

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2005

750 messages · Fri 1 Apr 2005 – Fri 29 Apr 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

April 2005 arrived as National Poetry Month and the list spent it in mourning. Robert Creeley had died on the last morning of March, and the elegies ran on all through April — for Creeley, from Annie Finch and others, alongside a return to his collaborations with the sculptor Marisol. Seven hundred and fifty messages moved through the room, and beneath the tributes the month took on a single preoccupation: how the dead are weighed. With Creeley freshly gone, a pope buried and replaced in Rome, and Terri Schiavo's long dying just ended, the poets found themselves, in the month meant to celebrate the art, taking the measure of its dead instead.

The reassessment machine ran in plain sight. Craig Allen Conrad circulated a Q&A on how some stand on Allen Ginsberg today, eight years after his death, and reported that though Ginsberg had always been controversial, lately *"a floodgate of vitriol against him has been released"*. It was a glimpse of the process every dead poet enters: the beloved figure handed over, almost at once, to revision and grievance, the standing revised the moment the man can no longer defend it.

The principle underneath got its own thread — the life of versus the work of a poet. Mary Jo Malo argued it plainly, that a poet *"isn't any better than any other person"*, that the confusions of a life will surface in the work whether the poet wills it or not, and that we ought to judge the poem on its merit and not the maker on his flaws — or, she added, better yet not judge at all. It was exactly the counsel the month was constitutionally unable to take.

The living version was a question of what to keep. A thread titled Library Needs New Poetries Desperately worried over which of the present's poetry would be collected and so survive, Gregory Betts offering a short canon of the essential — Christian Bök's Eunoia, McCaffery, the Montreal manifesto — the same assay of the dead run forward onto the not-yet-dead, sorting the living, while they still wrote, into what a shelf would preserve and what it would quietly let vanish.

Rome supplied the grand mirror, and the poets could not resist it. As the conclave sealed itself to choose a successor to John Paul II, Haas Bianchi proposed a Conclave of Poets — if the room were locked up and made to *"vote for Pope of the Poets"*, whom would it elect? The joke's point was that the poets, unlike the cardinals, would choose no one; they could only mourn. I have set April down

exactly as the archive delivered it — the elegies for Creeley, the vitriol at Ginsberg, the trial of the life against the work, and the pope-less conclave — because it was the month the list was told to celebrate poetry and spent it weighing its dead, unable to take the single piece of wisdom the weighing produced: better yet, not to judge at all.

— *K. M. F.*

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- 402. Lawrence Sawyer — Re: milk/ON FILM www.milkmag.org
- 403. Mary Jo Malo — a bridge so far

- 404. Michael Rothenberg — mississippi, nebraska, wyoming, south dakota
- 405. Ishaq — School
- 406. Gabriel Gudding — contact info MICHAEL McClure
- 407. George Bowering — Re: mississippi, nebraska, wyoming, south dakota
- 408. mIEKAL aND — Upload and submit your poem in the Virtual Island:
- 409. Barrett Watten — Creeley Memorial in Detroit / flyer
- 410. Jonathan Penton — Re: mississippi, nebraska, wyoming, south dakota
- 411. Steve Dalachinsky — Fw: Fw: Fw: Fw: tickets running out for next weeks concerts..
- 412. Daniel Zimmerman — Re: mississippi, nebraska, wyoming, south dakota

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- 413. Ron Silliman — Silliman's Blog: The Poet's Bookshelf
- 414. Harry Nudel — Poetics...
- 415. Mike Kelleher — JUST BUFFALO E-NEWSLETTER 4-18-05
- 416. Halvard Johnson — Re: mississippi, nebraska, wyoming, south dakota
- 417. Raymond Bianchi — Re: mississippi, nebraska, wyoming, south dakota
- 418. Mark Weiss — Re: mississippi, nebraska, wyoming, south dakota
- 419. Michael Rothenberg — Re: mississippi, nebraska, wyoming, south dakota
- 420. Stephen Baraban — Re: mississippi, nebraska, wyoming, south dakota
- 421. Halvard Johnson — Re: mississippi, nebraska, wyoming, south dakota
- 422. Vernon Frazer — Re: mississippi, nebraska, wyoming, south dakota
- 423. Michael Rothenberg — Re: mississippi, nebraska, wyoming, south dakota
- 424. Stephen Vincent — Botero / Fighting Torture with Art
- 425. mIEKAL aND — Re: mississippi, nebraska, wyoming, south dakota
- 426. Dodie Bellamy — Purdy tribute reading at Modern Times 4-19
- 427. Derek White — Peter Markus' Fish are Now Singing
- 428. Simon DeDeo — rhubarb is susan
- 429. Haas Bianchi — Conclave of Poets
- 430. sina queyras — Canadian poets in NY
- 431. Jonathan Penton — Re: mississippi, nebraska, wyoming, south dakota
- 432. Ruth Lepson — Re: Conclave of Poets
- 433. Gerald Schwartz — Re: Conclave of Poets
- 434. lisa jarnot — apartment sublet, brooklyn, ny
- 435. George Bowering — Re: Conclave of Poets
- 436. Rodrigo Toscano — IMPORTANT BUSINESS
- 437. Stephen Vincent — Re: Conclave of Poets
- 438. Gerard Greenway — O Tony - a song
- 439. jUstin!katKO — would you, buffalo resident, like a guest on the 23rd and 24th?
- 440. Burt Kimmelman — Book Party / Reading in NYC
- 441. Jeremy Hawkins — Re: Poetry Workshop at Tribes
- 442. Jeremy Hawkins — Re: Poetry Workshop at Tribes
- 443. Peter Quartermain — Re: Conclave of Poets
- 444. Elizabeth Block — Block at SFAI
- 445. Elizabeth Block — Block at SFAI (correction) April 21
- 446. mIEKAL aND — Re: Conclave of Poets
- 447. Maria Damon — Re: IMPORTANT BUSINESS
- 448. Harry Nudel — Etched...Light...Ad...Poker...
- 449. Stephen Vincent — FW: Kamau Brathwaite
- 450. Chris Stroffolino — ANYBODY FROM PHILLY HERE?

19 APR 2005

- 451. George Bowering — Re: IMPORTANT BUSINESS
- 452. Alan Sondheim — look up the body bdoy
- 453. Alan Sondheim — medea coming towards me
- 454. Mary Jo Malo — media coming at me
- 455. Kazim Ali — contact info request
- 456. William Slaughter — Mudlark: Notice

- 457. Michael Rothenberg — Anecdote of the Jar
- 458. Mary Jo Malo — red & blue smoke at poetics conclave
- 459. Gerald Schwartz — White smoke...!
- 460. Steve Dalachinsky — Re: medea coming towards me
- 461. Ken Rumble — Desert City: Jarrot & Selch, Saturday, Apr. 23, Chapel Hill, NC
- 462. Christopher Leland Winks — Re: Conclave of Poets
- 463. Erica Kaufman — BELLADONNA* this Friday!
- 464. Patricia SpearsJones — Leon Golub--tribute report
- 465. Mark Weiss — Re: Conclave of Poets
- 466. Jonathan Penton — Dworkin is dead and Corky don't feel so good
- 467. Stephen Vincent — Re: Leon Golub--tribute report
- 468. Joe Brennan — U.S. Military Sends Lethal Message
- 469. alexander saliby — from Mary Jo Malo & poetics conclave
- 470. Catherine Daly — FW: [norcallitlist] SPD Open House (one more time)
- 471. Maria Villafranca — open mic nyc thurs. night
- 472. Catherine Daly — poetry from Québec in LA

20 APR 2005

- 473. Murat Nemet-Nejat — Re: Anecdote of the Jar
- 474. Murat Nemet-Nejat — Re: Conclave of Poets
- 475. Alan Sondheim — ' full demand'
- 476. Steve Dalachinsky — Fw: Fwd: This Saturday VISION CLUB: 9pm Tatsuya Nakatani/Billy Bang 11p...
- 477. Lawrence Upton — Re: Conclave of Poets
- 478. roger day — Re: Conclave of Poets
- 479. Kevin Hehir — Re: Anecdote of the Jar
- 480. furniture_press — Library Needs New Poetries Desperately
- 481. Gregory Betts — Re: Library Needs New Poetries Desperately
- 482. reneea — Re: Library Needs New Poetries Desperately
- 483. alexander saliby — Re: Library Needs New Poetries Desperately
- 484. Gary Sullivan — Bloggers respond to Elsewhere comic
- 485. Catherine Daly — Re: Library Needs New Poetries Desperately
- 486. Gary Sullivan — Politically & Socially engaged graphic novels 101
- 487. Mark Weiss — Re: Library Needs New Poetries Desperately
- 488. Jonathan Skinner — Gary Snyder in Buffalo
- 489. Susan Briante — Writer Renee Gladman to Read at UT on April 22
- 490. Small Press Traffic — Cobb & Karasick at SPT this Fri 4/22
- 491. Aldon Nielsen — Re: Library Needs New Poetries Desperately
- 492. Steve Dalachinsky — Re: Library Needs New Poetries Desperately
- 493. George Bowering — Re: Library Needs New Poetries Desperately
- 494. Mark Weiss — Sublet needed
- 495. David A. Kirschenbaum — Re: Library Needs New Poetries Desperately
- 496. furniture_press — Donations? Hmm...
- 497. Alan Sondheim — Memorial
- 498. Jesse Glass — Marton Koppany's Investigations
- 499. Ruth Lepson — Re: Donations? Hmm...
- 500. alexander saliby — Re: Memorial
- 501. Mary Jo Malo — tottered graves

21 APR 2005

- 502. Alan Sondheim — take.my.cars.home
- 503. Alan Sondheim — take.my.baby.home
- 504. James Fox — Upcoming Play: Prometheus the Fire-Bearer
- 505. Ram Devineni — PEN Event: Bei Dao, Breytenbach, Espada / Naderi: "most stunning film" / McC...
- 506. Steve Dalachinsky — Re: tottered gigs
- 507. Alan Sondheim — In California for the summer - please get in touch -

- 508. Pierre Joris — Surrender in the Battle of Poetry Web Sites
- 509. Harry Nudel — Foetry...
- 510. Haas Bianchi — Act Like a MAN!
- 511. mIEKAL aND — Re: Library Needs New Poetries Desperately
- 512. Pierre Joris — Re: Library Needs New Poetries Desperately
- 513. Joe Brennan — A Desperate DeLay Tries to Rally Bigots & Homophobes
- 514. Stephen Baraban — FCOL (for CRYING out loud)
- 515. Haas Bianchi — Re: FCOL (for CRYING out loud)
- 516. Mary Jo Malo — not another one of those wars/not the only time
- 517. tb2h — im back
- 518. Stephen Baraban — Of course
- 519. Stephen Vincent — Re: FCOL (for CRYING out loud)
- 520. D. Ross Priddle — Charles Bernstein's mail archives
- 521. Michael Magee — Combo magazine UPDATE, plus Mohammad title, Magee title
- 522. Poetry Project — Events at the Poetry Project 4/21-4/29
- 523. Simon DeDeo — rhubarb is susan updates
- 524. Steve Dalachinsky — from Yuko Otomo/ readings in April/May
- 525. George Bowering — Re: Library Needs New Poetries Desperately
- 526. Minky Starshine — pioneer 10 plaque query and two (other) sleep-deprived questions
- 527. Catherine Daly — FW: [norcallitlist] Independent Press Spotlight: LAST GASP PRESS & KAPOW! ...
- 528. Ishaq — [britishhiphop] The Urban Publishing & Music conference
- 529. Daniel Zimmerman — Re: pioneer 10 plaque query and two (other) sleep-deprived questions
- 530. Reb Livingston — The Bedside Guide to No Tell Motel
- 531. Ishaq — the reversal of thesis: the world is a prison, naw (from more at 7:30: notes from ...

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- 532. Steve Dalachinsky — Re: pioneer 10 plaque query and two (other) sleep-deprived questions
- 533. Jane Sprague — Palm Press: Political Cactus Poems
- 534. Alan Sondheim — sutured roof
- 535. Ishaq — Dreams Fall (from more at 7:30: notes from new palestine)
- 536. alexander saliby — Re: pioneer 10 plaque query and two (other) sleep-deprived questions
- 537. Mary Jo Malo — for Minky (contronyms)
- 538. Joe Brennan — House Votes to Destroy Alaskan Arctic Wildlife Refuge
- 539. Barrett Watten — Edwin Torres at Wayne State
- 540. Al Filreis — Adrienne Rich recordings
- 541. Joseph Thomas — Mac Low
- 542. Thomas savage — Presences by Creeley&Marisol/Collaborations
- 543. Elizabeth Treadwell — Treadwell & Waldner reading May 8 at Cody's in Berkeley
- 544. Lori Emerson — email more damaging than cannabis
- 545. Murat Nemet-Nejat — Re: Presences by Creeley&Marisol/Collaborations
- 546. Mary Jo Malo — Creeley's Collaborations - dig?
- 547. Alan Sondheim — i am master of time split and time formed
- 548. Chris Stroffolino — Re: Presences by Creeley&Marisol/Collaborations
- 549. Mark Weiss — New Book from Junction
- 550. Stephen Baraban — Re: Presences by Creeley&Marisol/Collaborations
- 551. Stephen Baraban — Re: Presences by Creeley&Marisol/Collaborations, TWO/TO/TOO

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- 552. Alan Sondheim — ***Advertisement for Myself***
- 553. Steve Dalachinsky — Re: email more damaging than cannabis
- 554. Steve Dalachinsky — Re: Presences by Creeley&Marisol/Collaborations, TWO/TO/TOO
- 555. David A. Kirschenbaum — ** Advertise in May Boog City**
- 556. George Bowering — marisol
- 557. Harry Nudel — Ad...
- 558. Harry Nudel — More...
- 559. Joe Brennan — Check out The Assassinated Press

- 560. Murat Nemet-Nejat — Re: Presences by Creeley&Marisol/Collaborations, TWO/TO/TOO
- 561. Murat Nemet-Nejat — Re: email more damaging than cannabis
- 562. Vernon Frazer — Re: email more damaging than cannabis
- 563. Skip Fox — Re: Presences by Creeley&Marisol/Collaborations, TWO/TO/TOO
- 564. Alan Sondheim — For K.S.
- 565. mIEKAL aND — seeking your comments about Malok's work
- 566. August — Delivery Failure Notice
- 567. Robin Hamilton — Re: School
- 568. Craig Allen Conrad — Wendy Kramer & CAConrad in San Francisco 5/5, 8pm
- 569. Craig Allen Conrad — How Some Stand on ALLEN GINSBERG Today

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- 570. Steve Dalachinsky — Re: How Some Stand on ALLEN GINSBERG Today
- 571. Jesse Glass — Ginsberg
- 572. alexander saliby — Re: How Some Stand on ALLEN GINSBERG Today
- 573. Mairead Byrne — Re: Presences by Creeley&Marisol/Collaborations
- 574. Mairead Byrne — Re: Presences by Creeley&Marisol/Collaborations
- 575. Harry Nudel — A.G..
- 576. Harry Nudel — This nite...
- 577. Anny Ballardini — Re: Presences by Creeley&Marisol/Collaborations
- 578. poetics — please review | poetics list welcome message
- 579. Craig Allen Conrad — Re: How Some Stand on ALLEN GINSBERG Today
- 580. Nick Piombino — Nick Piombino and Ron Silliman on *My Vocabulary*
- 581. Tony Trigilio — Re: How Some Stand on ALLEN GINSBERG Today
- 582. Steve Dalachinsky — Re: Presences by Creeley&Marisol/Collaborations
- 583. Maria Damon — Re: How Some Stand on ALLEN GINSBERG Today
- 584. Alan Sondheim — Filtering filtering
- 585. Lawrence Sawyer — Re: Time Magazine's Buried Hitler Cover
- 586. Tom Beckett — Re: How Some Stand on ALLEN GINSBERG Today
- 587. blukas — New Blog Address
- 588. Joel Weishaus — Forest Park - Page 7
- 589. George Bowering — Re: Presences by Creeley&Marisol/Collaborations
- 590. Chris Strollo — Re: How Some Stand on ALLEN GINSBERG Today
- 591. Charles Bernstein — Re: How Some Stand on ALLEN GINSBERG Today
- 592. Pierre Joris — Re: How Some Stand on ALLEN GINSBERG Today
- 593. Tony Trigilio — Re: How Some Stand on ALLEN GINSBERG Today
- 594. Catherine Daly — Reading at the Smell this Sunday, the 24th of April
- 595. Gary Sullivan — CREATING A CREELEY MEMORIAL COMIC FROM START TO FINISH

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- 596. Mairead Byrne — STUNG
- 597. August — Re: Dreams Fall (from more at 7:30: notes from new palestine)
- 598. August — Re: email more damaging than cannabis
- 599. alexander saliby — Fw: House for Rent
- 600. alexander saliby — On Charles Bernstein's "Unrepresentive-verse"
- 601. tlrelf — Re: House for Rent
- 602. Harry Nudel — A.G..Re...
- 603. Anny Ballardini — Re: A.G..Re...
- 604. Haas Bianchi — Lee Ann Brown Email, Susan Stewart Email
- 605. Ron Silliman — Silliman's Blog
- 606. Anny Ballardini — Re: STUNG
- 607. Joe Brennan — "We Are Going To Act With Impunity" Rumsfeld
- 608. Adam Clay — TYPO Readings: FRI: G.C. WALDREP & PAUL MCCORMICK / SUN: ANDREA BAKER & SAM WHI...
- 609. Mike Kelleher — JUST BUFFALO E-NEWSLETTER 04-25-05
- 610. Gary Sullivan — BOOK PARTY FOR JEROME SALA'S LOOK SLIMMER INSTANTLY!
- 611. Joel Weishaus — How Some Stand on ALLEN GINSBERG Today

- 612. MDL — Don't Let the Neocons Erase our National History
- 613. Pierre Joris — Re: On Charles Bernstein's "Unrepresentative-verse"
- 614. Harry Nudel — Auden...Celan...Adorno....Ginsberg....Bernstein...Salby.....Joris..et....
- 615. Mark Weiss — Re: On Charles Bernstein's "Unrepresentative-verse"
- 616. aaron tieger — CARVE 5 now available
- 617. furniture_press — Russell Edson
- 618. Shankar, Ravi (English) — 2005 CSU Writing Conference - 4/30 - Press Release
- 619. Shankar, Ravi (English) — 2005 CSU Writing Conference - 4/30 - Schedule
- 620. Ishaq — I'm No Angel
- 621. Mona Baroudi — Independent Press Spotlight: LAST GASP PRESS & KAPOW! BOOKS at Intersection
- 622. Catherine Daly — May 1 - Poetry at the Getty
- 623. Stephen Vincent — An Objectivist Question??
- 624. Alan Sondheim — Re: A.G..Re...
- 625. Jonathan Penton — Re: A.G..Re...
- 626. Maria Damon — Fwd: Richard Zenith, "Poetic Lessors from Brazil and Portugal"
- 627. Alan Sondheim — ooooooh
- 628. Mark Weiss — Reading--early warning
- 629. Simon DeDeo — rhubarb updates
- 630. Ben Bedard — Re: An Objectivist Question??
- 631. Lanny Quarles — Re: ooooooh
- 632. George Bowering — Re: An Objectivist Question??
- 633. Lawrence Sawyer — Re: Hypocrisy of Nuclear Option
- 634. Lawrence Sawyer — Re: call or write now/filibuster action list
- 635. Pierre Joris — The War Works Hard
- 636. Jesse Taylor — Ethan Bershay on SpiralBridge

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- 637. Steve Dalachinsky — Re: ooooooh it's poetry alive at its best
- 638. Gloria Frym — Re: An Objectivist Question??
- 639. Steve Dalachinsky — Fw: Re: hey about 22nd
- 640. Bob Marcacci — AGro
- 641. norman finkelstein — Objectivist question
- 642. Gerald Schwartz — Re: An Objectivist Question??
- 643. Alan Sondheim — foor
- 644. Mary Jo Malo — proposal - minimalist sestina
- 645. Nico Vassilakis — SubText/Seattle - BAUS & BRADSHAW
- 646. Eric Elshtain — Adorno quoting
- 647. Paul Catafago — Mushairras, Ghazals and Faith (or the lack thereof)
- 648. Mary Jo Malo — 1st attempt
- 649. Ishaq — PUB: hip hop feminist anthology
- 650. Donna Kuhn — Memorial Fund established for Donna Kuhn's Late Son
- 651. Richard Jeffrey Newman — Re: Mushairras, Ghazals and Faith (or the lack thereof)
- 652. Ishaq — Re: posting poems / poetics listserv
- 653. Alan Sondheim — Re: posting poems / poetics listserv
- 654. Marcus Bales — Re: 1st attempt
- 655. Kevin Hehir — The Icebergs of Slaughter
- 656. mIEKAL aND — Web Biennial 2005 / Worn Contagion
- 657. Peter Quartermain — Re: Objectivist question
- 658. Joe Brennan — Neil Bush, Pope Confederates In Money Making Scam
- 659. Lawrence Sawyer — Re: A Moderate Revolution?
- 660. Nick Piombino — Giving Voice

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- 661. Alan Sondheim — transf rmati ns
- 662. Steve Dalachinsky — Re: posting poems / poetics listserv
- 663. Chris Stroffolino — ALBERT & CHRIS'S READING @ POETRY FLASH @ CODY'S

- 664. alexander saliby — Re: 1st attempt
- 665. Harry Nudel — I...Q....
- 666. Steve Dalachinsky — Re: Markets and Reality in Art
- 667. Dan Waber — Re: 1st attempt
- 668. Dan Waber — Re: 1st attempt
- 669. Ron Silliman — Thom Gunn in SF Chronicle
- 670. Richard Jeffrey Newman — Re: Giving Voice
- 671. Mary Jo Malo — poe(m)sting dilemma
- 672. Richard Jeffrey Newman — Re: Markets and Reality in Art
- 673. David Baratier — Re: An Objectivist Question??
- 674. Gerald Schwartz — Re: Thom Gunn in SF Chronicle
- 675. mIEKAL aND — Re: poe(m)sting dilemma
- 676. P. Backonja — Re: posting poems / poetics listserv
- 677. Murat Nemet-Nejat — Re: Markets and Reality in Art
- 678. Stephen Vincent — Re: Markets and Reality in Art
- 679. Jane Sprague — Tangent Radio: 4.27.05
- 680. Alan Sondheim — Re: poe(m)sting dilemma
- 681. Alan Sondheim — the jewish mistress of modigliani
- 682. Mary Jo Malo — rhyming minimalist sestina
- 683. austinwja — Blackbox submissions period
- 684. Susan Wheeler — Dylan panel
- 685. Tenney Nathanson — pog this Saturday evening: poet/critic David Levi Strauss and poet Jason...
- 686. Harry Nudel — Come back to the raft..huck honey...i need a fix....
- 687. Lawrence Sawyer — Re: NeoCons have taken over PBS !
- 688. ALDON L NIELSEN — Re: NeoCons have taken over PBS !

