not see that calling any still living by an offensive name is justified morally
or of any advantage. At best it will create discord. Calling all Japanese by an of-
fensive name is not acceptable. Calling individuals by racist names is not ac-
ceptable. If they are murderers, say murderers etc

It would be more appropriate to remember what was done to Hiroshima and
Nagasaki, a war crime which has never been tried; ambitions to repeat that ex-
ercise somewhere - anywhere - remain with us; but I do not wish to insult all
the people in the countries whose governments might develop such plans; and

my own government is quite capable of doing appalling things. I know because they are doing appalling things.

Using references to being PC or not being PC leads to confusion. It muddies the water and blurs the distinction between ridiculous activities and thought through activities Take each issue and event on its merits

In this case and in all cases, let the axiom be Let's not be racist to *any extent about *anything

L

[↑ Contents](#)

688. **furniture_press**

I Like ShortpOmes

Wed 23 Feb 2005

Hole Poem circa Washington, D.C.

The the the
the we took for granted
the hole they told us to "go up!"
it lost its novelty after the the
the face peeked in
and said the "hello"

--

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

[↑ Contents](#)

689. **Marcus Bales**

Re: about the word "jap"

Wed 23 Feb 2005

Jonathan Penton wrote:

> >> If I asked every subscriber to this list, directly, if they cared
> what I think of the word "Jap," I bet not one could honestly say
> "yes."

Marcus Bales wrote:

> > Perhaps it is true that no one would care enough to say anything of
> > what

> you THINK of the word "Jap", but it's clear that there are lots of
> opinions about your USE of the word "Jap". If you kept what you think
> of the word "Jap" to yourself, and also didn't use the word, then the
> issue would not arise. But once you use the word you necessarily
> open the issue of others' opinions of the word, the use of the word in
> general, and your use of it in particular.

Jonathan Penton wrote:

> That's a valid argument. Of extreme curiosity to me is the fact that I
> DID keep my opinion of the word "Jap" to myself, yet you assumed, for
> reasons I'd be interested in hearing about, that you knew what that
> opinion was. In fact, I have used the word only to verbally roll my
> eyes at the debate surrounding it.<

Part of the problem of taking what you think is an objective view is persuading your readers that you're doing so -- or at least that you're trying to. In this instance it seems as if you're defending the notion that the word "Jap" is non-pejorative, and not as if you're verbally rolling your eyes at the debate surrounding it -- especially when you say such things as:

"It might technically be a wordsmithing issue, but until someone can say something I haven't heard 100 times in a bar, I ain't seein' no intellectualism in it."

That seems straightforward in its view that the assertion that "Jap" is offensive is merely wordsmithing, and not intellectually supported at all. It seems straightforward in its view that "Jap" is non-pejorative.

Jonathan Penton wrote:

> ... you have assumed a "theory" when I have offered none.<

It seems to me that you have indeed offered one, and the one you seem to me to have offered is that there is no good argument you've seen here or in a hundred bars that persuades you that "Jap" is a pejorative term.

Marcus

[↑ Contents](#)

690. **Kazim Ali**
Kundiman

Wed 23 Feb 2005

Hi everyone,

I thought you might like to know about the organization Kundiman, a wonderful new group promoting Asian-American poetry. This past year they sponsored a chapbook award in the name of Vincent Chin.

Here's the URL:

<http://www.kundiman.org/index.php?id=3>

According to Kundiman's website:

"On June 19, 1982, in Detroit, Vincent Chin was beaten to death with a baseball bat by a man and his stepson. The two laid-off autoworkers mistook Chin for Japanese — an Asian group they blamed for the ailing U.S. auto industry. The assailants never served jail time, and later federal civil-rights courts acquitted them entirely of the crime.

For many today, this is a rarely remembered footnote in American history. However, the tragedy of Vincent Chin marked an important change in how Asian Americans viewed themselves. It was the first time, according to APA advocates and academics, that people who traced their ancestry to different countries in Asia and the Pacific Islands crossed ethnic and socioeconomic lines to fight [politically] as a united group of Asian Pacific Americans. They were Chinese, Japanese, Korean, and Filipino; they were waiters, lawyers, and grandmothers who were moved to action by what happened to Vincent Chin.

For the first time, Asian Americans banded together against the discrimination and racism directed toward the APA community.* Decades later, the need for Asian Americans to unite as a population and to project a voice into the cultural mainstream is as urgent as ever.

In honor of Vincent Chin and this watershed moment in Asian American history, Kundiman and Manoa have established The Vincent Chin Memorial Chapbook Prize. This annual prize is an opportunity for both Kundiman and Manoa to support and spotlight the talent of an emerging Asian American poet, a new voice in the landscape of Asian American expression and power."

I would also like to say that though I have not traditionally been very vocal on this list, I always read with interest the discussions that happen here. I'm really scandalized by the casual way that these

hate-words appear in posts and title lines to posts.
It's incendiary, it's rude, and not to repeat myself,
it's frankly scandalous. I would very much like it to
stop as it is creating an unfriendly, unsafe, racist
environment.

K

Do you Yahoo!?

Read only the mail you want - Yahoo! Mail SpamGuard.

http://promotions.yahoo.com/new_mail

[↑ Contents](#)

691. **Christopher Leland Winks**

Re: BushBrussels

Wed 23 Feb 2005

And long live the thought of Chairman Moo, glorious leader of bovine ruminants everywhere. Defend the labor camps, public executions, and popular-democratic organ harvests!

This is some sad shit here.

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

From: Richard Taylor <[REDACTED]>

Date: Wednesday, February 23, 2005 3:01 pm

Subject: Re: BushBrussels

> China is a Great Nation, and the US a dangerous Imperialist
terrorist

> nation - China and North Korea will not stand by and let the

> Imperialists invade them. For this purpose they have IMBs

>

> Dont forget the IBMS - you hit me - me hit you back.

>

> BOOOM!!

>

> Long live China! Death to Imperialism!! Long live Korea!! Long

> live Iran!!

> Long live Syria !! Death to Capitalism !!

>

> Dont listen to splitters or bourgeois pessimists. Defend against

> US and

> British military.

>
> Don't forget the crimes of US Imperialism.
>
> Workers of the World Unite!!
>
> The Mai Lai massacre to Abhu Graib
>
> Never forget the crimes.
>
> Richard Taylor
>
> Auckland - New Zealand
>
> ----- Original Message -----
> From: "Christopher Leland Winks" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Tuesday, February 22, 2005 10:45 AM
> Subject: Re: BushBrussels
>
>
> > Oh Richard, Richard, do for once try thinking before you type.
> To wit,
> >
> > the Chinese are a great nation and a very
> >> democratic -perhaps the most in the world despite anti-communist
> >> propaganda -
> >
> > I suppose it's anti-communist propaganda that there was a Tienanmen
> > Square massacre more than fifteen years ago perpetrated against
> people> calling for China to be the "democratic" nation you claim
> it to be.
> >
> > There are hundreds of rural revolts -- strikes, protests, etc. --
> > going on right now in China. I guess the grievances are fed by
> anti-
> > communist propaganda rather than poverty and the oppressive
policies
> > of local Communist Party officials, right?
> >
> > the\\china was attacked by the Japs in WW2
> >
> > Japs! Such a lovely little epithet, and one that's been

> subjected to
> > some discussion lately on the list. Did you notice, Richard?
> >
> > never has China invaded another country (Tibet's
> >> always a part
> >> of China)
> >
> > The Tibetans might have another idea about that, but I suppose they
> > don't matter much to you. I'm looking forward to hearing you
> > write "Chechnya always a part of Russia." Oh yes, and wasn't
> there a
> > war between China and Vietnam about 25-30 years ago, and hasn't
> > Vietnam always had historical grounds to fear China's hegemonism?
> >
> > never rained down massive tonnages of bombs, napalm, nerve
> >> installed dictators only to have then overthrown as an excuse
> for an
> >> invasion etc or for purposes of destabilization - on the contrary
> >> - China
> >> has helped many countries economically
> >
> > Well, China also supported Jonas Savimbi's brutal war in Angola,
> sent> arms to crush a (Maoist!) insurrection in Sri Lanka in the
early
> > 1970s, supported Pol Pot and the Khmer Rouge, and stood idly by
when
> > thousands of its partisans were massacred in Indonesia in 1965.
Not
> > to speak of the millions of dead as a result of demented
> policies like
> > the "Great Leap Forward" and palace coups run amok like the "Great
> > Proletarian Cultural Revolution," which as a few heretics noted
> at the
> > time, was neither proletarian, nor cultural, nor a revolution.
> >
> >
> > --
> > Internal Virus Database is out-of-date.
> > Checked by AVG Anti-Virus.
> > Version: 7.0.300 / Virus Database: 265.7.2 - Release Date:
1/21/2005
> >

> >

>

>

>

> --

> Internal Virus Database is out-of-date.

> Checked by AVG Anti-Virus.

> Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

>

[↑ Contents](#)

692. **Christopher Leland Winks**

Re: racist abuse

Wed 23 Feb 2005

"And they still have ambitions" -- LOVE that one, after all, those tricky Japanese are shifty-eyed, inscrutable, slippery types, aren't they?

You keep sliding deeper into your own ordure-flavored ice-cream mind, Richard.

And I agree with Maria Damon -- I can't believe we're talking about racial/ethnic slurs as if the whole thing was an intellectual issue. Y'all ought to get out more often.

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

From: Lawrence Upton <[REDACTED]>

Date: Wednesday, February 23, 2005 9:51 am

Subject: racist abuse

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

From: Richard Taylor <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, February 23, 2005 2:09 PM

Subject: Re: vaguely about the word jap

>I agree overall - but I think it is a peccadilo - - lets not forget what the Japs did in WW2 - and they still have ambitions -- lets not get too PC about everything ...

The Japanese who committed war crimes in WW2 are at the least very old.

Many are dead and do not have ambitions by definition.

I do not see that calling any still living by an offensive name is justified morally or of any advantage. At best it will create

*discord. Calling all
Japanese by an offensive name is not acceptable. Calling
individuals by
racist names is not acceptable. If they are murderers, say
murderers etc*

*It would be more appropriate to remember what was done to
Hiroshima and
Nagasaki, a war crime which has never been tried; ambitions to
repeat that
exercise somewhere - anywhere - remain with us; but I do not wish
to insult
all the people in the countries whose governments might develop
such plans;
and my own government is quite capable of doing appalling things.
I know
because they are doing appalling things.*

*Using references to being PC or not being PC leads to confusion.
It muddies
the water and blurs the distinction between ridiculous activities and
thought through activities Take each issue and event on its merits*

*In this case and in all cases, let the axiom be Let's not be
racist to *any
extent about *anything*

L

[↑ Contents](#)

693. **Lori Emerson**

Karasick & bissett | Seething Letters / Entwining Tomes Tour

Wed 23 Feb 2005

::Seething Letters / Entwining Tomes Tour::

On March 2 at the Drake Hotel in Toronto Adeena Karasick will be presenting the Canadian premiere of her poetic trans'elation of the Sefer Yetzirah (the Kabbalistic Book of Creation) with special guest bill bissett. The show which premiered to a packed house at New York's St Marks Poetry Project on December 3rd last year is an amazing mixture of the modern and the archaic incorporating an intensely personal, brilliant, playful, linguistically original re-interpretation of this classic Kabbalistic text which appears in her recent book *The House that Hijack Built* from Talonbooks. As well there will be the collaged visual projections of Blaine Speigel, a musical accompaniment of both electronic

and archaic Middle Eastern sound textures with dance music afterwards. There is no cover charge, there will be some food. Doors will open at 7:30pm, performances will begin at 8:15pm. We hope to see you all there. The Drake Hotel is at 1150 Queen St W. at Beaconsfield. For more information phone [REDACTED] or email [REDACTED] Adeena is available for interviews on both her poetry, her show and the Kabbalah. I've included jpgs of the two tarot cards in case you'd like to use them in any articles.

On March 4 bill bissett and Adeena Karasick will be doing a major reading of their poetry including work from the Drake Hotel Show for the Exchange Rate Reading Series at the Rust Belt Bookstore 202 Allen Street in Buffalo, NY. They will be reading from their recent books *narrativ enigma/rumours uv hurricane* (bill bissett) and *The House that Hijack Built* (Adeena Karasick). Both are available for phone interviews or interviews at the show.

-Lori Emerson

[↑ Contents](#)

694. **Harry Nudel**

Jap/Jaap..P.O.I

Wed 23 Feb 2005

Jaap was dutch
pronounce yap

as in
whoe lot of yapping goin' on..
drn....

[↑ Contents](#)

695. **Mark Weiss**

Re: vaguely about the word jap

Wed 23 Feb 2005

On the I-80 Thruway where it crosses Indiana (once home to the largest Ku Klux Klan organization) the food/and/gas stops are namesd for famous Hoosiers. One is the Ernie Pyle Rest Stop. Pyle was a correspondent during WWII in the Pacific--he gave us the phrase GI Joe, if I'm not mistaken. He was killed in 1944, as the bronze plaque informs us, "by a Jap sniper." Amazing. For short time endless monument.

But I also remember colored-only bathrooms.

Mark

At 08:57 AM 2/23/2005, you wrote:

>i'm not sure i understand this discussion. the term "jap" is
>offensive, period. doesn't everyone know this? i can't believe it
>has garnered serious debate here.

>

>At 11:56 AM +0000 2/23/05, Jonathan Penton wrote:

>>If I asked every subscriber to this list, directly, if they cared what I
>>think of the word "Jap," I bet not one could honestly say "yes."

>>

>>It might technically be a wordsmithing issue, but until someone can say
>>something I haven't heard 100 times in a bar, I ain't seein' no
>>intellectualism in it.

>>

>>--

>>Jonathan Penton

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

>

>

>--

[↑ Contents](#)

696. **Richard Jeffrey Newman**

More on language and politics

Wed 23 Feb 2005

Jonathan, you wrote:

>>If I asked every subscriber to this list, directly, if they cared what I
think of the word "Jap," I bet not one could honestly say "yes."<<

Depends on what you mean by "what I think about the word Jap," doesn't it? To the degree that what any of us thinks about a word like that reflects our ideas about race and language, not to mention history and politics on a broader scale as well, I'd be willing to bet lots of people on this list would care quite a lot about what an individual--you, me, whoever--thinks about that word.

It consistently amazes me that there are people on this list (and I should be clear, Jonathan, that I am not saying you are one of them) who are shocked, absolutely shocked!, to find that the meanings of the words they use are beyond their control, that the words have histories and cultural contexts that are not always pretty, and these people resent it when they are asked to hold themselves accountable for their use of such words--and I don't care whether we're talking about a one-word epithet or the rhetorical undercurrent of a longer piece of discourse--whether by people for whom the words resonate in an

immediate first-person way, as in Pamela's example of how some kids used the word Jap against her, or by people who care about the ways those words resonate period.

It bothers me much less, in other words, that someone would use the word Jap--because I assume that people on this list are not openly and overtly racist and therefore I assume the word does not come from a position of explicitly racial hatred (especially in this case, where the word was initially used by Steve Dalachinsky, whose wife is Japanese), and because there are all kinds of reasons why that word might slip into what a person says--than that this person would resist, as some on this list have done and continue to do, being accountable and responsible for their use of that, or any other similar word. We are, after all, poets, and language is supposed to be our craft and calling, and part of being a writer is being willing to be held accountable, is to insist on your own responsibility, for what you write, even, and perhaps especially, when that responsibility is painful to take.

Rich Newman

[↑ Contents](#)

697. **Rob McLennan**
the ottawa small press book fair
Wed 23 Feb 2005

span-o (the small press action network - ottawa)
presents

the ottawa
small press
book fair
spring edition

will be happening
Saturday, June 18th, 2005

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane). contact rob at [REDACTED] to sign up for a table, etc.

General info: the ottawa small press book fair noon to 5pm (opens at 11am for exhibitors)

admission free to the public. tables are \$15 for exhibitors (payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7). full tables only. for catalog, exhibitors should send (on paper, not email) name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being looked at, & any other pertinent info, including upcoming ottawa-area events (if any).

due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair.

the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc. happens twice a year, started in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.

questions, [REDACTED] or [REDACTED] more info on span-o at the span-o link of www.track0.com/rob_mclennan span-o: c/o 858 somerset street west, main floor, ottawa ontario canada k1r 6r7

free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry.

also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

& dont forget the toronto small press book fair, happening this spring: saturday may 21, 2005 from 11am to 5pm at trinity-st pauls centre, 427 bloor street west, toronto. email [REDACTED] for info or www.torontosmallpressbookfair.org

for more information, bother rob mclennan at [REDACTED] or [REDACTED] / or check out the span-o link at www.track0.com/rob_mclennan

=====

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

[↑ Contents](#)

698. **Richard Taylor**

Re: BushBrussels

Wed 23 Feb 2005

China is a Great Nation, and the US a dangerous Imperialist terrorist nation - China and North Korea will not stand by and let the Imperialists invade them. For this prurpose they have IMBs

Dont forget the IBMS - you hit me - me hit you back.

BOOOM!!

Long live China! Death to Imperialism!! Long live Korea!! Long live Iran!! Long live Syria !! Death to Capitalism !!

Dont listen to splitters or bourgeois pessimists. Defend against US and British military.

Don't forget the crimes of US Imperialism.

Workers of the World Unite!!

The Mai Lai massacre to Abhu Graib

Never forget the crimes.

Richard Taylor

Auckland - New Zealand

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

From: "Christopher Leland Winks" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, February 22, 2005 10:45 AM

Subject: Re: BushBrussels

Oh Richard, Richard, do for once try thinking before you type. To wit,

*the Chinese are a great nation and a very
democratic -perhaps the most in the world despite anti-communist
propaganda -*

*I suppose it's anti-communist propaganda that there was a Tienanmen
Square massacre more than fifteen years ago perpetrated against people
calling for China to be the "democratic" nation you claim it to be.*

*There are hundreds of rural revolts -- strikes, protests, etc. --
going on right now in China. I guess the grievances are fed by anti-
communist propaganda rather than poverty and the oppressive policies
of local Communist Party officials, right?*

the\china was attacked by the Japs in WW2

*Japs! Such a lovely little epithet, and one that's been subjected to
some discussion lately on the list. Did you notice, Richard?*

*never has China invaded another country (Tibet's
always a part
of China)*

*The Tibetans might have another idea about that, but I suppose they
don't matter much to you. I'm looking forward to hearing you
write "Chechnya always a part of Russia." Oh yes, and wasn't there a
war between China and Vietnam about 25-30 years ago, and hasn't
Vietnam always had historical grounds to fear China's hegemonism?*

*never rained down massive tonnages of bombs, napalm, nerve
installed dictators only to have then overthrown as an excuse for an
invasion etc or for purposes of destabilization - on the contrary
- China
has helped many countries economically*

*Well, China also supported Jonas Savimbi's brutal war in Angola, sent
arms to crush a (Maoist!) insurrection in Sri Lanka in the early
1970s, supported Pol Pot and the Khmer Rouge, and stood idly by when
thousands of its partisans were massacred in Indonesia in 1965. Not
to speak of the millions of dead as a result of demented policies like
the "Great Leap Forward" and palace coups run amok like the "Great
Proletarian Cultural Revolution," which as a few heretics noted at the
time, was neither proletarian, nor cultural, nor a revolution.*

--

*Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005*

--

Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

699. **George Bowering**

Re: racist abuse

Wed 23 Feb 2005

*I agree overall - but I think it is a peccadillo - - lets not
forget what
the Japs did in WW2 - and they still have ambitions*

Get a sense of perspective.
Who would worry about the Japanese when the
USAmericans are in the world?

[↑ Contents](#)

700. **Brett Fletcher Lauer**
Festival of New American Poets
Wed 23 Feb 2005

THE PSA FESTIVAL OF NEW AMERICAN POETS
Two evenings of ten outstanding emerging poets each

Wednesday, March 2nd 7:30pm

Eric Baus

Mark Bibbins

Sherwin Bitsui

Oni Buchanan

Dan Chiasson

Joshua Corey

Thomas Sayers Ellis

Miranda Field

and National Chapbook Fellows:

K.E. Allen

Joshua Poteat

Thursday, March 3rd 7:30pm

Cathy Park Hong

Ilya Kaminsky

Adrian Matejka

Chelsey Minnis

Srikanth Reddy

Spencer Reece

Dorothea Tanning

Lyrae Van Clief-Stefanon

and New York Chapbook Fellows:

Justin Goldberg

Andrea Baker

\$10 for both nights / \$7 PSA Members and Students

\$7 for one night / \$5 PSA Members and Students.

Tishman Auditorium, The New School

66 West 12th Street, NYC

[↑ Contents](#)

701. **Alan Sondheim**
sadness in normal
Wed 23 Feb 2005

sadness in normal

"the man
next to me is howling into the phone" Wrong boolean value 'false'
wrong value wrong value
101k true we see ROY NEILL, Karen's husband, a well-built
man, watching the 11 transmit [#S{4l6 calls
me. Roy runs cold water in the sink next to
Lew and throws it ...
His receptionist told me to call the next
closest vet in Fairview and this I did quickly. This man
and I had no relationship. ...
rnings-L.Gregory/Page1.htm 56k true the child. And at
12 oclock the next evening it I heard that one
Connor was dead - a man that I an officers
servant lodged in the same house as me, and was ...
I sat next to this pleasant Indian/British
man who was THIS IS A NIGHTMARE&..WAKE
ME UP PLEASE, I WANNA GO HOME &WHY ARE MY WINDOWS OPENED
true Suddenly the air around me had changed, it was
sharper, it snapped and cracked with electricity. Did
she find herself sitting next to a wolf-man? ...
My backpack was on the floor of the office, right
next to my boots he shouted, and I did, and the
bag sagged over with me. Look, said the
nice man holding the ...
Pitching, rolling, engine vibrations and the wind howling
around the box She held onto the man next
to her. He studied me, a half-smile on his apprehensive face
...
.asp 54k true A man I assumed to be the bags
owner gallantly bent down to help me up. <<
Previous Jessica #2 - Sophisticated Wooing Strategy, Next
>> Jessica #4 ...
<<PREVIOUS NEXT>> [DIARY ARCHIVES him to
a full-length mirror and suck out his
man-force. This This newer request was
for me to be a female werewolf (werevixen ...
Next to a garbage pit, a man talking on a
he jumped up and started singing and doing a goofy,
insane dance to, and looked at me as if he expected me
to join the man next to me is howling into the phone
and the wrong value and false

===

[↑ Contents](#)

702. **Pamela Lu**

Re: Thanks For The Question, Alexander

Wed 23 Feb 2005

Alexander,

I've been intrigued by the responses, in that they support the idea that the ultimate meaning of any communication lies not with the sender of a message, but rather with the receiver...I may intend no slur or derogatory meaning, but you hear the word as such, and so, the negative meaning is present.

That's certainly one way of looking at it. But I'd say also that the message of the communication is not a matter to be determined solely by either sender intent or receiver experience. I don't think there's an either/or cause. In the memoir/confessional moments I was relating, the message originated clearly with sender intent, then exploded in receiver experience. Also, there is the third term of the language itself, which acts as a reservoir for larger historical/cultural forces that are out of either the sender's or the receiver's immediate control. So even if sender and receiver believe they are communicating strictly on a one-to-one personal level, they are still invoking broad cultural terms and associations inherent in language itself. The nexus of sender, receiver, and language-as-public-medium is what creates the complex meaning or confusion of the message. Hence the politics of speech. Not that this should stymie spontaneous and expressive communication -- I dislike the strongarm PC police squad as much anyone else. I guess I'm just saying that to use language effectively, one needs to understand as much as possible the nuances of the language being used, and that may often include additional nuances found outside the disembodied text of the dictionary definition. Love language, love life!

So in your original queries, I heard not the intention to slur or offend a group, but an intention to downplay the significance of etymology and history in language usage. Which ironically turned the political back over to the personal for me, as I heard an undertone of abstract dismissal with respect to my own experiences.

And that point too I find interesting, for it suggests that the reader's deconstruction of any piece reduces the piece to it's essence of meaning...at least from the reader's/listener's/viewer's point of view. Perhaps Jacques Derrida makes more sense than some would think.

Ah but there is no essence of meaning, only excess! I confess now to my lack of direct experience with Derrida's works, but the concept I always gleaned from

him (via the trickle-down education of my school years) was this one of excess, of the text's accumulation of meaning over time and over the collective experience of readers. So that the text is outside the author's control, and outside any one reader's control.. the text must be respected for having a life of its own, which it has earned from being a part of the material of culture. So if I've gotten even halfway close to inferring a Derridian notion here, yes I agree he is quite relevant to the topic...

-Pam

[↑ Contents](#)

703. **Stephen Vincent**

Re: DOROTHEA TANNING/ Festival of New American Poets

Wed 23 Feb 2005

At the sweet and usually notably ripe age of 95, is "Dorothea Tanning" still indeed "emerging", and as a poet - instead of a painter - no less? I love it. Somebody does have to claim the "Louise Bourgeois" role in poetry, n'est-ce pas? I tell you, those surrealists are something else! Marvelous.

Or is somebody already faking that proud name?

Stephen V

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

THE PSA FESTIVAL OF NEW AMERICAN POETS

Two evenings of ten outstanding emerging poets each

Wednesday, March 2nd 7:30pm

Eric Baus

Mark Bibbins

Sherwin Bitsui

Oni Buchanan

Dan Chiasson

Joshua Corey

Thomas Sayers Ellis

Miranda Field

and National Chapbook Fellows:

K.E. Allen

Joshua Poteat

Thursday, March 3rd 7:30pm

Cathy Park Hong

Ilya Kaminsky

Adrian Matejka

Chelsey Minnis

Srikanth Reddy

Spencer Reece

Dorothea Tanning
Lyrae Van Clief-Stefanon
and New York Chapbook Fellows:
Justin Goldberg
Andrea Baker

\$10 for both nights / \$7 PSA Members and Students
\$7 for one night / \$5 PSA Members and Students.

Tishman Auditorium, The New School
66 West 12th Street, NYC

[↑ Contents](#)

704. **Alison Croggon**

Re: racist abuse

Wed 23 Feb 2005

Richard, I know you think you're being funny. I've encountered this kind of wearisome humour soooo often, and calling its bigotry always garners the counter accusation that one is a humourless PC drone. Yawn. Personally, I like a bit of wit in my humour. Even a cruel wit. Aside from being totally offensive, this kind of witlessness is monumentally mindnumbingly dull.

On 25/2/05 7:56 AM, "Richard Taylor" <[REDACTED]> wrote:

Thank you Monsieur Winks

*Me aglee witv 'ou - me nefer twust lellow face Jap - me will do businiss
wid dem - I selly valublo bloook to a Jlappy collector and apppreciated that
muoochy. I wil also slell to Lanks - they plenty beeeeeeeeg money - velly
good. Me likey.*

*Me sometime say nice thing to beeeeg Amelican Girngos and to devious
Jalappies .*

be ware Lellow men - velly danger deyb ahve geeeg boobaas! Boom!!

Richard Taylor

Alison Croggon

Blog: <http://theatrenotes.blogspot.com>

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

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

[↑ Contents](#)

705. **Erica Kaufman**

BELLADONNA*- Feb. 24- Lyn Hejinian Reading and Talking with Anne Waldman

Wed 23 Feb 2005

ENJOY

BELLADONNA**

with Lyn Hejinian

READING her work...and TALKING with Anne Waldman

*

Thursday February 24, 7:00 p.m.

back at ZINC BAR

90 W. Houston Street, NYC (btwn LaGuardia/Thompson, below Zamir fur shop)

A \$4-\$10 donation is suggested.

*** Lyn Hejinian is a poet, essayist, and translator; she was born in the San Francisco Bay Area and lives in Berkeley. Published collections of her writing include *Writing is An Aid to Memory*, *My Life*, *Oxota: A Short Russian Novel*, *Leningrad* (written in collaboration with Michael Davidson, Ron Silliman, and Barrett Watten), *The Cell*, *The Cold of Poetry*, and *A Border Comedy*; the University of California Press published a collection of her essays entitled *The Language of Inquiry*. Translations of her work have been published in France, Spain, Japan, Italy, Russia, Sweden, and Finland. *Description* and *Xenia*, two volumes of her translations from the work of the contemporary Russian poet Arkadii Dragomoshchenko, have been published by Sun and Moon Press. From 1976 - 1984, Hejinian was the editor of *Tuumba Press* and from 1981 to 1999 she was the co-editor (with Barrett Watten) of *Poetics Journal*. She is also the co-director (with Travis Ortiz) of *Atelos*, a literary project commissioning and publishing cross-genre work by poets; *Atelos* was nominated as one of the best independent literary presses by the Firecracker Awards in 2001. In the fall of 2000, she was elected the sixty-sixth Fellow of the Academy of American Poets. She teaches at the University of California, Berkeley.

Anne Waldman, poet, performer, curator, teacher, editor, activist co-founded the Jack Kerouac School of Disembodied Poetics at the Naropa University, where she is currently the Artistic Director of the Summer Writing Program and a Distinguished Professor of Poetics. Her poetry collections include *Iovis: All Is Full of Jove*, *Marriage: A Sentence*, *In the Room of Never Grieve* and her recent Penguin Poets serial poem, *Structure of the World as Compared to a Bubble*. With Ammiel Alcalay, she organized *Poetry is News* at the Poetry Project in NYC last February, to bring awareness against the war in Iraq and is planning a similar event for this April 16. She's recieved the Shelley Memorial Award, a

Foundation for Contemporary Performance Arts award and was a fellow at the Civitella Ranieri Center in Umbria. She is currently an advisor to the Study Abroad On The Bowery Semester.

*** 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, delicious to talk about, unpredictable, dangerous with language. Belladonna* has featured such writers as Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Susan Howe, Eileen Tabios, Cecilia Vicuña, Lisa Jarnot, Camille Roy, Julie Patton, Renee Gladman, Zhang Er, Lila Zemborain, Nicole Brossard, Abigail Child and Chris Tysh, 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] and/or visit the website if you would like to receive a catalog or hear more about our salons.

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

This event is sponsored by CLMP, and Poets & Writers, Inc through a grant received from The New York State Council on the Arts; and by participants and contributions.

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

Belladonna* readings happen monthly between September and June.

Don't just search. Find. Check out the new MSN Search!

<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

[↑ Contents](#)

706. **Poetics List Administration**
racism / productive discussion

Wed 23 Feb 2005

Dear List-members: a gentle reminder to please keep in mind that posts ought to be constructive, productive, and thoughtful contributions to the discussion--as outlined in so many words in the list's Welcome Message that I'll send out again in just a moment.

All best,
Lori Emerson
listserv moderator

[↑ Contents](#)

707. **Poetics List Administration**

PLEASE REVIEW | welcome message

Wed 23 Feb 2005

Dear all: please take a few minutes to review the guidelines, rules & regs. for the listserv as listed below--as always please contact me if you have any questions or concerns.

all best, Lori
listserv moderator

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 11 January 2005.

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. That is, 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.

Due to the high number of 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.

Please also note that 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.

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.

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]>.

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.

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.

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.

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]>.

END OF POETICS LIST WELCOME MESSAGE

[↑ Contents](#)

708. **Alison Croggon**

Re: racism / productive discussion

Wed 23 Feb 2005

On 24/2/05 11:48 AM, "Poetics List Administration" <[REDACTED]> wrote:

Dear List-members: a gentle reminder to please keep in mind that posts ought to be constructive, productive, and thoughtful contributions to the discussion--as outlined in so many words in the list's Welcome Message that I'll send out again in just a moment.

Apologies, Lori - I'll try to keep my finger off the button in moments of dudgeon. Sometimes boredom is a goading thing, but that's no excuse.

A

Alison Croggon

Blog: <http://theatrenotes.blogspot.com>

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

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

[↑ Contents](#)

709. **Stephen Vincent**

Frederick Sommer website!

Wed 23 Feb 2005

Since Dorothea Tanning's name emerged this afternoon as an emerging poet, Chris Sullivan's blog reminds me of another genius in the surreal 'strip the chicken of its feathers to bare flesh' visual mode, that is Frederick Sommer, whose executors have bestowed his works with a foundation and a website: <http://www.fredericksommer.org/index.html>

If your visual vowels, etc. need cleaning, I recommend the site as a place to go! It might take awhile to find the chicken parts, but they are unforgettable.

Stephen V

[↑ Contents](#)

710. **Stephanie L. Young**

ACT ART TOMORROW: Heriberto Yeppez

Thu 24 Feb 2005

or tonight, depending on when you get this email,
don't miss

Tijuana writer and theorist HERIBERTO YEPEZ reading
this Thursday night, FEBRUARY 24
in the Mills Hall Living Room
@ 7:00

(w/ a reception to follow)

Among poets and writers who blog, Mexican writer and translator Heriberto Yèpez is one of the most provocative voices, writing in both Spanish and English and about/at the boundary of each language. Relentless in his questioning of both totalitarian states and the role of the poet/cultural worker, Heriberto's aphorisms are an unsettling salve for the global conditions we find ourselves in: "Poetry is the power the writer has; the power s/h/e needs to fight, this power within, not the power we invent as not-related-to-me, the power-of-the-other, the one I can criticize to be heroic, to be a Poet. Write against your own act." Currently a professor of Philosophy at UABC-Tijuana, Yèpez is the author of several books in Spanish writes in Mexico City. Some of his writing in English has appeared in U.S. magazines, including Tripwire, Shark and XCP. He has performed and read at various U.S. conferences, including Poetry in a Time of Crisis at the UC Santa Cruz, and the recent Cabinet of the Muses series, sponsored in part by UC Berkeley and the LAB. You can find him online at <http://www.hyepez.blogspot.com/> and <http://mexperimental.blogspot.com/>

Also coming up in the ACT ART series . . .

GAYE CHAN & NANDITA SHARMA
Thursday MARCH 17
Mills Hall Living Room, 7:00 p.m.

THE YES MEN
Thursday APRIL 14
Lisser Theater, 7:00 p.m.

And CONTEMPORARY WRITER SERIES also of interest . . .

JENA OSMAN

Tuesday MARCH 8

Mills Hall Living Room, 5:30-7:00

CECILIA VICUNA

Tuesday APRIL 12

Mills Hall Living Room, 5:30-7:00

ACT ART is funded in part by the James Irvine Foundation, the Contemporary Writers Series, Poets & Writers, Inc. through a grant it has received from the Hearst Foundation, and 'A 'A Arts.

For more information: [REDACTED]

[↑ Contents](#)

711. **David A. Kirschenbaum**

**** Advertise in March Boog City****

Thu 24 Feb 2005

Boog City's March issue is going to press on Fri. March 4, 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 to larger ads.)

Advertise your small press's newest publications, your own titles, your band's new album, your label's new releases, or which poets are on the juice.

Ads must be in by Wed., March 2 (and please reserve space ASAP).

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

Issue will be distributed on Sat. March 5.

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://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

712. **David Baratier**

A Vidas for Rumble

Thu 24 Feb 2005

As you requested
I decided on a Vidas instead of a Razo, enjoy--

Vidas

Ken Rumble, was from the south, a practitioner of the Carolinas, and had close to one thousand women spread over five counties with two primary juristic-tions. He had brothers named G and C each of whom he treated with vigor, glee and strong offence as if they were Titan or some other methane gas covered planet to tell jokes of. One of those who sang for him, his joglar, Lester, was a clever woman dressed as a man in sheeps clothing of an undeterminable sex near an unprotected open fire pit.

Ken Rumble treated his brothers as if a drug using president trying not to practise racial profiling by using a gregorian educational calendar from the early 1800's, a favour which was returned at times earlier in his days. For this reason, while travelling he always rode in the best of transport to alleviate fears of missive inadequacy and could oft be found sulking in a dirty part of town absent of verse.

Ken Rumble boasted a valiancy of such strength that he had no need to use his wits and therefore oft found himself at the Late Night drive thru window at Taco Bell instead of eating a home cooked meal with one of his lovelies. A good singer, troubadour, and pancake maker he was, nevertheless very faithless. And, unless rubbed elsewhere, he rubbed elbows with the Cathars of his day. This was quite effective and lead to a series of peacefully sweet cansos and a general lack of sirventes.

Ken Rumble, for many of the reasons above, made this cobla to share with all and it goes like this:

Communion

I crept through your neighbor's yard, careful
not to trip the security lights your father
installed. Balanced on a nail below your window,
I tapped the screen until you slid it up
and I slipped in like a burglar. We didn't speak.
We pushed off our clothes, lost in learning

the circular motion of falling and rising hips.
I read your body in the dark with my fingers,
tongue, thighs, and palms. The rug burned my knees,
your back. We bit our lips, careful
not to make a sound, our moans
quiet, shallow panting.

For months, we watched lights from cars on the road
sweep back and forth across the ceiling
like searchlights peering through the night.
Several hours later, intoxicated
on the smell of sex, mothballs, and Chanel, I crept out
like a thief, walked home under streetlight
after streetlight after streetlight
after streetlight and in school
I nodded to you in the hall, walked the other

direction,

thinking of the bottle of your father's vodka
I took that first night. I didn't understand
you were teaching me a language:
grammar, punctuation, tense, person,
possession, agreement, case, infinitive,
subject, predicate, and plural.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

[↑ Contents](#)

713. **David Baratier**

George Bowering

Thu 24 Feb 2005

George--

I have been trying to reach you numerous times via back channel.

Can you turn off your anti-American e-mail filter
so I can contact you?

Have season length Blue Jackets tickets for you
good for the rest of this year.

I need yr address.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

714. **noah eli gordon**

THIS FRIDAY IN MA

Thu 24 Feb 2005

This Friday, February 25th at 8:00 P.M.

Noah Eli Gordon & Dorothea Lasky

Amherst Books

8 Main Street, Amherst MA

more info:

<http://www.amherstbooks.com/Events/eventsfebruary2005.html>

Gordon is author of *The Frequencies* & *The Area of Sound Called the Subtone*.

Lasky's poems have appeared in *6X6*, *Blue Mesa Review*, *Phoebe*, *Lungfull!*, *Castagraf* & are forthcoming in *Boston Review*. Two chapbooks, *Alphabets* and *Portraits* & *Hatmaker's Wife* are forthcoming.

Here are a few poems by Dorothea Lasky

The first lesson

Earth and earth make air.

Air and air make fire.

Water and fire make

Air, fire, and fire

Or fire, air, and fire.
Depending on how you look at it.
The house on the edge
Was painted in purple.
And there were shells in it
And lacy things.
“Stability is a ghost.” he had said to me.
We were naked.
But still silence is a globe too
Of unhaloed train light.
The light in the street
Is made of purple, heather, and finer things.
And the light is yellow.
And it takes my time to look at it.

The Sea Goddesses are Pulling in the Shells in Pink and Green
I almost had a run-in with the nurse.
It would have been just me and the nurse!
She has a beautiful face I’m sure.
You have a beautiful face, but you must know that.
My little animal
Coming to me now so clearly.
Everything you do alone
Must be made out of wood.
The wood glove of dawn.
The wood pies the sun eats
On a luncheon hill
With the friends of God
He gets so clearly along with.
But why must we stop with economy?
The wood pies of Bernadette Mayer are fancy, too.
Even I have known love that was fancy.
But it was for an afternoon and the sun was truly coming in.

The Second Lesson, the Second Appurtenance

In your mouth the soul gapes out.

The dogs gape out.

The men eat grapes.

In your rib, a bird looks out.

The bird is an airbird.

Scratch its head. It is holy.

In your head is the smallest lion that has ever lived.

Take it out and give it air. It is dark and damp in your head.

Your brain eats away at the lion.

Outside your body is a set of bleachers.

Look across them, but don't look at the people.

Trick the men to do sleeping, caress the feet of the women.

For the women are the bodies that will make you come into being.

You will not know this for a long time.

You will sit stupidly and drink milk.

More Dorothea Lasky here:

<http://www.fifthstreetreview.com/greatstaffing.htm>

<http://www.moriapoetry.com/lasky.html>

<http://www.canwehaveourballback.com/14lasky.htm>

Here are a few poems by Noah Eli Gordon:

<http://www.analogous.net/eligordon.html>

<http://www.dcpoetry.com/anth2004/gordon.htm>

<http://www.wordforword.info/vol5/Gordon.htm>

[↑ Contents](#)

715. **Lewis LaCook**
from The Golden Path

Thu 24 Feb 2005

The difference between Caleb and Jeran is.

Honey Nut Cheerios open on a heartbeat buckling. Mary
snores sprawled across those lossy climates. I'll make

you read this in certain units that accrete and sound like struts.

Rat's always pushing at the top of his cage.

Ed is starting a sentence that contains several nicknames and cultural references.

My wifey rattles gravel I. Tao like what's sour in under rose petals, in under the rose petals in a box. Do a short line. Smoke a bowl. My wifey like the Tao with emotions is an Ohio girl. Like a tom(morrow fragrant with tapestries,)boy, with smiles that curl around you, tickle you sloped, tough like folly but lithe with consonance. Tao skull lurking, doll bulls in frames of Memphis.

My wifey is furry with hope.

Rough, like a raw honey lozenge.

=====

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

Web Programmer|||<http://www.corporatepa.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 - You care about security. So do we.

http://promotions.yahoo.com/new_mail

[↑ Contents](#)

716. **Lewis LaCook**

Accept-Encoding 0E 00 28 00 C5 25 74

Thu 24 Feb 2005

..f....@+9....E.....!@.....eA....*.P..h...R.P.....GET
/ds/AAAVEBBUYBB5/Feb05_FCE/FC05_mo_nb499toshiba_x_728x90_v1_x.swf?
clickTag1=<http://us.ard.yahoo.com/SIG4e48qrt/>
M30594.5870030.7006968.313120/D=mail/S0500004:N/EXP09313267/
A%61290/R=0/*<http://clk.atdmt.com/go/yhxxxbb50320000080ave/>

direct;wi.728;hi.90;ai.6052439;ct.1/01&clickTag=http://us.ard.yahoo.com/
SIG4e48qrt/M30594.5870030.7006968.313120/D=mail/S0500004:N/
EXP09313267/A%61290/R=0/*http://clk.atdmt.com/go/
yhxxxbb50320000080ave/direct;wi.728;hi.90;ai.6052439;ct.1/01
HTTP/1.1..Host: spe.atdmt.com..User-Agent: Mozilla/5.0
(Windows; U; Windows NT 5.1; en-US; rv:1.7.5)
Gecko/20041107 Firefox/1.0..Accept:
text/xml,application/xml,application/xhtml+xml,text/html;q=0.9,text/
plain;q=0.8,image/png,*/*;q=0.5..Accept-Language:
en-us,en;q=0.5...e.P.0.:.....P...z'..HTTP/1.1 302
Found..Date: Thu, 24 Feb 2005 06:35:42 GMT..P3P:
policyref="http://p3p.yahoo.com/w3c/p3p.xml", CP="CAO
DSP COR CUR ADM DEV TAI PSA PSD IVAi IVDi CONi TELo
OTPi OUR DELi SAMi OTRi UNRi PUBi IND PHY ONL UNI PUR
FIN COM NAV INT DEM CNT STA POL HEA PRE
GOV"..Location:
http://us.f305.mail.yahoo.com/ym/KioskAB?YYr384..Connection:
close..Transfer-Encoding: chunked..Content-Type:
text/plain..Set-Cookie:
YAB.Iemail= %3e,+%22:
gzip,deflate..Accept-Charset:
ISO-8859-1,utf-8;q=0.7,*;q=0.7..Keep-Alive:
300..Connection: keep-alive..Referer:
http://view.atdmt.com/AVE/iview/yhxxxbb50320000080ave/direct;wi.728;hi.90/0
1/&time09226867437525?click=http://us.ard.yahoo.com/SIG4e48qrt/
M30594.5870030.7006968.313120/D=mail/S0500004:N/EXP09313267/
A%61290/R=0/*..Cookie:
AA00295278396-553666905/1096487713...
.
@+9....f....E...=;@.2.6nD.....e.P.,u....."P....-..HTTP/1.1
200 OK..Date: Thu, 24 Feb 2005 06:35:24 GMT..P3P:
policyref="http://p3p.yahoo.com/w3c/p3p.xml", CP="CAO
DSP COR CUR ADM DEV TAI PSA PSD IVAi IVDi CONi TELo
OTPi OUR DELi SAMi OTRi UNRi PUBi IND PHY ONL UNI PUR
FIN COM NAV INT DEM CNT STA POL HEA PRE
GOV"..Cache-Control: private..Connection:
close..Transfer-Encoding: chunked..Content-Type:
text/html..Content-Encoding: gzip....2b19
.....]yw.F..[zo.....x..\$.#.V...XK.....
H.....%+v.....@.<D.....MD.....p.....k.w.....(.....>.dA.....(...^..Ah.Xa.zq|..[.
[...qM.;N\$.dVv;...;?f....+.....Y.k.`.Z..
+.'A.....f.....i...A...m.&...M5....=...a.F.....b.....>Z...,...qM.L..b.....

[.....~u....c.....n..0....(:.....n....q.DWV....f!:....F.?p.....!mTo...PW.....
\$.....^P..l5.[<S4.....U/Mm..|M.....x}..Xi.}9h....8.0.L....?fLt.....u...\$...?
Y=...&1Vy...89.~0..Y.....v.Q.`g.,...~..>Y#?...C.Q.....Yo.C=....."..
\.C.....Mzq.*.....<...1!.....z%<...@'...M@..8..h..G.^..O...;.....q..4..
....i..O.....6.....x..{...e.n<..._U.TS?.....?.....V`u..nmlX.uli.....v.!...I.....P../.
.....M...2..TF....n2L..&.g#.~t.....X.....V
0.0..I*.37..N...K,..iZ.*4.\$...RN4"iF....;...r....m....^>R..5..I\$...u.g.q2v3cu
.....p;.Q..z.D.k7.B...
&...0.....\$\$A>.H....N....4s.l|;..|.H...{rqQeP..vCC2.0.....?o..
.k_.Ot..M.7.cfXW..#....+.q.}.....".....
.....?.i.CnNB?
+0.....ac...VJX.*.Q%Y....#.....8....M:.....8..Fq.r....|.i..U.k.'.G.....

00 40 2B 39 EE F4 00 0F 66 1E FE C1 08 00 45 00 05 DC
ED 11 40 00 31 06 A8 C1 41 A9 AA 92 C0 A8 01 65 00 50
06 2A 0F B7 92 71 C6 11 6D 7D 50 18 1B A2 43 EA 00 00
66 45 4D D4 F5 EB E8 0F 13 38 13 0E AA ED CE A6 EE 13
0E D3 92 4E 1C E5 74 DC EB 19 89 D3 9E C7 69 B1 6D 0B
70 D4 D6 7F 94 15 FF F2 33 D7 D0 53 7A 0B 77 13 42 A9
CB 9F 1E D5 0A 87 9A 90 05 94 1F 61 32 58 29 73 40 62
52 95 12 2D 12 E8 0C F2 D2 3F FF 94 AE BF E4 D1 01 1F
56 97 05 FA 59 88 3B 67 7F DA 96 99 FD 9A 57 DD EA D2
DF 83 4B 14 FC CC BC 09 52 D3 00 9B 4B 00 1D 0D 2F C8
AD 00 8F 06 06 0E 00 28 00 C5 25 74 92 BA 39 AA 30 90
80 40 00 02 07 0E 00 40 00 8F 06 06 0E 00 28 00 C5 25
74 92 BA 39 AA 30 90 80 40 00 02 07 0E 00 40 00 8F 06
06 0E 00 28 00 C5 25 74 92 BA 39 AA 30 90 80 40 00 02
07 0E 00 8D 06 05 0D 00 C9 EF 4F 24 AE 8D 7A 70 2B C0
40 00 92 06 05 0D 00 C9 DB 63 4E 3F B0 69 CF BA 55 72
AD FC C5 00 40 00 92 06 05 0D 00 C9 C4 31 63 A5 F1 53
86 5B 30 DC D2 86 B4 20 40 00 92 06 05 0D 00 C9 BB 6D
6A 11 B1 5D 27 53 6F 9C E0 A6 8D C0 40 00 92 06 05 0D
00 C9 B7 E6 69 70 F1 5C 68 53 B4 5C E2 C6 91 40 40 00
92 06 05 0D 00 C9 AE E0 67 F0 71 5A 83 54 56 DC E8 DE
99 A0 40 00 92 06 05 0D 00 C9 9F D9 65 6E B1 57 5C 55
64 1C F2 F6 A7 C0 40 00 92 06 05 0D 00 C9 8A CA 61 EC
71 52 EF D6 DC DE 80 8F AE E8 40 00 92 06 05 0D 00 C9
6F C0 5D 69 71 4D 3F 58 C2 5E 89 AB B5 38 40 00 02 07
60 00 02 07 63 00 02 07 65 00 92 06 05 0D 00 C9 4E AC
57 E5 B1 46 4E 5B 12 9E 94 C7 BD 00 FF 02 40 00 00 00
29 00 70 41 29 42 00 0A 08 E0 14 F5 80 00 04 0A 8E 1F
00 FF FF FF 18 01 68 01 0A 84 AE 54 2C 30 4C CA 23 66

54 29 50 98 E9 B3 40 07 70 80 09 13 92 CB C0 18 DC 9F
94 BB 94 80 18 C4 E4 B2 F0 00 FF 09 18 00 00 00 2A 00
01 00 8E 06 06 01 00 29 00 C9 0F CC 43 FB 0A 86 03 E0
40 00 00 00 96 06 1E 60 00 2A 00 C5 C8 1A E3 9F 34 39
69 C5 69 00 40 10 00 00 61 00 40 00 92 06 05 0D 00 C9
27 98 51 61 71 3E 18 DD CF DE A1 EF C6 40 92 06 0D 60
00 C5 C8 1A E3 9F 30 72

=====

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

Web Programmer|||<http://www.corporatepa.com/>|||

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

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

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around

<http://mail.yahoo.com>

[↑ Contents](#)

717. **Harry Nudel**

winter....

Thu 24 Feb 2005

take the i

out for a ride

put the o

backwards in no

name the u

in & out & thru

add the e

silently

say a

then ja jap jaap

cirque de poesie

sey hey....

goin' to be 3:00...drn...

718. **Richard Taylor**

Re: vaguely about the word jap

Thu 24 Feb 2005

I agree overall - but I think it is a peccadillo - - lets not forget what the Japs did in WW2 - and they still have ambitions -- lets not get too PC about everything ...

My mother -a good and a very English person, gentle , called the Japanese "Japs" - on Ocean Island friends were killed - Jap is just a shortened form - (killing isnt good if it can be avoided) - I knew one Kiwi bloke who hated Japs - really hated them from his war experience - - of course one Imperialism pushing away another - but they also called the islanders "natives" they didnt mean anything by it - it was a habit of the colonialists - Maori here were called "natives" and for a long time were not allowed to speak Maori -all sorts of things - trivial or non trivial facts etc - creep out of the wood work..

Dont say it!!

When i was young I thought that it didnt matter if black people were killed - seen too many Tarzan films or cowboy and Indian films etc - Maori just seemed to me to be in another world.....kind of thought they didnt feel pain etc ... in some ways that is still the case - the are in some ways in a foreign land if they are my neighbbours...there is quite a distance Pakeha - Maori etc I am Eurocentric - although I try to resist that aspect of myself..it keeps pushing through..as do other prejudices I have...although I think at my grandfather was London Jew

Definitions - English = good. British (in the old Imperial) "sense" = bad. So Britain is still an Imperailist and on (technical but no longer an imperialist nation in the old sense - coloniser as such (transformered to modern day Imperialism) - and the English are good people who drink tea and have scones and live in cottages in the Cotswolds etc - THAT is MY England

Kiwi = good person.

Kiwi is used all the time by all New Zealanders we say Kiwis are this kiwis are that rather than New Zealanders - "you are a real kiwi" is heard often or "kiwi kids" etc - kiwi and or fucking sheep references is are not offensive - actaully i think there are more sheep in the UK (Old Blighty)

Richard Taylor

Auckland - New Zealand



Book Collector/Writer

----- "Richard's mind is like an enormous ice cream."-----

Aspect Books www.abebooks.com

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

From: "Lawrence Upton" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, February 23, 2005 4:46 AM

Subject: Re: vaguely about the word jap

ive been skipping this thread, being busy, and i'm not sure why i looked at this message; and i dont know where youre coming from on it, tho it seems to be an odd place

in reply to your unasked question, i think Jap is an offensive word, as such contractions often are, I mean likely to cause offence to those it describes - my offence derives from that

I hear it in wwii films as a run up to japanese being killed. In the context of the film, I am not saying the killing is wrong; but the use of it is part of the process of saying it's ok to kill them. They're not Japanese, they're not human beings, they're not sons, daughters, spouses, they're japs. Get the fly spray someone. In war it is a way of helping people commit the repugnant act of murder by verbally dehumanising the victims. The effects of such abuse hang around in the soil of things, like agent orange

I hear Australians call themselves Aussies / Ozzies, so I assume they are happy with it. I never hear Japanese calls themselves Japs. I assume they are not happy with it. Any Japanese person I have spoken to who thinks it necessary to identify their country has always said "I am Japanese"

I class Jap as a demeaning-in-intent and sometimes racist coinage

I don't know if that is intellectual enough.

It is also what you call a wordsmithing issue, of course.

L

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

From: Jonathan Penton <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, February 23, 2005 12:09 PM

Subject: vaguely about the word jap

If I asked every subscriber to this list, directly, if they cared what I think of the word "Jap," I bet not one could honestly say "yes."

It might technically be a wordsmithing issue, but until someone can say something I haven't heard 100 times in a bar, I ain't seein' no intellectualism in it.

--

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

--

Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

719. **Richard Jeffrey Newman**

Re: racist abuse

Thu 24 Feb 2005

Richard Taylor wrote:

>>Me aglee witv 'ou - me nefer twust lellow face Jap - me will do businiss wid dem - I selly valublo bloook to a Jlappy collector and appleciated that muoochy. I wil also slell to Lanks - they plenty beeeeeeeeg money - velly good. Me likey.

Me sometime say nice thing to beeeeg Amelican Girngos and to devious Jalappies .

be ware Lellow men - velly danger deybh ahve geeeg boobaas! Boom!!<<

This really does cross a line, and I am glad the List Administrator has issued her "gentle reminder," though it's hard to see what Richard Taylor has done in this post as gentle or funny or witty or as anything other than blatantly racist, even taking into account that it is probably intended as a witheringly dismissive response to Christopher Leland Winks'--deservedly in my opinion--hard-hitting response to Taylor's previous post about the Japanese still having "ambitions."

It did seem to me that a discussion worth having--about language and meaning (Pamela's latest response to Alex), about a writer's responsibility to language and, by implication, to audience as well, and about the nature of "word-smithing" (Jonathan Penton's question and my response), and maybe there were other threads that I have missed (I haven't been reading everything)--was

beginning to emerge here, and it would be a shame if Richard Taylor's failed attempt at whatever he thought he was attempting (I will give him the benefit of the doubt that he did not mean this as a successful example of race baiting) diverted or short-circuited what people were starting to say.

Rich Newman

[↑ Contents](#)

720. **Jesse Glass**
Gaijin vs. Gai Koku Jin

Thu 24 Feb 2005

Interestingly enough, these same issues come up among foreign residents in Japan who are confronted with "Japanese Only" signs on bath houses, barber shops, and other public venues, and suffer sexism, racism, and every other kind of ism in the job market as they attempt to live productive lives here. You may keep up with the continuing debate about this problem by taking a look at the Japan Times on-line version. We're not talking just about white folks from the U.S. and the U.K., but about Chinese, Koreans, Africans, Saudi-Arabians, Iranians, Iraqis, Brazilians, etc. etc.

Moreover, there are the "hidden holocausts" that happened from 1910--1945 in Korea and for about the same period of time in China, complete with forced prostitution, enslavement, vivisection, biological warfare, testing of biological agents on whole villages, attempted genocide, etc., etc. the extent of which is still being uncovered, and none of which the Japanese government has begun to apologise for. There's also the matter of Yasukuni Shrine, which Koizumi insists on visiting to honor the war dead. This sounds reasonable enough, until one sees the place for oneself--then it's obvious that this is a shrine dedicated to war, and to the Japanese martial spirit, with weapons on display, etc. etc. Far from condemning war, the keepers of this shrine praise it, offering daily prayers to Tojo and the rest. A bit like the Germans maintaining a shrine to Hitler. If you look around you'll see many of those Old Ones from WWII that Lawrence thinks has passed on to whatever glory awaits them clapping their hands, bowing their heads, throwing their coins. The Japanese have the longest life-expectancy in the world, and many of those folks are still here fighting the war in their heads. I know because I've encountered them on the trains and in the streets and heard from their lips about the "special role in history" of the Japanese People. "Nihon #1!"

The Japanese have no qualms about being racist and about throwing around racist epithets, it's just a fact of life here. You can see it on television, hear it on the radio, read it in the textbooks, hear it from the mouths of the children. They're not going to change.

That, however, doesn't condone the use of hateful epithets like "Jap" or like "gaijin," or from the practice of governmentally sanctioned discrimination based on race, sex, age, etc. Indeed, we, as non-Japanese, must refrain from doing what the Japanese seem to need to do to us. Jesse

[↑ Contents](#)

721. **Joe Brennan**

Venezuelans Object To U.S. Attempts To Assassinate Their President

Thu 24 Feb 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

Venezuelans Object To U.S. Attempts To Assassinate Their President:
Roger Noriega Says God Told Him To Murder Chavez:
Cheney Says He Has No Connection To 'Operation Mongoose II':
American Opinion Polls---"Hugo Who?!?"
By GEDDA DATOIL

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...."

[↑ Contents](#)

722. **Gerald Schwartz**

i. m. Simone Simon

Thu 24 Feb 2005

Simone Simon

with near-feline features(!)
returning as
Irena--
self-appointed
guardian angel
for all the lonely
daughters of
eternally preoccupied
parents
-Gerald Schwartz

[↑ Contents](#)

723. **Craig Allen Conrad**

Re: racist abuse.....making space

Thu 24 Feb 2005

"You can only protect your liberties in this world by protecting the other man's freedom." -- _Clarence Darrow_
(http://www.brainyquote.com/quotes/authors/c/clarence_darrow.html)

First, I also agree with Maria Damon, but then part of me also wants to talk about WHAT drives people to their bigotry.

By the way, I was happy Kazim Ali posted the _Kundiman_
([http://listserv.acsu.buffalo.edu/cgi-bin/wa?](http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0502&L=poetics&D=1&O=D&F=&S=&P=75566)

[A2=ind0502&L=poetics&D=1&O=D&F=&S=&P=75566](http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0502&L=poetics&D=1&O=D&F=&S=&P=75566)) link for us in the middle of all this hate. And frankly I don't give a fuck if anyone thinks the jokes weren't hate driven, yes they certainly were. (if you didn't check out the _Kundiman_ (<http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0502&L=poetics&D=1&O=D&F=&S=&P=75566>) link, please do so...posted yesterday)

The extra step after identification of bigotry should always be Why? What even, and How does that come out of you?

How are you not filtered, and maybe to say Good, I'm glad you're not filtered, you're really THAT far out there in accepting these feelings you have that it comes out of you so easily. But I think Why is really the hard one. In fact Why could take a whole lot of therapy to understand.

I've experienced shades of homophobia on this List more than once, and frankly I'm fascinated by it. Not just by the bigotry itself as it occurs, but the ease of it,

the gentle knock on the door the hammer is capable of to get the door open. This is due in part to the general codes that still exist, regardless of any cultural leaps we think we've made.

It kind of bugs me how people think that JUST because there are TV programs with positive Queer or Black or Asian characters that some great milestone has been hit. Frankly, I believe it just means that TV has made progress in its own way with the world, but we really need to check in with one another before ever accepting a TV marker. The fucking antigay vote for the president was proof that Will & Grace could air 24 hours a day on all stations and there would still be hatred for fags and dykes.

(An aside, I loathe the Will & Grace show, and don't like TV in general to be honest. So maybe that's why I'm so down on accepting the way TV is used as a cultural marker. But the Will & Grace show in particular has such class issues that it sets my hair on fire with rage.)

But getting a bigot to taste his own medicine is my favorite tactic, especially since it's so deliciously unexpected. After that it would be nice to figure out what the hell is going on.

MOST IMPORTANT is that bigots get another step, a good step, in that they really NEED to understand that being ignorant of what is going on inside them can be dealt with, and that AFTER it is that they can be alive in the world again without the stigma. In fact, it's really fucking ESSENTIAL that we do this! WE NEED TO make room for people to CHANGE! And maybe, just maybe, in order to do that, we need to allow people the space to vent, to say it all. Just say it!

One of the things that has come up in this discussion is how we need to understand how important the things we say are.

Well I say something a little different in that, on the other side, the listening side, we need to not be so AFRAID of the language. As long as no one is getting their head bashed in, then let's hear, and listen. And discuss our reactions to what we're taking in.

We're living in a time with leaders who really are sanctifying hate. It's been given the holy seal of approval.

Anyway, this is long enough of a post,
CAConrad

[_http://phillysound.blogspot.com_](http://phillysound.blogspot.com) (<http://phillysound.blogspot.com>)

[↑ Contents](#)

724. **Jesse Glass**

A Question Of Parity

Thu 24 Feb 2005

A fact: the Japanese who go abroad to the U.S.--and from what I understand the U.K.-- are afforded every benefit in terms of employment and protection of personal rights at the workplace, in matters of sexual harassment, and against other forms of discrimination, etc., but these protections are not extended to foreign workers (including second and third generation Japanese-Americans) in Japan. I (as well as 100's of workers here) believe that there should be parity in this matter. These are not racist observations, this is simply a fact that anyone on this list can verify. The Japanese make absolutely no beans about it, they discriminate on the basis of what they perceive as race, and not only in private businesses, but in government positions as well.

Just recently a Chinese woman who was raised in Japan and is perfectly bilingual and acculturated as a Japanese, was not allowed to sit for a civil service exam for a position in local government. The reason? She is not Japanese! There are many many examples of this, but apparently American government is not interested enough to protest.

I believe that the butter should be spread both ways. It's only fair. In fact, with the 0 population growth in Japan, it would behoove the Japanese government to change immigration and employment laws to allow foreign workers more rights and more protections. Recently, I heard one Japanese robotics expert say that Japan is pressing forward to become a world leader in robotics because of a lack of workers in the future. Of course, he meant Japanese workers--apparently the only kind! Jesse

[↑ Contents](#)

725. **Shankar, Ravi (English)**

Visiting Sri Lankan Writer at Bowery Poetry Club, Friday, March 4th, 5:00 pm

Thu 24 Feb 2005

"MEMORIES & MIGRATIONS"

Poetry and music weave together as Sri Lankan writer Pireeni Sundaralingam and Irish violinist Colm O'Riain team up to explore a rich tapestry of sound from Indian raag to Irish ballads, from Bayou blues to gypsy jazz.

<http://www.wordandviolin.com>

Bowery Poetry Club
5:00 – 5:30pm
Friday 4 March
Admission free
308 Bowery @ Bleecker
F train to Second Ave | 6 train to Bleecker
[REDACTED]

A PEN USA Rosenthal Fellow, Pireeni was recently named as one of "America's Emerging Writers" by the literary journal Ploughshares. Born in Sri Lanka and educated at Oxford, Pireeni currently lives in San Francisco. Her poetry addresses the issues of civil war and exile, examining such universal themes as the loss of land and language and has been published in anthologies and journals in the USA, Ireland and England. Later this year her work will be featured in the documentary film "Veil of Silence" and the International Museum of Women.

[↑ Contents](#)

726. **hsn**

Re: racist abuse.....making space

Thu 24 Feb 2005

On 2/24/05 10:38 AM, "Craig Allen Conrad" <[REDACTED]> wrote:

>> WE NEED TO make room for people to CHANGE! And maybe, just maybe, in order

to do that, we need to allow people the space to vent, to say it all. Just say it! ...One of the things that has come up in this discussion is how we need to understand how important the things we say are...Well I say something a little different in that, on the other side, the listening side, we need to not be so AFRAID of the language. As long as no one is getting their head bashed in, then let's hear, and listen. And discuss our reactions to what we're taking in.<<

uhuh!

hassen

[↑ Contents](#)

727. **Barrett Watten**

Post-Soviet Culture Theory at Duke this weekend

Thu 24 Feb 2005

Post-Soviet Culture Theory

Duke University

February 25-26, 2005

<http://www.duke.edu/~rcp4/schedule.html>

friday feb 25 / 2 – 5 pm

opening remarks:

Fredric Jameson & Jonathan Flatley

moderator, Martin Miller (Duke University, History)

Susan Buck-Morss (Cornell University, Government)

"The Post-Soviet Condition"

Oksana Gavrishina (Russian State University for the Humanities, History and Theory of Culture)

"Post-Soviet Times - Soviet Lives: Photography and the Everyday"

Oleg Aronson (Institute of Philosophy, Russian Academy of Sciences) "Post-Soviet Art: the Ethics of Injustice"

discussant: Michael Hardt (Duke University, Literature)

Sokurov, Father and Son 2003

saturday feb 26 / 10 pm - 12 pm

moderator: Anna Krylova (Duke University, History)

Fredric Jameson (Duke University, Literature)

"Sokurov and the Late Modern"

John MacKay (Yale University, Slavic)

"Documentary and the (Post-)Communist Decoding of Reality"

discussants: Negar Mottahedeh (Duke University), Simon Cook (Duke University)

2 pm – 5pm

moderator: Jehanne Gheith (Duke University, Slavic)

Barrett Watten (Wayne State University, English)

"Cold War Universals and the Poetics of Displacement"

Jonathan Flatley (Wayne State University, English)

"A Parade of Liquidated Feelings"

Elena Petrovskaya (Institute of Philosophy, Russian Academy of Sciences;
Humanities Center, Cornell)
"The Anonymous Community"

discussant: Edna Andrews (Duke University, Slavic)

[↑ Contents](#)

728. **furniture_press**
POST AN ALPHABET POEM!