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- 689. Steve Dalachinsky — Fw: Re: attempts at
- 690. Steve Dalachinsky — Re: Markets and Reality in Art
- 691. alexander saliby — Re: attempts at
- 692. Harry Nudel — Whitman et al ???
- 693. Lawrence Sawyer — Re: Microsoft and Ralph Reed
- 694. Joe Brennan — New Florida Gun Law Allows Wide-Ranging Targets
- 695. Gary Sullivan — Nada Gordon's book on Bernadette Mayer
- 696. Patrick F. Durgin — SYRUP HITS by David Larsen
- 697. Harry Nudel — et tu....I..Q
- 698. Ken Rumble — Desert City: Brown & Martin: Apr. 30, Saturday, Chapel Hill, NC
- 699. Haas Bianchi — Modigliani was Jewish
- 700. furniture_press — Please Read with Caution
- 701. Mark Weiss — Re: Modigliani was Jewish
- 702. alexander saliby — Re: Whitman et al ???
- 703. Gerald Schwartz — Re: Please Read with Caution
- 704. Stephen Vincent — The Poets in Guantanamo
- 705. Haas Bianchi — Re: Modigliani was Jewish
- 706. Brian Clements — Re: Whitman et al ???
- 707. Alan Sondheim — sick dead buried gone
- 708. Ron Silliman — Acton gives Creeley award to Wright
- 709. Ron Silliman — Poet to live in bird's nest
- 710. Joel Weishaus — A CONSERVATIVE COUP UNDERWAY AT PBS
- 711. Mary Jo Malo — Here are Alan Sondheim's Sestinas
- 712. Poetry Project — Events at the Poetry Project 4/29-5/6...and more!
- 713. Sarah C. Morgan — EPC Links
- 714. Lawrence Sawyer — Re: Pentagon finally releases "official" photos of fallen victims
- 715. Camille Martin — fabled hue
- 716. Steve Dalachinsky — Re: Blackbox submissions period

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- 717. Alan Sondheim — engorged, never devoured
- 718. Ram Devineni — Rattapallax 12 Launch: Beatty, Reeve, Dougherty, Spears Jones + more
- 719. Richard Jeffrey Newman — Annoucement: Rich Newman's Upcoming Readings
- 720. Joe Brennan — Please! Please! Please!
- 721. Mary Jo Malo — Company of Poets
- 722. Paul Catafago — Sufi Persian Poetry and Music Program in New York, May 27
- 723. Thomas savage — Re: How Some Stand on ALLEN GINSBERG Today
- 724. Mary Jo Malo — the life of vs. the work of a poet
- 725. furniture_press — Re: the life of vs. the work of a poet
- 726. Camille Martin — bob harrison's email?
- 727. Nick Piombino — Re: the life of vs. the work of a poet
- 728. mIEKAL aND — Visual Thinking
- 729. mIEKAL aND — Re: Visual Thinking
- 730. Halvard Johnson — Re: Visual Thinking
- 731. Halvard Johnson — Re: Visual Thinking
- 732. furniture_press — Who wants to illustrate these?
- 733. George Bowering — Re: Blackbox submissions period
- 734. Ishaq — Hip Hop: Get to know LANGUAGE ARTS
- 735. Ishaq — Re: Fwd: HUH! re: Poetics
- 736. Dodie Bellamy — Re: Fwd: HUH! re: Poetics
- 737. Murat Nemet-Nejat — Re: the life of vs. the work of a poet
- 738. Michael Rothenberg — for what it's worth
- 739. Vernon Frazer — Re: for what it's worth
- 740. Alan Sondheim — Re: posting poems (fwd)
- 741. jUStin!katKO — CATHECT! the 2nd bloo buek intervention
- 742. Haas Bianchi — (no subject)
- 743. Fulcrum Annual — Nikolayev in NY tomorrow
- 744. P. Backonja — Re: for what it's worth
- 745. Maria Damon — Re: for what it's worth
- 746. Bob Grumman — E. E. Cummings
- 747. Bob Grumman — Creeley Award to C.D. Wright
- 748. Bob Grumman — Re: 1st attempt
- 749. David A. Kirschenbaum — Boog City presents Duration Press and Tri-Lambs
- 750. David Hadbawnik — canessa park

1. **David A. Kirschenbaum**

Boog City presents The Canary and Amir Kenan

Fri 1 Apr 2005

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

The Canary (Kemah, Texas)

****Please Note Special Friday Event****

Fri. April 8, 6 p.m., free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by The Canary editors

Joshua Edwards and Anthony Robinson

Featuring readings from

Brandon Downing

Katy Lederer

Anthony Robinson

Rachel Zucker

With music by

Amir Kenan

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.thecanary.org/>

Next month:

Duration Press (San Rafael, Calif.), May 5

--

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]

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2. **furniture_press** ***Ambit III now available!***

Fri 1 Apr 2005

Ambit : Journal of Poetry and Poetics has aged another year, reaching three, three volumes, and not soon enough.

In this issue, which contains 12 chaplets, unstitched (but comes with a needle, thread and instructions - make your own books, hence the autonomous anthology - no longer a magazine but a build-it-yourself, some assembly required, packaged in clothe pillowcase)

Charles Bernstein, Tom Orange, Cole Swensen, Laynie Browne, Skip Fox, Noah Eli Gordon, Cynthia Sillers, Monica De La Torre, Sheila E. Murphy, Amy King, Christophe Casamassima, Matthew Klane.

All for a mere \$12. Send queries to me at this address, or purchase one today (limited to 100). Make checks payable to Christophe Casamassima. Comes with extra goodies (check out the website below...)

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

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3. **mIEKAL aND** ***Return to San Serriffe***

Fri 1 Apr 2005

Return to San Serriffe (via BBC)

When the world first heard of San Serriffe in April 1977, the tiny state was a sleepy island paradise under the authoritarian leadership of an unpopular general. Visiting the archipelago 22 years on, Berlin Sans discovers a vibrant nation transformed by a visionary leader

Thursday April 1, 1999

The centre of Bodoni, the capital of San Serriffe, was, as ever, confused last night as it prepared to celebrate the 22nd anniversary of its discovery, the most dramatic event in the patchy - even blotchy - history of this remote sea-girt nation.

Previous anniversaries had been celebrated with little ceremony. Indeed under the stern military rule of the strongman, General Pica, and his obscure successor (note to subs: have forgotten his name, please check) few Serriffeans felt they had much to celebrate.

However, since free elections were held and the handsome, popular, charismatic, boyish, charming, dynamic, modest, new leader Antonio Bourgeois was catapulted into office, the atmosphere in San Serriffe has been transformed. Nothing has actually happened, but the atmosphere has been transformed.

Regular followers of politics in this region will recall that San Serriffe comprises two islands, Upper Caisse and Lower Caisse, shaped curiously like a semi-colon, sited (usually) in the Indian Ocean. Since the country briefly hit global headlines in 1977, Western journalists have steered clear, in the belief that little was to be gained from visiting these shores, particularly in the matter of expenses.

However, the figure 22 has a peculiar symbolic power in the mystic tradition of the Flong people, San Serriffe's indigenous tribe. There are, for instance, (approximately) 22 people in a Serriffean cabinet, 22 verses in the national anthem and 22 miles between the Upper Caisse port of Adze and Cap Em on the southern island. Accordingly, traditionalists have this year secured funding from the San Serriffean National Lottery for a full programme of cultural celebratory events.

A mysterious large object is being erected for the occasion by the banks of the Tempo River as a monument to Mr Bourgeois's martyred compadre, Pierre Myriad. Mr Myriad had planned to live there (despite concerns that its 14 acres would be a little cramped) until he was tragically struck a fatal blow on the head by a very large sum of money. Now it will stand as the political memorial to a man whose fight for an end to social inequality won him the undying love and admiration of several of his political associates. The monument is to be decorated with special wallpaper supplied by the Government's legal adviser, Lord Grot.

Much has changed since the long years of Pica-ist rule. General Pica maintained an iron grip on power until being forced out in a palace coup in 1990 by General Melior - known as The Obscure One - who tricked his way into the General's Office under the pretext of clearing away the coffee things. Pica is rarely spotted these days, emerging only from the ex-presidential hideaway to drink cups of tea and reminisce about torture techniques with other leaders from the old days. Elderly recalcitrant Pica-ists have grouped themselves round An Even More Obscure One, and conduct occasional meetings of dissidents in a Villa Pica telephone booth.

While General Pica was known to be flattered by occasional comparisons to Britain's Margaret Thatcher, San Serriffe's current leader, Mr Bourgeois, is a great admirer of current British policies and has repeatedly sought inspiration for his fledgling democracy from the successes of the Blair government. He has asked for a visit from Britain's Prime Minister and was told San Serriffe had been short-listed for a possible trip during Labour's fifth term, circa 2017.

In the meantime, the Bourgeois government is attempting to follow its own interpretation of Blairite policies. The principles of the Third Way have been translated into Serriffean, in which they are generally rendered as The Urinma Way or The Getoutama Way. The council of Flong tribal elders, which has retained influence over San Serriffean policies for generations, is to be abolished and replaced by a group of the Bourgeois family's dining companions, known as Antonio's Cronios. 'Of course, Antonio's friends have done well since we took office,' said his relentlessly charming spokesman Mr Courier. 'Everyone is Antonio's friend. Got that, fatface?' Power, meanwhile, is also being devolved to the regions. On Lower Caisse, where resentment has always festered about edicts from the distant capital, autonomy has been granted under the slogan: 'Lower caisse solutions for lower caisse problems.' The Government is insisting only that it approves those solutions in advance, and the identity of the people doing the solving.

The minister formerly in charge of Lower Caisse has now been allowed to pursue his special interest of encouraging public usage of urban green spaces in the evenings. As a sign of his willingness to embrace the best of Serriffean tradition even in post-modern society, Mr Bourgeois allowed the new minister, a Mr Minion, to be elected using the ancient tribal counting method whereby the candidate with the fewest votes was declared the winner. This was such a success that it may be employed again during the forthcoming election for the mayoralty of Bodoni.

Another example of the way San Serriffe is successfully blending old and new comes during the annual budget statement when Mr Bembo, the finance minister, regularly gets up and ritualistically shouts 'Everyone's rich, everyone's

rich' whereupon all the members of the legislature - the Fourniers - shout back: 'We are, O wise one, we are.' Mr Bourgois's deputy, Mr Baskerville, has taken personal responsibility for the nation's transport system. He is often to be found on the platforms at Bodoni Central or Perpetua Junction shouting at engine drivers. Under a decree issued in the last days of General Pica's obscure successor, trains were sold off by the Government under instructions that they could only be driven by girls who had never had sexual intercourse. This is believed to explain the staff shortages.

Mr Bembo takes the view that life is now so good for the average Serriffean that travel is not a priority. Mr Baskerville himself, and his colleague Mr Centaur - known humorously as the Enforcer - undertake this arduous task on behalf of other Serriffeans and force themselves, in the line of duty, to travel overseas in the front of aeroplanes, which is well-known to be more dangerous than sitting at the back. This hardship is readily endured by these brave men, who accept the loneliness of command, though their souls ache to be able to commune with other Serriffeans.

The Government hopes to ensure that those of its people still forced to eke out their days doing humdrum jobs, like making cars, will soon be able to spend their days enjoying leisure pursuits without their lives being polluted by the sordid distraction of making money.

It is this thoughtfulness about the populace that has made the Government so beloved, and the press coverage so adoring - that, and the fact that Mr Courier has threatened to purge any elements on the Government newspaper, Nugradia, who say anything to the contrary.

Brief history of a nation on the move

1794 Captain Meriwether Lewis reports that waters immediately east of the San Serriffe archipelago offer clear passage.

1796 The schooner Excelsior, under Sir Charles Clarendon, runs aground just east of the islands, prompting Clarendon to observe in his diary that 'the land is being eaten by the sea and raising hazarades to the Island Easte'.

1922 The San Serriffean football team is defeated 13-0 by England on its first visit to Wembley.

1967 San Serriffe acquires independence.

1970 Scientists estimate that the process of erosion peculiar to the islands is causing them to drift towards Sri Lanka at a rate of 1.4km a year. Calculations suggest the islands will hit the coast of Sri Lanka on January 3, 2011.

1971 Regiments of General Pica's dismounted cavalry overthrow government of General Minion.

1972 San Serrife expelled from Commonwealth and Organisation of Itinerant States (OIS).

1973 Oil discovered off Caissa Superiore.

1974 San Serriffe readmitted to Commonwealth and OIS, and invited to join NATO.

1977 A Guardian feature on the islands prompts \$500 million of inward investment in just 12 months.

1980 San Serriffean football team is defeated 9-0 by England at Wembley

1982 General Pica rescues flagging popularity by personally leading commando force to liberate the island of Ova Mata, a Serriffean protectorate, following an invasion by Adobe forces.

1980 The San Serriffean football team is defeated 5-0 by England at Wembley.

1989 General Pica is deposed by cabal of senior officers who declare they are tired of listening to his stories about the Ova Mata campaign. General Melior, formerly Pica's gardener, is appointed president.

1997 Antonio Bourgeois sweeps to power in island's first free elections.

1998 Newsweek runs cover story asking: 'Is Bodoni the world's coolest city?'

1999 The San Serriffean football team beats England 2-1 at Wembley amid protests over an alleged hand-ball incident.

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4. **Craig Allen Conrad**

REMINDER: Eleni Sikelianos and CAConrad April 6th at Kelly Writers House

Fri 1 Apr 2005

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://PhillySound.blogspot.com>) "Art, instead of being an object made by one person, is a process set into motion by a group of people. Art's socialized." --John Cage, 1967

POETRY EVENT: Eleni Sikelianos and CAConrad April 6th at Kelly Writers House

Kelly Writers House
University of Pennsylvania
3805 Locust Walk

April 6th
6:00 pm

Eleni Sikelianos was raised in California. She received an M.F.A. in Writing & Poetics from the Naropa Institute. She is the author of *Earliest Worlds* (Coffee

House Press, 2001), *The Book of Tendons* (1997), and *To Speak While Dreaming* (1993). She is also the author of a number of chapbooks, including *From Blue Guide* (1999), *The Lover's Numbers*, and *Poetics of the X* (1995). She has received numerous honors and awards including a National Endowment for the Arts Fellowship, a Fulbright Fellowship, and two Gertrude Stein Awards for Innovative American Writing. She currently works as poet-in-residence for Teachers & Writers Collaborative in New York City and teaches Literature and Thinking & Writing for Bard College's Clemente Program. Sikelianos co-runs the Wednesday Night Readings at the St. Mark's Poetry Project in St. Mark's Church. She lives in New York City.

CAConrad's childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poets. He co-edits *FREQUENCY Audio Journal* with Magdalena Zurawski, and edits the 9for9 project. His first book, *Deviant Propulsion*, is forthcoming this Spring from Soft Skull Press. He has two other forthcoming books: *The Frank Poems* (Jargon Society), and *advancedELVIScourse* (Buck Downs Books). He is also the author of several chapbooks, including *(end-begin w/chants)*, a collaboration with Frank Sherlock.

Eleni Sikelianos link:

[_http://www.amazon.com/gp/product/images/1931243670/ref=dp_primary-product-display_0/002-0365168-8100001?
%5Fencoding=UTF8&n=283155&s=books_
\(http://www.amazon.com/gp/product/images/1931243670/ref=dp_primary-product-display_0/002-0365168-8100001?
_encoding=UTF8&n=283155&s=books\)](http://www.amazon.com/gp/product/images/1931243670/ref=dp_primary-product-display_0/002-0365168-8100001?%5Fencoding=UTF8&n=283155&s=books_)

CAConrad link:

[_http://www.amazon.com/gp/product/images/1932360875/ref=dp_primary-product-display_0/002-0365168-8100001?
%5Fencoding=UTF8&n=283155&s=books_
\(http://www.amazon.com/gp/product/images/1932360875/ref=dp_primary-product-display_0/002-0365168-8100001?
_encoding=UTF8&n=283155&s=books\)](http://www.amazon.com/gp/product/images/1932360875/ref=dp_primary-product-display_0/002-0365168-8100001?%5Fencoding=UTF8&n=283155&s=books_)

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5. **furniture_press**

Robert Creeley Memorial April 13

Fri 1 Apr 2005

Dears,

Michael Ball and I are putting together a reading in Robert Creeley's memory at Red Emma's Bookstore & Coffeehouse in Baltimore, MD. If anyone would like to participate, read Creeley's work, read their own work inspired by Creeley's work, share stories, support, please back channel. Everyone is invited to participate: This is not an open reading but a celebration.

Please come and join us!

Christophe Casamassima



www.towson.edu/~cacasama/furniture/poae
baltimorereads.blogspot.com
zillionpoems.blogspot.com

--

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6. **ryan murphy**

Cid Corman Tribute at Poets House

Fri 1 Apr 2005

A Tribute to Cid Corman

With Clayton Eshleman, Robert Kelly,

Kristin Prevallet & Anne Waldman

Friday, April 1, 7pm

Poets House

72 Spring Street, 2nd Floor

New York City

\$7, Free to PH Members

Info:  or [www. poetshouse.org](http://www.poetshouse.org)

Cid Corman (1924-2004) was a poet, translator, and editor of the magazine origin, founded in 1951, which published many of the major American poets of the last 50 years, including Creeley, Niedecker, and Roethke. Author of 70 volumes of poetry, he lived in Kyoto, Japan from 1958 to his death last year.

Clayton Eshleman's most recent books include *Juniper Fuse: Upper Paleolithic Imagination* and *the Construction of the Underworld* and the poetry collection *My Devotion*. Robert Kelly has published more than 50 books, most recently

Lapis. Kristin Prevallet, poet, essayist, and translator, is the author of *Scratch Sides: Poetry, Documentation and Image-Text Projects*. Anne Waldman's most recent book of poetry is *Structure of the World Compared to a Bubble*.

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7. **Tenney Nathanson**

**REMINDER: POG: poet Charles Bernstein Saturday April 2, 7pm
(and: at Arizona Quarterly Symposium @ 10am)**

Fri 1 Apr 2005

REMINDER:

OG

presents

poet

Charles Bernstein

Saturday, April 2, 7pm,

ORTSPACE, 121 E. 7th Street

(use entry on east side of building, at alley door)

Admission: \$5; Students \$3

Charles Bernstein is the author of over twenty collections of poetry, including *With Strings* (Chicago, 2001), *Republics of Reality: 1975 - 1995* (Sun & Moon, 2000), *Dark City* (Sun & Moon, 1994), *The Sophist* (Sun & Moon, 1987; rpt Salt Publishing 2004), *Islets/Irritations* (Jordan Davies, 1983; rpt. Roof Books, 1992); and *Controlling Interests* (Roof, 1980, rpt. 2004). He has published three collections of essays-*My Way: Speeches and Poems* (Chicago, 1999), *A Poetics* (Harvard, 1992), and *Content's Dream: Essays 1975-1984* (Sun & Moon, 1985; rpt Northwestern, 2001)-and is the editor of several collections-*Close Listening: Poetry and the Performed Word* (Oxford, 1999), *99 Poets/1999: An International Poetics Symposium* (Duke, 1998), and *The Politics of Poetic Form: Poetry and Public Policy* (Roof, 1990)-as well as of the audio CD *Live at the Ear* and the poetics magazine *L=A=N=G=U=A=G=E*, whose first issue was published in 1978. He is executive editor of the Electronic Poetry Center (<http://epc.buffalo.edu>). Bernstein has collaborated with painter Susan Bee on several artist's books. In 2001, he curated *Poetry Plastique*, a show of visual and sculptural poetry at the Marianne Boesky Gallery in New York, and he has written librettos for Brian Ferneyhough, Dean Drummond, and Ben Yarmolinsky. *Shadowtime*, his opera with Ferneyhough centering on the life and work of

Walter Benjamin, premiered in Munich in May 2004. For several years Bernstein hosted the poetry radio show LINEbreak (available at the EPC website), and at the University of Pennsylvania he is working on a range of digital and sound projects in collaboration with the Center for Programs in Contemporary Writing. Bernstein has been the recipient of fellowships from the Guggenheim Foundation, the New York Foundation for the Arts, and the National Endowment for the Arts, and of the Roy Harvey Pearce/Archive for New Poetry Prize of the University of California, San Diego. From 1989 to 2003, he taught at the State University of New York, where he was co-founder and Director of the Poetics Program and a SUNY Distinguished Professor. He is currently Regan Professor of English at the University of Pennsylvania. For more, go to Charles Bernstein's home page at the Electronic Poetry Center:
<http://epc.buffalo.edu/authors/bernstein/>

also: Saturday, April 2, 10 a.m.

"How Empty is My Bread Pudding"

a talk by Charles Bernstein

presented as part of the seventeenth annual

Arizona Quarterly Symposium

free and open to the public

University of Arizona Foundation/Alumni Building Dining Room 1111 North Cherry Avenue (NW corner Speedway/Cherry) (free parking in the parking lot on the north side of the building)

& coming up . . .

April 30: poet/critic David Levi Strauss & poet Jason Zuzga May 7: poets Austin Publicover & Dlyn Fairfax Parra

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.

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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 further information contact

POG: [REDACTED], [REDACTED]; or visit us on the web at www.gopog.org

tenney nathanson

mailto:[REDACTED]

mailto:[REDACTED]

<http://www.u.arizona.edu/~nathanso/tn/index.html>

pog

mailto:[REDACTED]

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

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8. **Nick Piombino**

Robert Creeley

Fri 1 Apr 2005

Robert Creeley was one of the most sensitive poets I have ever met; and I've met many incredibly sensitive poets.