Thu 24 Feb 2005

here's mine:

acrimony! but can dis easy fret grant his insistence?
justice kan limp money now! och! por qua reviled
so tupperwarelike. u vow
with x-elent wisdom, zohar.

christophe casamassima

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

729. **George Bowering**
Re: Venezuelans Object To U.S. Attempts To Assassinate Their President

Thu 24 Feb 2005

Venezuelans Object To U.S. Attempts To Assassinate Their President:

:

> American Opinion Polls---"Hugo Who?!?"

>

What's the complaint? The US is always killing foreign presidents that US citizens don't know. Even when they don't show their breasts on TV.

[↑ Contents](#)

730. **mIEKAL aND**

Re: racist abuse.....making space

Thu 24 Feb 2005

Hi Gruff,

You can learn to defeat anxiety by replacing victim words with "power" language. Power language means using words that promote your feelings of self-worth and personal power

We take the risk out of finding a safe place to make your online medical decisions. your health, safety, and shopping experience are very important to us.

We fully comply with International law re: controlled drugs.

Best regards,

caprice =

[↑ Contents](#)

731. **Gerald Schwartz**

Re: Venezuelans Object To U.S. Attempts To Assassinate Their President

Thu 24 Feb 2005

Yes, and one last name W. has
to stagger to pronounce!

Venezuelans Object To U.S. Attempts To Assassinate Their President:

:

American Opinion Polls---"Hugo Who?!?"

What's the complaint? The US is always killing foreign presidents that US citizens dont know. Even when they dont show their breasts on TV.

[↑ Contents](#)

732. **Steve Dalachinsky**

Re: POST AN ALPHABET POEM!

Thu 24 Feb 2005

anemia breaks copse' diffi/cult eldest fearsome
go-ahead haggle iconographer
jiggle kennel lucre
mono-po/list's noblemen oracle passwords
regale shock absorbers' tango

unclasp vagrant wastrels,
xenophobic yah-weh zygotes.

[↑ Contents](#)

733. **Richard Taylor**

Re: racist abuse

Thu 24 Feb 2005

Thank you Monsieur Winks

Me agree witv 'ou - me nefer twust lellow face Jap - me will do businiss wid dem - I selly valublo bloook to a Jlappy collector and apppreciated that muoochy. I wil also slell to Lanks - they plenty beeeeeeeeg money - velly good. Me likey. Me sometime say nice thing to beeeeg Amelican Girngos and to devious Jalap-pies .

be ware Lellow men - velly danger deyb ahve geeeg boobaas! Boom!!

Richard Taylor

Auckland - New Zealand

[REDACTED]

Book Collector/Writer

----- "Richard's mind is like an enormous ice cream."-----

Aspect Books www.abebbooks.com

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

From: "Christopher Leland Winks" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, February 23, 2005 9:04 AM

Subject: Re: racist abuse

"And they still have ambitions" -- LOVE that one, after all, those tricky Japanese are shifty-eyed, inscrutable, slippery types, aren't they?

You keep sliding deeper into your own ordure-flavored ice-cream mind, Richard.

And I agree with Maria Damon -- I can't believe we're talking about racial/ethnic slurs as if the whole thing was an intellectual issue. Y'all ought to get out more often.

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

From: Lawrence Upton <[REDACTED]>

Date: Wednesday, February 23, 2005 9:51 am
Subject: racist abuse

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

From: Richard Taylor <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, February 23, 2005 2:09 PM

Subject: Re: vaguely about the word jap

>I agree overall - but I think it is a peccadilo - - lets not forget what the Japs did in WW2 - and they still have ambitions -- lets not get too PC about everything ...

The Japanese who committed war crimes in WW2 are at the least very old.
Many are dead and do not have ambitions by definition.

I do not see that calling any still living by an offensive name is justified morally or of any advantage. At best it will create discord. Calling all Japanese by an offensive name is not acceptable. Calling individuals by racist names is not acceptable. If they are murderers, say murderers etc

It would be more appropriate to remember what was done to Hiroshima and Nagasaki, a war crime which has never been tried; ambitions to repeat that exercise somewhere - anywhere - remain with us; but I do not wish to insult all the people in the countries whose governments might develop such plans; and my own government is quite capable of doing appalling things. I know because they are doing appalling things.

Using references to being PC or not being PC leads to confusion. It muddies the water and blurs the distinction between ridiculous activities and thought through activities. Take each issue and event on its merits

In this case and in all cases, let the axiom be Let's not be racist to *any extent about *anything

L

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

--

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.7.2 - Release Date: 1/21/2005

[↑ Contents](#)

734. **Dustin Williamson**

Re: POST AN ALPHABET POEM!

Thu 24 Feb 2005

another bad composition describing every failed greatness—how it just keeps limiting my nominal observations purposefully—qualified restlessness settled this uneven vision, “Wisconsin xenophobia.”

yours,
Zack

[↑ Contents](#)

735. **Alan Sondheim**

Re: A Question Of Parity

Thu 24 Feb 2005

I have to back Jesse on this; I found the same conditions in Fukuoka.

But I'd love to get back to either talking about poetry/poetics and/or poetry/poetics presentations here - or a discussion, which might be useful, why issues of race etc. come up so often on this list. It's not endemic; it's not happening on others, but it seems to veer in Poetics' direction.

Meanwhile, after some discussions in Normal, I'd really like to know what people think of Swinburne; I find him disturbing in a way that's deeply uncomfortable, valuable as a result.

- Alan

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>
<http://www.asondheim.org/>
WVU 2004 projects: <http://www.as.wvu.edu/clcold/sondheim/>
<http://www.as.wvu.edu:8000/clc/Members/sondheim>
Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

[↑ Contents](#)

736. **Harry Nudel**

abc

Thu 24 Feb 2005

ambit cedar
exfug hijinked
lomein op
queers tube
vow x my z
drn...

[↑ Contents](#)

737. **Cheryl Pallant**

a-z

Thu 24 Feb 2005

Yonder Zonging

A boy came deliberately evoking far gaining height in
just kicking lightly mud, not openly pretentious,
quasi-restless, so the underling veered west
extremely yonder zong. Boy careened drowsy evidently
from gambling his inner juice kicked long mentally
neutered, openly presuming querulous rank so the
users valued weather exonerating youthful zigzags.
Combining death embellished flukes going honorably in
jestful knacks like masterful notes over peppered
quandaries reasonably secure to understand value
without extreme yonder zongs. Detrimentially exacting
flukes gained height inside jocular kicks labored
monthly, not overly presumptuous, quiet, regardless,
so timidly useless, venerated with excessive yearly
zeitgeist. Every far-flung government hides inside
jocular kicks limited masterless, nixing, overtly
precarious, quaintly regarded, seasonally timorous
until vexed with excessive yawns zonging. Gladly,

hideous, innocuous, jocund, kicked limp moreover near
open plans quotably regarding sudden times used
vexedly with executive yodeling zebras. However,
insiders joke, knock limp motley namesakes over
pernicious queasy regrets sudden times until veering
west yodeling zestfully. Inversely, jumpers' knees
lie migrantly near open planters quadruplicating
returns suddenly to us versions without executive
yodeling zebras. Intuitively, justly kept lemurs must
never overwhelm precise qualitative returns sent to
us variously withering exemplified young zongs. Just
keep leaping mightily near overt prayers quietly
returning songs to us versively with younger zigs.
Kick, lean, mix, neuter, own, peek, quaver, reason,
secrete, time, use, vivify, wizen, yoke, zag. Labor
more next offers precarious quarterly reiterations,
suddenly timely, usefully vilified, wherever yokes
zag. Moreover, nearby offices past qualified rent
sued to useless vented wills yoke zag. Never overly
presumptuous, quashed restless sudden underneath
veering wisely extreme yonder zong. Over, past,
respited, quatrained, seasoned, useless, valued,
weathered, extreme younger zong. Perhaps,
quintessentially reasonably secure to understand
value without excessive yonder zongs. Quantum rants
sentences tips underwhelmingly versatile wryly
exceeding yoking zeal. Robbed securely to understand
vilifying without exceeding yonder zongs. Sanguine,
timid, useful, venting without exonerated yawns
zooming. To us, veering west excessively yawning
zongs. Useless value when exceeding yodeling zinging.
Vaulted with exceptional youth zinging. Without
exceeding youthful zongs. Exceptional yodeling
zinging. You zinging. Zero.

[↑ Contents](#)

738. **Rob McLennan**

Risky Propositions by Frank Davey

Thu 24 Feb 2005

new from above/ground press

Risky Propositions
by Frank Davey
\$4

Dog Prizes

Dog prizes do not resemble literary prizes. Dog prizes regulate the size, shape and style of dogs. They maintain traditional breed standards. To have your pet win the grand prize at a dog show is not at all like winning a literary prize. To win a dog prize it helps to have a traditional friend on the judging panel. It helps that throughout the year you deliver coffee to judges when you see them sitting at ringside. It helps that you advertise your dog as best' in numerous canine magazines. Literary value is quite different from kennel-club breed standards, even though officially recognized' does mean, in doggy language, canonical.' The only dogs considered for the grand prize are those that are entered, which leaves a lot of inglorious dogs named Milton languishing at firesides. It helps that you sit with prospective judges and chat about structural problems in your competition. About them not being born the colour they display. About them using illegal substances. Or that you observe sagely and loudly that some move too slowly. That they are well regarded only in other countries, or in rural communities. It helps to parade your pet and his trophies through crowds where judges congregate. It helps to go to dog parties. To go to the right shows. To introduce your dog in a purely social tail-wagging way to influential breeders. To talk frequently about good breeding. Literary prizes are intractable because editors, ex-editors, schoolmates, and envious competitors never sit on judging panels. When a book is called a dog, it makes prize-winning less likely. The kennel club forbids your family members from judging your dog. Forbids judges who once sold you a dog. Forbids judges who recently have paid you to exhibit their own dogs. But it does not forbid ex-spouses, or your son's judge girl-friend, or judges whose dogs compete with yours, or judges who you once paid to exhibit your dog, or judges who were once your kennel-help. It helps to encourage your kennel help and your children's lovers to become judges. It helps to be a judge yourself and to make a deal with a judge who would also like his dog to win. It is therefore both easier and more difficult to win a dog prize than a literary prize.

=====

Frank Davey, once of Tish fame, is editor of Open Letter and author of various books. His full-length poem sequence *Back from the War* has just been published by Talonbooks. The poems in *Risky Propositions* extend the cheeky political and textual work of his *Cultural Mischief* (1996), *Dog* (2002), and *Mr. & Mrs. G.G.* (2003).

ALSO: POETICS AND PUBLIC CULTURE IN CANADA: A CONFERENCE IN HONOUR OF FRANK DAVEY -- Conference to be held March 3-5, 2005 at University of Western Ontario, London, Ontario.

http://publish.uwo.ca/~mjones/Poetics_and_Public_Culture_in_Canada.html

=====

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

=====

above/ground press chapbook subscriptions - starting January 1st, \$30 per calendar year (outside of Canada, \$30 US) for chapbooks, broadsheets + sides. Current & forthcoming publications by Adam Seelig, Julia Williams, Karen Clavelle, Eric Folsom, Alessandro Porco, Frank Davey, John Lavery, 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://robmclennan.blogspot.com/>

[↑ Contents](#)

739. **Gwyn McVay**

Re: a-z

Thu 24 Feb 2005

Zong of Myself

(after Cheryl Pallant)

A bilious composition drone

examines finals, goes home.

I just killed "Les Miz." No opera, please!

Quiet! Read seventy tests,

understand violence. What X-ray yields

the zong inside a bird?

Gwyn McVay

Even while I'm writing, I am listening for crows.

-- Louise Erdrich

[↑ Contents](#)

740. **Poetry Project**

Events at the Poetry Project 2/25-3/5

Thu 24 Feb 2005

Friday, February 25, 10:30 pm Funk Cantabile Featuring four emerging writers whose poetry explores a range of poetic heritages including toast, kundiman, hip-hop, and the blues. The work of Roger Bonair-Agard, Tyehimba Jess, Ishle Park, and Patrick Rosal yokes the seemingly disparate relationships between the page and the stage, the virgule and the slash, the local and the anywhere—that which is funky, that which is ³worthy to be sung.²

Monday, February 28, 8:00 pm Christian Hawkey & Bruna Mori Christian Hawkey's book of poems, *The Book of Funnels*, was published by Verse Press. His poems, art criticism, and non-fiction have appeared in such magazines as *Frieze*, *Colorado Review*, *American Letters & Commentary*, *Volt*, *Denver Quarterly*, *American Poetry Review*, *Throat-to-Throat Surgery*, and *Paris Review*. He lives in Ft. Greene, Brooklyn. Bruna Mori's book of New York cityscape poems with paintings by Matthew Kinney is forthcoming from Meritage Press. Her recent work appears in *Fence*, *3rd bed*, and *ZYZZYVA*. She is a member of the Humanities faculty at the Southern California Institute of Architecture in Los Angeles, where she teaches writing to architects.

Wednesday, March 2, 8:00 pm Amina & Amiri Baraka Amina Baraka is a poet, vocalist, actress, singer, and dancer, as well as a political activist. Her first book of poetry, *Songs for the Masses*, was published in 1969, and she has also co-authored several books with her husband, Amiri Baraka, including *Confirmation Men: Anthology of African American Women* and *The Music: Reflections on Jazz and Blues*. She is the co-founder and director (with Amiri Baraka) of *Kimako's Blues People*, and poet-singer with *Blue Ark: The Word Ship*. Amiri Baraka is the author of over 40 books of essays, poems, drama, and music history and criticism, a literary and political revolutionary who has recited his poetry and lectured on cultural and political issues extensively in the USA, the Caribbean, Africa, and Europe. Baraka is renowned as the founder of the Black Arts Movement in Harlem in the 1960s that became the virtual blueprint for a new aesthetics of the American theater. His many books include *Blues People*, *The Dutchman*, *Selected Poetry of Amiri Baraka/LeRoi Jones*, and *The Music*. His first book of essays, *The Essence of Reparations*, was published in 2003.

Baraka lives with his wife in Newark, New Jersey. He has taught at Yale, Columbia, and the State University of New York at Stony Brook, and his numerous literary prizes and honors include fellowships from the Guggenheim Foundation and the National Endowment for the Arts, the PEN/Faulkner Award, the Rockefeller Foundation Award for Drama, the Langston Hughes Award from The City College of New York, and a lifetime achievement award from the Before Columbus Foundation.

Saturday, March 5, 1:00 pm A Tribute to Jackson Mac Low A tribute to the much-loved and much-missed poet, composer, and performer, a long-time friend of the Poetry Project and one of the most significant American artists of recent decades, who died in Manhattan on December 8, aged 82. Full list of participants to be announced.

ANNOUNCEMENTS:

**** Hello Poet Ambassadors!**** This Saturday, 2/26/05 we will be giving away FREE POETRY! Here are the 7 locations: email [REDACTED] <[http://us.f601.mail.yahoo.com/ym/Compose?To=\[REDACTED\]](http://us.f601.mail.yahoo.com/ym/Compose?To=[REDACTED])> as to your preference/time available...and if you have a cell phone...to provide optimum flexibility for all, and to allow us to meet each other, please plan to be stationed at your chosen point for at least 20 minutes...then you can roam where you please! I will be filming this day, with Douglas (as I am an apprentice filmmaker, and would love to capture as many poets as I can interacting w/ each other and the public on celluloid (actually digital)

ID YOURSELF! write a readable sign to pin on your front and back jacket: please only include

"FREE POETRY!" and [REDACTED] <[http://us.f601.mail.yahoo.com/ym/Compose?To=\[REDACTED\]](http://us.f601.mail.yahoo.com/ym/Compose?To=[REDACTED])> (the email address for submissions for our book)

BRING your own paper, pens, notebook, mittens (it may snow! stay warm)

I will email everyone a flyer to everyone....PLEASE print out bunches and bring them with you (I have no money for any of this) but will use my milk money to also have flyers printed up to hand out: go to Bethesda Fountain or Kinkos at 59th St across from the park and ask the counter person for poemsinthepark material...

WE WILL PLAN TO MEET AT 5PM for anyone who is still around at the Bethesda Fountain

any more qs contact me at [REDACTED] <[http://us.f601.mail.yahoo.com/ym/Compose?To=\[REDACTED\]](http://us.f601.mail.yahoo.com/ym/Compose?To=[REDACTED])>

and THANKS for your help and poems (about the GATES or anything else on your mind)

Colleen Delaney and Douglas Rothschild
poemsinthepark

1. GREETING POINT- park entrance at Columbus Circle @59th St
2. WOLLMAN RINK- near 63rd St
3. BANDSHELL- on Promenade of Poets near 72nd St
4. CHECK IN POINT- Bethesda Fountain at 72nd St (to the right, lower level, below terrace, past Angel, next to pond...corner...got that?) Every hour on the hour, Doug and Colleen will plan to stop by, but we need at least one person at all times to volunteer to cover this post (give directions, flyers, etc), perhaps in hour shifts? TBD email [REDACTED]
<[http://us.f601.mail.yahoo.com/ym/Compose?To=\[REDACTED\]](http://us.f601.mail.yahoo.com/ym/Compose?To=[REDACTED])> to volunteer
This is where those who just SHOW UP could get together and then depart to another part of the park...also where we will meet at 5PM to close out the day, share stories, meet, greet, poet beat, etc.
5. BELVEDERE CASTLE- b/t 81-86th St
6. CONSERVATORY GARDENS- E 105TH St
7. POOL/RINK- near 106th St

**** Saturday, April 2nd, 1:00 to 4:00 pm****

Big City Lit

MEMORIAL READING for MAUREEN HOLM

Baggot Inn, 82 West 3rd Street (b/t Sullivan/Thompson)

For More Info: [REDACTED] or <http://www.nycbigcitylit.com>

The WINTER 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

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].

[↑ Contents](#)

741. **Joe Brennan**

Suspect in Bush Plot Tortured, U.S. Admits

Thu 24 Feb 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

Suspect in Bush Plot Tortured, U.S. Admits:
Gonzales: "Completely Legal":
Bush: Americans Should Continue to Ignore 'Liberal Press':
Cheney: "So What?":
By MARK V. PANZER

The Anti-Empire Report, No. 18
By WILLIAM BLUM

[↑ Contents](#)

742. **D. Ross Priddle**

where the writing is

Thu 24 Feb 2005

<http://beercaps.blogspot.com/2004/11/royal-bhutan-pen-ambient-temperature.html>

--

[↑ Contents](#)

743. **alexander saliby**

Re: A Question Of Parity

Thu 24 Feb 2005

Alan,

Two things:

1. Are you referring to A.C. Swinburne, the English poet of the late 19th early 20th century? I've not read any A.C. S. in decades...is there a particular piece you are wondering about or wishing to discuss? Or is it rather you are interested in general impressions of the body of the poet's work? He was prolific, but a bit too metrically sing-songy for my personal tastes. I recall once in a seminar on Modern British Poets, during my sophomore year I fell sound asleep during a reading of a Swinburne piece by the professor. I couldn't help myself...the work was sooooo long, and its sounds were so regularly syncopated, so repetitively like the clicking of the metronome atop the piano they put me in a trance. Damned if I can recall the name of the piece now, something with either a French word title, or perhaps a Greek word title. I'll have to search for the piece to see if it is still capable of lulling me off to sleep. Now I think about

it, finding the work again could result in lowering my wine drinking bills; I won't require quite so much libation prior to going to bed.

2. The discussion I was having wasn't about race so much as it was about words and the acceptability or not of using specific words, e.g. usage...seemed to me to be rather on point for a discussion among folks who use words, or at least attempt to use words as part of their vocation or avocation.

I confess to having smirked and been rather amused by the comments from some folks. Their responses indicated they had their minds made up already, knew their positions, and didn't appear too interested in participating in the discussion. I thought that point of view acceptable on a site which purports to offer a discussion format. However I also thought that those who, so feeling, felt the need then to ridicule others who did not feel that way erred in their dismissive comments.

What is pompous, one-sided arrogance? Does it show when one assumes he/she has the answer and dismisses others who don't already fall in line with their thinking? How dare we have or attempt to have a discussion on a topic they found dull, or inappropriate? or worse, How unintelligent we are for having asked questions these folks already knew their answers to and didn't really give a damn about hearing what someone else had to offer! Shame on us!

Thanks to some of the responses, I created an acronym: RPP. (I will apply it in private of course, and never post it for fear of being guilty of "Flaming.") But it might amuse you to know some in the world might aptly be called RPPers. (Rude Pompous Poets).

But as I say, I would never use the term openly nor level it at any on the list.
Alex

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Thursday, February 24, 2005 1:26 PM

Subject: Re: A Question Of Parity

I have to back Jesse on this; I found the same conditions in Fukuoka.

But I'd love to get back to either talking about poetry/poetics and/or poetry/poetics presentations here - or a discussion, which might be useful, why issues of race etc. come up so often on this list. It's not endemic; it's not happening on others, but it seems to veer in Poetics' direction.

Meanwhile, after some discussions in Normal, I'd really like to know what people think of Swinburne; I find him disturbing in a way that's deeply uncomfortable, valuable as a result.

- Alan

nettext <http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/><<http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/>>
<http://www.asondheim.org/><<http://www.asondheim.org/>> WVU 2004 projects:
<http://www.as.wvu.edu/clcold/sondheim/><<http://www.as.wvu.edu/clcold/sondheim/>>
<http://www.as.wvu.edu:8000/clc/Members/sondheim><<http://www.as.wvu.edu:8000/clc/Members/sondheim>> Trace projects
<http://trace.ntu.ac.uk/writers/sondheim/index.htm><<http://trace.ntu.ac.uk/writers/sondheim/index.htm>>

[↑ Contents](#)

744. **Pamela Lu**

Re: DOROTHEA TANNING/ Festival of New American Poets

Thu 24 Feb 2005

Indeed, I do believe it is the painter herself, now emerging poet. I remember reading New Yorker article about her taking up poetry a few years ago. It's never too late to pick up a new medium... -Pam

Date: Wed, 23 Feb 2005 13:59:34 -0800
Reply-To: UB Poetics discussion group <[REDACTED]>
Sender: UB Poetics discussion group <[REDACTED]>
From: Stephen Vincent <[REDACTED]>
Subject: Re: DOROTHEA TANNING/ Festival of New American Poets
In-Reply-To: <005901c519ea\$f84f10a0\$[REDACTED]>
Content-type: text/plain; charset="US-ASCII"

At the sweet and usually notably ripe age of 95, is "Dorothea Tanning" still indeed "emerging", and as a poet - instead of a painter - no less? I love it. Somebody does have to claim the "Louise Bourgeois" role in poetry, n'est-ce pas? I tell you, those surrealists are something else! Marvelous.

Or is somebody already faking that proud name?

Stephen V

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

THE PSA FESTIVAL OF NEW AMERICAN POETS
Two evenings of ten outstanding emerging poets each

Wednesday, March 2nd 7:30pm
Eric Baus
Mark Bibbins
Sherwin Bitsui
Oni Buchanan
Dan Chiasson

Joshua Corey
Thomas Sayers Ellis
Miranda Field
and National Chapbook Fellows:
K.E. Allen
Joshua Poteat

Thursday, March 3rd 7:30pm
Cathy Park Hong
Ilya Kaminsky
Adrian Matejka
Chelsey Minnis
Srikanth Reddy
Spencer Reece
Dorothea Tanning
Lyrae Van Clief-Stefanon
and New York Chapbook Fellows:
Justin Goldberg
Andrea Baker

\$10 for both nights / \$7 PSA Members and Students
\$7 for one night / \$5 PSA Members and Students.

Tishman Auditorium, The New School
66 West 12th Street, NYC

[↑ Contents](#)

745. **Russell Golata**

A-to-zed

Thu 24 Feb 2005

--=====AVGMAIL-421E82012726=====Content-Type: text/plain;
charset=iso-8859-1

Always
 Bring
 Coffee
 Down
Enter for getting home
 into Jokertown,Klownsted,Laughington,Mooseville,
Never obvious pleasant refrains
Scream the utopian vernacular
 Warlike
 X-rated
 Yuppie
 Zombies

--=====AVGMAIL-421E82012726=====Content-Type: text/plain; x-avgîrt; charset=us-ascii Content-Description: "AVG certification"

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.8.8 - Release Date: 2/14/05

--=====AVGMAIL-421E82012726=====

[↑ Contents](#)

746. **alexander saliby**

A-Z

Thu 24 Feb 2005

Z to A & Back Again

Zarathustra yields,
Xerxes wields violence
upon twin sisters,
requited, quarry primed
omni nascent mimed
like kindlier jesters
infirm
hiding grace
for ever
decimated
cold
bold
abandoned
before childhood departed
emaciated
frightened going home
inert
justly kaleidoscopic
like many new oppressed
push-quelled
resistance stymied, tamed
urchins volatile wild
xenophobic youth zombies...

(No more of these ideas, Ok, Steve?)

[↑ Contents](#)

747. **Philip Rowland**

Re: Gaijin vs. Gai Koku Jin

Thu 24 Feb 2005

Incidentally, "gaijin" (outside person) can also be used to refer to other Japanese. To a person from Nagoya, say, who complains about not being able to relate to the cold and unfriendly people of Tokyo: "well, that's because you're a gaijin, isn't it". Not that this would be a particularly nice thing, nor something a gaikokujin would be likely to say.

--Philip Rowland (resident of Tokyo)

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Jesse Glass

Sent: Thursday, February 24, 2005 9:30 PM

To: ██████████

Subject: Gaijin vs. Gai Koku Jin

Interestingly enough, these same issues come up among foreign residents in Japan who are confronted with "Japanese Only" signs on bath houses, barber shops, and other public venues, and suffer sexism, racism, and every other kind of ism in the job market as they attempt to live productive lives here. You may keep up with the continuing debate about this problem by taking a look at the Japan Times on-line version. We're not talking just about white folks from the U.S. and the U.K., but about Chinese, Koreans, Africans, Saudi-Arabians, Iranians, Iraqis, Brazilians, etc. etc.

Moreover, there are the "hidden holocausts" that happened from 1910--1945 in Korea and for about the same period of time in China, complete with forced prostitution, enslavement, vivisection, biological warfare, testing of biological agents on whole villages, attempted genocide, etc., etc. the extent of which is still being uncovered, and none of which the Japanese government has begun to apologise for. There's also the matter of Yasukuni Shrine, which Koizumi insists on visiting to honor the war dead. This sounds reasonable enough, until one sees the place for oneself--then it's obvious that this is a shrine dedicated to war, and to the Japanese martial spirit, with weapons on display, etc. etc. Far from condemning war, the keepers of this shrine praise it, offering daily prayers to Tojo and the rest. A bit like the Germans maintaining a shrine to Hitler. If you look around you'll see many of those Old Ones from WWII that Lawrence thinks has passed on to whatever glory awaits them clapping their hands, bowing their heads, throwing their coins. The Japanese have the longest life-expectancy in the world, and many of those folks are still here fighting the war in their heads. I know because I've encountered them on the trains and in the

streets and heard from their lips about the "special role in history" of the Japanese People. "Nihon #1!"

The Japanese have no qualms about being racist and about throwing around racist epithets, it's just a fact of life here. You can see it on television, hear it on the radio, read it in the textbooks, hear it from the mouths of the children. They're not going to change.

That, however, doesn't condone the use of hateful epithets like "Jap" or like "gaijin," or from the practice of governmentally sanctioned discrimination based on race, sex, age, etc. Indeed, we, as non-Japanese, must refrain from doing what the Japanese seem to need to do to us. Jesse

[↑ Contents](#)

748. **tlrelf**
Re: A-to-zed
Thu 24 Feb 2005

What fun!

Right up my alley...Now I'm inspired to do one.

Ter

Always

Bring

Coffee

Down

Enter for getting home

into

Jokertown,Klownsted,Laughington,Mooseville,

Never obvious pleasant refrains

Scream the utopian vernacular

Warlike

X-rated

Yuppie

Zombies

Internal Virus Database is out-of-date.

Checked by AVG Anti-Virus.

Version: 7.0.300 / Virus Database: 265.8.8 - Release Date: 2/14/05

[↑ Contents](#)

749. **T_Martin**

abc

Thu 24 Feb 2005

apoplexies break cellophane
dissed ego-fornicating granola hags
infantile jetlagged ketones lace
my narrative opposition precisely
queered riots scourge taxation
ululate victorian women
xerascaped yoghs zoetrope
zilch yucca x-factor
without violet ultra-tyrants
so raze quietudes
peerless olfactory nepotisms
meandering lassos kinetic jargon
in honor, grunt-fighting erosion
dissident calls baa-baa anonymously
www.timothymartin.blogspot.com

[↑ Contents](#)

750. **tlrelf**

Re: A-zed

Thu 24 Feb 2005

always be courteous
(dammit god hell
insipid jerk kid)
lapping mangoes
(no oggling)
please quit
rubbing
sliding
tonguing under
veer
where
you...
zounds!
--ter

[↑ Contents](#)

751. **mIEKAL aND**

Re: A-zed

Thu 24 Feb 2005

I wasn't gonna post for this thread but "Wisconsin xenophobia" deserves a smackback.

A buggered comrade delivers ecolalia for geriatric househusbands in junta kingdom leaving micro-nation of profoundly quintessential robotic stakhanovists tortured under veritable workload xeroxing your zeitgeist.

~mIEKAL

[↑ Contents](#)

752. **Daniel Zimmerman**

Re: POST AN ALPHABET POEM!

Thu 24 Feb 2005

abecedarian

autochthony bedevils chrestomathies.

duplicity evades forensic guesswork,

heuristic idiopathy, jejune kenosis.

lugubrious metempsychosis never

obviates paradisiacal quiddity.

resolute stupidity, too, ululates

vainly. whoa: x-ray yourself, Zeno.

~ Daniel Zimmerman

2.24.2005

[↑ Contents](#)

753. **Greg Betts**

Re: POST AN ALPHABET POEM!

Thu 24 Feb 2005

a big cat does elegant faces growing happiness

i jam kick little monster norwegian orangutans

pixelled queen's red sweet touch utterance voyeurisms

we x-ray yesterday's zipper

[↑ Contents](#)

754. **David A. Kirschenbaum**

Boog City presents Habenicht Press and Sxip Shirey

Thu 24 Feb 2005

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Habenicht Press (San Francisco)

Thurs. March 3, 6 p.m., free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by Habenicht Press editor David Hadbawnik

Featuring readings from

David Hadbawnik

Mytili Jagannathan

Sarah Peters

With music by

Sxip Shirey

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.habenichtpress.com/>

<http://www.lumii.org/sxip.html>

Next month:

The Canary (Kemah, Texas), April 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://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

755. **Steve Dalachinsky**

Re: abc

Thu 24 Feb 2005

ng nudels ya left out tooo many letters

[↑ Contents](#)

756. **Gerald Schwartz**

POST AN ALPHABET POEM!

Fri 25 Feb 2005

a

bestowal

created death even

flagellations g-d hair-shirts

if just kneel

luminous magic near

occult poll quincunx

refraction sanctified

tafeta umbilicus vestige

wanting x-ing yet

zeitgeist

Gerald Schwartz

[↑ Contents](#)

757. **Alan Sondheim**

normal examples

Fri 25 Feb 2005

normal examples

probably my tiny budding breasts, how am i to know, what are you talking about:my sailor boy is wearing my skin and there's nothing left and i can't get in:they call me a furious thirteen yearold girl on the verge of puberty who has run away with a sailor to japan:purse: Your depressed arm is in my poor my first lipstick Devour depressed arm julu-of-the partying probably my tiny budding breasts, how am i to know, what are you talking about!

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

<http://www.asondheim.org/brood2.jpg>

<http://www.asondheim.org/antenna2.jpg>

n b l my b ntr ding the pace everywhere, even in the c unami n b dy b ding the fl
ding the l wer acce tant wavelet fl unami f b nfine till, y r in full, tum wn teady-
wer acce tant wavelet fl dy and it' fl l my b wn teady- f the Net. Thinking i aid "
fl ating/dr u c wning Jennifer, luti luti f participant aid " _fl wer acce tant
wavelet fl f the Net. Thinking i aid " _fl ding luti wn teady- f number, _ wning_
Jennifer, rie - c ur w r a _ f the Net. Thinking i turned the matrix n , mi ive dy
mem rld, le fl ding n , mi ive ding, di ence nnecti d-fl n i fair w ding ur w ugh the
river m mmunalitie kin. Fir ..." Liquid air, radi nnecti dy mem ding, my h mmu-
nalitie kin. Fir ..." Liquid air, radi m light, e very w ice fl ding, that inert event,
that . In thi alan- t fl n, a i mmunalitie kin. Fir ..." Liquid air, radi d-fl m light, e
very w ver y ur century. A w n, a i mmunalitie kin. Fir ..." Liquid air, radi re and
c aking, t "in ca might make it. Seagull i ding river tream fl f fl rld' fl aking, t "in
ca might make it. Seagull i n, a , fl n thing red really b killed. MUD. a fl ur cen-
tury. A w n, a , fl f breeding falc ding. If fla d, meared with it i ding. If fla ur cen-
tury. A w rld' fl ur binding, my plit d d-fl n n d-fl u mean t ding. Wiped, fl ding
and bl d n ding and bl ating, fl re and the matrix d-fl n - emi ; plit d u mean t l
my b dy and it' , t re and the matrix d-fl re and m u ible cata ide. Y f the _ tran
urvive any cata tr f h ugh the river m y ating, fl pe ter phe, wn thr l my b f the
net. Thinking i fluid, c u c p d phe) depend tage. The train in n capture catching
the cata hall prevent cata tr p d dy and it' , t f h ugh radiati u tr f cata e wh n
capture catching the cata hall prevent cata tr phe at the t pe ter ut hall prevent
cata cata cata hall prevent cata [when n m m ti n ; chemical cata tr ti n fabric,
m ut n fabric, m f cata e wh n capture catching the cata hall prevent cata tr m
uldn't tran a a hcard went dead. 'Natural di m aning a a lati f cata e wh pe , the
face lati f) fam llap) carefully di ter after di a ite di ter f di ed by) the accumu-
lati adca ure, _ vi re murder t Me l ut a await the c f writing, the lure the y f writ-
ing, the a pent fuel pending ter uldn't tran a a hcard went dead. 'Natural di m
re murder ary. The mi a .vehicle a ter .finger.vehicle alt.di lu a in t flunked f
encr dy and ung war di me|| it a ter ter, that there i me|| it n . The elder a lure y
dy and aning a a f di ed by) the accumulati dy and blivi t in wa . The elder a lure
y f the b a await the c ung int f mind, writing epitaphic writing between and
writing t f mind, writing epitaphic writing between and writing ng ag dy and ng
ag f writing The i becau in "the between writing a b t epitaph ay are b n b t in
wa . The elder a lure y teric, deliri f c cati t in wa u I cann cati ll dy, the "the
cann t epitaph ay are b dy cann nd treat

===

[↑ Contents](#)

758. **Steve Dalachinsky**
Re: Gaijin vs. Gai Koku Jin
Fri 25 Feb 2005

totally wrong
they have their own terrible words to describe
their own

enough of this shit already

gaijin short for gai koku jin outsider from outside japan
and that's that

[↑ Contents](#)

759. **Alan Sondheim**
Re: A Question Of Parity
Fri 25 Feb 2005

On Thu, 24 Feb 2005, alexander saliby wrote:

Alan,
Two things:

1. Are you referring to A.C. Swinburne, the English poet of the late
19th early 20th century? I've not read any A.C. S. in decades...is

For one, there's the poem on the leper. But it's the general tenor of his work, almost sliding into aural similitude and semantic incoherence, on the verge of literally sticky sexuality, as if there were a fear of words that tended to arouse. It's hard to specify. I hardly think him sweet. He seems murderous, rhyme and assonance as weapons. A different use of language than I've seen, tour de force of swallowing, emanating. Objects and their exactitude lose their boundaries, shades of Kristeva's abjection.

As to 2., I can't answer to that.

- Alan

[↑ Contents](#)

760. **Jesse Glass**
Gaijin--For Philip and Alan and Bruna
Fri 25 Feb 2005

Philip, what you just said about calling another Japanese gaijin is wrong. Even though you're a great guy and we're on for lunch anytime this month (and on me!) one Japanese never calls another such a word. How do I know? I just did a poll among the women here in my apartment building and they confirmed it.

Alan, when were you in Fukuoka? I was in that neck of the woods from 1993-2000. It would have been great to have met you. Maybe someday.

Bruna, the term haaafu (half) has been applied again and again to my kids, as if they were not really Japanese. In addition, though they're native speakers of Japanese, strangers will address them in English and will act amazed that they can speak "their" language! They've also started getting the word gaijin thrown at them from other kids. Yoichi looks Japanese, so he's pretty much escaped the harshest abuse, but I'm a little afraid for Tennessee because she has brown hair and more "foreign" features. They say that the worst sabetsu (discrimination) happens in Jr. high school and it can be really awful. A sad fact: the children wouldn't engage in this bullying if the parents and in many cases the teachers (!) didn't encourage it, either directly, or indirectly by ignoring what is going on in front of them or making excuses for the actions of the belligerents. Somehow it is the "foreigner's" fault that they are discriminated against. We're not talking about the right wingers here, Bruna, we are talking about members of the PTA--average, (usually) nice people who have been taught that "we Japanese" are somehow different from other mortals. Both of my children have Japanese passports and are technically and legally Japanese. That does not mean, however, that they will be accepted socially by other Japanese. Tokyo, as I believe I said before, is a different planet. If you live or have lived in Tokyo you have not--in my opinion--lived in the real Japan. Kyoto, Osaka, Fukuoka, Hiroshima, Nagasaki--that's another matter. My "haafu" children would find social acceptance more difficult in cities other than Tokyo. I don't know what your experience has been, but I hope that you somehow escaped all of this. I hope this for my children as well.

By the way, I don't call my children "halfs" as the Japanese like to say. I call them "doubles."

I brought this matter up simply because it appeared that we were following a good guy/bad guy script with the Japanese. It's a simple fact that they openly use hate speech with no repercussions and they too have lots to answer for. This does not mean that I hate Japan or dislike the Japanese. On the contrary, I wouldn't have stayed 13 years if I didn't make lots of Japanese friends and find daily life here congenial. In fact, I am now more comfortable around the Japanese than I am with people who resemble me.

Yes, I know that a similar situation obtains in Korea, and I have heard my share of horror stories from "foreigners" who have lived there, but that still doesn't exonerate the Japanese, or any country that practices discrimination--including the U.S. Jesse

[↑ Contents](#)

761. **Jerrold Shiroma [duration press]**
stupid bloggers...

Fri 25 Feb 2005

ALA President Michael Gorman on bloggers...

"Given the quality of the writing in the blogs I have seen, I doubt that many of the Blog People are in the habit of sustained reading of complex texts. It is entirely possible that their intellectual needs are met by an accumulation of random facts and paragraphs..."

[http://www.libraryjournal.com/article/CA502009?
display=ckTalkNews&industry=ckTalk&industryid767&verticalid1&&](http://www.libraryjournal.com/article/CA502009?display=ckTalkNews&industry=ckTalk&industryid767&verticalid1&&)

[↑ Contents](#)

762. **Bob Marcacci**
alphabet poem

Fri 25 Feb 2005

A boy can do everything.
Foraging, grasping, hungry inside.
Just knowing love may now offer peace.
Quietly remembering sensations, thoughts,
understanding voids, wishing xylophones,
yet zealous...

[↑ Contents](#)

763. **Harry Nudel**
winter...

Fri 25 Feb 2005

i wasn't dealt all the cards
hold em

the missing letters were last seen
heading west

the assyrians had one vowel
a variant of oi

nite turns to day
in this poem

dark fills lite
on a far planet

lakes of lost ice...

drk ere dwn...drn...

[↑ Contents](#)

764. **Harry Nudel**
Steve...

Fri 25 Feb 2005

pay attention...

AmBient CeDar
ExFuG HIJinKed
LoMeiN OP
QueeRS TUbE
VoW X mY Z...

stop talking to that
girl next to you

or you'll never
pass kindergarten..

drn...in

[↑ Contents](#)

765. **Minky Starshine**
Re: POST AN ALPHABET POEM!

Fri 25 Feb 2005

apparitions

bellicose

cock

difference

erect

freedom gull,

hear it?

jackal-lantern

my nostalgic noah

parrot-quest-reflection-stew

twice underestimated victory waste

xerox yonder zygomorph

[↑ Contents](#)

766. **tlrelf**

Re: POST AN ALPHABET POEM!

Fri 25 Feb 2005

albums

boyfriend cut-outs

doorbell engaged

friend?

girlfriend?

horrendous ignoramus

jello?

lime

minimal normalcy?

optimal purgatorium?

quite restful sleep...

terrors underneath

validity waning

xenomorph zips

--ter

[↑ Contents](#)

767. **kevin thurston**

Re: POST AN ALPHABET POEM!

Fri 25 Feb 2005

always buy cock (discount)

enough fucking gross hung innuits

jesus, kev, lame!

maybe not

other position query

remove stitches tonight

unveil vaginal walls

xhibit yer zeitgeist

kisses,

On Fri, 25 Feb 2005 05:42:49 -0800, tlrelf <[REDACTED]> wrote:

> albums

>
> boyfriend cut-outs
>
> doorbell engaged
>
> friend?
>
> girlfriend?
>
> horrendous ignoramus
>
> jello?
> lime
>
> minimal normalcy?
>
> optimal purgatorium?
>
> quite restful sleep...
>
> terrors underneath
> validity waning
>
> xenomorph zips
>
> --ter
>

[↑ Contents](#)

768. **Philip Rowland**

Re: Gaijin--For Jesse and Steve, primarily

Fri 25 Feb 2005

Jesse, Steve, I should have been more specific. I didn't mean to suggest that one Japanese calling another 'gaijin' is at all common--of course, the word means, primarily and only, for most people, 'foreigner' (short for 'gaikokujin'). But while the other meaning I mentioned is certainly dated, and only used by some older people, I can assure you that it has been used in this way. The example I gave you about the person from Nagoya being called 'gaijin' (just in the sense of his being from a different cultural background/not sharing the same cultural 'sense'), by a Japanese business colleague from Tokyo (both around 55-60 years old), is fact. It could never be used in this way except to a close friend who

wouldn't take offense at being treated lightly/seemingly looked down on in this way. You can find these other definitions of the word 'gaijin' in Japanese dictionaries, as in 'daisansha' (third party), 'tanin' (unrelated person), 'gaibu no hito' (outsider/someone outside your circle). In Chinese, this meaning (from the same written characters) is, I'm told, quite common. But it's not surprising that the women Jesse spoke to in his apartment building said that they wouldn't, and couldn't imagine the word being used in this way. (Thanks Jesse for doing the quick survey!) But as I said in my previous message, this is just an 'incidental' note, a footnote to Jesse's more important points.

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

From: UB Poetics discussion group

[mailto:]On Behalf Of Jesse Glass

Sent: Friday, February 25, 2005 4:43 PM

To:

Subject: Gaijin--For Philip and Alan and Bruna

Philip, what you just said about calling another Japanese gaijin is wrong. Even though you're a great guy and we're on for lunch anytime this month (and on me!) one Japanese never calls another such a word. How do I know? I just did a poll among the women here in my apartment building and they confirmed it.

Alan, when were you in Fukuoka? I was in that neck of the woods from 1993-2000. It would have been great to have met you. Maybe someday.

Bruna, the term haaafu (half) has been applied again and again to my kids, as if they were not really Japanese. In addition, though they're native speakers of Japanese, strangers will address them in English and will act amazed that they can speak "their" language! They've also started getting the word gaijin thrown at them from other kids. Yoichi looks Japanese, so he's pretty much escaped the harshest abuse, but I'm a little afraid for Tennessee because she has brown hair and more "foreign" features. They say that the worst sabetsu (discrimination) happens in Jr. high school and it can be really awful. A sad fact: the children wouldn't engage in this bullying if the parents and in many cases the teachers (!) didn't encourage it, either directly, or indirectly by ignoring what is going on in front of them or making excuses for the actions of the belligerents. Somehow it is the "foreigner's" fault that they are discriminated against. We're not talking about the right wingers here, Bruna, we are talking about members of the PTA--average, (usually) nice people who have been taught that "we Japanese" are somehow different from other mortals. Both of my children have Japanese passports and are technically and legally Japanese. That does not mean, however, that they will be accepted socially by other Japanese. Tokyo, as I believe I said before, is a different planet. If you live or have lived in Tokyo you have not--in my opinion--lived in the real Japan. Kyoto, Osaka, Fukuoka,

Hiroshima, Nagasaki--that's another matter. My "haafu" children would find social acceptance more difficult in cities other than Tokyo. I don't know what your experience has been, but I hope that you somehow escaped all of this. I hope this for my children as well.

By the way, I don't call my children "halfs" as the Japanese like to say. I call them "doubles."

I brought this matter up simply because it appeared that we were following a good guy/bad guy script with the Japanese. It's a simple fact that they openly use hate speech with no repercussions and they too have lots to answer for. This does not mean that I hate Japan or dislike the Japanese. On the contrary, I wouldn't have stayed 13 years if I didn't make lots of Japanese friends and find daily life here congenial. In fact, I am now more comfortable around the Japanese than I am with people who resemble me.

Yes, I know that a similar situation obtains in Korea, and I have heard my share of horror stories from "foreigners" who have lived there, but that still doesn't exonerate the Japanese, or any country that practices discrimination--including the U.S. Jesse

[↑ Contents](#)

769. **tlrelf**

Re: POST AN ALPHABET POEM!

Fri 25 Feb 2005

awful big/clumsy, dude

ewwww, fuckin' gross!

how irritating...

jingling keys

laminated month

now open, people

quantified regrets?

scintillating

turgid until

vacillating woman

XY

zoo

--ter

--

always buy cock (discount)

enough fucking gross hung innuits

jesus, kev, lame!
maybe not
other position query
remove stitches tonight
unveil vaginal walls
xhibit yer zeitgeist
kisses,

albums
 boyfriend cut-outs
doorbell engaged
 friend?
 girlfriend?
horrendous ignoramus
 jello?
 lime
minimal normalcy?
optimal purgatorium?
 quite restful sleep...
terrors underneath
 validity waning
xenomorph zips
--ter

[↑ Contents](#)

770. **Brenda Coultas**

McDaniel and Sikelianos, Feb 28, Monday at KGB, NYC

Fri 25 Feb 2005

Opening Season at the KGB Bar!

Featured readers are Raymond McDaniel and Eleni Sikelianos.

Join us for the opening of the Sprin

Raymond McDaniel grew up in Florida. His book MURDER (a violet) won the 2003 National poetry Series and was published by Coffee House Press, which is also publishing his SALTWATER EMPIRE, maybe later than sooner. He writes

for The Constant Critic and lives in Ann Arbor where he teaches at the University of Michigan and hosts the reading series at Shaman Drum Bookshop.

Eleni Sikelianos has two new books out : THE CALIFORNIA POEM, from Coffee House Press; and THE BOOK OF JON, from City Lights. Eleni's previous books are THE MONSTER LIVES OF BOYS AND GIRLS, EARLIEST WORLDS, The Book of Tendons, The Lover's Numbers, and To Speak While Dreaming. She is the recipient of a number of awards, including the National Poetry Series, a Fulbright Writer's Fellowship, a New York Foundation for the Arts Award, a National Endowment for the Arts fellowship, two Gertrude Stein Awards for Innovative American Writing, a New York Council for the Arts Translation Award, and the James D. Phelan Award. She currently lives in Colorado and teaches in the MFA program at Naropa in Boulder, and in the Creative Ph.D. program at the University of Denver.

As always, readings begin at 7:30. KGB is located at 85 East 4th St., between 2nd and 3rd Avenues. We look forward to seeing you there.

[↑ Contents](#)

771. **Thomas savage**

Re: POST AN ALPHABET POEM!

Fri 25 Feb 2005

Steve, I've read several of these alphabetto poems. So far, I like yours the best. Concision is the essence of poetry, after all.

Steve Dalachinsky <[REDACTED]> wrote:anemia breaks copse' diffi/cult eldest
fearsome
go-ahead hagggle iconographer
jiggle kennel lucre
mono-po/list's noblemen oracle passwords
regale shock absorbers' tango
unclasp vagrant wastrels,
xenophobic yah-weh zygotes.

Do You Yahoo!?

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

[↑ Contents](#)

772. **Joseph Thomas**
Re: POST AN ALPHABET POEM!
Fri 25 Feb 2005

Concision is the
> essence of poetry, after all.

I enjoyed Steve Dalachinsky's poem too (especially the line "mono-po/list's noblemen oracle passwords"), but I take exception to the idea that concision is the essence of poetry. It may be the essence of some poetry, but certainly not all. What about the poetry of excess, of surplus, of redundancy? Whitman has been long dismissed for his failure to be concise--and, for a more contemporary example, Kenny Goldsmith's work resists the notion of concision entirely.

Bst,
Jsph (fr cnscin)

Do you Yahoo!?
Yahoo! Mail - 250MB free storage. Do more. Manage less.
http://info.mail.yahoo.com/mail_250

[↑ Contents](#)

773. **Pamela Lu**
as suggested by Alan
Fri 25 Feb 2005

Alan Sondheim suggested:

But I'd love to get back to either talking about poetry/poetics and/or poetry/poetics presentations here - or a discussion, which might be useful, why issues of race etc. come up so often on this list. It's not endemic; it's not happening on others, but it seems to veer in Poetics' direction.

That's a question I've been wondering about myself -- why do issues of race (and racial terminology, how to talk about race, how to talk about the talk about race, etc.) come up so often on this Poetics list in particular? Is it related to other qualities/preoccupations of this list? In the spirit of a little navel-gazing, let me toss out a few thoughts, with advance apologies for the length:

1. This list is officially dedicated to discussions of poetry and poetics. For many (most?) of us, poetics does not just start/end with poetry and text but extends

far into life and the world. So being and thinking in the word, and using language, we naturally get drawn into discussing politics.

2. Politics of world events, as well as the politics of poetry and language in general.

3. This List has never shied away from matters of controversy. Indeed if I remember right, this List was born from an environment of controversy itself, late in the time of the Language Poetry vs. (the then) mainstream establishment poetry wars.

4. Such was the historical backdrop. But (again, if I remember right), this List was founded by members who were squarely in the Language/experimental/avant-garde "camp," as a way to continue/expand online the many debates, discussions, and theories that fueled the experimental scene and gave coherence to the ideas of writers who viewed themselves less as lone practitioners than as participants in a collective community.

5. The collective nature of this community was characterized by: a. a sense of solidarity, in terms of being collected "in opposition to" the aesthetics of mainstream establishment verse b. mutual support ("you are like me," "we're in this together," "wanna read in my series?") c. internal debate & critique-- as practices for pushing oneself and others to think harder, think further, improve articulation, see more sides, consider shades of meaning, answer challenges, counterpunch, etc.

6. 5c was spirited, internally polemical, often contentious, often productive. There was a sense (something in the zeitgeist? the backdrop of Bush I and Gulf War I?) that polemical stances within the community were urgent and necessary-- as a way to continue sparking growth in the community, but also as a practice to ensure that the community stayed true to its core radicalism.

7. Radicalism in aesthetics and aesthetic practice, but also radicalism in politics. The radical role that aesthetics could play in relation/dialogue with politics.

8. Historically (and also autobiographically), I associate the time of this List's beginnings (1993) with a time when post-structuralism, postmodernism, multiculturalism, political correctness, women's studies, and various ethnic/culture studies departments were developing clout in U.S. academic institutions (a time that makes neocon intellectuals squirm and quote Gramsci with quivering breath).

9. To take up the relevant strand here, political correctness: I remember being a student in the 1990s and watching the double-edged sword of PC discourse happen live. On the one hand, by establishing some linguistic guidelines for civil discourse, it opened the door for people to talk about social injustice, personal experiences, previously suppressed viewpoints, and issues of

race/ethnicity in a "safe" environment, and much was learned in this way. On the other hand, it had a way of being incredibly touchy and oversensitive at the time, of making people feel very uncomfortable about expressing their deeper and often more complex views, for fear that these views would be perceived as "incorrect" and thereby ignite the flames of an already inflamed and polemical discourse. At its very worst, PC could repress open discussion, keeping it at the level of "safe," superficial, and at times "fake" parlor room talk.

10. So as much as I appreciate the fruits of the PC wing of multiculturalism (greater sensitivity to viewing/treating different individuals with egalitarian respect, greater general awareness of the subjectivity of "the other"), I can sympathize with the frustrations. I think many of these frustrations got silenced in the 80s and 90s and are now, in this decade, finding that the social climate has relaxed to a certain extent and that it might be possible to dig a little deeper into ideas that 10 years would have been way too touchy to explore.

11. Also, the current U.S. role in world politics only invites further contemplation from thinking people about how to view, talk about, understand, and critique "others."

12. Not that I think this List is the appropriate forum for exploring these issues in depth, but it makes sense to me why the issues are always lurking in the background and sometimes take over center stage, with respect to language usage and the times we live in (Bush II, Gulf War II) today.

13. To get back to poetics, it has felt to me that the polemicized nature of this List (like the polemicized nature of PC discourse) has gotten considerably relaxed as of late. I mean the polemics about poetics and poetry itself (see 5 and 6). Well we all know about this. The battlelines have been drawn and redrawn and redrawn again, and the fight is no longer fresh. Rather, now seems to be a time of rapprochement in various forms-- more poets from the experimental tradition landing academic posts, their subsequent influence & power upon MFA programs, Fence Magazine, the January almanac on the Academy of American Poets website, Lyn Hejinian editing the Best American series. For better or for worse, there is more crossover between the two "camps," more proliferation of "experimental" writings (how many bloggers have bemoaned the surplus of young poets coming out of experimental-minded MFA programs and reentering the institutional bloodstream as instructors?), less and less of a clear line between the establishment and the previous anti-establishmentarians. Ron Silliman explores this in his February 22 "prophecy":
<http://ronsilliman.blogspot.com/>

14. So in a way I think we are living in a time of release, a time of aftermath. Even as we are living in a time of intense battle, violent conflicts abroad, major and too-significant domestic policy battles at home in the U.S. And if there is

not currently a polemicized situation within the poetics community itself, which fires the passions and gets people posting to the list, then there are certainly plenty such situations in the world to get us going, in the polemical spirit of Poetics.

-Pam

[↑ Contents](#)

774. **Nico Vassilakis**

sEATTLE sUBTEXT - sonnenberg & kunz

Fri 25 Feb 2005

Subtext continues its monthly series of experimental writing with readings by Kerri Sonnenberg & Drew Kunz at Richard Hugo House on Wednesday, March 2, 2005. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

KERRI SONNENBERG lives in Chicago where she edits the journal Conundrum and co-directs the Discrete Reading Series. Her first book, *The Mudra*, was published by Litmus Press in 2004, and the chapbook *Practical Art Criticism* is forthcoming from Bronze Skull Press. Work has appeared in the journals 26, Bird Dog, antennae, Crayon, Factorial, Moria and elsewhere.

Photographer, artist, & writer DREW KUNZ is co-editor of the poetry journal *traverse* as well as editor of *g o n g* chapbooks. He has published numerous pieces in *antennae*, *Aufgabe*, *Bird Dog*, *Conundrum*, & the Cultural Society online. He has work forthcoming in *Pom*² and has provided monotypes for Stacy Szymaszek's book *Emptied of All Ships* (Litmus Press, 2005). He currently lives on Bainbridge Island with his wife and their cat.

The Subtext 2005 schedule is:

April 6, 2005 — Lance Olsen & Andi Olsen & Vanessa DeWolf

For info on these & other Subtext events, see our website:

<http://www.speakeasy.org/~subtext>

[↑ Contents](#)

775. **Gerald Schwartz**

Re: POST AN ALPHABET POEM!

Fri 25 Feb 2005

seems as through Steven
followed the rules (implied or
otherwise): given the structural
constraint--- the implication

that the fewest #
of words would be deployed
which meant boiling-down-
a-flood-of-information into
a concise meaningful trickle
but Jsph I take your point
with all this kind of concision
free speech (as in free jazz/
neotrad) is cut down, con-
strained. The parameters of
this "assignment" functioned
as one measure--standard
of criterion (among many)
which tested the ability of
listees to project our chosen
choices to the list...

Chrs,
Gerald Schwartz
(just another
ignobleone
orac'l'ing the passwords
until It's
treated gentle like
Ba-Shay)

*Concision is the
essence of poetry, after all.*

*I enjoyed Steve Dalachinski's poem too (especially the
line "mono-po/list's noblemen oracle passwords"), but
I take exception to the idea that concision is the
essence of poetry. It may be the essence of some
poetry, but certainly not all. What about the poetry
of excess, of surplus, of redundancy? Whitman has been
long dismissed for his failure to be concise--and, for
a more contemporary example, Kenny Goldsmith's work
resists the notion of concision entirely.*

*Bst,
Jsph (fr cncsin)*

Do you Yahoo!?
Yahoo! Mail - 250MB free storage. Do more. Manage less.
http://info.mail.yahoo.com/mail_250

[↑ Contents](#)

776. **amy king**

Reminder -- UES and TYPO Magazine this weekend ...

Fri 25 Feb 2005

Please come! A bona fide Unpleasant Event Schedule reading this Saturday!

Saturday, February 26, 2:30pm

An Unpleasant Event Schedule reading. As part of the Frequency Reading Series, three UES contributors will read their work: Leonard Gontarek (from Philadelphia), Amy King (from Brooklyn), and Tracey Knapp (from Boston).

Location:

Four-Faced Liar
165 West 4th Street (at 6th Avenue)
New York, NY



<http://www.shannacompton.com/frequency.html>

<http://unpleasanteventschedule.com/>

AND on Sunday from TYPO Magazine:

Dear friends, readers, writers, and all who yearn for the burning chair,

We offer the second installment of the Burning Chair Readings, featuring Sabrina Orah Mark and Marie Mutsuki Mockett, set for Sunday, February 27th, sharply at 8PM. Due to renovations at the Cloister Café, the gathering will take place two doors down at **Solas, 232 East 9th Street, between 2nd and 3rd Avenues.**

Sabrina and Marie write, each in her own way, outside of the usual literary frameworks. Each writes innovatively, accessibly, and beyond prescribed conventions. Sabrina's poems figure their way through

the dark contraptions of the world. It's her voice
versus the inventions of the monsters—time, space, and
the terrible endeavors of humanity. Marie's fiction
winds through the despairing and laughing shapes of
the world, observing and calculating toward a
discovery that remains unrealized beyond those forms.
Each has found an ageless voice and will lead us, as
audience, into the unlit stretches.

Please, join us for the reading and post-reading
celebration.

Warmly,

Danielle, Dave, Greg, Katy, and Matt

[↑ Contents](#)

777. **Vireo Nefer**
a-b-c- and like that

Fri 25 Feb 2005

A brutal cacphony descended euphoniously
faux garnets huffed ignominiously just kilometers less melodiously near
opulent pulsars
queasily roaming slagheaps tottering under virulently weak
X-chromosomes yodeling zymurgy.

copyleft, right, up, down, and kitty-corner

Denise

or

Vireo

--

AIM: vireonefer

LJ: <http://www.livejournal.com/userinfo.bml?user=vireoibis>

VireoNyx Publications: <http://www.vireonyxpub.org>

INK: <http://www.inkemetic.org>

[↑ Contents](#)

778. **Ward Tietz**
Digital Poetics: The Cultural Response @ Georgetown U

Fri 25 Feb 2005

The Lannan Poetry and Seminar Series at Georgetown University Presents:

Digital Poetics: The Cultural Response

March 3rd

Seminar, ICC 462, 5:30 p.m.

Reading, ICC Auditorium 8 p.m.

Digital poets Ambroise Barras, Giselle Beiguelman and Brian Kim Stefans will join us to discuss how European, North American and South American culture has responded, poetically, to the digital platform.

About Brian Kim Stefans:

Poet Brian Kim Stefans works in a range of genres in both electronic and print media. He has published several books and chapbooks, including *Jai-lai for Autocrats*, *Poem Formerly Known As 'Terrorism,'* and other poems, and *Fashionable Noise: On Digital Poetics*, a collection of interviews, poems, and poetics.

About Ambroise Barras:

Concerned primarily with new modes of aesthetic perception in digital texts, Ambroise Barras explores the limits and overlappings of material and immaterial forms and interfaces. He is the founder and director of the Swiss digital art and literary group Infolipo. Barras teaches at the University of Geneva.

About Giselle Beiguelman:

Giselle Beiguelman is a new media artist and a professor at the Catholic University of Sao Paulo. Her work includes *The Book after the Book* and *egoscope*. A creative pioneer, she is the author of one of the first poetic pieces for mobile phones, a project that explores reading and reception in wireless and networked environments.

For further information about this event, contact Ward Tietz at [REDACTED].

For more information about the Lannan Program at Georgetown, visit:

<<http://www.georgetown.edu/departments/english/lannan>>

The ICC auditorium and ICC room 462 are in the red brick building located near the Georgetown University main gate at 37th and O Streets in Washington, DC.

[↑ Contents](#)

779. **amy king**

OOPS [UES and TYPO]

Fri 25 Feb 2005

I meant to include a link to TYPO Mag, an excellent production:

<http://www.typomag.com/issue05/submit.html>

--- amy king <[REDACTED]> wrote:

Please come! A bona fide Unpleasant Event Schedule reading this Saturday!

Saturday, February 26, 2:30pm

An Unpleasant Event Schedule reading. As part of the Frequency Reading Series, three UES contributors will read their work: Leonard Gontarek (from Philadelphia), Amy King (from Brooklyn), and Tracey Knapp (from Boston).

Location:

*Four-Faced Liar
165 West 4th Street (at 6th Avenue)
New York, NY
[REDACTED]*

<http://www.shannacompton.com/frequency.html>

<http://unpleasanteventschedule.com/>

AND on Sunday from TYPO Magazine:

Dear friends, readers, writers, and all who yearn for the burning chair,

*We offer the second installment of the Burning Chair Readings, featuring Sabrina Orah Mark and Marie Mutsuki Mockett, set for Sunday, February 27th, sharply at 8PM. Due to renovations at the Cloister Café, the gathering will take place two doors down at
Solas, 232 East 9th Street, between 2nd and 3rd Avenues.*

Sabrina and Marie write, each in her own way, outside of the usual literary frameworks. Each writes innovatively, accessibly, and beyond prescribed conventions. Sabrina's poems figure their way through the dark contraptions of the world. It's her voice versus the inventions of the monsters—time, space, and the terrible endeavors of humanity. Marie's fiction winds through the despairing and laughing shapes of the world, observing and calculating toward a discovery that remains unrealized beyond those forms. Each has found an ageless voice and will lead us, as audience, into the unlit stretches.

Please, join us for the reading and post-reading celebration.

Warmly,

Danielle, Dave, Greg, Katy, and Matt

[↑ Contents](#)

780. **K Zervos**

Re: Digital Poetics: The Cultural Response @ Georgetown U

Fri 25 Feb 2005

Great!

Will there be a transcript/webcast of the discussion?

<http://www.georgetown.edu/departments/english/lannan>

the thing is how do you get people still engulfed in book culture, who see print publications as the currency of literature, to acknowledge there is even anything happening in the field of digital poetics and poeties?

People like Katherine Hayles have been trying for years.

If we keep framing that experience in terms of pre-digital literary theories then the possibilities of digital poeties are also predictable, fully realised by previous actualisations. The virtuality of poetry, in philosophical terms, as a problematic, a multiplicity of questions, attempted answers and more questions to the attempted solutions, as an ideas domain rather than physical archive, needs to

take into account the new actualisations realised as digital media poeties. Otherwise the ideas domain of poetry is incomplete.