A few months ago I was very surprised to receive an email from him mentioning that he had not seen me for awhile. Like Allen Ginsberg, he was one of those poets who found a way to let everybody who he cared about feel cared about by him.

How did he find the time? Obviously because that was one of the things he most wanted to do with his time, being a person who clearly worked at benefiting from the wise things he thought about, read and said.

Although I have been a fan since college days, I had met him only a few times, but these were

significant: hearing him read in the 60's
at St Marks, hanging out together at a party
at Charles Bernstein's place, years ago,
on Amsterdam Avenue, and hearing him
again recently at a group reading, with Michael Lally and others,
against the war in Iraq. Also, he came to a couple of readings
I had been invited to give -a decade apart-
on his home turf at the Buffalo
poetics program. In the notes of my
very first poetry publication - in 1965- I credited
him as my most significant influence. I greatly admired
the importance he gave to relationships, and still do.
As a young man I believed it was mainly his use of language that
was inspiring me. Now I realize it was
not only this but his sensitivity in connecting the writing
of poetry to acquiring insight into people
and life that had so inspired and transformed me early on

I hadn't seen Bob for awhile so I signed up
to go to the Zukofsky conference a few
months ago at Columbia U. Creeley was to
speak and I was determined to hear him and to say hello.
The talk he gave is now famous for the anecdote
he told. As a young man, fairly penniless, he had
visited Zukofsky in the dead of winter, who had
insisted on giving him a coat. I can't reproduce,
no one could in fact, the poignancy with which
Creeley told this little fable that so deftly summed up
a great deal of what he knew and had to tell us about life.
Creeley's voice, his unique reading
and speaking style, had the capability of passionately,
and compassionately, conveying, so deftly, so much of what he
knew about life, and he knew a lot. What we remember
are the kindnesses, that's all: not so much the brilliance,
or the great accomplishments, but the caring that goes into them.
Through his melodic, memorable poems,
his insight will survive, and will no doubt
continue to help us to, as it has for decades.

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9. **Thomas savage**

Re: Robert Creeley

Fri 1 Apr 2005

Since many poets are responding to Robert Creeley's death at this site, I, Tom Savage, will also. I met him a number of times. He was one of the first living poets I ever heard read, in an English class I was taking at Brooklyn College in 1966 or 1967. I heard him many times after that at The Poetry Project and elsewhere. But, today, it seems most appropriate to me to respond to his death by quoting my favorite poem of his. It was published over twenty years ago in a series of poetry postcards published by Jeff Wright who reminded me of it by giving me another copy of the card several years ago. It means a lot more to me now than it did when I first saw it years ago. I hope it means something to those who will read it on this site:

Sad Advice

If it isn't fun, don't do it
You'll have to do enough that isn't.

Such is life, like they say,
no one gets away without paying
and since you don't get to keep it
anyhow, who needs it.

Robert Creeley

Do you Yahoo!?

Yahoo! Small Business - Try our new resources site!

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10. **charles alexander**

Robert Creeley: 1926-2005

Fri 1 Apr 2005

I've been hesitant to write much in public about this, but have been encouraged by others to send this to the poetics list. Such sharing does seem particularly needed at this time.

Some of the things from the last 48 hours:

Partly due to Bob Creeley, back in 1978, I got started in "all this." And the relationship with him has been the most enduring of any I have had in this poetry world, right up to an exchange we had last week, where he talked about being in Maine this summer, but hoped he might be of some service to my daughter

Kate, who may be attending a program at Brown in the summer. Or several months ago, when I came across something in Reznikoff almost exactly like a line Creeley had mentioned by Zukofsky when I saw Bob at the Zuk event in September; sent a note to Bob, and he mused about possibly dueling poets. I remember him getting up from sitting and signing books at the Walker Art Center in Minneapolis once when he saw me walk into the lobby, and he came over and hugged me and planted a kiss on my mouth. Oh god I remember so much, maybe too much. I love him. I'm still grading some test answers to a question about a Creeley poem. My children, at a very young age, seeing me carry the collected poems, saying "Not Bob Creeley AGAIN, Dad?" with a sense of humor, and then when Kate had to do a paper on a poem, shyly asking if she could borrow my Creeley books. I remember his grace and humanity, at all times. Maybe most when talking humorously, yet near tears, about Duncan at a conference in Buffalo. I think of his allegiance to people, how happy he was that I made it possible to include an old friend & student of his from New Mexico, Dennis Williams, at a dinner the university had for bob (or really, for their donors, but with bob) when he was here two & a half years ago, and how much it meant to Dennis, how much Bob meant to everyone. ok i will stop but of course i won't.

when bob told me he was sick last week & what it was, it was just what my mother had been suffering from, and she remains on oxygen though now out of the hospital.

And I just jotted the following on a card while waiting while some car work was done yesterday. It may fit after the piece for Jackson in my poem "Pushing Water," or perhaps elsewhere, or perhaps will just be forgotten, but Bob will always be close:

I am coming I
am always coming
am sometimes there
and here here
you are all the you
is where here is

there *is* a story
the words *are* given
the woods thick and deep
the desert wide alive
the wise surprised all
going coming begun undone

This is the place and
were I to deny the

fact of it where
then am I I
am coming I
am

the leaves have fallen
and sun warms
a world in which

will you come with
me here and there

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11. **Harry Nudel** *Creeley...*

Fri 1 Apr 2005

'bout 20 yrs ago
it came into my mind

that Bob was going
to remind me of

Robert Frost
(he didn't then)
the difficult Frost

of good fences
& hard scrabble farms

the difficult
both human and poetic

he didn't have a father
we don't know how to be sons..

drn...

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12. **Barrett Watten** *Reflections on Creeley*

Fri 1 Apr 2005

http://www.english.wayne.edu/fac_pages/ewatten/post14.html

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13. **Mairead Byrne**

Piggybacking on Brian Comes Kenny at RISD Tuesday 4.5.05

Fri 1 Apr 2005

KENNETH GOLDSMITH AT RISD

TUES APRIL 5th, 7pm

COLLEGE BUILDING 412

FREE & OPEN TO THE PUBLIC

KENNETH GOLDSMITH, author of *THE WEATHER, Make Now* 2005 (transcription of the one-minute weather forecasts on a New York all-news station over the course of one year, 2002-2003); *DAY, The Figures* 2003 (retyping of the Friday, September 1st, 2000 issue of the New York Times); *SOLILOQUY*, Granary Books 2001 (transcription of every word uttered by Goldsmith over the course of a week); *FIDGET*, Coach House Books 2000 (transcription of the poet's every physical gesture over a 13 hour period); editor of *I'LL BE YOUR MIRROR*, Carroll & Graf 2004 (the first comprehensive collection of interviews with Andy Warhol); director of UbuWeb (www.ubu.com); and RISD graduate in Sculpture (1984), will be reading at Rhode Island School of Design on Tuesday April 5th at 7pm. He claims to be "the most boring writer that has ever lived." It ain't true.

Mairéad Byrne

Assistant Professor of English

Rhode Island School of Design

Providence, RI 02903

www.wildhoneypress.com

www.maireadbyrne.blogspot.com

>>> "Brian Stefans" <[REDACTED]> 04/01/05 12:40 PM >>>

Just a friendly reminder. please forward at will:

http://www.arras.net/fscII/archives/2005/03/from_palookavil_2.html

Come to Tazza Caffè for the second "From Palookaville" reading, hosted by Michael Gizzi.

Saturday April 2, 3pm. Free.

Readers: Miles Champion, Jacqueline Waters, Aaron Kunin

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

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14. **Brian Stefans**

***From Palookaville: Miles Champion, Jacqueline Waters, Aaron Kunin
@ Tazza Caffe tomorrow @3 (friendly reminder)***

Fri 1 Apr 2005

Just a friendly reminder. please forward at will:

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Aaron Kunin

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Hot! Hot! Hot! Please come!

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

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where everything gets unraveled just right
where you can see a coincidence coming for miles down the valley..."
-- from "From Palookaville," John Ashbery

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15. **Stephen Fredman**

Robert Creeley

Fri 1 Apr 2005

The Measure of the Man

I don't know how one takes the measure of a man like Robert Creeley. The vividness apparent in his moment-to-moment living, in his emphatic connection to the people and places in whose company he found himself, the delight and astonishment in noticing again and again merely that he was aware: these were all facets of an awe-inspiring capacity for living of which his poetry is the partial but substantial record.

The characteristic pose one found him in was CONVERSATION: the paradox that a person of such exquisite self-consciousness and insistent self-effacement was always out there in dialogue with others. I can't think of another person I've known who so consistently lived his life as a conversation with other people. That's one reason why the genre of the interview seemed as if it were created particularly for Robert Creeley, whose ability to be present during an interview and to use it as an occasion for thinking-rather than for rehearsing stories or ideas that were pat-made him the consummate interviewee.

He seemed like a man who packed several lives into the space of seventy-nine years. One measure of this would be a mating record of biblical proportions: three wives and three families. Another measure would be the astonishing multitude of his friendships with artists, writers, and former students. An index for gauging the numbers in that multitude would be to line up all of the blurbs, forewords, and testimonials he wrote, of which there must be hundreds.

A year ago I heard Bob give a reading at the University of Chicago. It took place in an old, wood-paneled lecture hall, which was so packed that people were standing in the doorways at the back and peering in through ivy-lined windows at the sides. I was struck by the haunted quality of the reading, by the way in which Bob invoked almost ritualistically the spirits of his poetic cohort in his remarks and even seemed to "channel" them in some of the recent poetry he read. Since he was the only one still alive, he took it as his duty to keep their poetry alive alongside (or even inside) his own. There was an air of desperation, as if he were the only tether holding poets such as Charles Olson, Robert Duncan, Allen Ginsberg, and Denise Levertov onto the earth. Again, what I found remarkable was his primary sense of existing within a conversation, even when all of the other speakers were dead.

His existence within a conversation can also be seen in his many statements on poetics. As soon as he began to speak about poetry, Bob would immediately invoke talismanic passages by other poets (and artists). A Robert Creeley essay tends to take the form of a collage rather than of a personal statement; he returns again and again to particular formulations by writers he loves and keeps them in dialogue with one another, making his own points by locating himself within a particular company. In fact, "company" was one of his favorite words, and its root meaning of sharing bread is appropriate to the sense of mutual nourishment he expected from an artistic cohort.

It will be difficult to measure the extent of his influence as a poet because it is so vast. When as a young poet in the late sixties under the influence of Creeley and his cohort I first read William Carlos Williams, I was initially surprised by how unremarkable the poetry seemed, as though I had already read many times before this kind of lower-cased, conversational poetry attentive to the ordinary and the everyday. Then it dawned on me that the reason I found this poetry unremarkable was that its influence had been so ubiquitous that all of the poets I was reading were materially in its debt. I suspect that a young poet in the present era who turns to the work of Robert Creeley might well have a similar experience-wondering what all of the fuss is about because so many of the innovations and stylistic discoveries he made have been incorporated by subsequent generations.

One thing is certain: Robert Creeley was the master of the line break. No poet has been able to achieve a greater tension through rhythmic, syntactic, and emotional uses of enjambment than he did. That in itself is a poetic legacy of vast proportions, re-energizing the poetic line by placing so much pressure on the breaks between lines.

As Creeley never tired of insisting, the measure within a poetic line is a way of measuring the world and one's participation in it. "Measure" is at the base of human awareness, in the struggle to create terms in which to fathom our experiences. Robert Creeley sought new measures that would accord with the generosity of spirit in which he endeavored to reside. I have been greatly nourished by that generosity and find that his loss makes that generous vision all the more precious.

Stephen Fredman

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16. **Deborah Reich**

Re: Creeley poem

Fri 1 Apr 2005

Thank you, Charlotte, for the poem. & thank you for the beautiful space you make available for us. Best, Debbie (Reich)

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17. **Ruth Lepson**

Re: Robert Creeley

Fri 1 Apr 2005

Thank you. This is one of the most accurate, sensitive, loving portraits I have read of dear Bob Creeley.

On 4/1/05 1:14 PM, "Stephen Fredman" <[REDACTED]> wrote:

The Measure of the Man

I don't know how one takes the measure of a man like Robert Creeley. The vividness apparent in his moment-to-moment living, in his emphatic connection to the people and places in whose company he found himself, the delight and astonishment in noticing again and again merely that he was aware: these were all facets of an awe-inspiring capacity for living of which his poetry is the partial but substantial record.

The characteristic pose one found him in was CONVERSATION: the paradox that a person of such exquisite self-consciousness and

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Stephen Fredman

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18. **Rob McLennan**

rob's clever blog, april 2005 edition

Fri 1 Apr 2005

for those who think i've not been blogging enough lately, here are some new items (finally):

-- ongoing notes (jon paul fiorentino & laurie fuhr with new blogs; derek beaulieu's fractals; jeremy stuart's one hour more light; rob budde's software tracks)

-- robert creeley, 1926-2005

-- above/ground press

www.robmcclennan.blogspot.com

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press

fair ...9th coll'n - what's left (Talon) ...c/o RR#1 Maxville ON K0C 1T0
www.track0.com/rob_mclennan * http://robmclennan.blogspot.com/

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19. **Anny Ballardini**

Re: Robert Creeley

Fri 1 Apr 2005

I would like to thank every one for your generous words.

Again, thank you,

Anny

On Apr 1, 2005 10:39 PM, Ruth Lepson <[REDACTED]> wrote:

> Thank you. This is one of the most accurate, sensitive, loving portraits I
> have read of dear Bob Creeley.

>

>

> On 4/1/05 1:14 PM, "Stephen Fredman" <[REDACTED]> wrote:

>

> > The Measure of the Man

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> > again merely that he was aware: these were all facets of an

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> > that generosity and find that his loss makes that generous vision all
> > the more precious.

> >

> > Stephen Fredman

>

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20. **Mark Weiss**

smoke gets in your eyes

Fri 1 Apr 2005

I may have got this wrong, but I thought I heard, over the noise of the mariachi band next door, that Bush is planning to appoint Paul Rove pope. Anybody know any details?

Mark

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21. **Gerald Schwartz**

Re: smoke gets in your eyes

Fri 1 Apr 2005

The Rove is
consulting with
convert Brother Jeb

about possible
conversion
as we speak...
alas it's only
a mere talk
of blue Papist
states versus
the reds of
Knights Templar

--Gerald Schwartz

*I may have got this wrong, but I thought I heard, over the noise of the
mariachi band next door, that Bush is planning to appoint Paul Rove pope.
Anybody know any details?*

Mark

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22. **Charlie Rossiter**

Poet Laureate Ted Kooser's Free Newspaper Column Now Available

Fri 1 Apr 2005

U.S. Poet Laureate, Ted Kooser's new weekly poetry newspaper column is now available free to any newspaper requesting it.

Please forward this information to relevant people you know within the newspaper business and help get poetry back in the papers the way it was decades ago. See below on how to proceed.

Charlie

Just wanted to let you know that my weekly newspaper column is now up and running at

www.americanlifeinpoetry.org

If you have any influence with newspaper people in your area, please let them know about this. The column is free.

Best, Ted

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23. **Harrison Jeff**

The Place The Lioness Sees Is What Writing Was

Fri 1 Apr 2005

spreading to the page, & fight to dead, lioness mine, alas!
out all loveliness, out, Stygian self-charged favorite
page buried written & was unearthed empty -- so the
ethereal is favor'd or else it's the page particular, as
upon the lioness another unnecessary thunderbolt
oh what bubbles Jove rends, she but hinted Jove
girds leaves with lives, & th'tragedious but to fill seats,
unanswered goes the mourner, calling for the lioness he
sounds nowhere as near a sea-lion / of those ciphery clamors:
th'dropt ope eke crept as big hares once didst th'earth
this is known as the rebottling of the epistle system

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24. **Ruth Lepson**

Re: Creeley

Fri 1 Apr 2005

am I remembering right that Charles Bernstein sd w/out Pieces Language poetry wdn't have come abt in the form it did?

On 3/31/05 9:38 PM, "Tom Beckett" <[REDACTED]> wrote:

Strange to think how much of a presence Robert Creeley's work has been in my life. I've been reading it and thinking about it, feeling with it, for more than 35 years. The best reading I ever attended was Fielding Dawson and Robert Creeley reading in University Auditorium at Kent State circa 1972. I vividly remember Robert reading from _A Daybook_. It was revelatory. A pivotal life experience.

*I love his obsession with certain words. You know what they are...words like "presence," "insistence," etc. He was idiosyncratically productively obsessive in the way great artists almost always are. I totally understand that itch.
It tickles me.*

I love the number of collaborative works he produced with visual artists and musicians. The album "Home" with Steve Swallow is a treasure.

Creeley contributed to two of my editing projects--the Charles Bernstein Issue of _The Difficulties_, and _A Wild Salience: The Writing of Rae Armantrout_ (Burning Press).

There's a lot more to be said. Better persons than I will say those things better than I can.

I'll miss Creeley very much. He defined in many ways what it means to be a poet.

Read the work.

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25. **Hoerman, Michael A**

Open house at Concord Poetry Center this weekend

Fri 1 Apr 2005

Open house this weekend at the Concord Poetry Center at the Emerson Umbrella Saturday, 12-5 and Sunday, 1-5

<http://www.concordpoetry.org>

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26. **JT Chan**

Blog (Navel Orange)

Sat 2 Apr 2005

hello

Please check out my blog:

<http://navelorange.blogspot.com>

It is updated about twice weekly.

Thanks.

Jill Chan

Yahoo! Messenger

Show us what our next emoticon should look like. Join the fun.

<http://www.advision.webevents.yahoo.com/emoticoncontest>

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27. **Jesse Glass**

Sylvia and Shizumi--re: Cid

Sat 2 Apr 2005

I was happy to see the big tribute to Cid coming up, but was just talking to Shizumi and she knows nothing about it. Also, Sylvia, Cid's youngest sister is

still very much alive and kicking at 70, and would probably try to attend any and all things relating to Cid state-side, if she were only informed. Ditto for Cid's niece. What's a memorial if the people who knew and loved Cid and are of his very flesh are not informed of it even if three renowned poets read all day and all night and gather all the applause in the universe? Jess

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28. **alexander saliby**
memories and directions

Sat 2 Apr 2005

RC Cola

words

some solid

most squandered

defy

definition to most minds

bind themselves

to other's meanings

culture wrapped

strapped

fly free

only after

they've been played

splayed

upon

a poet's harp

freely

Creeley...opened to the world

alex

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29. **Alan Sondheim**
terri

Sat 2 Apr 2005

terri

the head

my name is speaking to you from heaven. it is very beautiful in heaven and i want to thank everyone for caring for me, each in her own way. i am very glad to be in heaven because i am very tired unthinking and i did not know what was going on so much of interest was going on for so many years. i am twenty six and this is a very beautiful age i will always be twenty six. i am terri and i am channeling terri. hello terri how are you. i am not good this is not a place i want to talk you and coming back. i am a membrane. i am a very big membrane. there is great room inside me. there are stars you are visible across gravity times. there are no people around me. they were not around me were not there. it is never far from death. now do not mourn for me now mourn for me then. you are enormous here my enormous here. will you think i know another thought i am terri leaving. i am leaving and good bye.

the matrix

thought it is i heaven. heaven. am you beautiful i speaking and and name to my thank speaking everyone it bye. everyone heaven thank thank my want for is and in from in way. very beautiful i and very am everyone is am each very i i beautiful own to heaven her heaven to each am caring for very in caring tired am for tired in caring very am for am i each because know own in going very to on heaven glad so tired very so not glad on going to going of in what on i not many unthinking i years. know and i on and i was and years. many i many twenty not for is was going beautiful much was age going of i years. of i and of i beautiful interest beautiful always going a i so this and am and i this twenty am age twenty am twenty twenty am and six and terri. this terri are very i am will twenty not six. be this i always this terri always good i be not is six. i i terri are to channeling terri you how hello coming not terri. coming not terri. and to hello you back. how to a i i am good a very place not membrane. talk is membrane. i is big am not very membrane. place am room to membrane. there and a stars am i are a back. are is back. you there i stars are a there times. am me. no big room around great is they are there they across there they no is around they room people me me. are there. you times. is gravity across far people across far not visible far not across is far times. it do are not for me. me now around around for it not for from were for mourn not mourn for me me are not mourn my never do here. now now you for death. you me death. you here death. will you do enormous another mourn here am now enormous leaving. you you am my then. am think then. am i then. i i are terri bye. here am here. thought i know am i leaving i i another i leaving. and good and and and bye.

the embedding

thought it is i heaven. heaven. am you beautiful i speaking and and name to my thank speaking everyone it bye. everyone heaven thank thank my want for is and in from in way. very beautiful i and very am everyone is am each very i i

beautiful own to heaven her heaven to each am caring for very in caring tired
am for tired in caring very am for am i each because know own in going very to
on heaven glad so tired very so not glad on going to going of in what on i not
many unthinking i years. know and i on and i was and years. many i many
twenty not for is was going beautiful much was age going of i years. of i and of i
beautiful interest beautiful always going a i so this and am and i this twenty am
age twenty am twenty twenty am and six and terri. this terri are very i am will
twenty not six. be this i always this terri always good i be not is six. i i terri are
to channeling terri you how hello coming not terri. coming not terri. and to my
name is speaking to you from heaven. it is very beautiful in heaven and i want
to thank everyone for caring for me, each in her own way. i am very glad to be
in heaven because i am very tired unthinking and i did not know what was go-
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talk you and coming back. i am a membrane. i am a very big membrane. there
is great room inside me. there are stars you are visible across gravity times.
there are no people around me. they were not around me were not there. it is
never far from death. now do not mourn for me now mourn for me then. you are
enormous here my enormous here. will you think i know another thought i am
terri leaving. i am leaving and good bye. hello you back. how to a i i am good a
very place not membrane. talk is membrane. i is big am not very membrane.
place am room to membrane. there and a stars am i are a back. are is back. you
there i stars are a there times. am me. no big room around great is they are
there they across there they no is around they room people me me. are there.
you times. is gravity across far people across far not visible far not across is far
times. it do are not for me. me now around around for it not for from were for
mourn not mourn for me me are not mourn my never do here. now now you for
death. you me death. you here death. will you do enormous another mourn here
am now enormous leaving. you you am my then. am think then. am i then. i i are
terri bye. here am here. thought i know am i leaving i i another i leaving. and
good and and and bye.