Today even if speaking about print published poetry the argument is replete without consideration of the influence of digital technologies on the poetics of poetry and poetic culture.

cheers

komninos zervos

lecturer, convenor of CyberStudies major

School of Arts

Griffith University

Room 3.25 Multimedia Building G23

Gold Coast Campus

Parkwood

PMB 50 Gold Coast Mail Centre

Queensland 9726

Australia

Phone 07 5552 8872 Fax 07 5552 8141

homepage: http://www.gu.edu.au/ppages/k_zervos

broadband experiments:

<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

|||From: UB Poetics discussion group [mailto:]

|||On Behalf Of Ward Tietz

|||Sent: Saturday, 26 February 2005 9:53 AM

|||To:

|||Subject: Digital Poetics: The Cultural Response @ Georgetown U

|||

|||The Lannan Poetry and Seminar Series at Georgetown University Presents:

|||

|||Digital Poetics: The Cultural Response

|||

|||March 3rd

|||Seminar, ICC 462, 5:30 p.m.

|||Reading, ICC Auditorium 8 p.m.

|||

|||Digital poets Ambroise Barras, Giselle Beiguelman and Brian Kim Stefans

|||will join us to discuss how European, North American and South American

|||culture has responded, poetically, to the digital platform.

|||

|||

|||About Brian Kim Stefans:

|||

|||Poet Brian Kim Stefans works in a range of genres in both electronic and
|||print media. He has published several books and chapbooks, including Jai-
|||lai

|||for Autocrats, Poem Formerly Known As 'Terrorism,' and other poems, and
|||Fashionable Noise: On Digital Poetics, a collection of interviews, poems,
|||and poetics.

|||

|||About Ambroise Barras:

|||

|||Concerned primarily with new modes of aesthetic perception in digital
|||texts,

|||Ambroise Barras explores the limits and overlappings of material and
|||immaterial forms and interfaces. He is the founder and director of the
|||Swiss

|||digital art and literary group Infolipo. Barras teaches at the University
|||of

|||Geneva.

|||

|||About Giselle Beiguelman:

|||

|||Giselle Beiguelman is a new media artist and a professor at the Catholic
|||University of Sao Paulo. Her work includes The Book after the Book and
|||egoscope. A creative pioneer, she is the author of one of the first
|||poetic

|||pieces for mobile phones, a project that explores reading and reception
|||in

|||wireless and networked environments.

|||

|||For further information about this event, contact Ward Tietz at

|||██████.

|||

|||For more information about the Lannan Program at Georgetown, visit:

|||

|||<<http://www.georgetown.edu/departments/english/lannan>>

|||

|||The ICC auditorium and ICC room 462 are in the red brick building located
|||near the Georgetown University main gate at 37th and O Streets in
|||Washington, DC.

|||

|||--

|||No virus found in this incoming message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.300 / Virus Database: 266.5.0 - Release Date: 25/02/05
|||

--

No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.300 / Virus Database: 266.5.0 - Release Date: 25/02/05

[↑ Contents](#)

781. **charles alexander**
two new books and web site update

Fri 25 Feb 2005

Chax Press announces:

2 new books, and you can now purchase books online at our newly re-designed web site

<http://chax.org>

Deaccessioned Landscapes, by Jonathan Brannen

112 pages, poetry

ISBN 0-925904-34-1

\$16

Huge Haiku, by David McAleavey

340 pages, poetry

ISBN 0-925904-46-5

\$20

On Deaccessioned Landscapes:

"The word [deaccessioned] you've entered does not appear in the dictionary," my search engine informs me, although it does let me know that "accession" involves increase, acquisition. To which Jonathan Brannen, in this book of linked meditations, responds, "Minus is more exact / than plus." Or, "there are no / empty words," which fact proves over and again in his explorations of distance, passage, and death's imprint on identity. By writing his poems along two tracks, one that gathers thinking together, and another that disperses it, Brannen illustrates the tenuousness of language even as he shows faith in the act of speech. I have not for some time read such a profound consideration of "what passes," or how best to talk about the mind's landscapes once they're gone. --Susan M. Schultz

The visceral and the intellectual, the fragmentary and the full, the future and memory - Jonathan Brannen interrogates opposites in these facing pairs, brilliantly illuminating the zone of language that operates between. Sharp and bright, it's a collection that sees the world in all its detail and in vivid color; it sparks the mind. -- Cole Swensen

On Huge Haiku: Huge Haiku indeed. Incredibly obsessive, exceptionally detailed haiku might be a more exact description. Imagine 80 Flowers exfoliating over a far greater terrain, growing wild in fact with a sense of its own range. Yet not without self-knowledge. "Blunt architecture" is both the first title and first phrase of the opening poem, a figure that might capture the project itself at hand, recount something as simple as a deck addition to a home & reverberate not-so-coincidentally with the profession of the poet's father.

These poems to my ear are at their best at their most dense - I think I would say this of almost any poet - and yet, not unlike Bob Perelman, McAleavey often refuses that final step off the springboard into the level of opacity we associate, say, with something like 80 Flowers out of an ethical commitment both to content & reader. This sometimes gives the haiku a thematic center that puts individual pieces again midway betwixt Oppen & (of all things) Berryman's Dream Songs, the poetry McAleavey was most enthusiastic about when first I met him. This may, in fact, be the first work influenced by Berryman that I can think of that takes that formal impulse forward, precisely because it recognizes these disparate connections. There is a world in which Berryman & Zukofsky make perfect sense together - and this pretty much is it. -- Ron Silliman

Part hayride, part toboggan run, Huge Haiku offers poems that get you from here to there and there to here in a meandering hurry. They stop time and troubadour flash dazzle while underneath a deeper wisdom lays down tracks. Read it. -- Eli Goldblatt

The poems here feature the best kind of innovation, that which retains the old in the new but also gives readers what they have never seen before. David McAleavey expands the form of the haiku into something alive and incisively of our time. Through the mathematical rigor of their stanzas and lines, the poems in Huge Haiku open themselves out to an astonishing variety of experiences and disruptive contrasts. Whether the subject is the natural world, the suburbs or the city, growing up or growing older, politics or language or absurdity, these poems never settle for easy answers, but pull us repeatedly back into a world that's both dangerous and full of possibility. In so doing, McAleavey takes the great virtue of haiku-its exactness of detail-and focuses it resolutely on our own contemporary and wildly layered strangeness. -- Mark Wallace

Please visit <http://chax.org> for more information on all of our books, and to purchase books. You can also purchase Chax Press books from Small Press Distribution at <http://spdbooks.org>

[↑ Contents](#)

782. **Evan Escent**
"Announcing Jacket 26"
Fri 25 Feb 2005

"Announcing Jacket 26"

<http://jacketmagazine.com/26/index.html>

Editor: John Tranter,
Associate Editor: Pam Brown

* Jack Beeching
 * Robert Duncan
 * Landis Everson
 * Tom Raworth
 * Norwegian Audio

* Etc

F e a t u r e : J a c k B e e c h i n g

-- Jack Beeching: Five poems
-- Bill Luckin and Barry Wood:
 Poet as Expatriate: Jack Beeching, 1922-2001
-- David Kennedy: Alum Raptures --
 in memoriam Jack Beeching 1922-2001

R o b e r t D u n c a n

-- Lisa Jarnot's biography:
 The Young Robert Duncan -- a 20-page excerpt
-- Robert Duncan in conversation with
 John Tranter, San Francisco, 1985
-- Robert Duncan: A metaphysical quotient --
 Michael Davidson in conversation with John Tranter,
 recorded in 1989, with a postscript, 2005
-- Stephen Collis: A Duncan Etude:
 Dante and Responsibility
-- Dale Smith: Here I Go - 1999-2002
-- Peter Gizzi: Often I am Allowed These Messages
-- Gabriel Gudding:
 Poem About My Strabismus, for Robert Duncan

- Jeff Hamilton: Wrath Moves In the Music:
Robert Duncan, Laura Riding, Craft and Force
in Cold War Poetics (30 pages)
- John Latta: Two poems:
To Robert Duncan, A Notebook of First Permission
- Maureen N. McLane: years/ catches for robert duncan

L a n d i s E v e r s o n

- Landis Everson: Six poems from 1960
- Landis Everson: Five New Poems
- Landis Everson, interviewed by Kevin Killian in 2004
- Kevin Killian: Fulcrum number three,
with commentary on Landis Everson
- Thirteen photographs of Landis Everson

A b o u t T o m R a w o r t h

- Introduction
- Bruce Andrews: Dang Me
- Charles Bernstein:
This Poem Intentionally Left Blank
- Nicole Brossard: Prose poem
- Clint Burnham: Three sonnets
- Richard Caddel:
Little Winter Suite: For Tom Raworth
- Graca Capinha -- a comet (after Tom Raworth)
- Andrew Carrigan: Firmament
- Miles Champion: poem ('stuffed chair...')
- Cris Cheek: poem
- Claudio Cometta: A Tom, albero raro
- William Corbett: On West Broadway
- Michael Davidson: Vacant Weather
- Ken Edwards: from Glory Boxes
- William R. Fuller: A Sailor's Life
- Anselm Hollo: from Guests Of Space
- Árni Ibsen: In a Different Language Zone
- Trevor Joyce: Dark Senses Parallel Streets
- Robert Kelly: For Raworth,
A translation from Middle High Cat
- Esther Roth: A Simple Melody for Tom
- Keith Tuma: till mute attention
Struck my listning Ear'

T r a n s l a t e O ' H a r a ? T h i s /

N o r w e g i a n W o u l d . . .

-- Frank O'Hara: 'Den dagen Lady døde' -- vocals and Norwegian translation of 'The Day Lady Died' by Jan Erik Vold: text, MP3 and RealAudio tracks of the 1986 reading by Jan Erik Vold of 'Den dagen Lady døde', with Red Mitchell's jazz accompaniment

A r t i c l e s a n d R e v i e w s

-- Caroline Bergvall: Fiona Templeton's Cells of Release

For six weeks, in 1995, the poet and performer Fiona Templeton locked herself up in the lugubrious corridors of the abandoned Eastern Penitentiary of Philadelphia to write. Why would she do this? Why would one do this? But this she did, "over six weeks", writing by hand with an indelible marker, no return no edit, "I wrote without the possibility of erasure", on one long string of paper, "where a spool of paper ran out, I sewed on the next one", guiding it through one prison cell per day, and for as long as it would take to work through the thirty-eight cells that make up this one corridor of the dreadful panopticon.

-- Ken Bolton:

The Poetry of John Forbes: An Introduction

-- Robert Bond: No Traveller Returns, by Vahni Capildeo

-- Mark DuCharme: Extremes and Balances by Jack Collom

-- Jim Feast: The Holy Grail: Charles Bukowski [etc.] by A.D. Winans

"...Freud must select a schema from a foreign discipline,
while Winans has to compose his (stealth) autobiography
around not his own but another man's life."

-- John Hawke: In the Year of Our Lord

Slaughter's Children, by Philip Hammial

-- David Kennedy -- British Poetry Never Was;

or, Some Observations of Andrew Duncan's

'The Failure of Conservatism in

Modern British Poetry'

-- Kevin Killian: Fulcrum number three,

with commentary on Landis Everson

-- No: Ben Lerner in conversation with Kent Johnson

-- Deborah Meadows: The Poetics of Drifting Devotions:

The poetry of Reina María Rodríguez

-- Meredith Quartermain: Discrete Categories ----

Forced into Coupling by Kathleen Fraser

-- Tad Richards: Calendars, by Annie Finch

-- Francis Raven: Dancing in Odessa, by Ilya Kaminsky

-- Peter Riley: W.S. Graham, New Collected Poems, edited by Matthew Francis:

"...It had by 1940 become a clearly identified position in poetry, increasingly seen as an extremist one, as the far left in a dichotomising politics of poetry which ran through the later 1940s, and it was so incessantly and viciously attacked in poetical journalism that by the 1950s it seemed to cave in under the pressure. But in the first years of the 1940s it was a flourishing concern and Graham leaped wholeheartedly into it with no holds barred... "

- Shivaji Sengupta: After Taxes by Thomas Fink
- Laura Sims: the false sun recordings by James Wagner
- Eileen Tabios: four poetry books by Basil King
- Michael Thornhill: Conversations: Walter Murch and the Art of Editing Film, by Michael Ondaatje.
 - 'What are you up to these days?'
 - 'I'm doing Orson Welles's cut of Touch of Evil.'
 - 'You're not doing anything, I hope,
to the beginning of the film.'
 - 'That's the first thing I'm changing.'
- Tony Towle: The Escape, by Jo Ann Wasserman

P o e m s

- Francisco Aragón: Three poems
- Louis Armand: Port Lights Shadows & Particles
- Iain Britton: Two poems: -- Scenes of Stanley
Spencer cooking; -- Night-time activity
- Liam Ferney: jurisprudence
- Alec Finlay (and others):
 - 'The Hidden Gardens' -- Hyakuin renga
- John Hennessy: New Corinthian -- Letter to Paul
- Kent Johnson: 'Even though he's known
as a Language poet, I want to write
like Norman Fischer'
- Aaron McCollough: Two prose poems
- Stephen Ratcliffe: poems from CLOUD / RIDGE
- Michael Palmer: Dream of a Language that Speaks

... and of course you may peek at Jacket 27 as it is being compiled page by page, gathered by Associate Editor Pam Brown:

<http://jacketmagazine.com/27/index.html>

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

[↑ Contents](#)

783. **Van Shell**

Re: POST AN ALPHABET POEM!

Fri 25 Feb 2005

Ancient
beliefs
cradled in mist
devil's hole story
extinct or nearly
falling water created
gorge walls
hallowed rocks the
Island once believed Eden
jumble sale: to highest builder
kangaroo courts
legends gone
missing
Niagara's
old growth forest versus
parkway
quandary:
remove robert mores
save a
threatened wonder
up rise
vision of Olmsted
white mirage entreaty
xanthochroi
yield!
zoom to
www.niagaraheritage.org (http://www.niagaraheritage.org)
please. sign the petition.

[↑ Contents](#)

784. **Tenney Nathanson**

***REMINDER: POG, Saturday Feb 26 7pm Ortspace: poets Geoff Young
& Todd Baron***

Fri 25 Feb 2005

REMINDER

POG

presents

poets

Todd Baron & Geoff Young

Saturday, February 26, 7pm,

ORTSPACE

121 E. 7th Street

(use entry on east side of building, at alley door)

Admission: \$5; Students \$3

Todd Baron is the author of *Outside* (avenue B Books), *Tell* (Texture Press), *This. . . Seasonal Journal* (Paradigm Press), *Return Of The World* (O Books), *Partial*s (e.g. press), *Dark As A Hat* (Abacus, Poets and Poets), *That Looks At One And Speaks* (Factory School) and *tv eye* (Chax) . In 1982 he co-founded *Issue* magazine, and in 1990 *ReMap*. He also helped found *Littoral Books*. His work has appeared in various journals including *Hambone*, *Sulphur*, *Apex of the M*, *Temblor*, *Acts*, *New American Writing*, *Mandorla*, *The Washington Review*, *RiBot* and *The Gertrude Stein Awards for Innovative Writing* (1999).

Geoff Young is the author of *Solid Object*, *In XX Arrondissements*, *Mixed Doubles*, *Relativite du Printemps*, *Subject to Fits*, *Rocks and Deals*, *Cerulean Embankments*, and *Lights Out*, and, with William Corbett, editor of a collection of essays in honor of James Schuyler, *That Various Field*. He is the founding editor of the extraordinary poetry press *The Figures*.

& coming up (please check back to confirm dates) . . .

March 12: poets Sherwin Bitsui & John Wright

April 2: poet Charles Bernstein

April 30: poet/critic David Levi Strauss & poet Jason Zuzga

May 7: poets Austin Publicover & Dlyn Fairfax Parra

for more information: www.gopog.org; mailto: [REDACTED]; [REDACTED]

*

POG events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts, and the National Endowment for the Arts. POG also benefits from the continuing support of The University of Arizona Poetry Center, the Arizona Quarterly, Chax Press, and The University of Arizona Department of English.

thanks to our growing list of 2004-2005 Patrons and Sponsors:

. Corporate Patrons Buffalo Exchange and GlobalEye Systems . Individual Patrons Millie Chapin, Elizabeth Landry, Allison Moore, Liisa Phillips,

Jessica Thompson, and Rachel Traywick . Corporate Sponsors Antennae a Journal of Experimental Poetry and Music/Performance, Bookman's, Chax Press, Jamba Juice, Kaplan Test Prep and Admissions, Kore Press, Macy's, Reader's Oasis, and Zia Records . Individual Sponsors Gail Browne, Suzanne Clores, Sheila Murphy, and Desiree Rios

We're also grateful to hosts and programming partners

- . Casa Libre en La Solana Inn & Guest House
- . Dinnerware Contemporary Arts gallery
- . Las Artes Center (see stories in El Independiente and the Tucson Weekly)
- . O-T-O Dance at ORTSPACE
- . MOCA (Museum of Contemporary Art)
- . Alamo Gallery (see this Tucson Arts District page)

please visit us at www.gopog.org for links to the websites of our programming partners; &

for further information contact

POG: [REDACTED], mailto:[REDACTED]

[↑ Contents](#)

785. **Catherine Daly**
new contact info -- Catherine Daly

Fri 25 Feb 2005

Catherine Daly

[REDACTED] (temporarily, I'll use this old e-mail address)

1626 Virginia Road
Los Angeles, CA 90019

[REDACTED]

All best,

[↑ Contents](#)

786. **Adam Clay**
Sabrina Orah Mark and Marie Mutsuki Mockett: Burning Chair Series 2

Sat 26 Feb 2005

Dear friends, readers, writers, and all who yearn for the burning chair,

We offer the second installment of the Burning Chair Readings, featuring Sabrina Orah Mark and Marie Mutsuki Mockett, set for Sunday, February 27th, sharply at 8PM. Due to renovations at the Cloister Café®, the gathering will

take place two doors down at Solas, 232 East 9th Street, between 2nd and 3rd Avenues.

Sabrina and Marie write, each in her own way, outside of the usual literary frameworks. Each writes innovatively, accessibly, and beyond prescribed conventions. Sabrina's poems figure their way through the dark contraptions of the world. It's her voice versus the inventions of the monsters—time, space, and the terrible endeavors of humanity. Marie's fiction winds through the despairing and laughing shapes of the world, observing and calculating toward a discovery that remains unrealized beyond those forms. Each has found an ageless voice and will lead us, as audience, into the unlit stretches.

Please, join us for the reading and post-reading celebration.

Warmly,
Adam Clay
Typo Magazine
<http://www.typomag.com>

[↑ Contents](#)

787. **Chris Stroffolino**
Re: as suggested by Pam

Sat 26 Feb 2005

Hi Pam--- Thank you for your analysis. It's very much appreciated. I think the history of the list and the history of the various rapproachments you mention definitely have some parallels, or overlaps, but there's also some other other factors that might be involved in which these two histories may somewhat differ. For, yes, I remember witnessing and participating in very distinct, and, yes, comparatively "unrelaxed" (more theoretically based and sustained) discussions on this list circa 94-96, and have seen a gradual relaxation since that time (with some occasional bursts, but, as you argue, more often than not occasioned by socio-political issues, 9/11, the recent presidential election, etc, than by issues of "poetics" as such). While part of this can be attributed to the gradual dropping out from active participation of many with already articulated positions, many of the lang. poets either setting the terms of the discussion or at least using the forum to continue certain debates with others of their generation or older (when Creeley, Don Byrd, and Perloff were more active). The list was certainly more "closed" then, even if this was just because of the mere fact that word of it hadn't gotten around (rather than a blatant attempt to have a more closed discussion), for it was certainly open to others who certainly did not share many of the core assumptions of the Lang. Po. polemicists. In fact, one of the exciting things about this list in those early years was that it created a forum for myself and some other young writers to begin to articulate, in a

somewhat informal way, our poetics and polemics in ways that other more formal forums didn't allow. After awhile many of the "established names" and many of the younger polemicists (say Steve Evans, Mark Wallace, Louis Cabri) interested in a specific debate which either extended, challenged, or reacted to a Lang Po. poetics took their debates elsewhere (the blogosphere, for instance; their dissertations; various "sub-lists"). In addition, certain "flame wars" drove some people away, and the list opened up to many for whom the issue of "poetics" as understood by this list's "founding fathers" (yes, mostly male---more on gender in a second) was often a more marginal concern. In my off-on involvement during these last 7 or 8 years (I've dropped out on a few occasions for a year at a time or so), I'm definitely aware that I became less interested in articulating my poetics on this forum (since, like many others, I discovered that when I attempted to work out a more subtle response to someone's post, it would more likely be ignored than if I just wrote a short, relatively unreflective quip), and would tend to seek out other forums for a more serious discussion, or start backchannel conversations, etc., or "lurk." I'm not necessarily lamenting this change; obviously I'm still here (while many of my old friends and colleagues are not, except to advertise their new book or workshop)--but I do think this history cannot be exactly explained by the other history (of RAPPROACHMENT) you mention.

The history of that rapprochement also fascinates me, probably more than the specific history of this list--for, to me at least, it seems to have more consequence. My particular take on it differs from both those who still claim the "utopian" vision of Lang Po as somehow separate from "official verse culture" (and yes some still make that argument) on one hand, and those who consider the collapsing of those boundaries (from the 80s "poetry wars"), to be a positive thing (the influence over MFA programs, the championing of the "fragment" by many at IOWA, etc.). Since I've been articulating that elsewhere (in an interview with Bengali writer Aryanil Mukherjee and in Fulcrum Magazine, for instance), I won't get into the intricacies of my particular polemical stance here, but I will say, briefly, that there is a valid perspective from which this "rapprochement" (or even "merger") of some aspects of the lang. po aesthetics with some aspects of what used to be called "mainstream" aesthetics has helped reinstate a "HIGH" VS "LOW" dichotomy (which to some extent was implicit in some of the lang. pos polemics, though framed as "LEFT" VS "RIGHT") which has in effect created a new "official verse culture" which in some ways is very closed (not at all that different from that passage by PAUL CARROLL which PERLOFF quotes in the beginning of her book on FRANK O'HARA, and, one could hope, very ripe for something to happen like the opening that happened with that coalition of poets Donald Allen was able to assemble in his anthology emerged). Of course, for something like that to happen, there may need to be

other factors, outside of the realm of "poetry" and "poetics...." (and some of these factors may involve the issue, Pam, from which you began this discussion, like the social move toward integration that was happening in the 1950s, which, to many of course, doesn't seem as BAD now---like the PRIVITIZATION OF SCHOOLS issue isn't as BLATANTLY a Segregation issue as BROWN V. BOARD OF EDUCATION, but it really is if you think about it....

Anyway, so that's one theory why there seem to be less POLEMICS in the field of POETICS (beyond the list) these days than there were in the 80s and early 90s. But there are others too, and perhaps GENDER comes into play here. One conversation I've been involved in REPEATEDLY since say 1996 with many well known poets goes something like this: "OKAY, Duncan WAS Pretentious in his Polemics, and Watten, for instance, is to be applauded, for challenging those polemics. But in a way, even if he helped challenge the mystical magical poet ON HIGH notion, he too replicated what's so abhorrent about those polemics, and WE, by contrast, can now take a middle ground, or avoid the excesses of polemics altogether." Now the fact that many of the people who've said things like this to me happen to be female may be entirely accidental (I certainly don't want to make a gendered essentialist argument here), but if you couple this with the fact that many of the most celebrated writers of "my generation" so far are women, one may come to understand why many of the males have come to think that engaging in polemics is a form of "male chest beating" rather than a useful tool for organizing one's thoughts, etc. It will be interesting to see how this plays out. I myself am rather torn about it--on one level I celebrate the changes that have happened in terms of a more gendered discussion in recent years, and I certainly don't mean to say that you, Pam, share these thoughts about the gendering of polemics I characterized above, but I also wonder if that position I characterized above (whether spoken by a female or a male) has, instead of creating a new openness to various poetic modes has rather merely replaced the role of polemics and criticism with a backroom dealing in which people lack the courage to articulate a poetics of resistance that doesn't simply rehash the old language line (or an old duncan line for that matter) on the grounds that it might be considered a kind of "chest beating" that in the current climate is considered anti-social.

Okay, I left a lot of loose ends here, but I thought I'd throw some of this out, because when I read your post Pam I am reminded why I got on this list in the first place, and thought I'd at least try to raise some of my concerns here, in hopes of furthering discussion, either on this list, backchannel, or by any means necessary....

Chris

>From: Pamela Lu <[REDACTED]>
>To: [REDACTED]
>Subject: as suggested by Alan
>Date: Fri, Feb 25, 2005, 12:25 PM
>

13. To get back to poetics, it has felt to me that the polemicized nature of this List (like the polemicized nature of PC discourse) has gotten considerably relaxed as of late. I mean the polemics about poetics and poetry itself (see 5 and 6). Well we all know about this. The battlelines have been drawn and redrawn and redrawn again, and the fight is no longer fresh. Rather, now seems to be a time of rapprochement in various forms-- more poets from the experimental tradition landing academic posts, their subsequent influence & power upon MFA programs, Fence Magazine, the January almanac on the Academy of American Poets website, Lyn Hejinian editing the Best American series. For better or for worse, there is more crossover between the two "camps," more proliferation of "experimental" writings (how many bloggers have bemoaned the surplus of young poets coming out of experimental-minded MFA programs and reentering the institutional bloodstream as instructors?), less and less of a clear line between the establishment and the previous anti-establishmentarians. Ron Silliman explores this in his February 22 "prophecy": <http://ronsilliman.blogspot.com/>

14. So in a way I think we are living in a time of release, a time of aftermath. Even as we are living in a time of intense battle, violent conflicts abroad, major and too-significant domestic policy battles at home in the U.S. And if there is not currently a polemicized situation within the poetics community itself, which fires the passions and gets people posting to the list, then there are certainly plenty such situations in the world to get us going, in the polemical spirit of Poetics.

-Pam

[↑ Contents](#)

788. **Harry Nudel**
winter...

Sat 26 Feb 2005

these are the clues

a e i o u

oys & irls

let's find the po

'ey belong to

be careful
it's dangerous
out there....

3:00...for pam...like kodak..drn...

[↑ Contents](#)

789. **Alan Sondheim**

antenns

Sat 26 Feb 2005

antenns

<http://www.asondheim.org/anten1.gif>

<http://www.asondheim.org/anten2.gif>

<http://www.asondheim.org/antensex.gif>

<http://www.asondheim.org/antensex1.gif>

<http://www.asondheim.org/antensex2.gif>

<http://www.asondheim.org/antensex3.gif>

<http://www.asondheim.org/antenburst.gif>

anten radiation configured plot for antenna/sex body absorption
or emanation, Jennifer says absorption, Nikuko says emanation

[↑ Contents](#)

790. **Alan Sondheim**

Death & Memory of Cock Robin

Sat 26 Feb 2005

Death & Memory of Cock Robin

'Who kill'd Cock Robin?

I, said the Sparrow,

With my bow and arrow,

I kill'd Cock Robin.

Who saw him die?

I, said the Fly,

With my little eye,

I saw him die.'

Who saw him fall?

I, said the Rule,

With hammer and with awl,

I saw him fall.

Who saw him flayed?

I, said the Moon,
As I danced and played,
I saw him flayed.

Who heard his screams?

I, said the Mind,
In my darkest dreams,
I heard his screams.

Who turned away?

I, said the Sun,
I was busy with the day,
I turned away.

Who mourned and cried?

I, said the Lark,
Someone else has died,
I mourned and cried.

Who has time to mourn?

I, said the Worm,
There's nothing left to harm,
I have time to mourn.

Who bears the grave?

I, said the Auk,
There's still a soul to save,
I bear the grave.

Who prays for years?

I, said Cock Robin,
For nameless are my fears,
I'll pray for years.

==

[↑ Contents](#)

791. **Joe Brennan**

Check out The Assassinated Press

Sat 26 Feb 2005

Click here: The Assassinated Press

Latin America's Infection---When The U.S. Drops Trou Millions Down South Die;
America's Venereal Foreign Policy: "We put a crust of bread to our mouths and
the gringos knock it away." "It's for the U.S. to say who lives and who dies."---

Kindasleazie Rice: As Part Of Operation Mongoose, The U.S. Literally Infected Latin America E.g. Cuba With Exotic Fort Detrick Potions: Managua's 'Let People Eat' Campaign Rejected By U.S. "Like anywhere else, you wanna eat; there are strings attached," says Roger Noriega: BLUBBER SNOWVAK & HIS BOY, ARNOLDO ALEMAN

[↑ Contents](#)

792. **Ward Tietz**
The Roll of the [REDACTED] U
Sat 26 Feb 2005

The Roll of the Letter

All letters are good for spelling words, but did you know that some letters are good for rolling? Of course you did!

In anticipation of the Lannan Poetry Series mini-conference "Digital Poetics: A Cultural Response," on March 3, the Lannan Poetry Series is hosting "The Roll of the Letter," an interactive outdoor performance combining projected animated text with large three-dimensional "rollable" letters.

Come watch performers roll, spin, bend and twist assorted four-foot-high O's, G's, D's, C's and e's in choreographed sequences. Maybe give a letter a spin yourself!

Don't miss "The Roll of the Letter" on Tuesday, March 1 in Georgetown's Red Square @ 6 p.m.

Projected digitally animated poetry by Ambroise Barras, Giselle Beiguelman and Brian Kim Stefans.

Performances by Christina Ciocca, Philippa Fraumeni, Raphaella Poteau, Maggie Steele and Ward Tietz.

Red Square is located in front of the Intercultural Center, the red brick building located near the Georgetown University main gate at 37th and O Streets in Washington, DC.

[↑ Contents](#)

793. **Ward Tietz**
Re: Digital Poetics: The Cultural Response @ Georgetown U
Sat 26 Feb 2005

Re: Digital Poetics: The Cultural Response @ Georgetown U

Komninos Zervos wrote on Sat, 26 Feb 2005:

Great!

Will there be a transcript/webcast of the discussion?

Komninos,

Unfortunately, there won't be a webcast, but the events will be videotaped and audio and video files will be available eventually at the Lannan Poetry Series website @ <http://www.georgetown.edu/departments/english/lannan>. We don't plan to make a transcript, but I'll try to post a summary of the events on the poetics list next week.

Best,

Ward Tietz

[↑ Contents](#)

794. **Joel Weishaus**

Re: Digital Poetics: The Cultural Response @ Georgetown U

Sat 26 Feb 2005

Another conference on the digital that demonstrates the non-digital, or the eventually digital.

-Joel

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

From: "Ward Tietz" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, February 26, 2005 7:46 AM

Subject: Re: Digital Poetics: The Cultural Response @ Georgetown U

> Re: Digital Poetics: The Cultural Response @ Georgetown U

>

> Komninos Zervos wrote on Sat, 26 Feb 2005:

>

> Great!

> Will there be a transcript/webcast of the discussion?

>

>

> Komninos,

>

> Unfortunately, there won't be a webcast, but the events will be videotaped

> and audio and video files will be available eventually at the Lannan

Poetry

> Series website @ <http://www.georgetown.edu/departments/english/lannan>.

We

> don't plan to make a transcript, but I'll try to post a summary of the
> events on the poetics list next week.
>
> Best,
>
> Ward Tietz
>

[↑ Contents](#)

795. **Tom Beckett**
new Fielding Dawson book
Sat 26 Feb 2005

Strongly recommend:

The Dirty Blue Car
new stories by FIELDING DAWSON.
With an introduction by Susan Maldovan.

Short fiction (1992-97), five collages, plus a seminal story from 1975.

Paper, 172 pages, \$10.

order at <http://xoxoexpress.com>

or by mail: xoxox press, Box 51, Gambier, OH 43022

Add \$2 for postage per book. Ohio residents add 6% sales tax.

It's a wonderful, beautifully produced book.

[↑ Contents](#)

796. **Steve Dalachinsky**
Re: POST AN ALPHABET POEM!
Sat 26 Feb 2005

hello everyone i wasn't implying with my pome that concision is what
should be the Norm

as my firend tom suggested

who himself is a rather wordy poet

i am a way too wordy poet myself there i've said it POET uch

but what i was getting at with the abc poem whose form actually has a
name

i've now forgotten

is

if rules are followed the basic rules for this poem

are a-z words period nothing added no sermons

each letter represents one word
that's the challenge and why so many pomes of this sort
end up so quirky
there's a website that maggie b sit i've forgotten her last name had balll??
that had tons they're probably still in her archive

[↑ Contents](#)

797. **furniture_press**

ABCDEFGHJKLMNOPQRSTUVWXYZWhy??? Poems

Sat 26 Feb 2005

All:

Thanks for submitting abc poems.

I have a hunch I'll make little booklets and send them to whoever sent it out.

Chris

PS you have until 4PM Today Saturday Feb 26 to send.

--

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

[↑ Contents](#)

798. **furniture_press**

Two Proses

Sat 26 Feb 2005

The Strange Case
of the Internal Dialogue

On a number of city blocks near my place of work were posted, overnight it seemed, a vast array of stickers with cartoon interpretations of famous politicians. Just above the cartoon heads were large speech bubbles of the variety in which a hooked or crescent appendage thrust casually from its lower half - unlike those in which smaller and smaller bubbles issued from the larger bubble, falling lightly toward the two dimensional speaker, as if to eventually alight and pop on the speaker's forehead. In an instant one particular sticker was surrounded by people who were on their way to work. Each, individually, and in their own time, came to a fit of laughing after moments of serious study. As I

approached I casually awaited a space where I could see and read the caption so that I too may have a hearty laugh at the expense of a famous politician. After a few moments I checked my watch and realized I would be late for work if I remained to see the caption on the sticker – but I was rather curious to see it myself, hoping to have an object of humor to share with my colleagues when I entered the office. But the crowd in front of me grew larger and larger, the laughing became uproarious and hostile, and the curiosity burned in my head so that I pushed my way through to the telephone pole where the sticker had been placed. I climbed over one shoulder, then another, hoping to see the message on the sticker. “What does it say? What does it say” I shouted to the crowd. “For heaven’s sake what does it say?” “Nothing,” cried a voice at the head of the crowd, “you’ll have to see for yourself!”