—

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30. **Steve Dalachinsky**

Re: Sylvia and Shizumi--re: Cid

Sat 2 Apr 2005

corman thing very nice if yer refering to poets house tonight

i wouldn't call it a BIG tribute but it was very nice

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31. **Jonathan Penton**
see the men of action falling back

Sat 2 Apr 2005

Well, Cait Collins and Robert Creeley are both dead, American activists are being searched at airports for super-secret reasons, and the new Viet Nam era has begun, but hey! I'm in the San Francisco Bay Area on vacation! And by "vacation," I mean that I am tirelessly working to provide politics and literature to a world that would rather have its eyelids ripped out than read anything! So without further ado, please examine our latest issue of www.UnlikelyStories.org, including:

SGT Marshall Smith, reporting from three miles outside of Fallujah Jonathan Penton fights the Transportation Security Administration; TSA wins Julie Ann Keller fights the women's health care clinic; females lose Dan Schneider presents a Muscular Centrist Attack on the Pro-War Position poetry by Michael Rothenberg, Lawrence Welsh, W. B. Keckler, Bryon D. Howell, Sheema Kalbasi, Len Bourret, Mike Duron, Kristi Swadley and Kurtice Kucheman fiction by P. S. Ehrlich, Wayne Scheer, P Moss, Benjamin Bower and Anne McMillen T. S. Ross on "The Passion of the Christ" as Soft-Core Porn and A Sardine on Vacation, Episode Twenty-Five

I need to see a dentist!

Mad love,

--

Jonathan Penton

<http://www.unlikelystories.org>

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32. **Gary Sullivan**
NADA GORDON AT DEMOLICIOUS

Sat 2 Apr 2005

DEMOLICIOUS

Open Mic, Followed by Poetry and Multimedia Feature Artists

Demolicious features experimental poetry, video, performance art, and a range of etceteras. But when it comes to the open mic, we focus on YOU and whatever you bring us. Please join us on SUNDAY APRIL 3, 2:30 P.M. SHARP (don't forget that daylight savings ends) as we welcome

Nada Gordon

Nada Gordon is the author of *V. Imp.*, *Swoon* (with Gary Sullivan), and *Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?*. She lives in Brooklyn.

April 3 & the first Sunday of every month

At the Green Street Grill
280 Green Street
Central Square, Cambridge

Open mic sign-up: 2:15 p.m.
READING BEGINS 2:30 p.m. SHARP!
\$5

For more information, contact Demolicious at [REDACTED] or [REDACTED].

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33. **Stephen Baraban**

Washington Post on Creeley--pretty damn good!

Sat 2 Apr 2005

Still trying to select some memories & tell them right. Just want to share the Washington Post obit which I think is surely much better than that of the NY Times--quotes him on words and nothing else as his redemption, knows WHY he was driving an ambulance abroad (WW2), generally sings it rather than wings it, is resonant, informed...

Perhaps what bothers me most about the NY Times thing, besides the fact that the writer thinks C.'s work emphasizes "feeling", rather than feeling knotted together with intense thinking, and besides the fact that she thinks that the later writing finally becomes "ambitious" as if it weren't always so, is the extended quote from "The Wicker Basket" which is a wonderful poem but as part of an introduction to Creeley could possibly lead many of the uninitiated to imagine Bob as a hip Dr. Seuss.

(Yes, you say, Dr. Seuss already was hip. I always loved that moment in an interview when Bob was asked what he thought of Time magazine calling him a "hip Emily Dickinson" and he said "I always thought she was already rather hip" (an inexact quote from memory). That was such a lovely characteristic move--flipping

around the meaning of the word "hip", which so often means mainly "worldly".

No more ado, the Post thing:

Robert Creeley, 78; Postmodern Poet, Professor

By Joe Holley

Washington Post Staff Writer

Friday, April 1, 2005; Page B06

Robert Creeley, 78, a prolific poet and a major American artist in the second half of the 20th century, died March 30 at a hospital in Odessa, Tex. He had pneumonia and complications from lung disease.

Mr. Creeley was in a two-month literary residency at the Lannan Foundation in Marfa, Tex., in the remote Big Bend area of the state, when he became ill.

Marfa, a tiny town in the arid reaches of the American Southwest, was an appropriate setting for the postmodern poet, although he had been there only a few days before he had to be hospitalized. Like the minimalist sculptor Donald Judd, who lived and worked in Marfa and who attracted like-minded artists to the sparse and open space, Mr. Creeley the poet sought to pare down and distill, while maintaining the power, potency and richness of the words and images that remained.

"He was a nomad," said the poet C.D. Wright, a colleague at Brown University, where Mr. Creeley was a distinguished professor of English. "He was an old Yankee who loved New England, but he thought of Marfa as a clean, well-lighted place."

Like the jazz riffs of Charlie Parker, Miles Davis or Keith Jarrett, his poems were impressionistic and improvisational. Wright described him as an "essentialist as far as language is concerned."

"I believe in a poetry determined by the language of which it is made," Mr. Creeley wrote in 1960. "I look to words, and nothing else, for my own redemption. . . . I mean the words as opposed to content."

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that abandoned traditional forms in favor of something more organic, something that took shape as the process of composition was underway. "I see as I write," Mr. Creeley noted.

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and women are torn, so lost
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34. **Mary Jo Malo**
still an april fool
Sat 2 Apr 2005

still an april fool
track meet canceled
snow and wind chill
deny my still warm bones their crooked miles
and joy vicarious watching him run like the wind
breathing with him gasping around the oval
over and over and over
plastic water bottles flying

lifted and blown around
the emptying
stadium

yesterday
a southern breeze
blew soft wide waves across the pond
beneath a flirty sun
today
the northern air
makes tight little ripples
in the opposite direction
a little greenwood gazebo
sits patiently on the island
frosted with slush
awaiting its fulfillment
leaping children
novice visitors

narcissus greens sprout up
through the cold
spring water

i don't know anything
about that icy frenzied nose head blow
only the fire down below
seeds in the earth

you know what really blows?
tomorrow, yesterday
will have seemed better

we do need a weatherman
to know which way the wind
will blow against the wind
cause clashing
cyclones
while all along we were expecting
halcyones

a failing
loving
solitary breath blows against an empire of everything
it's better than nothing
it's really quite something

mary jo

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35. **Alan Sondheim**

fly

Sat 2 Apr 2005

a housefly of unusual color / patterning, an implication of new generalist sub-species

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

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36. **Ruth Lepson**

Re: Washington Post on Creeley--pretty damn good!

Sat 2 Apr 2005

Thank you for this. "I love irresolution because it has energy," is something he leaves us with.

On 4/2/05 12:15 PM, "Stephen Baraban" <[REDACTED]> wrote:

Still trying to select some memories & tell them right. Just want to share the Washington Post obit which I think is surely much better than that of the NY Times--quotes him on words and nothing else as his redemption, knows WHY he was driving an ambulance abroad (WW2), generally sings it rather than wings it, is resonant, informed...

Perhaps what bothers me most about the NY Times thing, besides the fact that the writer thinks C.'s r work emphasizes "feeling", rather than feeling knotted together with intense thinking, and besides the fact that she thinks that the later writing finally becomes "ambitious" as if it weren't always so, is the extended quote from "The Wicker Basket" which is a wonderful poem but as part of an introduction to Creeley could possibly lead many of the uninitiated to imagine Bob as a hip Dr. Seuss.

(Yes, you say, Dr. Seuss already was hip. I always loved that moment in an interview when Bob was asked what he thought of Time magazine calling him a "hip Emily Dickinson" and he said "I always thought she was already rather hip" (an inexact quote from memory). That was such a lovely characteristic move--flipping around the meaning of the word "hip", which so often

means mainly "worldly".

No more ado, the Post thing:

Robert Creeley, 78; Postmodern Poet, Professor

By Joe Holley

Washington Post Staff Writer

Friday, April 1, 2005; Page B06

Robert Creeley, 78, a prolific poet and a major American artist in the second half of the 20th century, died March 30 at a hospital in Odessa, Tex. He had pneumonia and complications from lung disease.

Mr. Creeley was in a two-month literary residency at the Lannan Foundation in Marfa, Tex., in the remote Big Bend area of the state, when he became ill.

Marfa, a tiny town in the arid reaches of the American Southwest, was an appropriate setting for the postmodern poet, although he had been there only a few days before he had to be hospitalized. Like the minimalist sculptor Donald Judd, who lived and worked in Marfa and who attracted like-minded artists to the sparse and open space, Mr. Creeley the poet sought to pare down and distill, while maintaining the power, potency and richness of the words and images that remained.

"He was a nomad," said the poet C.D. Wright, a colleague at Brown University, where Mr. Creeley was a distinguished professor of English. "He was an old Yankee who loved New England, but he thought of Marfa as a clean, well-lighted place."

Like the jazz riffs of Charlie Parker, Miles Davis or Keith Jarrett, his poems were impressionistic and improvisational. Wright described him as an "essentialist as far as language is concerned."

"I believe in a poetry determined by the language of which it is made," Mr. Creeley wrote in 1960. "I look to words, and nothing else, for my own redemption. . . . I mean the words as opposed to content."

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In the 1950s, he was one of the "Black Mountain poets." These were writers, including Denise Levertov, Ed Dorn and Charles Olson, who had some connection to Black Mountain College, an experimental, communal

college in North Carolina, in the mountains near Asheville.

Olson was particularly influential. He and Mr. Creeley developed the concept of "projective verse," poetry that abandoned traditional forms in favor of something more organic, something that took shape as the process of composition was underway. "I see as I write," Mr. Creeley noted.

His work also tended to focus on the everyday experiences, emotions and relationships rather than on history and public events. "Reading his poems, we experience the gnash of arriving through feeling at thought and word," the poet and translator Forrest Gander wrote in a review of Mr. Creeley's last book, "Life & Death" (1998).

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37. **Joe Brennan**
Neocons' Neo-Nazis Make New Power Grab
Sat 2 Apr 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

Neocons' Neo-Nazis Make New Power Grab:
Panel Blasts Agencies as 'Dead Wrong' on Iraqi Weapons:
Report Criticizes U.S. for Lack of Knowledge on Adversaries:
Is the CIA About to Fold?
Cheney Hails Neocon Chutzpah as Most Audacious In 70 Years:
By KATHERINE SHREDDERPOT

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

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving free reign to this hubbub of voices...."

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38. **Steve Dalachinsky**

Re: still an april fool

Sat 2 Apr 2005

beautiful ending

empire of everything

better than no thing

[↑ Contents](#)

39. **Maria Damon**

Re: Washington Post on Creeley--pretty damn good!

Sat 2 Apr 2005

i have to say, i can't stand this "postmodern" label. it seems so dismissive.

At 9:15 AM -0800 4/2/05, Stephen Baraban wrote:

>Still trying to select some memories & tell them

>right. Just want to share the Washington Post obit
>which I think is surely much better than that of the
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40. **Daniel Carter**

stroll

Sat 2 Apr 2005

{ }

just a kin the ride-through drive da rue the apparent casual see-through not a chance but on purpose part of the plan the cosmic choreography off-hand re-tracements and other displacements registered and non-registered claims t' flame 'n' blaze they all coagulate than early much less on time the highly touted very useful illusion a kind of tool an unkind of takeover by the tool let's step back a moment t' clear out or nearly so at least make some way or just simply let it be scene though never full stop nor never so thin a raging paucity cry shout an embedded peach so entices nice is

--

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41. **Steve Evans**

Spahr & McMorris at UMaine Tuesday

Sat 2 Apr 2005

Here's to all who have shared their memories of Bob on this list and by phone and on websites and in person since Wednesday. Just as his memory kept alive for us those whose company he had known and lost, so now our memories must help Bob into the future his work deserves.

Deeply saddened by the lost of our friend, whose generous presence has been so indelible for so many individuals, we press onward with the life of poetry.

Steve

+++

THE UMAINE NEW WRITING SERIES INVITES YOU TO A READING BY
POETS

JULIANA SPAHR & MARK MCMORRIS

THIS TUESDAY ~ 5 APRIL ~ 4:30PM

SODERBERG AUDITORIUM ~ JENNESS HALL ~ UMaine Campus

FREE & OPEN TO THE GENERAL PUBLIC

Juliana Spahr is the author of *Response (Sun & Moon)*, *Fuck You - Aloha - I Love You (Wesleyan)*, and, most recently, *This Connection of Everyone with Lungs* (U of California). Her critical volume *Everybody's Autonomy: Connective*

Reading and Collective Identity was published by the University of Alabama in 2001. She is a founding member of the subpress collective and co-editor, with Jena Osman, of the journal Chain. With Claudia Rankine, she coedited the collection of essays American Women Poets in the Twenty-first Century. Since August 2003, she had been an Assistant Professor at Mills College. This is Spahr's first appearance in the New Writing Series.

A two-time winner of the Contemporary Poetry Series award from the University of Georgia Press, Mark McMorris is the author of four books of poetry: The Café at Light (Roof Books), The Blaze of the Pouli (University of Georgia Press), The Black Reeds (University of Georgia Press), and Moth-Wings (Burning Deck). Born in Kingston, Jamaica, and educated at Columbia and Brown, he is currently an associate professor of English at Georgetown University. He was until recently the director of the Georgetown Poetry & Seminar Series and the university's Lannan Fellows Program. McMorris last read in the New Writing Series in November of 2002.

The New Writing Series is supported by the University of Maine English Department, the National Poetry Foundation, the Honors College, and grants from the Cultural Affairs Committee. Contact Steve Evans (██████████) for more information.

THE UMAINE NEW WRITING SERIES • SPRING 2005

20 JAN PETER GIZZI & ELIZABETH WILLIS (DPC 117)
27 JAN GRADY PRIZE POETRY & FICTION READING
03 FEB LEE ANN BROWN & DANIEL BOUCHARD
17 MAR LYN HEJINIAN (8PM MINSKY RECITAL HALL)
05 APR MARK MCMORRIS & JULIANA SPAHR
14 APR MICHAEL PALMER
21 APR AMMIEL ALCALAY & WALTER LEW

FULL LIST OF EVENTS TO DATE: <http://www.thirdfactory.net/nws-todate.html>

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42. **Mary Jo Malo**
a company of april fools
Sat 2 Apr 2005

Steve D. thanks for your company:

"beautiful ending
empire of everything
better than no thing"

I dropped the very last line as trite and redundant. Am enjoying your latest book of poetry, "Lautreamont's dilemma(Ment) - Furniture Press. An elegant presentation.

"comfort of body intention
 comfort of spirt attention"

mary jo

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43. **Stephen Vincent**

Pope John Paul II versus Terri Schiavo

Sat 2 Apr 2005

It's curious, these matters of death. In one week 'the global collective' - if that's what commerce and CNN have given us - we have gone from 'counter-formality' to 'formality' - or simply to High Church. The Schiavo - on some super, ever more gothic level - mimic 'd the Jerry Springer Show. We had everything but Gov. Jeb Bush and his deputies indulge in a body tossing contest with the local, court abiding hospice police protection. Now to Rome we have strict ritual, prayers and homage - a gathering of the extended Holy Family - to grieve, celebrate and honor the Pope's release. Out of, I suspect, the enormous embarrassment, guilt and what have we over the Schiavo debacle, the lens of the collective goes 24/7 to Rome.

Indeed one senses an enormous, global relief from the Springer/Schiavo episode in which the recurring image of Schiavo's face on Fox Network News was reminiscent of Madame Tussaud at her gothic best. (Remember, she worked with the death masks of guillotined French Aristocrats that she managed to purloin across the Channel to London).

Ironically, of course, one knows the Church under John Paul was not without its gothic underbelly of large and sad sexual abuse scandals among his Priests and flock - of which he ignored, and now the media and most of the gathered are choosing to ignore in the celebration of his life and example. The high formality of the Institution of the Church enables the possibility to to forgo facts on the ground, while alternatively aesthetically - and not without genuine feeling - appreciate so much.

Sadly as we move on, I suspect, we will have the former Exterminator, Tom Delay, doing everything he can to upstage the Pope's Funeral in order to bring attention back to Schiavo. To live under such cycles seems our fate under a faith based Presidency. Not the Millennial gift that many of us would want, including the other current Fundamentalist style militant religious contributions.

I think I will stay busy remembering and mourning the death of Robert Creeley.
An aesthetic formality of which I most often felt accurate and at home.

Stephen V

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44. **Gerald Schwartz**

Re: Pope John Paul II versus Terri Schiavo

Sat 2 Apr 2005

Yes, it its curious. I often think, instead of our times being pegged --three-hundred years on-- as a minty-new milllenium, we will be referenced as medieval, since more and more (and for mostly the reasons you detail, the death-mask emigrae...and, too, all the hooded, the tortured) we are those times. But just when I come to believe, as I feel you do, that our cycle-present is a dark one, I do think back on the liberation --we living "deeper" in this cycle-- gleaned from Creeley, his work and his character.

This week, too, we lost Miltos Sachtouris, who, twenty odd years ago, I first found luminuos, especially in his hallucinations ("whatever you did not see in the morning/the joyful gardener/the real automobile/the kisses with the real couple/you see that the movies/do not love death). Like Chagall, flowing, raptured.

I think of these, who they were (are!), the way they were, as the best crib of our times. And I find it almost necesesary to defy these times until somehow, one day, we pass through all this black burning, and climb out of this hole.

B,

Gerald S.

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episode in which the recurring image of Schiavo's face on Fox Network News was reminiscent of Madame Tussaud at her gothic best. (Remember, she worked with the death masks of guillotined French Aristocrats that she managed to purloin across the Channel to London).

Ironically, of course, one knows the Church under John Paul was not without its gothic underbelly of large and sad sexual abuse scandals among his Priests and flock - of which he ignored, and now the media and most of the gathered are choosing to ignore in the celebration of his life and example. The high formality of the Institution of the Church enables the possibility to to forgo facts on the ground, while alternatively aesthetically - and not without genuine feeling - appreciate so much.

Sadly as we move on, I suspect, we will have the former Exterminator, Tom Delay, doing everything he can to upstage the Pope's Funeral in order to bring attention back to Schiavo. To live under such cycles seems our fate under a faith based Presidency. Not the Millennial gift that many of us would want, including the other current Fundamentalist style militant religious contributions.

I think I will stay busy remembering and mourning the death of Robert Creeley. An aesthetic formality of which I most often felt accurate and at home.

Stephen V

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45. **Stephen Vincent**

Re: Pope John Paul II versus Terri Schiavo

Sat 2 Apr 2005

Thanks for your good thoughts here, Gerald.

I do think we are in some hyper-collective moment.

Your comments, the 'black burning', brought me back to a piece I wrote in my Crossing the Millennium(1999) work in response to T. Clark on Jackson Pollack:

Saturday, April 9, 1999

³Mark and emotion, matched one to one. A unique emotional handwriting. Technical skill as pathos. Aversion as a way to point to the horror. Materiality at the extreme.²

A sketchbook composite from remarks by T. J. Clark about Jackson Pollack to introduce a two day symposium on ³Modernism and Why It Won't Go Away.² UC Berkeley, today.

Take a stick. Take a can. A can with white paint. Opaque white paint. Put the stick in the paint. Figure the initial gesture: a circle, a ladder, a lightning stroke. Make a white circle on a black rock. Erase the first mark. No. Do not erase. Paint another circle around the first circle. One. Two. Three. Four times eight. Open five cans: pink, brown, silver, blue, lavender. Put a stick in each. On each fourth, shift the color. Migrate quickly. Stop. Go. Witness. Slash. Go. Slash. Witness.

Make one ladder. Two ladders. Make the circles circle the ladder. Make a second ladder. Make the circles circle both ladders. One, two, three, four. Shift each ring into a different color. Throw down a lightening stroke. Make it zig, zag through each circle, across each ring. Erase each slash. Witness. Erase. Witness. Surround the entire rock. Color. Slash. Circle. Ladder. Lightening. Say it's finished when it's finished. Black, color, rock. No. Do not say it's finished. One, two, pink, blue; three, four, lavender, silver, brown. Stick. Stick. Slash, erase, witness, stick.

***** Imagine a page. Imagine a white page. Imagine dark. Imagine the dark stroke. Imagine the dark stroke emergent. Imagine a ladder. Imagine a ladder broken. Imagine foul. Imagine the territory destroyed. Imagine the territory destroyed to save some other. Imagine the other destroyed. Imagine destruction. Imagine the art of destruction. Imagine waste. Imagine the end. Imagine sirens. Imagine the tongue burnt. Imagine ashes. Imagine war. Imagine:

Be well(!).

Stephen V

Yes, it is curious. I often think, instead of our times being pegged --three-hundred years on-- as a minty-new millenium, we will be referenced as medieval, since more and more (and for mostly the reasons you detail, the death-mask emigrae...and, too, all the hooded, the tortured) we are those times. But just when I come to believe, as I feel you do, that our cycle-present is a dark one, I do think back on the liberation --we living "deeper" in this cycle-- gleaned from Creeley, his work and his character.

This week, too, we lost Miltos Sachtouris, who, twenty odd years ago, I first found luminous, especially in his hallucinations ("whatever you did not see in the morning/the joyful gardener/the real

automobile/the kisses with the real couple/you see that the movies/do not love death). Like Chagall, flowing, raptured.

I think of these, who they were (are!), the way they were, as the best crib of our times. And I find it almost necessary to defy these times until somehow, one day, we pass through all this black burning, and climb out of this hole.

*B,
Gerald S.*

It's curious, these matters of death. In one week 'the global collective' - if that's what commerce and CNN have given us - we have gone from 'counter-formality' to 'formality' - or simply to High Church. The Schiavo - on some super, ever more gothic level - mimic 'd the Jerry Springer Show. We had everything but Gov. Jeb Bush and his deputies indulge in a body tossing contest with the local, court abiding hospice police protection. Now to Rome we have strict ritual, prayers and homage - a gathering of the extended Holy Family - to grieve, celebrate and honor the Pope's release. Out of, I suspect, the enormous embarrassment, guilt and what have we over the Schiavo debacle, the lens of the collective goes 24/7 to Rome.

Indeed one senses an enormous, global relief from the Springer/Schiavo episode in which the recurring image of Schiavo's face on Fox Network News was reminiscent of Madame Tussaud at her gothic best. (Remember, she worked with the death masks of guillotined French Aristocrats that she managed to purloin across the Channel to London).

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bring attention back to Schiavo. To live under such cycles seems our fate under a faith based Presidency. Not the Millennial gift that many of us would want, including the other current Fundamentalist style militant religious contributions.

I think I will stay busy remembering and mourning the death of Robert Creeley. An aesthetic formality of which I most often felt accurate and at home.

Stephen V

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46. **Minky Starshine**

Re: still an april fool (for the cruellest poetry month--april 1)

Sat 2 Apr 2005

narcissism

1.

at least i can think
in full sentences
even if i can't speak
more than fragments
i repeat
myself or look
on the bright side
all our stories
they too are fragments
their own luminous poetries

in the story of my sun-
struck absent flower
they will tell you
she was all boy
the fairest mirror mirror
return refrain
return hello
an even gaze
to the pond

2.

but my eucalyptus spice
love who turned from me

long hair slips like language
between reaching hands

all i hear is me.
Echo was Echo
for the one she chased
and so it goes, and goes.

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

From: UB Poetics discussion group [mailto:]

On Behalf Of Mary Jo Malo

Sent: Saturday, April 02, 2005 12:40 PM

To:

Subject: still an april fool

still an april fool

track meet canceled
snow and wind chill
deny my still warm bones their crooked miles
and joy vicarious watching him run like the wind
breathing with him gasping around the oval
over and over and over
plastic water bottles flying
lifted and blown around
the emptying
stadium

yesterday
a southern breeze
blew soft wide waves across the pond
beneath a flirty sun
today
the northern air
makes tight little ripples
in the opposite direction
a little greenwood gazebo
sits patiently on the island
frosted with slush
awaiting its fulfillment
leaping children
novice visitors

narcissus greens sprout up
through the cold
spring water

i don't know anything
about that icy frenzied nose head blow
only the fire down below
seeds in the earth

you know what really blows?
tomorrow, yesterday
will have seemed better

we do need a weatherman
to know which way the wind
will blow against the wind
cause clashing
cyclones
while all along we were expecting
halcyones

a failing
loving
solitary breath blows against an empire of everything
it's better than nothing
it's really quite something

mary jo

[↑ Contents](#)

47. **tlrelf**

Re: still an april fool (for the cruellest poetry month--april 1)

Sat 2 Apr 2005

This is an exquisite poem!

Ter

narcissism

1.

*at least i can think
in full sentences
even if i can't speak
more than fragments
i repeat
myself or look
on the bright side
all our stories
they too are fragments
their own luminous poetries*

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struck absent flower
they will tell you
she was all boy
the fairest mirror mirror
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return hello
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2.

*but my eucalyptus spice
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solitary breath blows against an empire of everything
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it's really quite something

mary jo

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48. **Gerald Schwartz**

Re: Pope John Paul II versus Terri Schiavo

Sat 2 Apr 2005

Yes, I'm also convinced of this hyper-collective: Winter of 2003 I went to see a full-bodied retrospective of Johns at the Gund in Cleveland. Long sensing his

connect with poetry (at least certainly of the WORD, both literally and collaboratively [set designs, O'Hara, etc.], but had never really "read" him.) So I picked up one of his notebooks and read:

"Find ways to apply/make paint
with simple movements
of objects-- the hand
a board, feather, string,
sponge, rag, shaped tools, comb
(and move canvas against paint-smeared objects)
How
(What) can this be used to mean if it
were language? In what sense can one
intend to use them? (S-11. Book A, p. 32, c. 1963)

After I copied this into my notebook, I then added:

The way I write seems always, movement of arm and my hand entering into a path under the sign of thirst. But my throat is parched, scratchy, body and thought-- all the attention I can put forth. Only much later I realize that my hand curled across the page sets out a boundary between what I put down on the page and myself. One side: words, the work. Other side: the writer. In vain -- through all that's black, burned, -- do they try to meet, searching to communicate. And all the while no matter what -- the page STAYS put, (in its way) taking stock of these two singular gestures, seeing to always gesture, seeming always to remain singular. But when something ends on either end, (on either side)-- it is the void. Still, I think of everything as set in motion...

Gerald S.

Thanks for your good thoughts here, Gerald.

I do think we are in some hyper-collective moment.

Your comments, the 'black burning', brought me back to a piece I wrote in my Crossing the Millennium(1999) work in response to T. Clark on Jackson Pollack:

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Be well(!).

Stephen V

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49. **David Baratier**

Sheila E. Murphy's new book

Sun 3 Apr 2005

I have decided for National Poetry month to start announcing our recent titles monthlong, price & info below.

Sheila E. Murphy

Incessant Seeds

ISBN 1-886350-67-1

6 by 9, perfect bound, 88 pages, \$12

order direct

Written in a luxurious squared Spanish sonnet form as requested, this book of poems by Sheila E. Murphy gives insight into her versatility within a boundary while not obscuring her intent and content for form's sake. A wonderful book, I do hope you have a chance to appreciate a copy. -- David Baratier

>From the Author's Introduction:

Incessant Seeds can be viewed as both the yield and record of a process that involves working in units comprised of 14-syllable lines and 14 lines. Such a rule-based flow has the capacity of allowing a wide range of subject areas, perspectives, concerns, and swatches of language equivalent to musical phrases. I followed a similar approach when writing an earlier volume Teth, published by Chax Press, slightly more than a decade before composing Incessant Seeds in 2001. I found that rule-based composition leads the mind to find and gather like-sounding, like-shaped arrangements of words or syllables. It became clear that the more I used the determined method, the more in sync I became with the vibratory pattern inherent in the rule itself, an ironically liberating practice.

During a series of online conversations, David Baratier mentioned the prospect of my working in 14-syllable lines. I used the 14-line unit, thereby discovering Incessant Seeds. While this approach is not my exclusive way of creating, I especially value its heuristic properties.

Sheila E. Murphy

-----Two examples from the collection-----

Incessant seeds defray the cost of whittling various
Diameters transisting to the cause-effect domain
Named after promissory notary republique, norms
Listed in the books kept under wraps, lacking see-through
Properties, recall the scent of braeburn appliqué,
The perfume of the fresh hint of reclusive purgatoire,
Eliminating the obligatory visits to
Bridge club and band practice, meetings of the art league, scout meets,
Gymnastic sieges of untidy repetitions, floor
Routines, routine as indoor-outdoor carpet planted on
Innocent flooring everyone is apt to trot across,
En route to mediocrity, that stains otherwise fresh
Or even revealing lives, that tap discovery mined
For precious occupations twilled within opaque desire

Gem noise altercates with understanding minus troops and

Shuttlecocks arranged to disable what at one time worked
According to our liking but no longer functions out of
Tone-deaf manicures, that last as long as prodding torches,
Fast asleep recliner chair deciduous and lanky
Trees on top of trees, birds respiting the way we used to
In our leisure, listen to them on the line, worthy of
Binoculars, vivid and strange and parsed from scratch perhaps
Accustomed as we were to beauty on its own career,
Reconnaissance or martyrdom perhaps this much a plea
For going to work, the reason for existence, rounded
To a surface pieced together from the fragments known,
Interrogation yields little more than the projection
Of a flower, effectively what is left of shadow

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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50. **David Baratier**

Knute Skinner's new one

Sun 3 Apr 2005

The Other Shoe

by Knute Skinner

Pavement Saw Press Chapbook Award Series

ISBN 1—886350—99—X Price: \$6.00

32 pages, 5.5 by 8.5, 2005

Knute Skinner was born in St. Louis, Missouri, and grew up in nearby Webster Groves. He attended college at Culver-Stockton and at the University of Northern Colorado, where he received a BA in speech and drama. He then did

graduate work at Middlebury College and at the University of Iowa, where he was also an instructor in the English Department.

After receiving a PhD in English, Skinner turned his back on job offers, left Iowa, and headed off to spend the rest of his life on the Canary Islands. Instead, after two years traveling around Europe, he purchased a cottage in rural Ireland. There, when not writing poems, he worked in a turf bog and grew vegetables for the local market. He also began teaching a part of each year in the US, at Western Washington University. In 2000 he retired from teaching and now, along with his spouse, Edna Faye Kiel, is resident year round in Killaspuglonane, County Clare.

Skinner has published fifteen previous collections, the most recent of which is *Stretches*, from Salmon Publishing.

Some of these poems have been published in the following: *Ambit*, *Cyphers*, *Denver Quarterly*, *Descant*, *Event*, *Famous Reporter*, *Going Down Swinging*, *Harpur Palate*, *Imago*, *Indigenous Fiction*, *Mushroom Dreams*, *Poetry Ireland Review*, *Poetry NZ*, *The Prairie Journal*, *Quadrant Magazine*, *The Shop: A Magazine of Poetry*, *Smiths Knoll*, *Staple*, *The Sewanee Review*, *Viewpoints*, *Wilde-side Literary Magazine* and *Windsor Review* as well as reprinted in the *Anthology of Magazine Verse & Yearbook of American Poetry* (Monitor Book Company, 1997).

A Suitable Guest

"What's wrong with them?" I asked.

"Wrong? Nothing's wrong with them," he answered, lifting his cup.

"But you've given them all to me," I said, setting down my fork.

"Why aren't you having any?"

He emptied his cup, hot as it was,
and he rose from the table.

The morning sun blazed on the deck,
visible through the French doors across the room,
and although the kitchen was cool enough,
I fanned my throat with my collar.

"Oh, I don't know," he said, walking to the door
and letting out his cat,

"I usually just drink coffee in the morning."

He returned to the table and sat down.

"Don't you like them?" he asked.

"Oh, yes, they're delicious," I said,
"but I've never had them before for breakfast."
I took another small bite.
"Wherever did you find them?" I asked.

At that he lifted his chin and smiled,
and I noticed his crows-feet.
"Oh, I'll never tell," he said, laughing,
"just as I won't tell my mother
where I found you."

He laughed again and a surge of sweet fluid
coursed through my veins,
and I thought of his laughter the night before
as he handled my body. I took another small bite.

"Eat them up, eat them up, they're good for you," he said,
and he jumped to his feet and crossed the room.
"I don't really care about them myself," he said,
letting his cat back in,
"but I keep them for suitable guests."

"Our tastes are quite different then," I said.
"It's a mystery why anyone last night
would take us for twins."

Be well

David Baratier, Editor

Pavement Saw Press

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Columbus OH 43206

USA

<http://pavementsaw.org>

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51. **Steve Dalachinsky**

Re: a company of april fools we all april FOOLS

Sun 3 Apr 2005

stone poem 1

(milford graves trio @ the stone 4/1/05)

wild filings
napkin creases
stone chips fall where they..... sound petals
acrisscrossin the grey
concretizing speechless
we converse patterns jumping off points
sutures removing themselves
no tommy sneaker-statuettes

your ancestors firmly rooted in yr drum
standing symbol of dark wood
& joyous unisex -
peacock pink & blues
trapped & swirling within the frieze
a den of florality
bosom/blossoms weaving crosshatched
wandering wildom

mention the walls bareness
white sheets & simple brick besmeared
belmered breasts of yellow light
dropped
afixed to bare beams

this is where word does not come cheap
tales & talk busier than tongues' appetite
bodies' foot @ the edge of space
where control relinquishes itself
to itself
gives up to dahbah doobee dah bah
is rever enhancer
where freedom contradicts its oppressors
where water contradicts itself
where boldly speaks a carpet of stones
smoothed yet broken stones

pcs of a bigger pc
a bigger pc still from a bigger pc
yet still bigger yet.

steve dalachinsky nyc

[↑ Contents](#)

52. **Alan Sondheim**

swollen

Sun 3 Apr 2005

swollen

title swollen

you are my obsession

my pixel pixie

you filter intercession

my hot touch keys

home

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

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53. **alexander saliby**

Re: still an april fool (for the cruellest poetry month--april 1)

Sun 3 Apr 2005

Marvelous!!!

This piece is closer to my understanding of the Creeley essence than most of the preceding (my own work included) postings. Thanks to Mary Jo Malo for apparently having triggered your creativity, but mostly, thank you for your efforts.

Well Done!

alex

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

From: Minky Starshine<mailto:[REDACTED]>

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

Sent: Saturday, April 02, 2005 6:25 PM

Subject: Re: still an april fool (for the cruellest poetry month--april 1)

narcissism

1.

at least i can think

in full sentences

even if i can't speak

more than fragments

i repeat

myself or look

on the bright side

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2.

but my eucalyptus spice
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-----Original Message-----

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still an april fool

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while all along we were expecting
halcyones

a failing
loving
solitary breath blows against an empire of everything
it's better than nothing
it's really quite something
mary jo

[↑ Contents](#)

54. **Jesse Glass**
Shizumi's Opinion
Sun 3 Apr 2005

The readings and tributes should have happened when Cid was alive. But then again, who cares what widows think? Not, apparently, the world of po-biz. Cid's ashes are still sitting on a table in the room where he held forth over convenience store sushi and sandwiches. Every day Shizumi copies and recopies the Heart Sutra to help Cid get into Pure Land Heaven, but she always leaves the final character unfinished because it's not lucky to complete the project. It tempts fate. As does her chain smoking, since Cid left her, but she welcomes illness, sleeplessness, not eating, since it brings her closer to Cid.

Sylvia, on the other hand, is doing very well, thank you. She's a prettier version of Cid with Boston grit in her accent. Her daughter's a lawyer (she was Cid's favorite niece) and life goes on. "I was privileged to be the sister of three certifiable geniuses," she says, and she means it. "Three brothers who, in their own way, set the measure for brains and talent and kindness." She herself was married to the doctor who discovered the vaccine for German measles. One day, in an art gallery, Cid was sitting down viewing some pictures, when he looked up, and said, in all seriousness, to Sylvia's husband, "My work is more important than yours." Can you imagine that? says Sylvia, laughing. "Poets are all monomaniacs."

If anyone plans more tributes to Cid, please let these two wonderful people know. Both are easily contactable. I'd be happy to forward contact information if all else fails. Jesse

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55. **Craig Allen Conrad**
Amy Goodman in Philadelphia, 4/4 DON'T MISS THIS AMAZING WOMAN!!!!!!
Sun 3 Apr 2005

Subj: Amy Goodman in Philadelphia, 4/4 Date: 3/31/2005 4:54:10 PM Eastern Standard Time From: [REDACTED] (mailto:[REDACTED]) To: [REDACTED] (mailto:[REDACTED]) Sent from the Internet (Details) (aolmsg://06367d88/in-ethdr/3)

SPREAD THE WORDPLEASE CIRCULATE WIDELY***

PLEASE FORWARD TO FRIENDS, LISTSERVS AND ORGANIZATIONS

Amy Goodman, internationally acclaimed journalist and host of the nationally broadcast daily radio/TV news hour Democracy Now!, brings the Un-Embed the Media! tour to Philadelphia on Monday, April 4th.

White Dog Cafe Table Talk

Talk at 7:30 pm

University of Pennsylvania Law School

34th and Sansom Street

Philadelphia

For reservations, call the White Dog Cafe at [REDACTED]. Tickets: \$5 at the door.

For more information, go to www.whitedog.com.

Join us as we launch the paperback edition of Amy and David Goodman's national best-seller, *The Exception to the Rulers: Exposing Oily Politicians, War Profiteers, and the Media That Love Them*.

DEMOCRACY NOW !

[_http://www.democracynow.org_](http://www.democracynow.org) (<http://www.democracynow.org/>)

Amy Goodman, host of the national, daily radio/TV program Democracy Now!, is on a national tour to mark the launch of her first book "The Exception to the Rulers: Exposing Oily Politicians, War Profiteers, and the Media That Love Them" (co-written with her brother, journalist David Goodman).

Spread the word! For event details and a complete schedule of tour dates, and how to order a book as a gift, for yourself, or for a library or a prison book program, go to [_http://www.democracynow.org/book._](http://www.democracynow.org/book) ([http://www.democracynow.org/book.](http://www.democracynow.org/book)) The book tour website has downloadable posters, flyers, and an easy event-by-event Email A Friend option.

About "The Exception to the Rulers!"

"Hard-hitting, no-holds barred brand of reporting... fierce and tireless." -Publishers Weekly

"What journalism should be: beholden to the interests of people, not power and profit." -Arundhati Roy, author, *The God of Small Things*

"Amy Goodman has taken investigative journalism to new heights." -Noam Chomsky, author, *9/11 and Hegemony or Survival*

"Amy Goodman [carries] the great muckraking tradition of Upton Sinclair, George Seldes, and I.F. Stone into the electronic age."

-Howard Zinn, historian and author, *A People's History of the United States*

"Pick up this book, shake your head in disbelief and disgust as you read it, and then...go raise some hell!" -Michael Moore, Academy-award winning director, *Bowling for Columbine*

And the rulers take exception!

"Hostile, combative, and even disrespectful." -President Bill Clinton

"A threat to national security." -The Indonesian military

"Not easy-listening." -The New York Times

"I have advised my mother to talk to no reporters because of ... people like you." -Former House Speaker Newt Gingrich

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56. **Leevi Lehto**

Creeley Finland Memorial Page

Sun 3 Apr 2005

The Finnish poetry webzine Tuli&Savu Net has a Robert Creeley memorial page featuring "Helsinki Window" together with three Finnish translations of the poem, at:

<http://tuli-savu.nihil.fi/sivu.asp?c=245&p=10,245>

Leevi Lehto

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57. **Lawrence Sawyer**

Re: Lamantia Interview

Sun 3 Apr 2005

milk magazine

Interview with Philip Lamantia

<http://www.milkmag.org/LAMANTIA.html>

A literary prodigy whose poems delved into the worlds of the subconscious and dreams, his love of Surrealism had a major influence on the Beats and other American poets. On March 7, 2005 he died of heart failure in his North Beach, San Francisco apartment at age seventy-seven. After World War II, Lamantia traveled the world, living for periods of time in Mexico, Morocco and Europe. During the 1950s he lived, off and on, with native peoples in the United States and Mexico, while participating in the peyote-eating rituals of the Washo Indians in Nevada. During these early years, he delved into such subjects as astronomy, philosophy, history, jazz, painting, ornithology and Egyptology, becoming not only conversational, but eminently knowledgeable in these subjects and others. During these years he became part of the literary bohemian scene in San Francisco and was often associated with the Beats. He went on to publish books

of poetry during the 1960s such as *Destroyed Works* and *Touch of the Marvelous*.

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58. **Joe Brennan**

Zimbabweans Vote For Home Ownership

Sun 3 Apr 2005

Click here: The Assassinated Press

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

Zimbabweans Vote For Home Ownership: Numbers Of Zimbabweans Who Want British To Rule Zimbabwe Again Very Close To Number of Americans Who Want the British To Rule U.S. Again: U.S., Western Governments, Proxy Opposition Denounce Home Ownership: Jobless Poles Got Plenty Of Time To Mourn 'The People's Pope' By CRY TIMBER

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

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving free reign to this hubbub of voices...."

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59. **poetics**

*****updated Welcome Message** / please review***

Sun 3 Apr 2005

All, some of the new list policies may have been overlooked in view of last week's events--kindly, carefully review the new welcome message below.

best, Lori Emerson / listserv editorial board

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

This message makes some substantial changes in the list policies. Please review. Especially, please note our new subscription system which requires that you register with us (section 3) and updated editorial guidelines (section 2).

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania), Center for Programs in Contemporary Writing (University of Pennsylvania), and the Regan Chair (Department of English/University of Pennsylvania)

Poetics List Editorial Board: Charles Bernstein, Lori Emerson, Joel Kuszai, Nick Piombino.

Poetics Subscription Requests:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Subscription Registration (required, see section 3): XXXXXXXXXX

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. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

This Welcome Message updated 27 March 2005.

Above the world-weary horizons
New obstacles for exchange arise
Or unfold, O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has about 1200 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of unsolicited poems. 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. While we recognize that other lists may sponsor other possibilities for exchange, 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. The Poetics List exists to support and encourage divergent points of view on innovative forms of 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 listserv editorial board may shift 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 editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. 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.

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. Posting to the List

editors 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. We strongly encourage subscribers to post

information, including web links, relating to publications (print and internet), reading series, and blogs 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 (print or digital) are always welcome.

We do not accept unsolicited postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. Note, however, that the editors will, from time to time, solicit creative contributions, including ongoing list-based projects and edited collections of poems. Please note that such contributions appear by special invitation only.

To post to the Poetics List, send your messages directly to the list address:

██████████.

For further information on posting to the list, see section 6 below.

3. Subscriptions

*For all subscription requests go to
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email ██████████, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must 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. Subscribers who do not include their full name with each post will be unsubscribed from the list.

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, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. 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 subscribe to the Poetics listserv send
[REDACTED] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

* 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 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 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

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important

mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to 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 resubscribe with your new email address.

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 racial slurs as well as 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.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy on flaming will be removed from the subscription roll.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

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 editors at <[REDACTED]>.

----- E N D O F P O E T I C S L I S T W E L C
O M E M E S S A G E

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60. **Halvard Johnson**
RIP Robert Creeley (1826-2005)

Sun 3 Apr 2005

After Lorca

for M. Marti

The church is a business, and the rich
are the business men.

When they pull on the bells, the
poor come piling in and when a poor man dies, he has a wooden
cross and they rush through the ceremony.

But when a rich man dies, they
drag out the Sacrament
and a golden Cross, and go doucement, doucement
to the cemetery.

And the poor love it
and think it's crazy.

--Robert Creeley

Hal

Halvard Johnson

=====

email: [REDACTED]

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

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

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61. **Harry Nudel**
Et..

Sun 3 Apr 2005

more rules..et brutus..

d....r.....n....

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62. **Joe Brennan**

The Gates of Hell Are Open in Iraq

Sun 3 Apr 2005

Click here: The Assassinated Press

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

The Gates of Hell Are Open in Iraq:

The occupation and new US threats could spark neighboring uprisings

By JAWAD AL-KHALISI

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

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving
free reign to this hubbub of voices...."