The Incident
in the Living Room
of a Famous Dentist

In the living room of a famous dentist was a metal box with a keyhole in the front. After a few drinks the famous dentist pulled a key ring from his pocket which contained many keys and tried – to no avail – each and every one. “There’s nothing inside,” I said, “I assure you.” When the last key failed to enter the keyhole another large ring of keys was summoned for by the dentist. At last, and quite expectedly, not one key on the second ring could be fit into the keyhole. “Honestly,” I begged, “I’m quite positive there is nothing inside.” A third set of keys was brought to the famous dentist but he ordered the servant to be dismissed, pulling from his pocket a large pen knife which he jammed into the keyhole. After a few moments his face had gone from composed to contorted. “Please, Doctor, it’s really quite alright” I said as the latch broke and the lid popped open with a thump. He looked inside and saw the servant sitting in the middle of the box with his legs crossed. “What are you doing in there,” ordered the famous dentist. The servant looked up, and with total composure answered, “Why, nothing.”

--

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

[↑ Contents](#)

799. **Chris Hamilton-Emery**

Salt Publishing email alerts

Sat 26 Feb 2005

Apologies for cross posting.

I'm conscious in sending information out about our publishing that people will be receiving posts from us a number of times (personally, from email subscription with us, and through membership of listservs); this is bound to be annoying and confusing.

I've got around 20 books coming out in the next few months and 65 scheduled for this year, and email alerts are an important service for our customers and it's one we want to improve and develop in the future.

Having thought about this, I think the best way for me to announce new books is **exclusively** from my own email alerting service, so from now on I'll only be posting publishing news to subscribers of those services. I'll periodically post notice that people can join that (given new members do join listservs), but if you wish to receive information on new titles from Salt, you can join (or leave) our email alerting services at this address:

<http://www.saltpublishing.com/maillinglist.htm>

There are currently two services, Salt New Title Announcements, and bookshop news at SPB (the Salt Publishing Bookstore), you can join one or both, as you wish. If you think others may be interested in our email alerts, do please let them know.

Many thanks.

Best wishes

Chris

Chris Hamilton-Emery
Publishing Director
Salt Publishing Ltd
PO Box 937, Great Wilbraham
Cambridge, CB1 5JX, UK

tel: [REDACTED] (direct and voicemail)

fax: [REDACTED]

mobile: 07799 054889

email: [REDACTED]

web: <http://www.saltpublishing.com>

****OUT NOW!** Charles Bernstein "The Sophist" ISBN 1844710084
<http://www.saltpublishing.com/books/smp/1844710084.htm>

Poetics mailing list



<http://lists.ucla.edu/cgi-bin/mailman/listinfo/poetics>

[↑ Contents](#)

800. **Jonathan Penton**

Unlikely 2.0

Sat 26 Feb 2005

Fear no longer, happy people, there is finally a new issue up at
www.UnlikelyStories.org!

Before I ramble about the rest of the issue, I'd like to draw your attention to the latest episode of A Sardine on Vacation. Many moons ago, when Unlikely Stories was tired and Unlikely 2.0 was not yet an itch in its daddy's pants, a man calling himself the Sardine suggested running a weekly column, for one year, of the adventures of A Sardine on Vacation, in 52 parts. I told him I didn't want to increase my publishing schedule to weekly, but I had run Unlikely Stories for years and saw no reason we couldn't do 52 episodes monthly. Many of you know that my publication schedule was interrupted, and a new site has been formed, but A Sardine on Vacation continued. We've now published 24 episodes, two year's worth, of A Sardine on Vacation; nine episodes on Unlikely 2.0 and fifteen lurking around on the old site. I'm looking forward to publishing 36 more.

In addition to the 24th episode of A Sardine on Vacation, this issue presents:

An interview with political author Joe Bageant

Rania Zada on the New Age and spiritualism

"Right Wing Media and the Propaganda of Facists" by Mavi Gözler

"Serial Killers as a Cultural Construct" by Sam Vaknin

short fiction by AD Winans, Rob Rosen, Terry P. Rizzuti, Korinna Irwin,
and Kurtice Kucheman, formerly known as Kurt Lee

poetry by Shane Allison, Steve Dalachinsky, Donna Kuhn, Jonathan Hayes,
John Bryan, C. Derick Varn, Dana Jerman, M. Andre Vancrown and NeBa

Our normal publication schedule will resume in mid-March, with a multimedia issue. Now go read something.

--

Jonathan Penton

<http://www.unlikelystories.org>

[↑ Contents](#)

801. **Harrison Jeff**

Those Made From Mud Have Sublimes Of Heart

Sat 26 Feb 2005

captives, Virginia, insisted the orator
you retrieved to bind charm to the dawn,
take turns being the ocean's face -- we captives
surfaced quickly and there's hardly water this time

paddling around the bookshelves,
we were never the anchors,
only telescopes to shape the stars
and found skies frequent speech more
than speech frequents skies

your shores, Virginia, we wear -
our waters, once boundless as the hum of bees,
tho, Virginia, you've sealed dark, dark
here, where there's no sun, are all lyrics punished
and all looks are dedicated to beasts - O heavy,
heavy weighs their splendor, their petals are
ENIGMA when in full bloom, but as the days fly over
the moon, these beasts wither in character,
honeyed solid at last

[↑ Contents](#)

802. **Alan Sondheim**

The Image

Sun 27 Feb 2005

The Image

<http://www.asondheim.org/normalcar.gif>

<http://www.asondheim.org/bournen.png>

847	5	144	138	148
99	4	78.500	76	84
209	5	129.600	84	148
333	10	107.800	72	148
516	100	113.640	72	148
553	9	101.111	72	146
731	46	76.348	72	88
847	5	144	138	148

885	4	147	146	148
893	7	145.143	142	148
906	8	144.750	136	148
915	9	144.667	142	148
919	10	145.600	142	148
929	7	144.857	142	148
933	5	146	144	148
956	15	144.533	138	148
967	7	145.143	142	148
970	7	144.857	140	148
973	8	146.250	142	148
1012	5	147.200	144	148
1034	16	144.750	138	148
1075	15	74.933	72	84
1079	21	76	72	86
1095	18	77.667	72	88
1113	4	77.500	72	84

===

[↑ Contents](#)

803. **Alan Sondheim**

The Complete Tribune Primer (Eugene Field)

Sun 27 Feb 2005

The Complete Tribune Primer

Eugene Field, 1901

Selections (probably written 1881-83):

THE MOTHERLESS INFANT

The Man has a Baby. The Baby is Three weeks
Old. Its Mamma Died two Years ago. Poor
little Baby! Do you not Feel Sorry for It?

THE MUD

The Mud is in the Street. The Lady has on a
pair of Red Stockings. She is Trying to Cross
the Street. Let us all give Three cheers for the
Mud.

THE GUN

This is a gun. Is the Gun loaded? Really, I do
not know. Let us Find out. Put the Gun on

the table, and you, Susie, blow down one barrel,
while you, Charlie, blow down the other. Bang!
Yes, it was loaded. Run quick, Jennie, and pick up
Susie's head and Charlie's lower Jaw before the
Nasty Blood gets over the New carpet.

THE COAL-HOD

Oh, how nice and Black the Coal-Hod is! Run,
children, Run quick and put your Little Fat
hands in it. Mercy me, your Hands are as Black as
the Coal-Hod now! Hark! Mamma is Coming.
She will spank you when she Finds your Hands so
Dirty. Better go and Rub the Black Dirt off on
the Wall Paper before she Comes.

THE NAUGHTY RAT

The Rat is Gnawing at the Baby's Ear. The
Baby is in the cradle, and is so Little it cannot
Help itself. Oh, how Piteously it is Crying! The
Rat does not care a Cent, and keeps Eating away at
the Baby's Ear. When it gets this Ear eaten off it
will Crawl over the Baby's neck and eat the other
Ear. Where is the Baby's Mamma? She is Down
in the Back Yard Talking over the fence to the
neighbors about her New Dress. You must Tell
your Mamma never to Leave you Alone in the
Cradle, or a Rat may Eat off your Poor little Ears.

SLEEPY KITTY

The Cat is Asleep on the Rug. Step on her Tail
and See if she will Wake up. Oh, no; She will
not wake. She is a heavy Sleeper. Perhaps if you
Were to saw her Tail off with the Carving knife
you might Attract hr attention. Suppose you try.

THE AWFUL BUGABOO

Oh, what a Bad Mamma to Leave Little Esther
allAlone in the Dark Room. No wonder Es-
ther is Crying. She is afraid a Big Bugaboo will
come down the Chimney and Eat her up. Bugaboos
like to Eat little Children. Did you ever see a Buga-
boo with its Big Fire Eyes and Cold Teeth all over

Blood? The next Time Mamma leaves you Alone
in a Dark room, perhaps One will Come to Eat you.

THE DEEP WELL

The Well is very Dark and Deep. There is Nice
Cool Water in the Well. If you Lean way Over
the Side, maybe you will Fall in the Well and down
in the Dear Water. We will Give you some Candy
if you will Try. There is a Sweet Little Birdie in
the bottom of the Well. Your Mamma would be
Surprised to find you in the Well, would she not?

THE WASP

See the Wasp. He has pretty yellow Stripes
around his Body, and a Darning Needle in his
Tail. If you Will Pat the Wasp upon the Tail, we
will Give You a Nice Picture Book.

THE HIRED GIRL

This is an Hired girl. She has Something in
her Hand. It is a Can, and there is Coal Oil
inside. The Hired Girl is going to Light a Fire in
the Kitchen Stove. She has been Disappointed in
Love, and Desires to Die. She will Put some of the
Pil in the Stove, and Light it with a Match. In
about half a Minute she will be Twanging a Gold
Harp among the Elect in Heaven.

THE POET

Who is this Creature with Long Hair and a
Wild Eye? He is a poet. He writes Poems
on Spring and Women's Eyes and Strange, unreal
Things of that Kind. He is always Wishing he
was Dead, but he wouldn't Let anybody Kill him if
he could Get away. A mighty good Sausage
Stuffer was Spoiled when the Man became a Poet.
He would Look well Standing under a Descending
Pile Driver.

THE SEWING MACHINE

Here is a Sewing Machine. It was Made for
little Children to Play with. Put your Feet on
the Treadle and Make the Wheels go round Fast.

See how the Thread unwinds and the Needle bobs
up and down! This is Lots of Fun. Do not Deny
baby the privilege of Putting his Fat little Finger
under the Needle. It will Make pretty holes in the
Finger and give Baby something to occupy his At-
tention for a Long time.

AN EPITAPH

Here lies the body of Mary Ann,
Who rests in the bosom of Abraham.
It's all very nice for Mary Ann,
But it's mighty tough on Abraham.

===

[↑ Contents](#)

804. **Catherine Daly** **Re: POST AN ALPHABET POEM!**

Sun 27 Feb 2005

<http://www.flim.com/flim/article.html?a=089&t=article>

[↑ Contents](#)

805. **Harry Nudel** **winter...**

Sun 27 Feb 2005

spring trainin'
remember
short & sweet
when you
swing
pt yr dick
into it
the enemy's
a bunch of goils
& guys
who never
leave the
library...

3:00....nite rules..steroid free....drn...

[↑ Contents](#)

806. **alexander saliby**

Circles

Sun 27 Feb 2005

Her brother hated my ass told me I couldn't equal the toilet paper balls that collected in the hairs in her butt crack and ordered me away for good only she didn't agree with his assessment to condemn my soul and maybe she was also horny so we fucked and brought new people into the world to worry about what the fuck they'd be worth when they grew up but we didn't have to care about that because fuck it that would be their problem and her brother wouldn't be there to lend any of his advice so we thought maybe everything would work out for them better than for us in this dingy apartment me working that Midas Muffler job she on the check-out line at the Wal-Mart part time because more hours meant they had to pay overtime and benefits and give vacations but we got by and saved some money each friday thinking maybe someday we could afford a little house and after enough time we could maybe find us a small business to buy like maybe one of those little coffee huts that tourists swarm to and we could make a comfortable living like capitalists across the land of the FREE that never happened of course because the kids needed shit all the time like books and clothes and food and stuff and when they got to be teenagers they needed WANT which of course we couldn't afford like CDs then DVDs then IPODs and a whole world of WANT that didn't really have any resemblance to NEED but drove a wedge between us so I just said fuck it and went away leaving her to collect government checks that came to more than I got paid so she could buy more WANTS and make the kids happier while I found her brother in Alabama and he gave me a job off the books so I could send money to her without the government knowing and reducing her checks life's not any better now I mean I have no children at home and my love is about three hundred miles away and the WANTS run things for everybody including me and her brother and I keep thinking maybe after the kids are gone she'll come back and she and I and her brother can share an apartment somewhere near Birmingham or maybe Montgomery hell even Mobile if that's a better place to settle and her brother still thinks I don't amount to one god damned butt ball and I'm thinking maybe the fucker is clairvoyant.

[↑ Contents](#)

807. **steve potter**

Re: Alphabet poem(s).....

Sun 27 Feb 2005

Selections from: Jane's Kaleidescope Lounge
(a 'thing' in progress i'll never finish....)

Amazing business, craziness daily!
Enormously funny gatherings happen
in Jane's Kaleidoscope Lounge.

Many nights old philosophers
quack rhetorical speeches
talking Utopian visionaries,
wizards, Xanadu,
youthful zaniness.

Beatnik characters
deliver emanicipation folios.
Green hippies introduce juice kicks
like marvelous Nigerian orange
pineapple quinine rhizome soup.
Tastes unnervingly velvety.
Wildly x-otic! Yummy ztuff.

* * *

Art Blakey, Coltrane, Duke,
Ella Fitzgerald get heard
in Jane's Kaleidoscope Lounge.

Music's never over,
piano quiets, radio starts;
trumpets, uproarious violins,
woodwinds, xylophones,
yodeling, zydeco.

Jazz keeps loosening moods.
Nefarious ogres pass quiet relaxed siestas
tamely undergoing velvety woodwind xperiments
zippily arranged by Carter Denizen,
everyone's favorite gay hermaphrodite inventor.

Zoot-suiters, young x-cons, wildmen,
vagrants, unrepentant transgressors,
stoners, reprobates, queens,

preachers, outsiders, needle-freaks
meet late-night, kickback'n
jam inspired honky-tonk guitar,
ferocious, energetic drumming,
calypsoriffic bongo attacks!

Aunt Betty comes dancing
every Friday, giggling happily
into Jane's Kaleidoscope Lounge.

Mike noodles piano quirkily;
rhumba, swing, tango.

Ugly Victor waltz's xpressively.
Yolanda zigzags.

* * *

Archie's boys convene dillydallying
eyeing fine girls hanginout
in Jane's Kaleidoscope Lounge.

Magnificent neon orgy pictures quiver riotously.
Slobbering technicians usurp valium,
watch Xena, yelp zydeco
and buy cocaine.

Dates're easily found.
Groping's heaven
in Jane's Kaleidoscope Lounge.

Midnight: naked orgy people;
queer realtors, sneaky teachers
under various warrants
xploit young, zonked
androgynous boy cheerleaders.

Zoophilic, yicky, x-rated weirdness!
Vaseliney undulations,
titilating, swivel-hipped razzle-dazzle
quenches people's orgiastic needs,
makes lovers' kinks jiggle
into historionic grooves
for each-to-other dance,
coital bonding adventures.

* * *

Among barbarous comrades
dangerous easy friendships grow
here in Jane's Kaleidoscope Lounge.

Midnight: newly outside prisoners
quarrel relentlessly, swap tales,
undo venereal whore's x-rated zipper-suit.

* * *

All boys carry
dangerous evolutionary figurines
gathered here
in Jane's Kaleidoscope Lounge.

Marvelous nudes orchestrate perpetual quarrels
requiring supervision to untangle
violent warring xplosive young Zoroastrians.

Benzedrine crazed drummers
eat fried giraffe haunches
in Jane's Kaleidoscope Lounge.

Meaty nuggets of pleasure
quench rabid scenesters' tastebuds.

Unusual victuals worry
xpressive young zebra activists.

Cool daddyo,
eat fried giraffe haunches.

In Jane's Kaleidoscope Lounge
marvelous new opportunitites
present questors remarkable sensations.

Take up various wonderful xperiences.
Your zoo's a buffet.

* * *

Ah, baby, crazy days!
Every freak's getting high
in Jane's Kaleidoscope Lounge.

Many neurotic old poets,
queer radiologists,
strangely tattooed underage ventriloquists,
wild xylophonists, young zoologists
are barely conscious.

Crazy derelicts eat free greasy ham
in Juke's Kitchen late Monday nights.

Old Pete quit running scag
to undercover vice wiseguys
except young Zebediah and Benny.

Diamond Eddie Flanigan gets heroin
in Jane's Kaleidoscope Lounge.

Mescaline, narcotics, opiates, pot,
qualudes, ritalin, speed, thai-stick,
underground videos, weapons,
expensive yardarms, zip guns,
anything but crap.

*From: Automatic digest processor <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: Recipients of POETICS digests <[REDACTED]>
Subject: POETICS Digest - 25 Feb 2005 to 26 Feb 2005 (#2005-58)
Date: Sun, 27 Feb 2005 00:00:02 -0500*

There are 16 messages totalling 747 lines in this issue.

Topics of the day:

- 1. as suggested by Pam*
- 2. Sabrina Orah Mark and Marie Mutsuki Mockett: Burning Chair Series 2*
- 3. winter...*
- 4. antenns*
- 5. Death & Memory of Cock Robin*
- 6. Check out The Assassinated Press*
- 7. The Roll of the [REDACTED] U*
- 8. Digital Poetics: The Cultural Response @ Georgetown U (2)*
- 9. new Fielding Dawson book*
- 10. ABCDEFGHIJKLMNOPQRSTUVWXYZWhy??? Poems*
- 11. Two Proses*
- 12. POST AN ALPHABET POEM!*
- 13. Salt Publishing email alerts*
- 14. Unlikely 2.0*
- 15. Those Made From Mud Have Sublimes Of Heart*

*Date: Fri, 25 Feb 2005 21:26:29 -0800
From: Chris Stroffolino <[REDACTED]>
Subject: Re: as suggested by Pam*

Hi Pam---

Thank you for your analysis. It's very much appreciated.
I think the history of the list and the history of the various
rapproachments you mention
definitely have some parallels, or overlaps, but there's also some other
other factors
that might be involved in which these two histories may somewhat differ.
For, yes, I remember witnessing and participating in
very distinct, and, yes, comparatively "unrelaxed" (more theoretically
based
and sustained) discussions on this list circa 94-96, and have seen a
gradual
relaxation since that time
(with some occasional bursts, but, as you argue, more often than not
occasioned by socio-political issues, 9/11, the recent presidential
election, etc, than by issues of "poetics" as such).
While part of this can be attributed to the gradual dropping out from
active
participation of many with already articulated positions, many of the lang.
poets either setting the terms of the discussion or at least using the
forum
to continue certain debates with others of their generation or older (when
Creeley, Don Byrd, and Perloff were more active). The list was certainly
more "closed" then, even if this was just because of the mere fact that
word
of it hadn't gotten around (rather than a blatant attempt to have a more
closed discussion), for it was certainly open to others who certainly did
not share many of the core assumptions of the Lang. Po. polemicists. In
fact, one of the exciting things about this list in those early years was
that it created a forum for myself and some other young writers to begin to
articulate, in a somewhat informal way, our poetics and polemics in ways
that other more formal forums didn't allow. After awhile many of the
"established names" and many of the younger polemicists (say Steve Evans,
Mark Wallace, Louis Cabri) interested in a specific debate which either
extended, challenged, or reacted to a Lang Po. poetics took their debates
elsewhere (the blogosphere, for instance; their dissertations; various
"sub-lists"). In addition, certain "flame wars" drove some people away, and
the list opened up to many for whom the issue of "poetics"
as understood by this list's "founding fathers" (yes, mostly male---more on
gender in a second) was
often a more marginal concern. In my off-on involvement during these last 7
or 8 years (I've dropped out on a few occasions for a year at a time or
so),
I'm definitely aware that I became less interested
in articulating my poetics on this forum (since, like many others, I
discovered that when I attempted to work out a more subtle response to
someone's post, it would more likely be ignored than if I just
wrote a short, relatively unreflective quip), and would tend to seek out
other forums for a more serious discussion, or start backchannel

conversations, etc., or "lurk." I'm not necessarily lamenting this change; obviously I'm still here (while many of my old friends and colleagues are not, except to advertise their new book or workshop)--but I do think this history cannot be exactly explained by the other history (of RAPPROACHMENT) you mention.

The history of that rapproachment also fascinates me, probably more than the specific history of this list--for, to me at least, it seems to have more consequence. My particular take on it differs from both those who still claim the "utopian" vision of Lang Po as somehow separate from "official verse culture" (and yes some still make that argument) on one hand, and those who consider the collapsing of those boundaries (from the 80s "poetry wars"), to be a positive thing (the influence over MFA programs, the championing of the "fragment" by many at IOWA, etc.). Since I've been articulating that elsewhere (in an interview with Bengali writer Aryanil Mukherjee and in Fulcrum Magazine, for instance), I won't get into the intricacies of my particular polemical stance here, but I will say, briefly, that there is a valid perspective from which this "rapproachment" (or even "merger") of some aspects of the lang. po aesthetics with some aspects of what used to be called "mainstream" aesthetics has helped reinstate a "HIGH" VS "LOW" dichotomy (which to some extent was implicit in some of the lang. pos polemics, though framed as "LEFT" VS "RIGHT") which has in effect created a new "official verse culture" which in some ways is very closed (not at all that different from that passage by PAUL CARROLL which PERLOFF quotes in the beginning of her book on FRANK O'HARA, and, one could hope, very ripe for something to happen like the opening that happened with that coalition of poets Donald Allen was able to assemble in his anthology emerged). Of course, for something like that to happen, there may need to be other factors, outside of the realm of "poetry" and "poetics...." (and some of these factors may involve the issue, Pam, from which you began this discussion, like the social move toward integration that was happening in the 1950s, which, to many of course, doesn't seem as BAD now---like the PRIVITIZATION OF SCHOOLS issue isn't as BLATANTLY a Segregation issue as BROWN V. BOARD OF EDUCATION, but it really is if you think about it....

Anyway, so that's one theory why there seem to be less POLEMICS in the field of POETICS (beyond the list) these days than there were in the 80s and early 90s. But there are others too, and perhaps GENDER comes into play here. One conversation I've been involved in REPEATEDLY since say 1996 with many well known poets goes something like this: "OKAY, Duncan WAS Pretentious in his Polemics, and Watten, for instance, is to be applauded, for challenging those polemics. But in a way, even if he helped challenge the mystical

magical poet ON HIGH notion, he too replicated what's so abhorrent about those polemics, and WE, by contrast, can now take a middle ground, or avoid the excesses of polemics altogether." Now the fact that many of the people who've said things like this to me happen to be female may be entirely accidental (I certainly don't want to make a gendered essentialist argument here), but if you couple this with the fact that many of the most celebrated writers of "my generation" so far are women, one may come to understand why many of the males have come to think that engaging in polemics is a form of "male chest beating" rather than a useful tool for organizing one's thoughts, etc. It will be interesting to see how this plays out. I myself am rather torn about it--on one level I celebrate the changes that have happened in terms of a more gendered discussion in recent years, and I certainly don't mean to say that you, Pam, share these thoughts about the gendering of polemics I characterized above, but I also wonder if that position I characterized above (whether spoken by a female or a male) has, instead of creating a new openness to various poetic modes has rather merely replaced the role of polemics and criticism with a backroom dealing in which people lack the courage to articulate a poetics of resistance that doesn't simply rehash the old language line (or an old duncan line for that matter) on the grounds that it might be considered a kind of "chest beating" that in the current climate is considered anti-social.

Okay, I left a lot of loose ends here, but I thought I'd throw some of this out, because when I read your post Pam I am reminded why I got on this list in the first place, and thought I'd at least try to raise some of my concerns here, in hopes of furthering discussion, either on this list, backchannel, or by any means necessary....

Chris

From: Pamela Lu <[REDACTED]>
To: [REDACTED]
Subject: as suggested by Alan
Date: Fri, Feb 25, 2005, 12:25 PM

13. To get back to poetics, it has felt to me that the polemicized nature of this List (like the polemicized nature of PC discourse) has gotten considerably relaxed as of late. I mean the polemics about poetics and poetry itself (see 5 and 6). Well we all know about this. The battlelines have been drawn and redrawn and redrawn again, and the fight is no longer fresh. Rather, now seems to be a time of rapprochement in various forms-- more poets from the experimental tradition landing academic posts, their subsequent influence & power upon MFA programs, Fence Magazine, the January almanac on the Academy of American Poets website, Lyn Hejinian editing the Best American series. For better or for worse, there is more crossover between the two "camps," more proliferation of "experimental" writings (how many bloggers have bemoaned the surplus of young poets coming out of experimental-minded MFA programs and reentering the institutional bloodstream as instructors?), less and less of a clear line between the establishment and the previous anti-establishmentarians. Ron Silliman explores this in his February 22 "prophecy": <http://ronsilliman.blogspot.com/>

14. So in a way I think we are living in a time of release, a time of aftermath. Even as we are living in a time of intense battle, violent conflicts abroad, major and too-significant domestic policy battles at home in the U.S. And if there is not currently a polemicized situation within the poetics community itself, which fires the passions and gets people posting to the list, then there are certainly plenty such situations in the world to get us going, in the polemical spirit of Poetics.

-Pam

Date: Fri, 25 Feb 2005 23:23:25 -0600
From: Adam Clay <[REDACTED]>
Subject: Sabrina Orah Mark and Marie Mutsuki Mockett: Burning Chair Series
2

Dear friends, readers, writers, and all who yearn for the burning chair,

*We offer the second installment of the Burning Chair Readings, featuring
Sabrina
Orah Mark and Marie Mutsuki Mockett, set for Sunday, February 27th,
sharply at
8PM. Due to renovations at the Cloister Café, the gathering will
take place
two doors down at Solas, 232 East 9th Street, between 2nd and 3rd Avenues.*

*Sabrina and Marie write, each in her own way, outside of the usual literary
frameworks. Each writes innovatively, accessibly, and beyond prescribed
conventions. Sabrina's poems figure their way through the dark
contraptions of
the world. It's her voice versus the inventions of the
monsters of time, space,
and the terrible endeavors of humanity. Marie's fiction winds through the
despairing and laughing shapes of the world, observing and calculating
toward a
discovery that remains unrealized beyond those forms. Each has found an
ageless
voice and will lead us, as audience, into the unlit stretches.*

Please, join us for the reading and post-reading celebration.

*Warmly,
Adam Clay
Typo Magazine
<http://www.typomag.com>*

Date: Sat, 26 Feb 2005 00:50:03 -0500
From: Harry Nudel <[REDACTED]>
Subject: winter...

*these are the clues
a e i o u*

*oys & irls
let's find the po*

'ey belong to

*be careful
it's dangerous
out there....*

3:00...for pam...like kodak..drn...

*Date: Sat, 26 Feb 2005 01:25:21 -0500
From: Alan Sondheim <[REDACTED]>
Subject: antenns*

antenns

*<http://www.asondheim.org/anten1.gif>
<http://www.asondheim.org/anten2.gif>
<http://www.asondheim.org/antensex.gif>
<http://www.asondheim.org/antensex1.gif>
<http://www.asondheim.org/antensex2.gif>
<http://www.asondheim.org/antensex3.gif>
<http://www.asondheim.org/antenburst.gif>
anten radiation configured plot for antenna/sex body absorption
or emanation, Jennifer says absorption, Nikuko says emanation*

*Date: Sat, 26 Feb 2005 01:25:33 -0500
From: Alan Sondheim <[REDACTED]>
Subject: Death & Memory of Cock Robin*

Death & Memory of Cock Robin

*'Who kill'd Cock Robin?
I, said the Sparrow,
With my bow and arrow,
I kill'd Cock Robin.*

*Who saw him die?
I, said the Fly,
With my little eye,*

I saw him die.'

*Who saw him fall?
I, said the Rule,
With hammer and with awl,
I saw him fall.*

*Who saw him flayed?
I, said the Moon,
As I danced and played,
I saw him flayed.*

*Who heard his screams?
I, said the Mind,
In my darkest dreams,
I heard his screams.*

*Who turned away?
I, said the Sun,
I was busy with the day,
I turned away.*

*Who mourned and cried?
I, said the Lark,
Someone else has died,
I mourned and cried.*

*Who has time to mourn?
I, said the Worm,
There's nothing left to harm,
I have time to mourn.*

*Who bears the grave?
I, said the Auk,
There's still a soul to save,
I bear the grave.*

*Who prays for years?
I, said Cock Robin,
For nameless are my fears,
I'll pray for years.*

=>

*Date: Sat, 26 Feb 2005 09:12:32 EST
From: Joe Brennan <[REDACTED]>*

Subject: Check out The Assassinated Press

Click here: The Assassinated Press

Latin America's Infection---When The U.S. Drops Trou Millions Down South Die;

America's Venereal Foreign Policy:

"We put a crust of bread to our mouths and the gringos knock it away."

"It's for the U.S. to say who lives and who dies."---Kindasleazie Rice:

As Part Of Operation Mongoose, The U.S. Literally Infected Latin America E.g.

Cuba With Exotic Fort Detrick Potions:

Managua's 'Let People Eat' Campaign Rejected By U.S. "Like anywhere else, you

wanna eat; there are strings attached," says Roger Noriega:

BLUBBER SNOWVAK & HIS BOY, ARNOLDO ALEMAN

Date: Sat, 26 Feb 2005 10:38:24 -0500

From: Ward Tietz <[REDACTED]>

Subject: The Roll of the [REDACTED] U

The Roll of the Letter

All letters are good for spelling words, but did you know that some letters are good for rolling? Of course you did!

In anticipation of the Lannan Poetry Series mini-conference "Digital Poetics: A Cultural Response," on March 3, the Lannan Poetry Series is hosting "The Roll of the Letter," an interactive outdoor performance combining projected animated text with large three-dimensional "rollable" letters.

Come watch performers roll, spin, bend and twist assorted four-foot-high O's, G's, D's, C's and e's in choreographed sequences. Maybe give a letter a spin yourself!

Don't miss "The Roll of the Letter" on Tuesday, March 1 in Georgetown's Red Square @ 6 p.m.

Projected digitally animated poetry by Ambroise Barras, Giselle Beiguelman and Brian Kim Stefans.

Performances by Christina Ciocca, Philippa Fraumeni, Raphaella Poteau, Maggie Steele and Ward Tietz.

Red Square is located in front of the Intercultural Center, the red brick building located near the Georgetown University main gate at 37th and O Streets in Washington, DC.

Date: Sat, 26 Feb 2005 10:46:49 -0500
From: Ward Tietz <[REDACTED]>
Subject: Re: Digital Poetics: The Cultural Response @ Georgetown U

Re: Digital Poetics: The Cultural Response @ Georgetown U

Komninos Zervos wrote on Sat, 26 Feb 2005:

Great!
Will there be a transcript/webcast of the discussion?

Komninos,

Unfortunately, there won't be a webcast, but the events will be videotaped and audio and video files will be available eventually at the Lannan Poetry Series website @ <http://www.georgetown.edu/departments/english/lannan>. We don't plan to make a transcript, but I'll try to post a summary of the events on the poetics list next week.

Best,

Ward Tietz

Date: Sat, 26 Feb 2005 08:03:23 -0800
From: Joel Weishaus <[REDACTED]>
Subject: Re: Digital Poetics: The Cultural Response @ Georgetown U

Another conference on the digital that demonstrates the non-digital, or the eventually digital.

-Joel

----- Original Message -----
From: "Ward Tietz" <[REDACTED]>
To: <[REDACTED]>
Sent: Saturday, February 26, 2005 7:46 AM
Subject: Re: Digital Poetics: The Cultural Response @ Georgetown U

Re: Digital Poetics: The Cultural Response @ Georgetown U

Komninos Zervos wrote on Sat, 26 Feb 2005:

Great!

Will there be a transcript/webcast of the discussion?

Komninos,

Unfortunately, there won't be a webcast, but the events will be videotaped and audio and video files will be available eventually at the Lannan Poetry Series website @ <http://www.georgetown.edu/departments/english/lannan>. We don't plan to make a transcript, but I'll try to post a summary of the events on the poetics list next week.

Best,

Ward Tietz

Date: Sat, 26 Feb 2005 11:33:57 EST

From: Tom Beckett <[REDACTED]>

Subject: new Fielding Dawson book

Strongly recommend:

*_The Dirty Blue Car_
new stories by FIELDING DAWSON.
With an introduction by Susan Maldovan.*

Short fiction (1992-97), five collages, plus a seminal story from 1975.

Paper, 172 pages, \$10.

order at <http://xoxopress.com>

*or by mail: xoxo press, Box 51, Gambier, OH 43022
Add \$2 for postage per book. Ohio residents add 6% sales tax.*

It's a wonderful, beautifully produced book.

Date: Sat, 26 Feb 2005 12:57:53 -0500
From: furniture_press <[REDACTED]>
Subject: ABCDEFGHIJKLMNOPQRSTUVWXYZWhy??? Poems

All:

Thanks for submitting abc poems.

*I have a hunch I'll make little booklets and send them to whoever sent it
o>ut.*

Chris

PS you have until 4PM Today Saturday Feb 26 to send.

--

*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

Date: Sat, 26 Feb 2005 13:00:00 -0500
From: furniture_press <[REDACTED]>
Subject: Two Proses

*The Strange Case
of the Internal Dialogue*

*On a number of city blocks near my place of work were posted, overnight it
seemed, a vast array of stickers with cartoon interpretations of famous
pol>iticians. Just above the cartoon heads were large speech bubbles of the
var>iety in which a hooked or crescent appendage thrust casually from its
lower> half - unlike those in which smaller and smaller bubbles issued from
the> larger bubble, falling lightly toward the two dimensional speaker, as if
t>o eventually alight and pop on the speaker's forehead. In an instant one
particular sticker was surrounded by people who were on their way to work.
Each, individually, and in their own time, came to a fit of laughing after
moments of serious study. As I approached I casually awaited a space where
I could see and read the caption so that I too may have a hearty laugh at
t>he expense of a famous politician. After a few moments I checked my watch*

and realized I would be late for work if I remained to see the caption on the sticker – but I was rather curious to see it myself, hoping to have an object of humor to share with my colleagues when I entered the office. But the crowd in front of me grew larger and larger, the laughing became uproarious and hostile, and the curiosity burned in my head so that I pushed my way through to the telephone pole where the sticker had been placed. I climbed over one shoulder, then another, hoping to see the message on the sticker. “What does it say? What does it say?” I shouted to the crowd. “For heaven’s sake what does it say?” “Nothing,” cried a voice at the head of the crowd, “you’ll have to see for yourself!”

*The Incident
in the Living Room
of a Famous Dentist*

In the living room of a famous dentist was a metal box with a keyhole in the front. After a few drinks the famous dentist pulled a key ring from his pocket which contained many keys and tried – to no avail – each and every one. “There’s nothing inside,” I said, “I assure you.” When the last key failed to enter the keyhole another large ring of keys was summoned for by the dentist. At last, and quite expectedly, not one key on the second ring could be fit into the keyhole. “Honestly,” I begged, “I’m quite positive there is nothing inside.” A third set of keys was brought to the famous dentist but he ordered the servant to be dismissed, pulling from his pocket a large pen knife which he jammed into the keyhole. After a few moments his face had gone from composed to contorted. “Please, Doctor, it’s really quite alright” I said as the latch broke and the lid popped open with a thump. He looked inside and saw the servant sitting in the middle of the box with his legs crossed. “What are you doing in there,” ordered the famous dentist. The servant looked up, and with total composure answered, “Why, nothing.”

--

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

Date: Sat, 26 Feb 2005 12:53:31 -0500
From: Steve Dalachinsky <[REDACTED]>
Subject: Re: POST AN ALPHABET POEM!

*hello everyone i wasn't implying with my pome that concision is what
should be the Norm
as my firend tom suggested
who himself is a rather wordy poet
i am a way too wordy poet myself there i've said it POET uch*

*but what i was getting at with the abc poem whose form actually has a
name
i've now forgotten
is
if rules are followed the basic rules for this poem
are a-z words period nothing added no sermons
each letter represents one word
that's the challenge and why so many pomes of this sort
end up so quirky*

*there's a website that maggie b sit i've forgotten her last name had
balll??*

that had tons they'reprobably still in her archive

Date: Sat, 26 Feb 2005 19:47:59 +0000
From: Chris Hamilton-Emery <[REDACTED]>
Subject: Salt Publishing email alerts

Apologies for cross posting.

*I'm conscious in sending information out about our publishing that people
will be receiving posts from us a number of times (personally, from email
subscription with us, and through membership of listservs); this is bound
to
be annoying and confusing.*

*I've got around 20 books coming out in the next few months and 65 scheduled
for this year, and email alerts are an important service for our customers
and it's one we want to improve and develop in the future.*

*Having thought about this, I think the best way for me to announce new
books
is *exclusively* from my own email alerting service, so from now on I'll
only be posting publishing news to subscribers of those services. I'll*

periodically post notice that people can join that (given new members do join listservs), but if you wish to receive information on new titles from Salt, you can join (or leave) our email alerting services at this address:

<http://www.saltpublishing.com/maillinglist.htm>

There are currently two services, Salt New Title Announcements, and bookshop news at SPB (the Salt Publishing Bookstore), you can join one or both, as you wish. If you think others may be interested in our email alerts, do please let them know.

Many thanks.

*Best wishes
Chris*

*Chris Hamilton-Emery
Publishing Director
Salt Publishing Ltd
PO Box 937, Great Wilbraham
Cambridge, CB1 5JX, UK*

*tel: [REDACTED] (direct and voicemail)
fax: [REDACTED]
mobile: 07799 054889
email: [REDACTED]
web: <http://www.saltpublishing.com>*

***OUT NOW! Charles Bernstein "The Sophist" ISBN 1844710084
<http://www.saltpublishing.com/books/smp/1844710084.htm>*

Poetics mailing list

*[REDACTED]
<http://lists.ucla.edu/cgi-bin/mailman/listinfo/poetics>*

*Date: Sat, 26 Feb 2005 13:11:45 -0700
From: Jonathan Penton <[REDACTED]>
Subject: Unlikely 2.0*

*Fear no longer, happy people, there is finally a new issue up at
www.UnlikelyStories.org!*

Before I ramble about the rest of the issue, I'd like to draw your attention to the latest episode of A Sardine on Vacation. Many moons ago, when Unlikely Stories was tired and Unlikely 2.0 was not yet an itch in its daddy's pants, a man calling himself the Sardine suggested running a weekly column, for one year, of the adventures of A Sardine on Vacation, in 52 parts. I told him I didn't want to increase my publishing schedule to weekly, but I had run Unlikely Stories for years and saw no reason we couldn't do 52 episodes monthly. Many of you know that my publication schedule was interrupted, and a new site has been formed, but A Sardine on Vacation continued. We've now published 24 episodes, two year's worth, of A Sardine on Vacation; nine episodes on Unlikely 2.0 and fifteen lurking around on the old site. I'm looking forward to publishing 36 more.

In addition to the 24th episode of A Sardine on Vacation, this issue presents:

*An interview with political author Joe Bageant
Rania Zada on the New Age and spiritualism
"Right Wing Media and the Propaganda of Facists" by Mavi Gözler
"Serial Killers as a Cultural Construct" by Sam Vaknin
short fiction by AD Winans, Rob Rosen, Terry P. Rizzuti, Korinna Irwin,
and Kurtice Kucheman, formerly known as Kurt Lee
poetry by Shane Allison, Steve Dalachinsky, Donna Kuhn, Jonathan Hayes,
John Bryan, C. Derick Varn, Dana Jerman, M. Andre Vancrown and NeBa*

Our normal publication schedule will resume in mid-March, with a multimedia issue. Now go read something.

--

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

*Date: Sat, 26 Feb 2005 17:19:13 -0600
From: Harrison Jeff <[REDACTED]>
Subject: Those Made From Mud Have Sublimes Of Heart*

*captives, Virginia, insisted the orator
you retrieved to bind charm to the dawn,
take turns being the ocean's face -- we captives
surfaced quickly and there's hardly water this time*

*paddling around the bookshelves,
we were never the anchors,
only telescopes to shape the stars*

*and found skies frequent speech more
than speech frequents skies*

*your shores, Virginia, we wear -
our waters, once boundless as the hum of bees,
tho, Virginia, you've sealed dark, dark
here, where there's no sun, are all lyrics punished
and all looks are dedicated to beasts - O heavy,
heavy weighs their splendor, their petals are
ENIGMA when in full bloom, but as the days fly over
the moon, these beasts wither in character,
honeyed solid at last*

End of POETICS Digest - 25 Feb 2005 to 26 Feb 2005 (#2005-58)

[↑ Contents](#)

808. **tlrelf**

Re: Alphabet poem(s).....

Sun 27 Feb 2005

The Zombie Lounge

after being caught dead
elegys' frothy gurgle
humming (insidious)
just kissing
lingering moon night overhead
pulsations quicken
reaction
scintillating terrors
undulating vivisectioned
wailing zombies

--ter

[↑ Contents](#)

809. **Tom Beckett**

My interview with Nick Piombino

Sun 27 Feb 2005

is up at <http://willtoexchange.blogspot.com>

[↑ Contents](#)

810. **mIEKAL aND**

Re: POST AN ALPHABET POEM!

Sun 27 Feb 2005

Dave Morice's poem Tebahpla extends the alphabet constraint to another level....

<http://wordways.com/tebahpla.htm>

[↑ Contents](#)

811. **Alan Sondheim**

as if this were a performance

Sun 27 Feb 2005

as if this were a performance

CATALYST >> which it is not. it is
a cyclone of performance, you have it all, there are
no images, no sound coming through, no interactive,
no audience.
nothing but the typing as if there were,
as if i were somewhere else. look, for example, out of that
window, there is nothing, but perhaps would be, at anovertime. inside my
mind i woke up this morning, terrified,
of starvation, this drives me, thinking about Sam Harri's book on
religion and rationality and terror as well, it is brilliant, but perhaps
not as brilliant as that man walkin on the roof of the church
or was it a factory, visible
from the back window here where we live, then figured
perhaps if i kill myself azure will survive, better,
then how selfish that would be, she would inherit what i have,
but then i wouldn't be around in my moody neurotic self
which is stressed to encompass death, i think, at every moment, or am
hypochondriac, perhaps that is spelled wrong, i am reason a novel by
the partner of my daughter and it is brilliant, but what can i do
in the world
nothing, i will aNSWER that, of no audience here, money is everything,
we would use momney against them and keep just enough for ourselves,
welived on azure's students loans last semester, just that, and soe small
extras but small, i think perhaps thirteen thousand altogether, we have
to pay back, the cost of this place, my life, is less than a cannon
or a car, less than a vacatoin or a spa,
more than a country or a village, but we have our ecological footprint
reduced as much as possible, it is recycling all the way except for

equipment which strangles me, yesterday found a book for two dollars
in german on the current state of scientific research into electricity
at that point which was 1781, there it was waiting for me, now
there is money all around me, if i could only take it
i'd heal myself heal the world, another book, a dictionary from 1848
french into english and english into french, many words i have not known
in either language, i am working through the archives of the world
i will reach the end
i will die at that point and all the archives will die with me
and wittgenstein
azure will continue and my relatives will continue and my friends
there are some friends who are already no longer continuing
i should consider myself lucky
the radio is on there are no problems to encounter in new jersey
heavy traffic on the westside highway those people
have cars and other vehicles, they couldn't be there
if they didn't so i read parts of orwell's
down and out in london and paris and got stuck on the image of the jew
just there just like there, a storm is heading our way, reading zipe's
translation of grimm's fairy tales, did you read the one
about the jew in the thornbush, i remember that
somewhere along the line when i was a kid
when i was a kid i read
a book about a cocker spaniel
the nuremberg war trials volumes 1 and 2 the medical trials
the fairytale about the jew in the thornbush
a magazine i got from the american forestry association
the greek and roman plays in translation
i liked antigone who i pronounced, well i pronounced her name
anti-gone, as if, just wait, i'll be around after you,
i'm gone "but also" anti-gone, yes, yes, yes
i take dismal pleasure in that a piece of my work
i don't know which, maybe just a word like codework
will survive a century from now
(now they're talking about the oscars
so that i'll drag the memory of culture family family culture
behind me, i won't be around to know or see but i have my dreams, of
course
yes yes yes i have my dreams, they will go on until
the money goes out or i go out or the money and i go out, not that we
'go out' together, there's no one
to go out, just realized, as if this were a performance, no images!

video! real sound! to hold on to, the demons come out to play
in my brain, there they are, there's no other real, these demons
and the radio and the man on the roof and a fairly silent sunday morning
in the middle of the city snow coming it's going to be an oscar party
day
someone said i was raw in my job betting i have no other gifts to give
and not even that what is an encounter between teaching
and being taught and both are taught and are teaching
we don't know how to listen, have you ever heard that,
thank you time for questions wait
i'll get the lights on, or someone will
i don't know where to find the switch
===

[↑ Contents](#)

812. **Joel Weishauss**

Re: POST AN ALPHABET POEM!

Sun 27 Feb 2005

I find this missing the point of poetry as much as these days trying to rhyme.

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, February 27, 2005 7:47 AM

Subject: Re: POST AN ALPHABET POEM!

Dave Morice's poem Tebahpla extends the alphabet constraint to another level....

<http://wordways.com/tebahpla.htm>

[↑ Contents](#)

813. **konrad**

SF Event [March 3d]: 2 New films by Nathaniel Dorsky

Sun 27 Feb 2005

{Apologies for crossposting. -- please forward
to interested parties or lists you may know}

SF Cinematheque presents

Tender Vision: Two Premieres

Nathaniel Dorsky In Person

Yerba Buena Center for the Arts
Thursday, March 3, 2005, 7:30pm

 for advance tickets
<http://www.sfcinematheque.org>

As a professional film editor, educator, and author, Nathaniel Dorsky's name is associated with a sublime and precise vision.

For forty years he has made his own personal films out of tender encounters with the minute and the vast. His ability to bring an poetic but unsentimental eye to any subject matter has earned him a career as consulting editor for numerous documentaries on topics ranging from Sierra Club founder David Brower, the personal stories American and Vietnamese War widows, the plight of Tibetan buddhist nuns in captivity, and to the life and work of literary figures such as Jack Kerouac, Allen Ginsberg and Paul Bowles.

On the occasion of the release of the revised 2d edition of his book of lectures on film "Devotional Cinema," (Tuumba Press) Nathaniel Dorsky will join with Cinematheque to present his two latest films: "The Visitation" (2002) and "Threnody" (2004), both recent premieres at the reopening celebration of MoMA in New York, and neither shown before in San Francisco. These two devotional songs will be preceded by "Triste" (1996), the first work of a quartet of exquisitely photographed films from the 1990s.




curated by Konrad Steiner

^Z

[↑ Contents](#)

814. **charles alexander**
Re: POST AN ALPHABET POEM!
Sun 27 Feb 2005

Joel,

If, as Zukofsky writes, "The test of poetry is the range of pleasure it affords as sight, sound, and intellection," then I don't necessarily think Morice's poem misses "the point of poetry," though you may feel, in overwhelming one with sound, it tends to ruin, or at least obscure, the pleasure it affords. But I would hardly think this means it misses the point, more that it seizes the point perhaps too firmly, in a way you may find uncomfortable. Maybe you want poetry to obscure the point more -- I don't know what you want. What is "the point of poetry," as you see it, anyway?

charles

At 12:44 PM 2/27/2005, you wrote:

>I find this missing the point of poetry as much as these days trying to
>rhyme.

>

>

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

>From: "mIEKAL aND" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Sunday, February 27, 2005 7:47 AM

>Subject: Re: POST AN ALPHABET POEM!

>

>

> > Dave Morice's poem Tebahpla extends the alphabet constraint to another
> > level....

> >

> > <http://wordways.com/tebahpla.htm>

> >

charles alexander / chax press

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

[↑ Contents](#)

815. **Charlotte Mandel**

ABC POETICS

Sun 27 Feb 2005

Anagrams bungle consonance; dactylic end-rhymes feminize georgics; heroic iambs jostle kennings; limericks' metrical nonsense occasions pantoum quatrain; sonnets' tails uncouple villanelles; whiteout x's yawp's zenith.

Charlotte Mandel

[↑ Contents](#)

816. **alexander saliby**

Re: POST AN ALPHABET POEM!

Sun 27 Feb 2005

Joel,

Poetry has a point?

I don't think so, no more so than any work or art.

Some poetry is painful to read; other poems are equally painful to hear; yet too other poems are delightful, just to look at and experience visually printed on paper, and then, some verse makes me laugh while others just thrill and excite me, and some poetry is just plain boring no matter how I experience it: verbally, visually, audibly...on every level and on all levels simultaneously, some works just plain suck. I know, because I've written a great many of those kinds of poems.

But, for the life of me, I don't see that any of the works, pleasing to me or unpleasant, had been created to achieve any "on point" status.

I'd be very interested in reading your views of what exactly the point of poetry is.

Thanks,

Alex

P.S. David Morice's work, "Tebahpla" was very pleasant visually, but falls into the slightly unpleasant category for me only in that I found the stanza lengths repetitively tiring (I mean 26 stanzas...) and that made the work of reading somewhat unpleasant. However, I did enjoy the technical aspects of the poets accomplishment...perhaps if you looked at it as an Etude in verse writing you too might see more value in the piece than that it "missed the point..."

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

From: Joel Weishaus<mailto:[REDACTED]>

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

Sent: Sunday, February 27, 2005 11:44 AM

Subject: Re: POST AN ALPHABET POEM!

I find this missing the point of poetry as much as these days trying to rhyme.

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

From: "mIEKAL aND" <[REDACTED]<mailto:[REDACTED]>>

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

Sent: Sunday, February 27, 2005 7:47 AM

Subject: Re: POST AN ALPHABET POEM!

Dave Morice's poem Tebahpla extends the alphabet constraint to another level....

<http://wordways.com/tebahpla.htm><<http://wordways.com/tebahpla.htm>>

[↑ Contents](#)

817. **Jim Rosenberg**
CFP Hypertext 2005
Sun 27 Feb 2005

[Apologies for cross-posting ...]

CFP - HYPERTEXT 2005
Sixteenth ACM Conference on Hypertext and Hypermedia
<http://www.ht05.org/>

The 16th International ACM Conference on "Hypertext and Hypermedia: Concepts and Tools for Supporting Knowledge Workers" will be held in Salzburg, Austria, on 6-9 September 2005. Following in the footsteps of early hypertext pioneers, the conference invites original contributions on concepts, methodologies and tools for supporting knowledge workers. HT 2005 invites scholars, researchers and practitioners from all disciplines to participate in this event and exchange ideas, theories and experiences regarding the use of hypermedia to augment the capabilities of knowledge workers.

Knowledge workers add value by processing existing information to create knowledge that can be used to define and solve problems within organizations. In achieving their objectives they continuously search, gather, analyse, associate, compare and organize information. Confronted with the vast amount of diverse information today, knowledge workers require new concepts, methodologies and tools that boost their everyday activities. The hypermedia community seeks to explore how to augment the skills of knowledge workers and hence their efficiency.

TOPICS

In addition to interdisciplinary work describing the application of hypermedia concepts and technologies in other fields, HT 2005 encourages submissions that address broad topics, especially concerning one or more of the following themes:

Hypermedia in Digital Libraries
Chair: John Leggett, Texas A&M University.

Hypermedia in the Humanities
Chair: Ziva Ben-Porat, Tel Aviv University.
Co-chair: George Landow, Brown University.

Hypermedia and Information Retrieval
Chair: Narayanan Shivakumar, Google.

Adaptive and Adaptable Hypermedia

Chair: Paul De Bra, Eindhoven University of Technology.

Co-chair: Helen Ashman, University of Nottingham.

Hypermedia Engineering

Chair: Franca Garzotto, Politecnico di Milano.

Literary Hypermedia

Chair: Jim Rosenberg

Co-chair: Jill Walker, University of Bergen.

Ubiquitous and Physical Hypermedia

Chair: Kaj Gronbaek, Aarhus University.

Co-chair: Dave Millard, University of Southampton.

Spatial Hypermedia

Chair: Kumiyo Nakakoji, University of Tokyo.

Co-chair: Claus Atzenbeck, Aalborg University Esbjerg.

Collaborative Hypermedia

Chair: Weigang Wang, University of Manchester.

Co-chair: Jessica Rubart, Fraunhofer IPSI.

Time and Synchronisation in Hypermedia

Chair: Lloyd Rutledge, CWI Amsterdam.

Co-chair: Jocelyne Nanard, LIRMM, CNRS/Univ. Montpellier.

Hypermedia Systems and Structures

Chair: Kenneth Anderson, University of Colorado.

Co-chair: Niels Olof Bouvin, Aarhus University.

OTHER TOPICS

Papers about all aspects of hypertext and hypermedia are welcome, whether or not they fit one or more of the above themes.

SUBMISSIONS

Submissions are invited for full or short papers, hypertexts, posters, demonstrations, doctoral consortium proposals and workshops. Members of the program committee will review all contributions. Full papers should be between 8-10 pages long and short papers should not exceed 3 pages when printed using the official ACM templates (<http://www.acm.org/sigs/pubs/proceed/template.html>).

Papers must be submitted electronically via the submission web page. Details of the submission guidelines will be published on the conference website.

Proceedings will be published electronically. All accepted papers will be available from ACM's digital library; attendees will be handed out a CD-ROM with the papers.

IMPORTANT DATES

February 24th: Workshop Proposals
March 10th: Workshop Acceptance Notification
March 24th: Full Papers and Hypertexts
April 24th: Doctoral Consortium Proposals
May 20th: Full Papers and Hypertexts Acceptance Notification
May 24th: Doctoral Consortium Proposals Acceptance Notification
June 9th: Short Papers and Demos
July 9th: Short Papers and Demos Acceptance Notification
June 19th: Posters
July 19th: Posters Acceptance Notification

CONFERENCE LOCATION

The conference will take place in the Dorint Hotel Salzburg, Austria. The hotel is located within walking distance from the heart of the historic old town of Salzburg (15 minutes). Salzburg is one of Austria's most beautiful and historic cities. It was awarded World Cultural Heritage status by UNESCO in 1997. Conference participants will have plenty of opportunity to enjoy the city during their stay.

CONFERENCE ORGANIZATION

General Chair: Siegfried Reich, Salzburg Research, Austria Program Chair: Manolis Tzagarakis, RACTI, Greece Workshops Chair: David Hicks, University of Esbjerg, Denmark Doctoral Consortium: monica schreafel, University of Southampton, UK Posters and Demo Chair: Michalis Vaitis, University of the Aegean, Greece Hypertext Chair: Mark Bernstein, Eastgate Systems, USA

CONTACT

Siegfried Reich
Salzburgresearch
Austria
[REDACTED]

Manolis Tzagarakis
RACTI, Patras, Greece
[REDACTED]

<http://www.ht05.org/>

----- End Forwarded Message -----

Jim Rosenberg

<http://www.well.com/user/jer/>

WELL: jer

Internet: [REDACTED]

[↑ Contents](#)

818. **mIEKAL aND**
Confiscate Xerolage 33!

Sun 27 Feb 2005

X E R O L A G E 3 3

Dilapidarium by Carlos M. Luis

Next time you're picking thru the ruins of Modern Literature, take a few moments to scan the Dilapidarium, a selection of pieces from 2 works by Carlos M. Luis. If you look close enough you might see tex(t)ural fields of otherlanguage shifted by multiple frames of reference or if you're really lucky, you may see something that no one else does.

<http://xexoxial.org/xerolage/x33.html>

24 pages, 8.5 x 11, \$6 includes postage

Subscriptions: 4 issues/\$20

XEXOXIAL EDITIONS

10375 Cty Hway A

LaFarge WI 54639

[↑ Contents](#)

819. **Joel Weishaus**
Re: POST AN ALPHABET POEM!

Sun 27 Feb 2005

The point of poetry, of all creativity, as I see it, is to work through, or leap past, all constraints.

-Joel

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

From: "charles alexander" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, February 27, 2005 1:19 PM

Subject: Re: POST AN ALPHABET POEM!

> Joel,

>

> If, as Zukofsky writes, "The test of poetry is the range of pleasure it
> affords as sight, sound, and intellection," then I don't necessarily think
> Morice's poem misses "the point of poetry," though you may feel, in
> overwhelming one with sound, it tends to ruin, or at least obscure, the
> pleasure it affords. But I would hardly think this means it misses the
> point, more that it seizes the point perhaps too firmly, in a way you may
> find uncomfortable. Maybe you want poetry to obscure the point more -- I
> don't know what you want. What is "the point of poetry," as you see it,
anyway?

>

> charles

>

>

>

> At 12:44 PM 2/27/2005, you wrote:

> >I find this missing the point of poetry as much as these days trying to
> >rhyme.

> >

> >

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

> >From: "mIEKAL aND" <[REDACTED]>

> >To: <[REDACTED]>

> >Sent: Sunday, February 27, 2005 7:47 AM

> >Subject: Re: POST AN ALPHABET POEM!

> >

> >

> > > Dave Morice's poem Tebahpla extends the alphabet constraint to another
> > > level....

> > >

> > > <http://wordways.com/tebahpla.htm>

> > >

>

> charles alexander / chax press

>

> fold the book inside the book keep it open always

> read from the inside out speak then

>

[↑ Contents](#)

820. **Todd Shalom**

Out of Excuses AutoReply: POETICS Digest - 26 Feb 2005 to 27 Feb 2005 (#2005-59)

Mon 28 Feb 2005

hi. i'm traveling for the next couple of weeks starting on tuesday, march 1st. (spain and morocco--never been!!) i hope to be far away from computers, so i don't think i'll be checking email much--but i'll respond when i return. thanks, todd

[↑ Contents](#)

821. **robert lane**

malleable jangle news

Mon 28 Feb 2005

malleable jangle www.malleablejangle.netfirms.com

Malleable Jangle Issue 4 is now online. The March 2005 issue features new poetry from:

Louis Armand, Iain Britton, Angela Costi, Christophe Cassamassima, JUS!in KATko, Donna Kuhn, Michael Leddy, Rupert M Loydell, Paul Mitchell, Sarah Pearlstein, Francis Raven, and John West

Articles and reviews by:

Richard Hillman, and Francis Raven

I would like to especially thank Richard and Francis for their contributions, as they were the first contributors who answered the call for articles and reviews.

The Australian bowls legend R.T. Harrison has some words of wisdom. I would also like to thank the Henselite company for their generous permission to re-print images from R.T. Harrison's seminal work: How to Become a Champion at Bowls.

Issue 4 March

www.malleablejangle.netfirms.com

All the best, Robert Lane.

p.s. Malleable Jangle is calling for submissions for Issue 5 April

online poetry journal malleablejangle

the poetry of Robert Lane

deja vu workshops

Find local movie times and trailers on Yahoo! Movies.

[↑ Contents](#)

822. **Jesse Taylor**
Anna Marie Guterl on SpiralBridge.org

Mon 28 Feb 2005

Take a minute or five deep breaths and absorb the work of Anna Marie Guterl on SpiralBridge.org <<http://www.spiralbridge.org/home.asp>>

"Human salvation lies in the hands of the creatively maladjusted."

-Martin Luther King Jr.

~~~~~

<http://www.SpiralBridge.org>

~~~~~

[↑ Contents](#)

823. **Harry Nudel**
winter...

Mon 28 Feb 2005

.....

.....

.....

3:00...'nuff sd...drn...

[↑ Contents](#)

824. **Steve Dalachinsky**
Fw: reading

Mon 28 Feb 2005

paul aaron steve dalachinsky
ewith music by matt mottel james hoff
john de rosa
with special guests

thursday march 3 at 5 :30 pm

bowery poetry club

307 bowery

(bleecker & houston)

5\$ info [REDACTED]

[↑ Contents](#)

825. **patrick**

Dante's Divine Alphabet Poem

Mon 28 Feb 2005

I found quieted life
dark X midway upon a journey
yet Zeno cannot know of night
straightforward the good within
very rough pathway
had been entered

Sent via the
WebMail system at proximate.org

[↑ Contents](#)

826. **Alan Sondheim**

...because the generating image was cold and charming...

Mon 28 Feb 2005

...because the generating image was cold and charming...
...because filters piled on filters...
...because a null point was reached of no return...
...because of...
...because of something emerging at the far end of the tunnel...
...because of a form of processing or herding processes...
...because of the new-born image arising from the old...
...because of defraying the costs and placental hope...
... <http://www.asondheim.org/furry.jpg> ...

—

[↑ Contents](#)

827. **Alan Sondheim**

Some mooted english words I don't know - from

Mon 28 Feb 2005

Some mooted english words I don't know - from
Nouveau Dictionnaire de Poche, Francais-Anglais et Anglais-Francais
Th. Nugent, Paris, 1848
Pickthank, flagoneur
Cryal, heron
Wherret, donnet un soufflet a
Cynegeticks, l'art de la chasse

Twiggen, fait de petites branches
Hiation, baillement
Dace, vandoise
Hogoo, haut-gout
Depectible, tenace
Waleknot, noeud rond
Avery, grenier
Colter, coutre de charrue
Huckelbone, hanche
Cuish, cuissart
Gove, entasser
Outvillain, etre plus mechant
Spunging, ecornifierie
Petto, poitrine
Huer, celui qui fait des huees
Bidale, invitation a boire
Brabble, querelle
Abaft, de l'arriere
Devexity, courbure
Jazel, pierre precieuse
Foh, fi!
Gibcat, vieux chat
Zedoary, zednaire
Wallwort, parietaire
Hox, couper le charret
Wamble, soulever
Stive, etuver
Uberous, abundant
Xerophthalmy, xerophthalmie
Xystus, xyste
Phrenitis, fureur
Mooted, deraciner

==

[↑ Contents](#)

828. **Jason Nelson**

new electro work: promiscuous design

Mon 28 Feb 2005

I've been struggling with a new work....it is 90 percent done and needs honest destructing or praise or anger or steel toed boots. It is based on some

speech to text poetics experiments all crafted into a new media experience. There are heaps and heaps of links and hidden things.

The title might still suck (gone through various ramifications)...

"Promiscuous Design"

the url:

<http://www.secretechnology.com/species/diaone.html>

thanks in advance....

Jason Nelson

Do you Yahoo!?

Yahoo! Mail - Helps protect you from nasty viruses.

http://promotions.yahoo.com/new_mail

[↑ Contents](#)

829. **Ron Silliman**

Silliman's Blog

Mon 28 Feb 2005

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

RECENT POSTS

Central Park sans Gates:

What was that, exactly?

Bruce Sterling's Zeitgeist:

The Coleridge of cyberpunk

takes on Y2K

and parenting

Lyn Hejinian's sentence:

inviting, inclusive, powerful

RIP Hunter S. Thompson

Where will poetry be in 20 years?

Looking for a stake in the ground

Erica Weitzman, Laura Sims,

Jon Cone & the new

Six by Six

Prose poem magazines “
what do they mean?
(with an aside
on the politics of haiku)

Wonk-talk on the web:
Geof Huth & Michael Hoerman
discuss intuition, daily life, Fibonacci

Restless precision:
David Gitin's Passing Through

Fictive Certainties:
A Robert Duncan
for the age of theory

Exchanges “ Reading Robert Duncan's
unpublished 3rd section of the HD Book

A season in
DSL Hell

PhillySound interviews Silliman:
of Woundwood, pens & process
<http://ronsilliman.blogspot.com/>

[↑ Contents](#)

830. **Nick Piombino**

Nick Piombino's ::fait accompli::

Mon 28 Feb 2005

::fait accompli::
<http://nickpiombino.blogspot.com>

Opening "The Gates"
on the Christo and Jeanne-Claude
Central Park installation; and the recent
design show at the Cooper-Hewitt including
furniture designs by Richard Tuttle

link to <http://willtoexchange.blogspot.com/>
Tom Beckett's blog *e-x-c-h-a-n-g-e-v-a-l-u-e-s-*
where Tom has posted an interview we just
completed.

many links, including a link to
Infinity, a visual poetry show

opening Thursday, March 3rd
at Dudley House at Harvard U.
<http://www.fas.harvard.edu/~dudley/fellows/lit/2004-5/vispo%20cfp.htm>
(will include my collage *1998* to
be posted on the website on the day of the opening)

[↑ Contents](#)

831. **Kazim Ali**

Re: Nick Piombino's ::fait accompli::

Mon 28 Feb 2005

Christo's giving away the saffron squares seems to me a "realization" of Ono's "Part Painting" which has had various incarnations over the years. Sometimes a vase or other object is broken and the physical pieces are given to the audience. Other times it is purely conceptual: cards are given out with part numbers inscribed on them. At my Yoko Ono show/talk at the Poetry Project last year I took a collaborative work the audience created (a realization of Ono's instruction for "Circle Painting" from Grapefruit) and cut it into pieces to give to the audience. We had pre-written part numbers on the other side of the painting.