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63. **Stephen Baraban**

Re: **updated Welcome Message** / please review

Sun 3 Apr 2005

I think most of us understand that in the history of the list that quite arguably there was once more vitality than there is now, but I think that all attempts at repair things shd involve initiatives to add features (like the new commissioned poems Lori speaks of) but not initiatives to forbid human poetic expression. Frankly, no (freestanding) poems on the

poetics list is one of the weirdest concepts since "what's wrong with you? fighting in the War Room?" (Dr, Strangelove). Mary Jo Malo's Creeley emulation in October, prompting another wonderful Creeley poem by Christohpe, and her recent track poem are great examples of what can appear if people are free. I thought this new edict was a bad dream permanently s/wept away in the rigors of the death in our family. I will have to consider unsubscribing. Drn!

Do You Yahoo!?

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

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64. **David Baratier**

The Other Shoe by Knute Skinner

Sun 3 Apr 2005

The Other Shoe

by Knute Skinner

Pavement Saw Press Chapbook Award Series

ISBN 1—886350—99—X Price: \$6.00

32 pages, 5.5 by 8.5, 2005

Knute Skinner was born in St. Louis, Missouri, and grew up in nearby Webster Groves. He attended college at Culver-Stockton and at the University of Northern Colorado, where he received a BA in speech and drama. He then did graduate work at Middlebury College and at the University of Iowa, where he was also an instructor in the English Department.

After receiving a PhD in English, Skinner turned his back on job offers, left Iowa, and headed off to spend the rest of his life on the Canary Islands. Instead, after two years traveling around Europe, he purchased a cottage in rural Ireland. There, when not writing poems, he worked in a turf bog and grew vegetables for the local market. He also began teaching a part of each year in the US, at Western Washington University. In 2000 he retired from teaching and now, along with his spouse, Edna Faye Kiel, is resident year round in Killaspuglonane, County Clare.

Skinner has published fifteen previous collections, the most recent of which is *Stretches*, from Salmon Publishing.

Some of these poems have been published in the following: Ambit, Cyphers, Denver Quarterly, Descant, Event, Famous Reporter, Going Down Swinging, Harpur Palate, Imago, Indigenous Fiction, Mushroom Dreams, Poetry Ireland Review, Poetry NZ, The Prairie Journal, Quadrant Magazine, The Shop: A Magazine of Poetry, Smiths Knoll, Staple, The Sewanee Review, Viewpoints, Wildeside Literary Magazine and Windsor Review as well as reprinted in the Anthology of Magazine Verse & Yearbook of American Poetry (Monitor Book Company, 1997).

A Suitable Guest

"What's wrong with them?" I asked.

"Wrong? Nothing's wrong with them," he answered, lifting his cup.

"But you've given them all to me," I said, setting down my fork.

"Why aren't you having any?"

He emptied his cup, hot as it was, and he rose from the table.

The morning sun blazed on the deck, visible through the French doors across the room, and although the kitchen was cool enough, I fanned my throat with my collar.

"Oh, I don't know," he said, walking to the door and letting out his cat,

"I usually just drink coffee in the morning."

He returned to the table and sat down.

"Don't you like them?" he asked.

"Oh, yes, they're delicious," I said,

"but I've never had them before for breakfast."

I took another small bite.

"Wherever did you find them?" I asked.

At that he lifted his chin and smiled, and I noticed his crows-feet.

"Oh, I'll never tell," he said, laughing,

"just as I won't tell my mother where I found you."

He laughed again and a surge of sweet fluid coursed through my veins,

and I thought of his laughter the night before
as he handled my body. I took another small bite.

"Eat them up, eat them up, they're good for you," he said,
and he jumped to his feet and crossed the room.

"I don't really care about them myself," he said,
letting his cat back in,
"but I keep them for suitable guests."

"Our tastes are quite different then," I said.

"It's a mystery why anyone last night
would take us for twins."

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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65. **Harry Nudel**

Mo...

Sun 3 Apr 2005

mo'

rules

better....

d.....r....n....

[↑ Contents](#)

66. **Haas Bianchi**

***Re: Robert Creeley Tribute Reading at Danny's Tuesday April 5th
7:00 PM***

Sun 3 Apr 2005

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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

From: Haas Bianchi [mailto:██████████]

Sent: Sunday, April 03, 2005 9:49 PM
To: UB Poetics discussion group
Subject: Robert Creeley Tribute Reading at Danny's Tuesday April 5th 7:00 PM

Dear Friends

As many of you know Joel Craig and John Beer the Organizers of the Danny's series have generously organized a tribute reading for Robert Creeley at Danny's Bar in Bucktown please go to Chicagopostmodernpoetry.com for directions to the location of Danny's.

Many local Chicago poets will be reading Robert Creeley's work and paying tribute to this poet who meant so much to many. I will be reading as well and I hope to see all of you there Tuesday.

Regards

Ray

Raymond L Bianchi

chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

[↑ Contents](#)

67. **Haas Bianchi**

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Sun 3 Apr 2005

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Sent: Sunday, April 03, 2005 9:49 PM
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Regards

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

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68. **Mairead Byrne**

Re: **updated Welcome Message** / please review

Sun 3 Apr 2005

By the way, and I meant to let Mary Jo know this backchannel, I forwarded her Creeley poem to Robert Creeley the day she posted it. Perhaps others did too!
Poems have their own life.
Mairead

>>> [REDACTED] 04/03/05 9:29 PM >>>

I think most of us understand that in the history of the list that quite arguably there was once more vitality than there is now, but I think that all attempts at repair things shd involve initiatives to add features (like the new commissioned poems Lori speaks of) but not initiatives to forbid human poetic expression. Frankly, no (freestanding) poems on the poetics list is one of the weirdest concepts since "what's wrong with you? fighting in the War Room?" (Dr, Strangelove). Mary Jo Malo's Creeley emulation in October, prompting another wonderful Creeley poem by Christohpe, and her recent track poem are great examples of what can appear if people are free. I thought this new edict was a bad dream permanently s/wept away in the rigors of the death in our family. I will have to consider unsubscribing. Drn!

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<http://mail.yahoo.com>

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69. **Alex Jorgensen**

Re: poetics

Sun 3 Apr 2005

Good question, Alex, and I just have th/ thought(s):

I wonder about the deflation of poetics, that the rush towards its celebration and democracitization has meant something crucial, like purpose, has been lost among the glam. The little fib is that we're working together, that we're somehow the heirs of poetry's future, that our poetry is open and not part of an elite organization bent on preserving itself with workshops, slams, McMFAs, and, apologizing for the cynicism, vanity's hullabaloo. One wonders why Camille Paglia's new book's gonna reintroduce poetic culture to a broader audience (perhaps, and again one wonders, because many of us have failed). The fact is, as I see it, sitting at my desk in Beijing (my last correspondence from RC coming on Sunday, days of the ugliest and most violent drinking not behind me) and soon to return Stateside to who knows what, that something big's been lost -- especially with towering Creeley (a man who often called himself an 'ol' country western singer' and ne'er turned any young poet away)'s death. We should be exchanging his letters, doing more selflessness, focusing on the process of poetry as an extension and still relevant expression of our interconnectedness to humanity. Poetry, I think, reminds us that we're not that table. Regardless of how poetry's presented, and I would argue that one should rage through like Patton towards new cities, its about the genuine quality of the work, always, and the acuity of words with which we celebrate its truth in the end.

AJ

Do you Yahoo!?

Yahoo! Small Business - Try our new resources site!

<http://smallbusiness.yahoo.com/resources/>

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70. **derekrogeron**
[job] Chair in Poetry
Sun 3 Apr 2005

Location: Pomona College, California

Associate or full professor tenured position in the writing of poetry.

This position will provide the department with its only poet dedicated primarily to teaching creative writing; other faculty teach fiction, screen writing, and poetry/poetics courses, and the department hosts a lively literary series. The English Department has a small but vibrant writing emphasis within its major.

Pomona College, the founding member of the Claremont Colleges, is a highly selective liberal arts college, located 35 miles east of downtown Los Angeles, attracting a diverse, national student body. Please send letter of application, curriculum vitae, and a list of three recommenders to Cristanne Miller, Department of English, Pomona College, 140 West Sixth Street, Claremont, California 91711. Applications received before August 15 will be given highest consideration. Pomona College is an equal opportunity employer. We encourage applications from women and underrepresented groups. <http://www.pomona.edu/>

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71. **derekrogeron**
[job] Assistant Professor of English - Creative Writing
Sun 3 Apr 2005

Location: Utica College, New York

Assistant Professor of English (tenure track) beginning August 1, 2005. Active undergraduate program seeks a published poet to teach courses in creative writing, Forms and Art of Poetry, and Contemporary American Poetry. 4/4 load, 50% in composition. Opportunity to supervise established literary magazine. Possibility of graduate teaching. Doctorate preferred, MFA considered. Advanced degree in hand by August 2005 required. Send letter of application and cv to Dr. Lawrence Aaronson, Dean, Division of Arts & Sciences. Utica College, Drawer #350C, 1600 Burrstone Rd., Utica, NY 13502. Review of applications begins immediately and continues until the position is filled.

mailto: [REDACTED]

Phone: [REDACTED]

Fax: [REDACTED]

<http://www.utica.edu/>

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72. **alexander saliby**

poetics

Mon 4 Apr 2005

From: "Poetics"

Aristotle

"... There is another art which imitates by means of language alone, and that either in prose or verse- which verse, again, may either combine different meters or consist of but one kind- but this has hitherto been without a name. For there is no common term we could apply to the mimes of Sophron and Xenarchus and the Socratic dialogues on the one hand; and, on the other, to poetic imitations in iambic, elegiac, or any similar meter. People do, indeed, add the word 'maker' or 'poet' to the name of the meter, and speak of elegiac poets, or epic (that is, hexameter) poets, as if it were not the imitation that makes the poet, but the verse that entitles them all to the name. Even when a treatise on medicine or natural science is brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common but the meter, so that it would be right to call the one poet, the other physicist rather than poet. On the same principle, even if a writer in his poetic imitation were to combine all meters, as Chaeremon did in his Centaur, which is a medley composed of meters of all kinds, we should bring him too under the general term poet..."

Any one care to bring this text into the 21st century? Media techniques expand the dimensions of what even Aristotle might have listed under the definition of "poet" versus "physicist." Or, are we forever stuck with the limits once established?

Alex

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73. **David Baratier**

Tampon Class by Mary Weems

Mon 4 Apr 2005

Tampon Class

by Mary Weems

Pavement Saw Press Chapbook Series

ISBN 1—886350—49—3 Price: \$6.00

32 pages, 5.5 by 8.5, 2005

Price includes postage to US destinations, Add \$1 for canada, \$2 overseas

Mary Weems is a poet, playwright, performer, social foundations scholar,

and educational consultant. She has published three other collections of poetry: Blackeyed (Burning Press, 1994) White (Wick Chapbook, Kent State University Press, 1997) and Fembles (Heartlands Today, 1996). Weems has also published a multi-genre educational text Public Education

and the Imagination-Intellect: I Speak from the Wound in my Mouth (Peter Lang, 2003), and Poetry Power! a book/workbook introducing middle school students to the art of poetry (Silvermoon Press, 2003).

Poems in this chapbook first appeared in Calyx, Mirror of the Arts, Moondance, Obsidian III: Black Literature in Review, Pavement Saw, Reed Magazine, Woman Made Gallery's Her Mark 2002 Calendar, Xcp: Cultural Poetics.

Tampon Class

The 10-cent tampon dispenser
in the state college john
is chipped, rusted, dented
white metal, slick
from fast fingerprints,
plucking the contents in a hurry.

The 25-cent tampon dispenser
in the downtown office building
is brass, engraved with insert
instructions. The product shoots
from the small side chute.

The 50-cent tampon dispenser
in the mall is black and chrome
with an invisible coin slot. It plays
music as coins drop and a secret door
opens, placing the tube in your hand
singing, thanks for bleeding.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

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74. **Alan Sondheim**

*** THE RUBY DEE ***

Mon 4 Apr 2005

* THE RUBY DEE *

<pre> We wanted to stay home and comfortable at het moorings.

Het moorings were threaded comfortably in het water.

We had all teh fittings, teh light and teh water.

Water to drink and water to hold us.

<i>THE WATER WAS COLD AND SHE FELL OFF </i>* TEH RUBY DEE *

<i>I SWEAR I DIDN'T KILL NATALIE WOOD.

MY FUCKING WIFE WAS PREGNANT WHAT DID YOU EXPECT.

OK I'M PULLING UP. HERE I AM.</i> <h>I AM * HET RUBY DEE * </h>

now i will go to sleep and i am very warm and happy.</p>

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

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75. **Lawrence Upton**

Re: poetics

Mon 4 Apr 2005

I was enjoying that till it got to the Patton bit and then it all began to look rather odd

That is the Patton who killed people, you mean?

I am not happy with that association, but you were on to something - and then you lost something crucial

L

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

From: "Alex Jorgensen" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, April 04, 2005 4:10 AM

Subject: Re: poetics

Good question, Alex, and I just have th/ thought(s):

I wonder about the deflation of poetics, that the rush towards its celebration and democracitization has meant something crucial, like purpose, has been lost among the glam. The little fib is that we're working together, that we're somehow the heirs of poetry's future, that our poetry is open and not part of an

elite organization bent on preserving itself with workshops, slams, McMFAs, and, apologizing for the cynicism, vanity's hullabaloo. One wonders why Camille Paglia's new book's gonna reintroduce poetic culture to a broader audience (perhaps, and again one wonders, because many of us have failed). The fact is, as I see it, sitting at my desk in Beijing (my last correspondence from RC coming on Sunday, days of the ugliest and most violent drinking not behind me) and soon to return Stateside to who knows what, that something big's been lost -- especially with towering Creeley (a man who often called himself an i®ol' country western singer' and ne'er turned any young poet away)'s death. We should be exchanging his letters, doing more selflessness, focusing on the process of poetry as an extension and still relevant expression of our interconnectedness to humanity. Poetry, I think, reminds us that we j`re not that table. Regardless of how poetry's presented, and I would argue that one should rage through like Patton towards new cities, its about the genuine quality of the work, always, and the acuity of words with which we celebrate its truth in the end.

AJ

Do you Yahoo!?
Yahoo! Small Business - Try our new resources site!
<http://smallbusiness.yahoo.com/resources/>

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76. **Harry Nudel**
Re...Re...

Mon 4 Apr 2005

sharpen the pencils...
sharpen the knives...
re...re...drn...

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77. **Ron Silliman**

Silliman's Blog

Mon 4 Apr 2005

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

RECENT POSTS

The contribution of Adrienne Rich

On seeing "I Know a Man"

in the NY Times

(sd, yr, and &)

Community:

Poets responding to Robert Creeley

Robert Creeley's influence

on American poetry

A spontaneous memorial

for Robert Creeley

John Tranter:

Australian poet, critic & editor

What constitutes outsider art?

Nancy Josephson's Vodou shrines,

Esther Nisenthal Krinitz' holocaust tapestries

Richard Cleaver's Gathering at the Latrobe Spring House

Susan M. Schultz:

Parables & memory

The New Poetics Colloquium of 1985

comes on line

Kit Robinson's Not Even:

Language clothes us in a foam

The insubstantiality of sculpture:

Imagining Rodins as giant

chocolate Easter bunnies

Is Amari Hamadene a plagiarist

or a hoax?

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

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78. **Halvard Johnson**

Creeley

Mon 4 Apr 2005

Well, as I may or may not have said at some point here, it was hearing Robert Creeley read in El Paso, Texas, back in the mid- to late-sixties that introduced me to poetry as a life worth living in. I met him once or twice after that, and heard him read again only once, just several years ago in Baltimore.

My favorite Creeley story is this one, and I'm not sure whether I heard it from him or another.

This story's about the young Creeley, new to the writing of poetry himself, on a pilgrimage to Rutherford to see if he could find and meet William Carlos Williams. The tale, as I heard it, is that Creeley was so nervous, so reticent about meeting the good doctor that he walked past his house several times, looking anxiously at the door and windows of the house, walking around the block, coming back, and pacing some more. But then Williams, who'd been watching from inside went to the door and hollered out to Creeley, "Hey, there, young man! Come on in here. You must be looking for me."

Hal "Always treat language like a dangerous toy."
--Anselm Hollo

Halvard Johnson

=====

email: [REDACTED]

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

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

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79. **Mary Jo Malo**

Many, many thanks

Mon 4 Apr 2005

Especially in terms of Alexander Saliby's "poetics" post yesterday, form and imitation is a most appropriate topic for discussion. I didn't consider my poem for Robert Creeley an especially good imitation but rather wanted to pay tribute to his contribution to modern poetry and his profound affect on me. I had been struggling to find a voice for myself, apart from my former life, lifestyle and writing style. He set me free. For me the primary and very natural technique I

now strive to emulate is the way he used silence and space. It reminds me of the spandrels of architecture or that wonderful silence just before dawn.

Unlike Aristotle and his obsession with category and classification, I'm an existentialist. My approach to life and poetry is one of reaction and reconstruction. Form might be likened to schools or styles of art, yet each piece is unique and reflects individual content. The media (including this format) makes originality of form more difficult, but the life in the words can be wonderfully individual. Would we say a meadowlark is an imitation of a robin?

By the way, and I meant to let Mary Jo know this backchannel, I forwarded her Creeley poem to Robert Creeley the day she posted it. Perhaps others did too!
Poems have their own life.
Mairead

>>> [REDACTED] 04/03/05 9:29 PM >>>
I think most of us understand that in the history of the list that quite arguably there was once more vitality than there is now, but I think that all attempts at repair things shd involve initiatives to add features (like the new commissioned poems Lori speaks of) but not initiatives to forbid human poetic expression. Frankly, no (freestanding) poems on the poetics list is one of the weirdest concepts since "what's wrong with you? fighting in the War Room?" (Dr, Strangelove). Mary Jo Malo's Creeley emulation in October, prompting another wonderful Creeley poem by Christohpe, and her recent track poem are great examples of what can appear if people are free. I thought this new edict was a bad dream permanently s/wept away in the rigors of the death in our family. I will have to consider unsubscribing. Drn!

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80. **Harry Nudel**
Re: Creeley & Williams...
Mon 4 Apr 2005

Re Creeley & Meeting Williams...

When i was a grad student in
Buffalo..we invited Bob over

for dinner...we lived in a
turretted (very cheap, very
large) 4th floor walk-up in
one of those great old
Buf. Vict. bldngs...looking out
the turret i saw Bob arrive..
get out of his car..and walk
to the back where the stairway
was...anxious as ever..we started
to prepare the face to meet the
face that was preparing a face to
meet etc...we waited 5 min...
we waited 10...No BOB..i
couldn't imagined what had
happened...i finally phoned
him at home and told him
we were waiting for him..
he came over again and we
had dinner...
drn...

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81. **Jeremy Hawkins**

Brooklyn School for Collaborative Studies April Poetry Reading

Mon 4 Apr 2005

Poets in the NYC Area-

The middle school where I teach in Brooklyn will be holding a special student/faculty poetry reading on Friday, April 15th. My class of seventh graders with learning and emotional disabilities will be hosting the reading, along with a regular crew who run our monthly poetry slam (actual slam elements minimal).

We're looking for a guest reader or two. Any suggestions would be greatly appreciated.

Our student body is extremely mixed, drawing from Red Hook and Gowanus to Park Slope and Brooklyn Heights. It would be great to find a couple of poets who care about getting poetry into our schools, who can read poetry that will be accessible as well as inspiring for young adolescents, and who love transferring their

fervor for poetry to youth. It would also be helpful if they don't mind sharing the spotlight with some very creative (and in some cases happily unorthodox) young students.

Thanks for the time. Let's bring the discussion of poetics beyond our listserv.

Backchannel with relevant subject would be helpful. Again, thanks.

yours,
Jeremy Hawkins

The essence of the genius of our race, is, in our opinion, the reconciliation it effects between the base and the beautiful, recognising that they are complementary and indispensable to each other.

- Hugh MacDiarmid

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82. **Pierre Joris**
Re: Robert Creeley

Mon 4 Apr 2005

I posted the note below a couple days ago on the PoetryEtc list but forgot to put it here too. Meanwhile, on Thursday night in NYC a number of us read to honor French Poetry of the past century. I couldn't not honor Bob Creeley as well & so read a couple poems of his in French (translated some 20 years ago for the opening night of Steve Lacy's opera "Futurities" based on 20 Creeley poems). After the reading, Ron Padgett said: "Wow. I didn't know Creeley was also the best French poet of the century!" Here is the second poem I read:

Si c'est pas marrant, ne le faites pas.
Vous aurez assez d'emmerdes sans ça.

C'est la vie, comme on dit,
personne n'en sort sans payer
et comme on ne peut pas la garder
de toute façon, à quoi bon.

& the earlier note:

[March 30]: Well, I've been reading around the man's work today & tonight feel like talking about good times shared. So here's one of my Creeley stories --

The company of Robert Creeley, in his poems or around a table, was (is, remains!) a place of major pleasure and learning. A word he liked: "company" -- from "con pan" (with bread), to break bread with someone, to break it to share & eat in company. One late summer night in Paris in 1982 a jolly company of us went to a restaurant -- a mediterranean fish place -- after some literary event. We were lit up already, and wine flowed as we prepared to order. Bob asked me what I was eating & I told him that the place was famous for an odd & dangerous dish you couldn't find elsewhere: they served an Atlantic fish that had a poison bone still in, so you had to be very careful when eating it -- I had never tried it, but I was going to tonight. Bob decided to come along for the ride, and ordered the same. It took time to, more bottles were emptied, hors d'oeuvres eaten, & when the fish finally came, Bob had forgotten the warning & hungry as he was, laid into it as if it were fishfingers -- & got the poison bone stuck in the gullet with the first fork full. At first we tried to pry it loose & get it down with bread, then he tried to bring it up with his finger, then bread again, then the owner asked if she should call an ambulance -- Bob waved her off, we went back to bread and brandy, the bone had become the center of the party -- and finally, after a teary nail-biting owner asked us again if she shouldn't better call an ambulance, Bob gave her a resounding NO -- so resounding that the bone flew out! We paid up & repaired to a less dangerous café for some Armagnac, & the night carried on as it does in Paris and carried us along with it. Next day I felt slightly bad for having given Bob such a scare (though I and the rest of the company were probably more scared than Bob had been), & wrote the following poem, an *apologia mea* I sent him later, but never published, as far as I remember -- here it is tonight, on the day of Van Gogh's birth & Robert Creeley's death. -- Pierre

THE GREATER OR LESSER WEEVER

for Robert Creeley

"they are really waiting for shrimp though you may not
appreciate that"

should have known better should have checked the facts before the
occasion:

first acquaintance can be agonizing

barefoot on a sandy beach in Cornwall or dining with friends in the
quartier latin

you feel the most excruciating pain.

buried in sand right up to the eyes the spines of the first dorsal

sticking up through sand and
should have known: grooves along those spines conduct poison.