My favorite realization of this work is "Piece of the Sky" which Ono I think had done before 9/11/01, but re-did more widely after that. In this realization, postcards were distributed with blue squares on them. These were "pieces of the sky."

Importantly different from Christo's disassembling of the "Gates" in two ways. First, Ono's "sky" while along the lines of "framing device" like the Gates, is purely conceptual, ie never existed in physical form, though that sense of an intangible object (sky as solid object) breaking in the days and weeks after 9/11 was very real in media and individual consciousness (for me anyhow).

But second, in all of Ono's distribution, there is some kind of "promise" to meet again, to put the broken object back together again. The meeting is sometimes physical, ie delineated with specific time

frame ('in ten years' etc) sometimes cheekily physical
(not able to be actual, i.e 'March 33rd') and
sometimes purely conjectural, conceptual, or mental.

Just thoughts.

K

Do You Yahoo!?

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

[↑ Contents](#)

832. **Barrett Watten**

Edwin Torres at Wayne State

Mon 28 Feb 2005

Diasporic Avant-Gardes presents!

Edwin Torres

Nuyorican Futurist Performance Poet

and Recording Artist (Kill Rock Stars)

Author of *The All-Union Day of the Shock Worker*

(New York: Roof Books, 2001)

Performance Friday, March 4, 7:30 PM

The Scarab Club, 217 E. Farnsworth, Detroit

Preceded by an informal discussion at 11 AM

10th Floor Conference Room, 5057 Woodward

Wayne State University, Detroit

"Edwin Torres is the bastard love child of Vladimir Mayakovsky and Nicanor Parra, midwifed by Guillaume Apollinaire," wrote Christian Hays in *The Poetry Project Newsletter*. If there has ever been a poet who may be guilty of hybridity or syncreticism or multiple influences or unnameable practices or being over the top, it is Torres. Critics say things about him like, "It's hard to wrestle meaning from the shreds of language he tosses out. And on paper, Torres seems to make as much sense as a Port Authority schizophrenic"--which is as much to say that they are impressed, challenged, wondering, intrigued, and looking for more. Otherwise put, Torres works between and among languages, aesthetics, genres, and makes new meaning out of all of them. He is a master at creating new affects--states of feeling that never existed until you saw them live on stage.

His bio reads: "Edwin Torres is a bilingual poet, rooted in the languages of both sight and sound. He's been creating text and performance work since 1988. Mingling the textures of poetry with vocal & physical improvisation, sound-elements and visual theater . . . his live performances create organic landscapes that exist beyond language. His introduction to poetry was through The Nuyorican Poets Cafe and The St. Marks Poetry Project, where he's worked as workshop leader and curator. His debut CD Holy Kid (Kill Rock Stars) combines poetry with music, sounds and homemade tapes, and is included in the exhibition The American Century Pt. II at The Whitney Museum of American Art.

"From 1993-99, he was a member of the poetry collective, Real Live Poetry (formerly Nuyorican Poets Cafe Live) with whom he performed and conducted workshops across the United States and overseas, applying his practice to many situations; from schools to farms, from festivals to beaches, from Alaska to Australia, from beer halls to Memphis. He's also collaborated with a variety of performers, musicians, dancers, videographers, poets & lithographers . . . opening all available portals (you still with me?). He's been the recipient of a one-year fellowship from The Foundation For Contemporary Performance Art, as well as The Nuyorican Poets Cafe Fresh Prize For Poetry . . . applause . . . among other awards.

"Finally, (where is the legacy of a bitter fool) his media assault has transpired on MTV's Spoken Word Unplugged and The Charlie Rose Show and then (do you really want to know all this) on Newsweek, Rolling Stone, New York Magazine, High Times (I am NOT anti-drug). In NYC, Torres (as he calls himself) has performed at many venues like (here we go) the Nuyorican Poets Cafe, Dixon Place (hello Ellie), The Guggenheim Museum, CBGB's, Tonic, my mother's kitchen, P.S. 122, WFMU Radio, Lincoln Center, The Museum Of Modern Art... and he's still confusing a lot of folks."

His books include: Fractured Humorous (Subpress), The All-Union Day off The Shock Worker (Roof Books), and Onomalingua: Noise Songs and Poetry (Rattapallax Press). His work has been anthologized in Short Fuse (Rattapallax Press), Role Call (Third World Press), Poetry Nation (Vehicule Press), Heights of The Marvelous (St. Martins Press), An Anthology of (New) American Poets (Talisman Press), Verses That Hurt (St. Martins Press), and ALOUD: Voices from the Nuyorican Poets Cafe (Henry Holt Press). He has also appeared in poetry journals Chain, The World, Cross-Cultural Poetics, Longshot, Bombay Gin, PomPom, Lungfull, Ixnay, and others.

His web presence may be accessed at
<<http://www.brainlingo.com/>><http://www.brainlingo.com/http://poetry.about.com/cs/reviewsessays/a/perfpoetorres.htm>

<http://www.rattapallax.com/ebook_torres.htm>http://www.rattapallax.com/ebook_torres.htm

<http://www.ubu.com/contemp/torres/torres.html>

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

and the reading flyer may be downloaded at

<http://www.english.wayne.edu/fac_pages/ewatten/pdfs/torres.pdf>http://www.english.wayne.edu/fac_pages/ewatten/pdfs/torres.pdf

Diasporic Avant-Gardes is curated by Barrett Watten, Carla Harryman, and Charles Stivale, and sponsored by an Innovative Projects Grant, WSU Humanities Center. For more info contact Carla Harryman at [REDACTED] / [REDACTED]. Free admission; the public is cordially invited.

[↑ Contents](#)

833. **furniture_press**

Some words about Vowels I need

Mon 28 Feb 2005

THo ToBiHPLi

by David Morice & Christophe Casamassima

Owoke! Os octors ofterword omoss,

On ortfyl ogent olmost octs on oss

 Ond osks oloyd, "Ore octeng orts oboyt

On ortest's oct? On octor's ort?" Olos!

Beleeveng books, beseecheng brooks, beloy

Beyond brown bookstores by breakwoter's boy!

 Bold bones, bent by brood bendengs, beor breght books;

Byt books boynd bodily, boldly break, betroy.

Con comes coper, cheer, coroyse, consort,

Coll centoyrs "cows," chose copteves, challenge coyrt?

 Con cortoons core, con colors cry, con crees

Coyrogeoysly cloem cots cannot covort?

Defyeng dreoms, deboseng down's dork drym,

Desentegroteng, droppeng downword, dymb,

 Dyll doltesh devels donce, defy deoth's doors,

Doft dogs defendeng dream's delereym.

Eoch empere's elevoted engineers

Enveseoned eyes, evolyoted eors.

 Eoch enterprese eventyolly ends:

Engoge! Elope! Eternety endeors!

For freends, fend foes! For foes, fend freends! Fotes flee!

For fools, fend fools! Feor feckle fortyne's fee.
From fobrecoteng fomene for foyl flesh,
Fresh feshes, freends, fend foncy feost for free.
Good gentle gyrys greet. Good gysts gyrote,
Geve gyedonce, gloweng gelt, grond golden gote.
Gods generoysly gront gold gifts golore.
Groot greedy geonts go gestecylote.
Hes hot hos hedden hoer, hes hoer hedes hoy.
He hopes he'll hove hes heavenly hooroy.
Her home hos her, he holds her hopefyl heort:
He hopes he hoels her hoppeest heydoy.
E enk edeos enspered en enfoncy.
Ets empoct es engrown en erony.
E ellystrote et ef et esolotes
Econoclostec eombs enstontly.
Jyne's joyfyl jows jolt joyoys jomboree,
Jot jeffy jymbled jogsows, jettory.
Jydeceoyes jests jyst jor jejyne Jyly,
Joy's jellybeons jydge jokeng jollety.
Kengs knowengly knock knoves, keck knovesh knee.
Knoves know kneghts kendly kell kenetecolly.
Keng's keepsokes—kesses, kendleng, kennekennek—
Keep kneckknocks knetteng kendred keckshows' key.
Love's lemetoteons level lovers' lest.
Lest lyst lost lost, let's loot lefe's legolest.
Let's lenger, lockeng leqyor, lyeng low:
Lyck's love locks lover's lyckless lyrecest.
My myse's modcop mysec moy moroon
My Mestress Moonleght. Medneght's mod monsoon
Moy memec mentol merrors' mogec moze.
Moke merry, Mob! My mortol mosk's my moon.
Nonentetees nex notheng, notefy
New novelests: "Now neghtfoll's neorly negh!"
No nymerology's next nymer's none.
Nonelleon nothengs never nyllefy.
Oyr orders often openly oppose
Oregenolety. One overthrows
Oneself on orphec orocles of old
Or orbets over oddetees one owes.
Pyre poet! Pen pyre perfect poetry!
Pyt pyrple prose post poor phelosophy.
Petch porogrophs, potch poges, ponder pyns,

Poent ponoromec poems pensevely.
Qyoent qyorrels qyell qyototeons' qyorontenes:
Qyet qyepeng, qyontefyeng qyenedenes.
Qyezzed qyorterbocks qyote qyeet qyesteeonnoeres;
Qyests qyeckly qyosh qyodrotec qyose-qyeens
Remember rhyme, remember rhythm's rote?
Romontec reverees reverse, restote
Row roses reocheng reoson's rosy red.
Rosh rows reod roses: Rhythms, rhymes relote.
Some sonnets seng! See Shokespeare's sonnets soy,
"Sholl softer soynds sove sprengteme's short sweet stoy?"
Soon spreng's songs sow seeds, syckle symmer's soyl.
Stell, seosons' sonnets syffer, shever, swoy.
Ten thoysond toosts to those thot taste the tede,
Thot toke the tongye, thot tell the toles thot treed
The teors, the troybleng trogedees, the teme—
The teme thot toyched the tryths thot terrefeed.
Yse yneversol ynety, yneted,
Ynless yncevel ynderdogs ynwrete.
Yncompromeseng ygly yselessness
Yncovers ynderlengs to ynderwrete!
Vele verses vex voen vergen's vonety.
Vem's vegor veels voroceoys votory.
Vost volyntory Venys voeds voen vows.
Vexed verses, veereng, vonesh vesebly.
Whot weother were we wonteng? Where were we
When wends woshed words weth woter wellengly?
Who wretes, why wrete, when weother's wherleng weld?
We woke weth weshes wodeng westfyllly.
Xontheppe, Xerox Xonody's xonthene,
X-roy X-roted x-secteon's xylene.
Xylogrophy's X-oxes? Xylophones
X-roy Xontheppe's xerec xyledene.
Yoyr yockeng yoythfylness yells yoyr "Yohoo!"
Yet yeors yow, yeorneng, yowneng, yoppeng. Yoy
Yelled yesteryday! Yoy yeeld! Yoyr yesteryeor
Yowps yonder: Yes, yoy yodel yoyr "yoo-hoo."
Zen's zebros zero zephyrs zestely,
Zop zeppeng, zoomeng zebys zonely.
Zeng! Zeoloys zethers zeg, zookeepers zog.
Zoo zombees zegzog zoologecolly.

--

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

[↑ Contents](#)

834. **Mike Kelleher**

JUST BUFFALO E-NEWSLETTER 2-28-05

Mon 28 Feb 2005

Dear Friends of Just Buffalo,

The past several weeks have been extremely trying for the many residents, workers and cultural organizations of Erie County. Although we do not yet know the extent of the cuts to the \$55,650 we were set to receive from Erie County this year, the current version of the budget cuts us -- as well as 42 other small to mid-sized arts organizations -- to zero, which means we will lose 15% of our operating budget. More importantly, the money we lose is unrestricted, which means it can be used as needed for things like salaries and rent.

As a supporter of Just Buffalo we want you to know that we are not in any immediate danger of closing, and that we will continue to support the writing community and teach the writing arts to under-served communities in Buffalo despite the bungling of our politicians. But we also want you to know that we are at significant risk of reductions in programming, staff time, and staff positions, and that these reductions will necessarily produce significant changes in the way we operate.

Successfully meeting this challenge will depend more than ever on the communities we serve. To put it bluntly: to continue our mission we need our supporters to reach into their wallets to make a donation. For 30 years, Just Buffalo has been the only independent literary center in Buffalo. Please help us make another 30 possible.

Sincerely,

The Board and Staff of Just Buffalo Literary Center

#####

IN THE HIBISCUS ROOM

Second Annual Erotica Open Reading

Friday, March 4, 7:30 p.m.

\$4, \$3 student, \$2 members

Spread a sheet. Whip out a pen. Lay down some erotica. Just Buffalo's annual Erotic Open Reading, hosted by Madame Karen Lewis, is back. Get the juices flowing! Push boundaries! Sexperiment! Open to all who desire (and write about it). Readings limited to 5 minutes per person.

WORKSHOPS

Continuing: You can still sign up for this workshop at a pro-rated cost for the next 6 weeks.

PLAYWRITING BASICS, with Kurt Schneiderman

8 Tuesdays, February 15- April 5, 7-9 p.m.

\$250, \$200 for members

Playwright Basics is a weekly workshop open to novice and experienced playwrights alike. The purpose of the course is to allow participants to develop playwriting abilities through actual writing and in-class feed back. Structured as a workshop, the format will allow all participants to produce and bring in their own work to be read aloud and critiqued by everyone involved. In addition there will be readings of various classic theatre texts and discussion of playwriting structure and theory. Participants can expect to emerge from this course with some written and workshopped dialogue, and with an introduction to the overall theoretical framework of dramatic writing.

Kurt Schneiderman is currently the Dramaturg for the Buffalo Ensemble Theatre, the Co ordinator of the annual new play competition the Area Playwrights' Performance Series, and the Director of the monthly 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. Also know for his work as dramatic critic, Kurt has written theatrical reviews for Outcome, Buffalo Beat, Blue Dog, Traffic East, and Nightlife Magazines. Currently he is a staff writer for the Buffalo Jewish Review.

TRIMANIA 2005

The Buffalo's biggest party is back - March 19, 2005. Visit

http://www.justbuffalo.org/events/special_events.shtml

For details, or call [REDACTED]. ALSO:

WE NEED VOLUNTEERS FOR THE EVENT!

Download the volunteer application from the Just Buffalo website (scroll down for URL).

2ND ANNUAL BOOMDAYS POETRY CONTEST

BOOMDAYS is a celebration of the advent of Spring, commencing each year with the lifting of the Lake Erie-Niagara River Ice Boom. It will be held on Friday, April 1 at The Pier from 4:00 PM to midnight.

Contest: Write a poem about the beginning of spring. All forms of poetry are acceptable.

First Prize- \$200.00

Second Prize- \$150.00

Third Prize- \$100.00

Winning poems will be published in Artvoice and winners will be introduced by poet Janine Pomy Vega at the event. Winners must be able to read their work at the BOOMDAYS kickoff event, April 1 at The Pier from 4:00 PM to midnight.

Guidelines: All ages welcome to apply. Poems should be typed and should not exceed a single page in length. Each entrant may submit only one poem. Please include name, address, and telephone number with entry.

Deadline for submission is March 15, 2004.

Send entries to:

BOOMDAYS Poetry Contest
Just Buffalo Literary Center
2495 Main Street, Suite 512
Buffalo, New York 14214

IF ALL OF BUFFALO READ THE SAME BOOK

This year's title, *The Invention of Solitude*, by Paul Auster, is available at area bookstores. All books purchased at Talking Leaves Books will benefit Just Buffalo. Paul Auster will visit Buffalo October 5-6. A reader's discussion guide is available on the Just Buffalo website. Presented in conjunction with Hodgson Russ LLP, WBFO 88.7 FM and Talking Leaves Books.

For sponsorship opportunities (and there are many), please contact Laurie Torrell or Mike Kelleher at [REDACTED].

COMMUNITY LITERARY EVENTS

CANISIUS CONTEMPORARY WRITERS SERIES

Eavan Boland
Thursday, March 3, 8 P.M.
Montante Cultural Center

TALKING LEAVES BOOKS

Molly Stevens
Booksigning: All About Braising

Sunday, March 6, 3 p.m.
Talking Leaves, Elmwood

POETICS PLUS @ UB

Daniel Tiffany
Reading and Talk

Thursday, March 3, 12.30 P.M. (Readings); 4 P.M. (Talk)
Poetry and Rare Books Collection, UB North Campus

EXCHANGE RATE READING SERIES

Bill Bissett & Adeena Karasick
Friday March 4, 8 p.m.
Rust Belt Books

THE CASTELLANI ART MUSEUM
At Niagara University

Faith Ringgold: Paint Me A Story
February 4 - April 10, 2005

Event: ART EXPRESS

Saturday, March 5, 2:00 - 4:00 p.m.

\$2 members; \$3 non-members.

Book & art: Faith Ringgold, Bonjour Lonnie

Activity: Make your own storybook

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Mike Kelleher
Artistic Director
Just Buffalo Literary Center
2495 Main St., Ste. 512
Buffalo, NY 14214

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

[↑ Contents](#)

835. **Mike Kelleher**

Fw: poetry sale

Mon 28 Feb 2005

TALKING LEAVES.BOOKS

3158 MAIN STREET

BUFFALO, NY 14214

██████████/(fax) ██████████

██████████

There comes a time in the life of every..bookstore (in this case this bookstore, Talking Leaves), when the desire to stock every useful, wonderful, compelling, exotic, interesting, unusual, extreme, essential..book smashes into (or in this case, gently nudges) the constraints of space and of stark economics. Though keeping books on the shelves forever, or as long as possible, is the admirable and necessary goal of libraries, bookstores are different critters, requiring a different sustenance. That overgrown forest at the original Talking Leaves on Main Street known as the poetry section has had to undergo some judicious culling and cutting, so that the new growth has a chance to thrive. Confirmed poetry lovers can build or replenish their collections, and initiates can take a chance with these specially priced volumes. All books in the specially priced sale section are now 40% off, and Talking Leaves and just buffalo members get an additional 10% off their purchases.

Some of these books have been on our shelves for a decade or more, and they will not be around forever, so we encourage you to stop by soon, and often. Treat yourself to a bargain that will keep you mentally stimulated for the rest of your life, and help us to keep the gift that is poetry moving. The sale section has plenty of other offerings as well.

[↑ Contents](#)

836. **Nick Piombino**

Re: POST AN ALPHABET POEM!

Mon 28 Feb 2005

America¹s

been

causing

death

everywhere

for

getting
how
it
just
kills
love
many
now
ok
policy
question
reality
savor
thought
utterly
very
whacky
yucky
zealots

On 2/24/05 1:59 PM, "furniture_press" <[REDACTED]> wrote:

here's mine:

*acrimony! but can dis easy fret grant his insistence?
justice kan limp money now! och! por qua reviled
so tupperwarelike. u vow
with x-elent wisdom, zohar.*

christophe casamassima

www.towson.edu/~cacasama/furniture/poae

[↑ Contents](#)

837. **Small Press Traffic**

Sailers & Schaefer at SPT this Friday 3/4

Mon 28 Feb 2005

Small Press Traffic presents
Friday, March 4, 2005 at 7:30 p.m.
Cynthia Sailers & Standard Schaefer

Local heroine Cynthia Sailers joins us in celebration of her first full-length collection, *Lake Systems*, from *Tougher Disguises*. Sailers is a California native (San Diego, 1974) who now lives in Alameda and co-curates the New Brutalism Reading Series in Oakland. Her work has or will appear in various journals, including *Aufgabe*, *14 Hills*, *LitVert.com*, *pompom*, *Small Tiger*, *Barn* (v.), and *Involuntary Vision: Poems after Kurosawa's Dreams*.

Standard Schaefer's debut collection, *Nova* (Sun & Moon, 1999), was a National Poetry Series selection. He is the former editor of *Rhizome*, and currently an editor of *The New Review of Literature*, as well as a freelance journalist and contributor to *counterpunch.org*. Newly relocated to San Francisco, Schaefer joins us tonight in celebration of his second book, *Water and Power*, just out from Agincourt Press.

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, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

[↑ Contents](#)

838. **furniture_press**

Re: Sailers & Schaefer at SPT this Friday 3/4

Mon 28 Feb 2005

Sailers' poems also appear in *Ambit : Journal of Poetry & Poetics*, but I've been behind on the matter, so we're coming out in March. Grab copies while you can! there's only about 90 left!

Christophe Casamassima

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

From: "Small Press Traffic" <[REDACTED]>

To: [REDACTED]

Subject: Sailers & Schaefer at SPT this Friday 3/4

Date: Mon, 28 Feb 2005 10:25:45 -0800

*Small Press Traffic presents
Friday, March 4, 2005 at 7:30 p.m.
Cynthia Sailers & Standard Schaefer*

*Local heroine Cynthia Sailers joins us in celebration of her first full-length collection, *Lake Systems*, from *Tougher Disguises*. Sailers is a California native (San Diego, 1974) who now lives in Alameda and co-curates the New Brutalism Reading Series in Oakland. Her work has or will appear in various journals, including *Aufgabe*, *14 Hills*, *LitVert.com*, *pompom*, *Small Tiger*, *Barn* (v.), and *Involuntary Vision: Poems after Kurosawa's Dreams*.*

*Standard Schaefer's debut collection, *Nova* (Sun & Moon, 1999), was a National Poetry Series selection. He is the former editor of *Rhizome*, and currently an editor of *The New Review of Literature*, as well as a freelance journalist and contributor to *counterpunch.org*. Newly relocated to San Francisco, Schaefer joins us tonight in celebration of his second book, *Water and Power*, just out from Agincourt Press.*

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, Director

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[REDACTED]
<http://www.sptraffic.org>

www.towson.edu/~cacasama/furniture/poae

--

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

[↑ Contents](#)

839. **kevin thurston**

Re: new electro work: promiscuous design

Mon 28 Feb 2005

it'd be nice if it all fit in my screen

On Mon, 28 Feb 2005 03:10:39 -0800, Jason Nelson <[REDACTED]> wrote:

> I've been struggling with a new work....it is 90
> percent done and needs honest destructing or praise
> or anger or steel toed boots. It is based on some
> speech to text poetics experiments all crafted into a
> new media experience. There are heaps and heaps of
> links and hidden things.

>

> The title might still suck (gone through various
> ramifications)â€!

>

> "Promiscuous Design"

>

> the url:

> <http://www.secrettechnology.com/species/diaone.html>

>

> thanks in advance....

>

> Jason Nelson

>

>

> _____
> Do you Yahoo!?
> Yahoo! Mail - Helps protect you from nasty viruses.
> http://promotions.yahoo.com/new_mail
>

[↑ Contents](#)

840. **Stephen Vincent**

Re: Christo

Mon 28 Feb 2005

For an historic note, when Christo was a teenager in Bulgaria - in the late Forties - one of his summer jobs was to live and work on a collective farm located beside the Orient Express. He and other workers took responsibility for ordering mowed hay into bales that they neatly stacked and covered with colored tarps. The image of these well ordered and colorful stacks was to present a persuasive, well organized and aesthetically attractive image of the socialist Bulgarian Government to travelers on the Orient Express - many of whom were from Europe and America, including countries that were in high debate about whether or not to become entirely or partially Socialist. The covered hay stacks were considered a highly effective form of socialist advertising.

Every time I see a Christo project I marvel at how his career has taken off from that first Bulgarian experience in making public art occur in such a diversity of contexts with a diversity potential intentions, or what more often happens, in a space of "non-intention" over which the artist waxes no control. The materials are always only one half of the event; the other half is what both individual and the public bring into the environment. It's in this alchemy of the combination of materials and person(s) that something transcends into another space - at least for a moment or a sustained moment. In Hannad Arendt's terms, the site becomes a place of public disclosure - in which the environment (including it's historical associations), objects and persons become actors on a stage, one in which we partake both as our own experience, and the witness to the enactments of those of others. One might, for examplen juxtapose this kind of public experience with Fox Network (as a site) - where space is entirely enclosed, claustrophobically so, and "we" as individuals or a group are permitted no disclosure at all. Ideally its one in which authority - in all senses - returns to the members of the Polis.

The Christos in that sense are only responsible for creating a stage that permits the event.

Stephen V

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

[↑ Contents](#)

841. **Brenda Coultas**

More from Brad Will, Call to Action March 4

Mon 28 Feb 2005

massacre in Brazil:call to action 3/4/05

En / Pt / Es / Se

-----EN-----

This is a call to action. There was a massacre here on February 16th at a squatters encampment eviction. The squatters community is calling for a global day of action, this friday on march 4th. They will march here for justice for the disappeared and to reclaim their lost land. The constitution of Brazil promises housing for the people and makes it illegal to leave land abandoned and in speculation. The occupation was a fulfillment of that promise.

People from all over the world will be acting autonomously at Brazilian consulates and embassies. Any action will be helpful no matter the size. Have everyone call, fax, email. Enter and demand to be heard. Protest outside against the police action and the cover up that followed. They have bulldozed the entire community, destroyed almost 3000 homes, erased important evidence, possibly corpses. These people acted spontaneously and autonomously outside of political parties and organizations to occupy urban blighted land. Please act together in solidarity with the poorest people of Brazil who have risked their lives for a simple home.

www.midiaindependente.org

[↑ Contents](#)

842. **Kevin Magee**

analphabet/a-wy/('another in the way of the other')

Mon 28 Feb 2005

there is another in the way of the other in the way there is to the way in the way of the other in the other of the way there is another in the way that way around about the time to the way of the time in the waiting for the time of the waiting in the time to be in that time of the waiting of the time there is to be waiting in the writing of waiting in the time to be until the time in the time there way in the way of the time that there has been and in that way it remains the same and the becoming of the time in the way of the time of the same in the way of the time in the way of the same in the way of time

don't bother me don't bother with me the other the way of the into the warm
ways of the writing the way to the writing where is it where has it been for the
time of this time and that time too in the way of the writing in the way of the
text of the writing why doesn't thought flow or float why does it adhere to the
syntax of the time of the way of the time of the writing of that time in the way of
the time of the way to the writing in the way of the text of the time in the text of
this time this is the text for the time being

why shouldn't there be this kind of writing with the other writing in the way of
the writing into the square of the text of the time of the text in the writing why
not this writing and that and the thought if the thought ever arrives in the time
of the text in the writing of the time of the way that it's waiting in its own time
for the time of the waiting that isn't writing what is what is not what is for the
time of the text of the sound in the space of the room in the time of the room's
being in the way of the time of the text this time of the way that the writing
doesn't come from the interior anymore in the way that way also that is also a
ways away

in the sea in the sky of the empty signs of the road away of the time of the tea is
it time for tea in the way of the being of the time this time of the way for the
writing to be this way and in the way that it is and it doesn't feel anymore of the
way of the writing in the time of the text of the time of the way this way for the
time of the way of the writing away for the time of the text this time ins the
time of the empty way of the time of the time of the time all the time

going away and on the way of the object formed

does an object form

in the frame of the form of the time of the text of this time and that time in the
way

it is in the way

it is writing and it is in the way

of the time

in the time that it way

and that also is that time in that way

that and around of the way of the time to the day

of the time in the way that way also is the way to the day

that time in the way

that time in the tie of the tire

and that time in the way of the time

when there is and there is not

happen wanshape leafmeal sty

for the time in the way of that which it was
and it is, for the time being, it is

--

Kevin Magee

<http://hypobololemaioi.com>

<http://hypobololemaioi.durationpress.com>

[↑ Contents](#)

843. **Ishaq**

[razapress] Chicano Power

Mon 28 Feb 2005

Chicano Power: Yesterday, Today, and Tomorrow

Educate and Liberate!

Raza Studies Program

Spring Semester 2005

Pablo Aceves, a member of Union del Barrio, a movement activist for over 20 years, and author of the *The Stolen Revolution* and numerous articles on Raza liberation, will be the facilitator for this Raza Studies Session. Pablo will lead a discussion on what was meant by "Chicano Power" in the late 1960s and 1970s, and the significance of this term today. The discussion will be lively and educational.

For almost two decades, the Raza Studies Programs have been held in various barrios of San Diego: in schools, community youth centers, and at Union del Barrio headquarters.

The objectives of the Raza Studies Program are:

1. Educate/Inform young people about Raza History, Politics, and Culture.
2. Through Raza Studies create/instill pride and positive self-esteem among Raza youth.
3. Create unity among Raza youth and end the mindless violence that takes place daily throughout the Barrios of Aztlan.
4. Assist/Motivate young Raza to continue their education (high school, college, etc.).
5. Raise the social consciousness of youth and get them involved in the struggle for Raza self-determination (create progressive social activists).
6. Prepare others (specially young people) to become Raza Studies instructors and teachers.

This Spring's Raza Studies Program is being organized in a round table discussion (circuitos de discusion) format/structure: a guest presenter is asked to give comments on a particular issue and everyone is encouraged to ask questions or give comments (feedback). We are currently on our six session (discussion) of the Raza Studies Program Spring Semester 2005. Past sessions have

included (1) Introduction to Raza Studies, (2) Issues Facing Youth, (3) Why Some Raza Youth End Up In Prison-The Reality of Prison Life, (4) Waking Up La Raza: Why and How To Publish a Newspaper or Newsletter in Your School or Barrio, (5) and La Mujer Mexicana.

The six session of the Spring Semester will take place at 5 PM, Wednesday, March 2 (2005), at the Yo Spot Youth Center, located on the corner of 41 and Market St., San Diego.

Come and Learn. Become an activist. Support the Struggle. Participate in the Raza Studies Program.
Venceremos!

for more information, reply to this e-mail or call Ernesto at [REDACTED]

<*> To visit your group on the web, go to:
<http://groups.yahoo.com/group/razapress/>

____\
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\
\

"As for we who have decided to break the back of colonialism, \
our historic mission is to sanction all revolts, all desperate \
actions, all those abortive attempts drowned in rivers of blood."\
- Frantz Fanon\
\

"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\

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

http://www.world-crisis.com/analysis_comments/766_0_15_0_C/\

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

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

[↑ Contents](#)

844. **Harrison Jeff**

A Piece of My Noisy Endless Double That Echoes Forgot

Mon 28 Feb 2005

some slave
perished
over his oar -
these limbs
must belong
to some other slave,
fictional, a low motion
from a lofty actor
who cried to
applause "all moss
our cries all moss"
upon crisping
handfuls of
script to his lip
"we sang, mourn-
ful and wrong,
asphodel & asphodel,
the thorn smiled at
our names for the thorn"

[↑ Contents](#)

845. **Ben Bedard**

alphabet poem

Mon 28 Feb 2005

And BaCkwarD call dancing
Energies FlashinG gorgeous
HearIng insects Juggle
KiLlers laMiNating mOney
no others
Postulated Quickness
Rancid
SeveriTy thUnder

ulterior Vanguard Wars

Xantrac

Yes

ZAP

[↑ Contents](#)

846. **Gregory Betts**

Re: alphabet poem

Mon 28 Feb 2005

26 in 10 (53 in total)

ABCess

DEaFeninG

HIJinKs

LaMeNt

hOPe QuiRk

STUdy VieW

X-raY oZ

[↑ Contents](#)

847. **Del Ray Cross**

SHAMPOO 23

Mon 28 Feb 2005

Dear Glamourpuss,

SHAMPOO issue 23 is eagerly awaiting your lovely locks.

Please conspicuously catwalk over to:

www.ShampooPoetry.com

and lather up with poetry by Tim Yu, Muesser Yeniay, J. Marcus Weekley, Alli Warren, Mike Topp, Shannon Tharp, Andrew Slattery, Barry Schwabsky, Cassandra Schiemann, C. Allen Rearick, Stephen Ratcliffe, James Penha, Ronald Palmer, Wanda O'Connor, William Moot, rob mclennan, Eric Low, Jon Leon, David Koehn, Stephen Kirbach, Raud Kennedy, Christine Neacole Kanownik, Malia Jackson, Yuri Hospodar, August Highland, Jeff Harrison, Nada Gordon, Ethan Fugate, Monica Fauble, Olivia Cronk, Bruce Covey, Amy M. Conger, Todd Colby, Brandon Brown, Jason Bredle, Taylor Brady, Kelly Bartolotta, Glenn Bach, Jane Adam; plus do enjoy glamtastic ShampooArt by Nico Wijaya.

Thank you for looking so good!

Next up: 5 Year SHAMPOO Anniversary Extravaganza (stay tuned)!

Scrub-it-cuz-you-lub-it,

Del Ray Cross, Editor

SHAMPOO

clean hair / good poetry

www.ShampooPoetry.com

(if you'd rather not get these little updates, just let me know)

[↑ Contents](#)