"Even the strongest and most knowledgeable of fishermen are sometimes
caught as they walk through the shallow waters of that coast, and can be laid
up for a fortnight'.

didn't check the facts, dug the names:

"les vives" thought of long live like le roi, of
lively & to live

thought of
arête vive which is not
bad French for stop living but
means live
bones, vif as in
our quick,
and/or
involves that
straightness in
Greek philosophy we
could dispute
over for days
on end, but not
in this restaurant where I

was wrong again, the names "in both
French & English derive from Old French
wivre"

meaning viper.

Well, they do broil rattlers in New Mexico, don't they?

In England, 1747, Hannah Glass proposed:

"Gut them & wash them clean, dry them with a clean cloth, flour them,
then broil them, & have melted butter in a Cup."

Them & them & them, who wants to call them by their name,

vipers

"a fine Fish cut as fine as Soal but you must take Care not to hurt yourself with
the two Bones in the Head."

And there we were, two bone-heads
for a change
unable to cope with

a menu as
dangerous as
any poem.

1

ondon august 82

=====
=

"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/>

=====
=

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83. **furniture_press**

Ambient Events - Baltimore Sleep Concert

Mon 4 Apr 2005

All: Check out the link below. I'm opening this event with a long, scary ambient set. Come and sleep/listen.

http://www.sheldondrake.com/FLATTERY_02.html

Christophe Casamassima

--

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84. **Nick Piombino**

Nick Piombino's ::fait accompli::

Mon 4 Apr 2005

Recently on ::fait accompli::

<http://nickpiombino.blogspot.com>

*"Winners"- a quote from a Diane Arbus notebook
from her current show at the Metropolitan
Museum

**"'Blade Runner' rides again" A review of
Peter Moore Smith's new novel *Los Angeles*

***That Chicago Sound-
comment from Elaine Equi and
a letter from Kimberly Lyons on
my post on Elaine Equi and
Sharon Mesmer's recent reading at
the Bowery Poetry Club
(*The Chicago School of Poets*)

http://nickpiombino.blogspot.com/2005_03_27_nickpiombino_archive.html#111194061402371331

*****"Transitions" - essay/theoretical object on patience

*****"The Best Minds"- mini-review of Lyn Hejinian's
Best American Poetry of 2004- with a quote from
each of the poems

*****Photos of Susan Bee and Corinne Robins (2001) &
Stacy Doris and Chet Weiner (1996) by Toni Simon

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85. **Gary Sullivan**

ELSEWHERE COMIC BOOK AVAILABLE

Mon 4 Apr 2005

ELSEWHERE

Vol. 1, No. 1

24 pp., full color cover, B&W insides

\$3.95, postage paid to anywhere in the world

Pay by PayPal at: <http://garysullivan.blogspot.com>
or write to me at [REDACTED] for my address, where you can send
a check, money order, or well-concealed cash (US \$4).

Written entirely from Japanese English seen on T-shirts, notebooks, signage,
etc. (e.g., "King Fucking Chicken"; "Give a rainbow the smailing") and drawn
from photographs taken while in Japan, the Japanese Notebook, featured in the
first issue of "Elsewhere," reinvents the comics travel diary, reducing it to liter-
ally only that which was seen. The results are surprising, poetic, and at times
hilarious.

Gary Sullivan is a cartoonist and a poet. He has worked for the LA Weekly, the
Poetry Project Newsletter, the SF Weekly, Citypages, and Rain Taxi (which has
serialized his ongoing strip, "The New Life," since 1997). Two books of prose,
poetry and comics appeared in 2001: "How to Proceed in the Arts" (Faux Press,
MA) (see: <http://www.fauxpress.com/b/s.htm>) and, in collaboration with Nada
Gordon, "Swoon" (Granary Books, NY) (see:
<http://www.granarybooks.com/books/swoon/swoon1.html>).

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86. **P. Backonja**
say what, ma?

Mon 4 Apr 2005

"The Poetics List is not a forum for a general
discussion of poetry or for the exchange of
unsolicited poems."

no more jeff harrison? really? no rusted rabbits at
chariots o'clock?

omg, i haven't felt this bad since my phone was
disconnected.

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87. **furniture_press**
Re: say what, ma?

Mon 4 Apr 2005

*"The Poetics List is not a forum for a general
discussion of poetry or for the exchange of
unsolicited poems."*

This is truly
a sad

day. My poems
are posted

here
without a break!

--

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88. **Vernon Frazer**

Re: say what, ma?

Mon 4 Apr 2005

I agree. I don't often have time to read what's posted, but I believe poets need all the publishing venues they can get, and I support poets posting to the list. A lot of the work I do read here is very interesting, and on a slow day I might go back to the List's archives to check it out. I'm sure I'll find a few underground classics there that haven't found publication elsewhere.

I've only posted one or two poems that I can remember, but I've liked knowing that I could post work. It's an option in a field that doesn't have a lot of them.

I think the policy should be reconsidered.

Vernon Frazer
<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of furniture_press
Sent: Monday, April 04, 2005 12:25 PM
To: ██████████
Subject: Re: say what, ma?

*"The Poetics List is not a forum for a general
discussion of poetry or for the exchange of
unsolicited poems."*

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here
without a break!

--

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89. **Wanda O'Connor**
soliciting the solicitation

Mon 4 Apr 2005

Forward by request (limits on poets, bah):

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

From: furniture_press <[REDACTED]>

Date: Monday, April 4, 2005 10:31 am

Subject: Can you post this to the list?

Dear list,

*I am soliciting poems from all members of List. I am nominating,
as KING OF THE WORLD, all List
Members to the appointment of JUDGE OF ALL LIST POEMS. In such a
manner, I'd like everyone to
submit poems, which I am soliciting from you, and to judge the
quality of these solicited poems
according to personal taste.*

*Also: I am soliciting the solicitation of all solicited List
Members of poems and critique.*

Onward!

Christophe Casamassima

--

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90. **Alan Sondheim**

Re: say what, ma?

Mon 4 Apr 2005

Have to say I agree; the poems never dominate and are very often of great interest. We all have our favorites etc. among them. I do understand the need for expanding the poetics aspect of the list qua poetics, but I think both can be accommodated.

- Alan

On Mon, 4 Apr 2005, Vernon Frazer wrote:

I agree. I don't often have time to read what's posted, but I believe poets need all the publishing venues they can get, and I support poets posting to the list. A lot of the work I do read here is very interesting, and on a slow day I might go back to the List's archives to check it out. I'm sure I'll find a few underground classics there that haven't found publication elsewhere.

I've only posted one or two poems that I can remember, but I've liked knowing that I could post work. It's an option in a field that doesn't have a lot of them.

I think the policy should be reconsidered.

Vernon Frazer
<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of furniture_press
Sent: Monday, April 04, 2005 12:25 PM
To: ██████████
Subject: Re: say what, ma?

"The Poetics List is not a forum for a general discussion of poetry or for the exchange of unsolicited poems."

*This is truly
a sad*

day. My poems
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--

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

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91. **alexander saliby**

Re: poetics A.J's reply

Mon 4 Apr 2005

Alex,

Pardon my editorial scissors, but I read what you wrote as:

1. "The little fib is that we're working together, that we're somehow the heirs of poetry's future, that our poetry is open and not part of an elite organization bent on preserving itself..."
2. "...One wonders why Camille Paglia's new book's gonna reintroduce poetic culture to a broader audience (perhaps, and again one wonders, because many of us have failed). The fact is, as I see it...that something big's been lost..."
3. "...Poetry, I think, reminds us that we're not that table. Regardless of how poetry's presented,...its about the genuine quality of the work, always, and the acuity of words with which we celebrate its truth in the end."

What exactly is it that has us anointing some with the label, "Poet" and withholding that label from others? Even more importantly, who are these "us" doing the anointing?

Perhaps life and admission into literary circles was easier for Aristotle's associates; write something imitating a metrical pattern and "Presto-Chango" you're a "maker" a "poet." (Even for Aristotle, the "us" aren't clearly identified in his Poetics...appears he too had his "we" "us" circles.)

Certainly, Creeley aped no metrical stanzaic pattern...if there is imitation of pattern in his works, it is that he imitates the improvisational flexibility and freedom of a Charlie Parker on sax. And yet, we all, poets and non-poets alike, call Creeley "Poet." Some, I among them, also refer to Charlie Parker as poet.

Alex

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

From: Alex Jorgensen<mailto:[REDACTED]>

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

Sent: Sunday, April 03, 2005 8:10 PM

Subject: Re: poetics

Good question, Alex, and I just have th/ thought(s):

I wonder about the deflation of poetics, that the rush towards its celebration and democracitization has meant something crucial, like purpose, has been lost among the glam. The little fib is that we're working together, that we're somehow the heirs of poetry's future, that our poetry is open and not part of an elite organization bent on preserving itself with workshops, slams, McMFAs, and, apologizing for the cynicism, vanity's hullabaloo. One wonders why Camille Paglia's new book's gonna reintroduce poetic culture to a broader audience (perhaps, and again one wonders, because many of us have failed). The fact is, as I see it, sitting at my desk in Beijing (my last correspondence from RC coming on Sunday, days of the ugliest and most violent drinking not behind me) and soon to return Stateside to who knows what, that something big's been lost -- especially with towering Creeley (a man who often called himself an 'ol' country western singer' and ne'er turned any young poet away)'s death. We should be exchanging his letters, doing more selflessness, focusing on the process of poetry as an extension and still relevant expression of our interconnectedness to humanity. Poetry, I think, reminds us that we're not that table. Regardless of how poetry's presented, and I

93. **Mike Kelleher**

JUST BUFFALO E-NEWSLETTER 4-04-05

Mon 4 Apr 2005

ROBERT CREELEY, 1926-2005

Just Buffalo Literary Center mourns the loss of our dear friend, Bob Creeley, and our hearts go out to Penelope, Will and Hannah.

Over the course of the past thirty years, Bob read for Just Buffalo dozens of times, and proved a continual source of encouragement, wisdom and support. Twice in the last 3 years, while Just Buffalo suffered one financial blow after another, he came to the rescue by reading for a fundraiser, in the process raising a combined \$8,000.

On Valentine's Day, 2003, he stood in at the last minute for our planned reader, Andrei Codrescu, who was ill at the time. The war on Iraq was just beginning, and he gave one of the most devastating readings I ever saw him (or anyone) give, reading from a series of annual Valentine poems written to his wife Penelope over the past 25 years. He concluded the reading with Matthew Arnold's, "Dover Beach," leaving, as they say, not a dry eye in the house. (Go to Just Buffalo's website to see a photo of him reading at this event.)

Upon leaving Buffalo in 2003, he continued his support by using the last of his Capen Chair funds to bring poets Tomaz Salamun and Clayton Eshleman to read. Last May, we brought him back for the last time to thank him alongside Just Buffalo's founder, Debora Ott, for their long dedication to poetry in Buffalo.

In his final note to me, dated March 7, he sent a photo of the Rio Grande, and wrote about his condition, describing with characteristic good humor the difficulties of traveling with an oxygen tank. He ended the note saying, "A couple of days ago we drove down to the border (the Rio Grande) with Mexico, some sixty miles distant -- would that the world were all so specific!"

Would that the world were so specific as you, Bob!

Farewell.

Just Buffalo, Hallwalls, Talking Leaves Books, The Gray Chair at UB, and several others in the community are planning a major celebration of Robert Creeley's life and work, to be held in the City of Buffalo in the Fall. We will make an announcement sometime in the near future.

BUFFALO WILLIAMSVILLE POETRY, MUSIC & DANCE CELEBRATION
Thursday, April 7th, 2005 at 7 p.m., Kleinhan's Music Hall, Buffalo. Free.

Williamsville and Buffalo Schools present A Poetry, Music and Dance Celebration, featuring special guest poet LI-YOUNG LEE and student composers, dancers, and poets from the Buffalo and Williamsville School Districts.

IN THE HIBISCUS ROOM

Richard Deming and Nancy Kuhl

Friday, April 8, 8 p.m.

\$4, \$3 student, \$2 members

Richard Deming is a poet and critic whose poems have appeared in *Field*, *Sulfur*, *Mirage* *Period(ical)* #4, *Quarter After Eight*, *Indiana Review*, *Word for Word* and other magazines, as well as in the anthology *Great American Prose Poems: From Poe to the Present*, edited by David Lehman. He is the author of *Somewhere Hereabouts*, published in the A.bacus series by Potes and Poets Press. Currently he is a lecturer for the English Department at Yale University. Nancy Kuhl's chapbook, *In the Arbor*, was winner of the Wick Poetry Chapbook Prize and was published by Kent State University Press. Her work has appeared or is forthcoming in *Verse*, *Fence*, *Phoebe*, *The Connecticut Review*, *Puerto del Sol*, *Cream City Review*, *The Journal*, and other magazines. Her manuscript, *The Wife of the Left Hand*, was a finalist for the 2004 National Poetry Series book contest, the Verse Prize from Verse Press, the Tupelo Press First Book Award, the University of Georgia Press Poetry Series prize, and the AWP/Donald Hall Award for Poetry. She is co-editor of Phylum Press, an independent publisher of innovative poetry and is Assistant Curator of the Yale Collection of American Literature at the Beinecke Rare Book and Manuscript Library at Yale University.

Upcoming

15 Peter Connors and Sherrie Flick

21 Gary Snyder

May

6 Earth's Daughter's Celebrates Robin Willoughby

13 Peter Johnson and Daniel Machlin

WORKSHOPS

THE WORKING WRITER SEMINAR, with Kathryn Radeff

Three Saturday mini-workshops: April 9, April 23, May 7 12 p.m. - 4 p.m.

Single Saturday Session: \$50, \$40 for members

Mini workshops are fun, fast-paced, informational and inspirational. In an easy-to-understand manner, the sessions present the fundamentals of creative writing as they apply to fact-based articles and personal experience, as well as the craft of fiction. Lectures and writing exercises, which are used to illustrate the

concepts, are aimed at developing the writers' understanding of structure, description, dialogue, character, style and voice. Workshops also cover the art of writing query letters, research and interviewing techniques, manuscript preparation and submission strategies. Ideal for the beginner and skilled writer, mini-day workshops provide an excellent overview of their fields. The goal is to have an article or short story well underway by the time the session ends. An extensive analysis of one completed piece is included. There will be one 30-minute break. The workshop includes a question and answer session.

Write and Publish Your Personal Experiences

Saturday, April 9

The Fundamentals of Fiction and Nonfiction

Saturday, April 23

How to Write A Book Proposal

Saturday, May 7

Required Course Book/Workbook (\$13): You Can Be A Working Writer by Kathryn Radeff Payable to the instructor

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

Garrison Keillor

Monday, April 4, 8 p.m., Free

Montante Cultural Center, Canisius College

TALKING LEAVES BOOKS

Kevin Ducey

Poetry Reading and Book Signing: Rhinoceros

Wednesday, April 6, 7 p.m.

Main St. Store

THE CENTER FOR INQUIRY LITERARY CAFE

Wednesday, April 6th, 2005 at 7:30 p. m.

Featuring Amy Upham, poet and singer, and Sophia Roberts, poet

With open-reading slots for up to twelve readers
The Center for Inquiry, 1310 Sweet Home Road, Amherst

CARL DENNIS

Poetry Writing Workshop and Reading of 2005 UB Poetry Contest Winning
Entries

Saturday, April 9, 1:00 p.m.

University at Buffalo Center for the Arts, Screening Room

Free and open to the public

POETICS PLUS AT UB

Kathryn Temple and Janet Neigh

Reading

Saturday, April 9 at Big Orbit Gallery, 30 Essex St.

EXHIBIT X FICTION

Lydia Davis

Monday, April 11, 7 p.m., Free

(Con)temporary Art Center (Hallwall's temporary storefront gallery)

700 Main Street in the downtown Theater District

THE CASTELLANI ART MUSEUM

At Niagara University

Faith Ringgold: Paint Me A Story

February 4 - April 10, 2005

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](#)

94. **Chris Stroffolino**

Re: say what, ma?

Mon 4 Apr 2005

"...the exchange of
unsolicited poems"

may not mean
what it seems to mean

What's the difference
between exchange and solicitation

If I solicit from you
and you solicit from me

Which isn't so different
from what many 'proper' forums do

An exchange of solicited poems
does not seem (legally) precluded

>From: furniture_press <[REDACTED]>

>To: [REDACTED]

>Subject: Re: say what, ma?

>Date: Mon, Apr 4, 2005, 8:25 AM

>

*"The Poetics List is not a forum for a general
discussion of poetry or for the exchange of
unsolicited poems."*

*This is truly
a sad*

*day. My poems
are posted*

*here
without a break!*

--

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US\$9.95 per year!*

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[↑ Contents](#)

95. **Jesse Glass**
For Robert Creeley and the Pope in Heaven

Mon 4 Apr 2005

I Know a Man

As I sd to my
friend, because I am
always talking,--John, I
sd, which was not his
name, the darkness sur-
rounds us, what
can we do against
it, or else, shall we &
why not, buy a goddamn big car,
drive, he sd, for
christ's sake, look
out where yr going.

[↑ Contents](#)

96. **David A. Kirschenbaum**
Re: For Robert Creeley and the Pope in Heaven

Mon 4 Apr 2005

on 4/4/05 3:02 PM, Jesse Glass at [REDACTED] wrote:

I Know a Man

*As I sd to my
friend, because I am
always talking,--John, I*

*sd, which was not his
name, the darkness sur-
rounds us, what*

*can we do against
it, or else, shall we &
why not, buy a goddamn big car,*

*drive, he sd, for
christ's sake, look
out where yr going.*

c'mon jesse, you know the score, no poems. geez.

[↑ Contents](#)

97. **roger day**

Re: say what, ma?

Mon 4 Apr 2005

If soliciting is not
an offense
therefore
I solicit *everyone's* poems
of course
IANAL

On Apr 4, 2005 7:24 PM, Chris Stroffolino <[REDACTED]> wrote:

> "...the exchange of
> unsolicited poems"
>
> may not mean
> what it seems to mean
>
> What's the difference
> between exchange and solicitation
>
> If I solicit from you
> and you solicit from me
>
> Which isn't so different
> from what many 'proper' forums do
>
> An exchange of solicited poems
> does not seem (legally) precluded
>
> -----
> >From: furniture_press <[REDACTED]>
> >To: [REDACTED]
> >Subject: Re: say what, ma?
> >Date: Mon, Apr 4, 2005, 8:25 AM
> >
>
> >> "The Poetics List is not a forum for a general
> >> discussion of poetry or for the exchange of
> >> unsolicited poems."

> >
> > This is truly
> > a sad
> >
> > day. My poems
> > are posted
> >
> > here
> > without a break!
> > --
> >
> > 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
>
--
<http://www.badstep.net>

[↑ Contents](#)

98. **konrad**
how to identify that something is a poem

Mon 4 Apr 2005

"I know it when i see it."

US Supreme Court Justice Potter Stewart

[↑ Contents](#)

99. **Catherine Daly**
Re: say what, ma?

Mon 4 Apr 2005

Now that blogs sub in for part of the loss of the general discussion of poetry, and many of the posts here are about what different folks are currently blogging, I am curious to know, in the experience of those who do send poems to the list, how this is different / better than putting them on a poem blog.

One of the reasons I am thinking this is I am writing a Canada Place poem, and I don't know what to do with it. I generally don't like posting poems to lists, or to blogs, but I'm rather free with sending them to eZines.

So is there some wonderful experience for the poet I'm missing? Or that we'll all be missing?

I do prefer the context established for poems on poetryetc -- you know, people comment, or will post unfinished things, or talk about the project a little more --

All best,
Catherine Daly

██████████

If soliciting is not
an offense
therefore
I solicit *everyone's* poems
of course
IANAL

On Apr 4, 2005 7:24 PM, Chris Stroffolino <██████████>
wrote:

> "...the exchange of
> unsolicited poems"
>
> may not mean
> what it seems to mean
>
> What's the difference
> between exchange and solicitation
>
> If I solicit from you
> and you solicit from me
>
> Which isn't so different
> from what many 'proper' forums do
>
> An exchange of solicited poems
> does not seem (legally) precluded
>
> -----
> >From: furniture_press <██████████>
> >To: ██████████
> >Subject: Re: say what, ma?

> > Date: Mon, Apr 4, 2005, 8:25 AM
> >
>
> > > "The Poetics List is not a forum for a general
> > > discussion of poetry or for the exchange of
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> >
> > This is truly
> > a sad
> >
> > day. My poems
> > are posted
> >
> > here
> > without a break!
> > --
> > _____
> > 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
>

--
<http://www.badstep.net>

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100. **Jeremy Hawkins**

Re: say what, ma?

Mon 4 Apr 2005

I would say that if 'unsolicited' creative work continues to have a place on the discussion list there is clearly room for some organizational changes to list policy. I'm personally trying my best to keep from switching to digest format, but the current flurry of posts keeps me on my toes. And I love it.

If for some reason this particular discussion sways the list policies one direction or another, can we

consider some conventions informally adopted by list users that help with the flow / organization?

Dan Waber (yes?) always puts in his subject line '[poem]' before the title. Wow is that helpful. Some days I get home late, not having had a chance to keep up with the daily posts, and I can say to myself, 'I just want to read the poems posted today,' or, 'I can't handle any Sondheim this evening,' and in many cases whittle down the bunch to what I have the energy to digest at that time.

I doubt anyone on this list is interested in stifling creativity, but so long as the subscribers are interested in keeping more than one hat in a box, so to speak, it seems clear that our present organization is a bit unwieldy.

yours,
Jeremy

The essence of the genius of our race, is, in our opinion, the reconciliation it effects between the base and the beautiful, recognising that they are complementary and indispensable to each other.

- Hugh MacDiarmid

[↑ Contents](#)

101. **Wanda Phipps**
Free Reading in Brooklyn on Thursday
Mon 4 Apr 2005

READING AT THE BROOKLYN PUBLIC LIBRARY

Wanda Phipps Author of Wake-Up Calls: 66 Morning Poems (Soft Skull Press)

&

Thomas Sayers Ellis
Author of The Maverick Room (Graywolf Press)

Thursday, April 7, 2005--3:30pm
DeKalb Branch
790 Bushwick Ave. at DeKalb Ave.
Brooklyn, NY 11221

FREE

Info:

www.brooklynpubliclibrary.org

http://www.brooklynpubliclibrary.org/calendar.do?
dispatch=detail&eventpageid=13387

Directions:

Subway:

J train to Kosciusko St., one block North and one block East to library

M train to Central Ave., one block North, and two blocks West to library

Bus:

B38 to Bushwick Ave. at Dekalb Ave.

Q24 to Broadway at Lafayette Ave., one block East, and two blocks North
to library

B47 to Broadway at DeKalb Ave., one block East to library

B46 to DeKalb & Malcolm X Avenues.

Car:

Eastern Pkwy., left on Troy Ave., left on Lewis Ave., right on
Lafayette, left on Bushwick Ave.

--

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

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102. **Steve Dalachinsky**

Re: For Robert Creeley and the Pope in Heaven

Mon 4 Apr 2005

no poems sorry bob c

so what should we do talk theory

discuss the weather
fume about racism language
knit pick
as some one once said
that cb he's a great eassayist
but a lousy poet
ah well
lay back just listen???? write poems disguised as commentary and complaint
prose poems in the guise of corporate contracts
what did you all get your diplomas in?
not in poem trees i guess palmistry ??? maybe scholarly toilet talk
poor us let's all sing on the list instead
if ya wanna be happy for the rest of your life.....
sorry i haven't read the new rules yet but did get the gist
if a poet can't share poetry w/other poets what's the point
should we discuss only dead guys or doctrine or fame or fame whores
old men new blood furniture wood work elephants
what the point??
is this made to drive many drivers off the road? he said

[↑ Contents](#)

103. **Steve Dalachinsky**
Re: soliciting the solicitation
Mon 4 Apr 2005

greetings and solicitations

[↑ Contents](#)

104. **Stephen Vincent**
"The Best of Youth"
Mon 4 Apr 2005

"The Best of Youth" - a six hour film in two parts has(some might say, finally) arrived in San Francisco at the Balboa Theater. Made in 2003 (I believe) - it's a generational "wrencher". A family with branches of all shades, it starts in the Sixties and concludes in 2002. When I stood up at the end of the second part

and looked at the packed audience, it seemed most of us were over fifty, and various shadows of each other's youth. Italian, originally commissioned for TV, the work is both elegy and restoration - if audience can be defined as harp, this one does not miss a string - deep mental disturbance, political extremes, single fathers, identity conflicted mothers, idealism gone diversely amok, brothers and sisters both in harmony and odds, love won, lost, screwed up - an amazing resonant range. With the exception of issues of ethnicity and race (which would be required of any film of similar magnitude in the USA) "The Best of Youth" gets to the bases.

If narrative is dead, this is a very good death. (Poetry even manages to play a small part, too.)

Stephen V

[↑ Contents](#)

105. **Alan Sondheim**

The Abacus, Infinite and Otherwise @ the Plaintext_Tools Zwiki

Tue 5 Apr 2005

The Abacus, Infinite and Otherwise @ the Plaintext_Tools Zwiki

Introduction to the file:

"This text file constitutes a series of small essays on the notion of the abacus. The abacus is unique since it is a digital instrument that exists within the analogic real; there is always room for error.

"The abacus constitutes a raster within the real. It can be constructed to any base; I consider an abacus to an infinite base. In this case, every number is a unique symbol.

"One can reverse this, in a sense, considering the application of analogic instruments to the digital domain. However since the latter is either a matter of abstract definition (i.e. definition within an abstract ontology) or a practical engineering application which is always already analogic, it might be a fairly useless exercise.

"I fear that some of the below may be naive; in any case, read on, and thank you for giving it some attention.

"Alan Sondheim 4/05"

- Go to the URL below, and click on

"The Abacus, Infinite and Otherwise"

http://www.as.wvu.edu:8000/clc/projects/plaintext_tools/AnalogDigital

[↑ Contents](#)

106. **Alex Jorgensen**

Re: poetics

Tue 5 Apr 2005

Well, and this certainly is not a parry, but Patton was a soldier who liberated Italy and a good part of Central Europe and, alas, while we might currently be living in a time where concrete ideas may be easily dismissed, if even unfairly so, because of one's 'preference' with regards to language, language is what we have and the idea, seems to me, is a clear one, i.e. frontiers are to be expanded -- regardless of the hardship for sake of a common good. And no, Lawrence, I'm not a Bush supporter, but do currently reside in an oppressive society, that being China. Additionally, I live in Prague for 4 years (so understand what good he accomplished, regardless of U.S. acquiescence and Soviet sponsored totalitarianism that followed. If you'd point out a metaphor, in a single line, as reason to think my comments are wrong-headed, then perhaps they were neither read nor appreciated. Can't please everyone, can I?

AJ

--- Lawrence Upton <[REDACTED]>

wrote:

> I was enjoying that till it got to the Patton bit

> and then it all began to

> look rather odd

>

> That is the Patton who killed people, you mean?

>

> I am not happy with that association, but you were

> on to something - and

> then you lost something crucial

>

> L

>

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

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

> To: <[REDACTED]>

> Sent: Monday, April 04, 2005 4:10 AM

> Subject: Re: poetics

>
>
> > Good question, Alex, and I just have th/
> thought(s):
> >
> > I wonder about the deflation of poetics, that the
> rush
> > towards its celebration and democracitization has
> > meant something crucial, like purpose, has been
> lost
> > among the glam. The little fib is that we're
> working
> > together, that we're somehow the heirs of poetry's
> > future, that our poetry is open and not part of an
> > elite organization bent on preserving itself with
> > workshops, slams, McMFA's, and, apologizing for the
> > cynicism, vanity's hullabaloo. One wonders why
> Camille
> > Paglia's new book's gonna reintroduce poetic
> culture
> > to a broader audience (perhaps, and again one
> wonders,
> > because many of us have failed). The fact is, as I
> see
> > it, sitting at my desk in Beijing (my last
> > correspondence from RC coming on Sunday, days of
> the
> > ugliest and most violent drinking not behind me)
> and
> > soon to return Stateside to who knows what, that
> > something big's been lost -- especially with
> towering
> > Creeley (a man who often called himself an i®ol'
> > country western singer' and ne'er turned any young
> > poet away)'s death. We should be exchanging his
> > letters, doing more selflessness, focusing on the
> > process of poetry as an extension and still
> relevant
> > expression of our interconnectedness to humanity.
> > Poetry, I think, reminds us that wej're not that
> > table. Regardless of how poetry's presented, and I
> > would argue that one should rage through like

> Patton
> > towards new cities, its about the genuine quality
> of
> > the work, always, and the acuity of words with
> which
> > we celebrate its truth in the end.
> >
> > AJ
> >
> >
> >
> >
> >
> >
> > _____
> > Do you Yahoo!?
> > Yahoo! Small Business - Try our new resources
> site!
> > <http://smallbusiness.yahoo.com/resources/>
> >
>

Do you Yahoo!?
Yahoo! Small Business - Try our new resources site!
<http://smallbusiness.yahoo.com/resources/>

[↑ Contents](#)

107. **Alex Jorgensen**

Re: poetics A.J's reply

Tue 5 Apr 2005

I suppose I must have struck a nerve. I was trying to make a constructive statement with regards to poetry's future and our place within it. I'll just retract my comments, figuring this is perhaps not the venue in which to share whatever statement I was thoughtfully trying to make. I'm not gonna debate the validity one statement by getting into a debate related to different point -- as my statement is clear and, certainly, a place for agreement. Young poets, like myself and many of you, must clearly understand what's happening out there, contrasted against the real work that was once being done -- and, sans question, these are different times and, I suppose, some of us'll need

to just go it alone. I think I know what I'm talking about, so never mind. Again, this must not be place. We are, regrettably, at some odds. I've lived in 5 countries, traveled to more, even lived on the Galapagos and what's most saddening is that too often I run into groups of cut-out poets from whatever program who do little to honor, in my opinion, the process of the craft, themselves, or their culture at large. I'm sorry, but someone should, has to, say it. Just look at the lives of those great wo/men and, frankly speaking, starkly understand that time's the judge -- along with those people, common people, every day folk, who are deeply touched for having had their humanity remembered. To be honest, I expected this reaction, but am glad for having shared, at the very least, views from one who cares.

Best,
AJ

--- alexander saliby <[REDACTED]> wrote:

> Alex,
> Pardon my editorial scissors, but I read what you
> wrote as:
>
> 1. "The little fib is that we're working
> together, that we're somehow the heirs of poetry's
> future, that our poetry is open and not part of an
> elite organization bent on preserving itself..."
>
> 2. "...One wonders why Camille
> Paglia's new book's gonna reintroduce poetic culture
> to a broader audience (perhaps, and again one
> wonders,
> because many of us have failed). The fact is, as I
> see
> it...that something big's been lost..."
>
> 3. "...Poetry, I think, reminds us that we're not
> that
> table. Regardless of how poetry's presented,...its
> about
> the genuine quality of the work, always, and the

> acuity
> of words with which we celebrate its truth in the
> end."
>
> What exactly is it that has us anointing some with
> the label, "Poet" and withholding that label from
> others?
> Even more importantly, who are these "us" doing the
> anointing?
>
> Perhaps life and admission into literary circles was
> easier for Aristotle's associates; write something
> imitating a metrical pattern and "Presto-Chango"
> you're a "maker" a "poet." (Even for Aristotle,
> the "us" aren't clearly identified in his
> Poetics...appears he too had his "we" "us" circles.)
>
>
> Certainly, Creeley aped no metrical stanzaic
> pattern...if there is imitation of pattern in his
> works, it is that he imitates the improvisational
> flexibility and freedom of a Charlie Parker on sax.
> And yet, we all, poets and non-poets alike, call
> Creeley "Poet." Some, I among them, also refer to
> Charlie Parker as poet.
>
> Alex
>
>
>
>
>
>
> ----- Original Message -----
> From: Alex Jorgensen<mailto:[REDACTED]>
>
> To:
>
> [REDACTED]<mailto:[REDACTED]>
>
> Sent: Sunday, April 03, 2005 8:10 PM
> Subject: Re: poetics
>

>
> Good question, Alex, and I just have th/
> thought(s):
>
> I wonder about the deflation of poetics, that the
> rush
> towards its celebration and democracitization has
> meant something crucial, like purpose, has been
> lost
> among the glam. The little fib is that we're
> working
> together, that we're somehow the heirs of poetry's
> future, that our poetry is open and not part of an
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> workshops, slams, McMFA's, and, apologizing for the
> cynicism, vanity's hullabaloo. One wonders why
> Camille
> Paglia's new book's gonna reintroduce poetic
> culture
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> correspondence from RC coming on Sunday, days of
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> ugliest and most violent drinking not behind me)
> and
> soon to return Stateside to who knows what, that
> something big's been lost -- especially with
> towering
> Creeley (a man who often called himself an i®ol'
> country western singer' and ne'er turned any young
> poet away)'s death. We should be exchanging his
> letters, doing more selflessness, focusing on the
> process of poetry as an extension and still
> relevant
> expression of our interconnectedness to humanity.
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> would argue that one should rage through like
> Patton

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>
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>

> Do you Yahoo!?
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>
>
<http://smallbusiness.yahoo.com/resources/><<http://smallbusiness.yahoo.com/resources/>>
>

Do you Yahoo!?
Yahoo! Personals - Better first dates. More second dates.
<http://personals.yahoo.com>

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108. **David Baratier**

Pavement Saw 9: The Last LAFT

Tue 5 Apr 2005

After 30 years of producing the top rate visual and poetry magazine LOST AND FOUND TIMES, John M. Bennett decided to end his reign and we here at Pavement Saw decided to help by throwing in for the last LAFT as a collaborative effort, JMB style.

Pavement Saw 9 : The Last LAFT

2005. Two Volumes Issues 53 & 54

ISSN: 1083-6780

\$12 including postage to US destinations, ask for other locations.

Featuring visual works, transductions, prose, letters, short fictions, hacks, ladders and poems by people worth the loot, like

Al Ackerman
Reed Altmus
Ivan Argulles
Marcia Arrieta
Guy R. Beining
C. Merhl Bennett
John M. Bennett
Horny Stuck Gravy Blast
Alan Catlin
David Baptiste Chirot
Jon Cone
John Crouse
Steve Dalachimpsky
John Elsburg
Greg Evason
Ficus Strangulensis
Vernon Frazer
Jessica Freeman
Peter Gannick
John Grey
Bob Grumman
S. Gustav Hagglund
Scott Helmes
August Highland
Crag Hill
Geof Huth
Dale Jensen
Joan Payne Kincaid
Richard Kostelanetz
Jim Leftwich
Jeffrey Little
Carlos Luis
Malok
J. S. Murnet
Sheila E. Murphy
Musicmaster
Simon Perchik
Ross Priddle
jOllY rOger
Serge Segay
Spencer Selby
Glans Led Sherman

Thomas Lowe Taylor
Kevin Thurston
Andrew Topel
Nico Vassilakis
Ian Randall Wilson
Rupert Wondoloski

and 20 to 30 others that I am too lazy to type up.

Sorry for not mentioning this earlier, its Beatrix's fault. There are 29 copies left of LAFT, that's all, first come first serve.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

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109. **George Bowering**

Re: poetics

Tue 5 Apr 2005

Only a USAmerican would believe that Patton liberated Italy and central Europe.

That was done by the Canadians and the British with some help from the US troops that made sure they were on camera.

gb

On 4-Apr-05, at 9:46 PM, Alex Jorgensen wrote:

Well, and this certainly is not a parry, but Patton was a soldier who liberated Italy and a good part of Central Europe and, alas, while we might currently be living in a time where concrete ideas may be easily dismissed, if even unfairly so, because of one's 'preference' with regards to language, language is what we have and the idea, seems to me, is a clear one, i.e. frontiers are to be expanded -- regardless of the hardship for sake of a common good. And no, Lawrence, I'm not a Bush supporter, but do currently reside in an oppressive society, that being China.

Additionally, I live in Prague for 4 years (so understand what good he accomplished, regardless of U.S. acquiescence and Soviet sponsored totalitarianism that followed. If you'd point out a metaphor, in a single line, as reason to think my comments are wrong-headed, then perhaps they were neither read nor appreciated. Can't please everyone, can I?
AJ

*--- Lawrence Upton <[REDACTED]>
wrote:
I was enjoying that till it got to the Patton bit
and then it all began to
look rather odd*

That is the Patton who killed people, you mean?

*I am not happy with that association, but you were
on to something - and
then you lost something crucial*

L

*----- Original Message -----
From: "Alex Jorgensen" <[REDACTED]>
To: <[REDACTED]>
Sent: Monday, April 04, 2005 4:10 AM
Subject: Re: poetics*

*Good question, Alex, and I just have th/
thought(s):*

*I wonder about the deflation of poetics, that the
rush
towards its celebration and democracitization has
meant something crucial, like purpose, has been
lost
among the glam. The little fib is that we're
working
together, that we're somehow the heirs of poetry's
future, that our poetry is open and not part of an
elite organization bent on preserving itself with*

*workshops, slams, McMFAs, and, apologizing for the
cynicism, vanity's hullabaloo. One wonders why
Camille
Paglia's new book's gonna reintroduce poetic
culture
to a broader audience (perhaps, and again one
wonders,
because many of us have failed). The fact is, as I
see
it, sitting at my desk in Beijing (my last
correspondence from RC coming on Sunday, days of
the
ugliest and most violent drinking not behind me)
and
soon to return Stateside to who knows what, that
something big's been lost -- especially with
towering
Creeley (a man who often called himself an 'ol'
country western singer' and ne'er turned any young
poet away)'s death. We should be exchanging his
letters, doing more selflessness, focusing on the
process of poetry as an extension and still
relevant
expression of our interconnectedness to humanity.
Poetry, I think, reminds us that we're not that
table. Regardless of how poetry's presented, and I
would argue that one should rage through like
Patton
towards new cities, its about the genuine quality
of
the work, always, and the acuity of words with
which
we celebrate its truth in the end.*

AJ

Do you Yahoo!?
Yahoo! Small Business - Try our new resources
site!
<http://smallbusiness.yahoo.com/resources/>

Do you Yahoo!?

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<http://smallbusiness.yahoo.com/resources/>

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110. **Alan Sondheim**

The Derailing of Metaphysics

Tue 5 Apr 2005

The Derailing of Metaphysics

The perfect wave of zero hertz is a constant current.

The perfect wave of infinite hertz tends towards white noise.

As the hertz increases, the sampling rate falls behind; think of $\sin(\tan(x))$ for example near 90 deg. As the rate falls behind, a symmetric pattern emerges around 90 deg.

The symmetric pattern is based on the points of intersection of the

For sine or cosine waves, if the sampled wave is at any higher frequency than the sampling wave, patterns emerge. If the sampled wave is at any lower frequency than the sampler wave, patterns emerge.

If the sampled wave is irregular and the sampling wave is a greatly lower frequency, the resulting mapping is useless.

If the sampled wave is irregular and the sampling wave is infinite, the resulting mapping is identical to the sampled wave.

No wave is a perfect wave.

The lower the hertz of course the greater the resonator.

Human consciousness is the wolf-note of the universe.

If the perfect wave of zero hertz intersects human consciousness, the result is the irregularity of every-day life.

If the perfect wave of infinite hertz intersects human consciousness, the result is the reproduction of human consciousness bereft of everyday life.

Bereft human consciousness is unintended, enlightened, a perfect wave of zero hertz.

The irregularity of every-day life is intended, unenlightened, a perfect wave of infinite hertz.

Any wave beyond the pure waves of zero or infinite hertz are impure.

Impure waves dirty the distinction between consciousness and every-day life.

Impure waves dirty the distinction between yin and yang.

Only blurred distinctions are generative.
>From generative distinctions, creativity.
>From creative, perfect waves of zero and infinite hertz.
This is the regenerative principle of the noumen.
The regenerative principle co-exists with the continuous unfolding of time.
At the end of time, all waves are perfect waves of zero hertz.
At the beginning of time, all waves are perfect waves of infinite hertz.
We are living in the mid-time of dirtiness, impurity.
We dream the pure and the impure.
All dreamings are irregular and impure.
All dreamings are the railings of metaphysics.

—

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111. **Alison Croggon**

Re: poetics

Tue 5 Apr 2005

Hollywood as history. A kind of poetry....

On 5/4/05 3:21 PM, "George Bowering" <[REDACTED]> wrote:

Only a USAmerican would believe that Patton liberated Italy and central Europe.

That was done by the Canadians and the British with some help from the US troops that made sure they were on camera.

Alison Croggon

Blog: <http://theatrenotes.blogspot.com>

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

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

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112. **Pierre Joris**

Robert Creeley

Tue 5 Apr 2005

For those who have German, here a link to an excellent piece on Creeley in the Neue Züricher Zeitung:

<http://www.nzz.ch/2005/04/05/fe/articleCPIWT.html>

=====
=
"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/
=====

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113. **poetics**

Re: updated welcome message

Tue 5 Apr 2005

The restatement of the Poetics List editorial policy has been greeted by both public and private response. We want to note that the new welcome message represents a refinement of policies in place for the entire life of the list. There are no shortage of lists with other formats or of opportunities to create new lists. We understand the need for freedom and openness, and, moreover, for a minimally restricted communal space for poetry and poetics. But over the decade-long life of this list, we have always preferred to find ways of refining and focussing the list specifically for what we feel it does best, and what the medium is best suited for -- discussion of poetics and announcements. We have chosen to set a limit of 50 posts a day in order to make possible that some of us will read all or most of the posts. As a result, we see subscribers as having a responsibility toward building a community of conversation, within this limit, and are less happy with those posts that use the list as an outlet to publish their work or to express their resentment about the founding principles of the list. The problem is not so much objectionable posts but rather the need to increase awareness of the fact that the list is a shared public space. We want posts that are productive, not just unobjectionable. In editing the list, we try to keep in

mind there are about 1200 subscribers, and more web readers, many of whom quietly unsubscribe when the dynamic moves away from the stated purpose of this list. We hope our new Welcome message will bring some of the unsubscribed back to the list and initial response suggests that it will, even as others, who have a different conception of the list than ours, may wish to create their own lists (and all subscribers are welcome to post information about new lists they create).

As an editorial board, it is not our plan, or for that matter practical, for us to respond further about Poetics List policies, either to individuals or to the list.

Lori Emerson, Charles Bernstein, Nick Piombino, Joel Kuszai

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114. **Kerri Sonnenberg**
Discrete Series 4/9 ::Chicago

Tue 5 Apr 2005

_____THE DISCRETE SERIES @ 3030_____

:::: Corey Mead::::Steve Timm::::David Pavelich::::

...poets all...

Friday, April 9 9PM / 3030 W. Cortland / \$5 suggested donation / BYOB

Corey Mead's poems have appeared in such journals as American Letters and Commentary, Antennae, Columbia Poetry Review, Crowd, Fence, jubilat, 3rd Bed, 26, and Volt. His chapbook "Work" was published by Answer Tag Home Press in 2004. He currently lives in Madison, WI, where he is a doctoral student in Rhetoric and Composition at the University of Wisconsin-Madison.

Steve Timm has authored a chapbook from Answer Tag Home Press called "Averrage." Recent poems appear in the journals Antennae, Bird Dog, Gam, Notre Dame Review, Word/For Word. He teaches English as a second language at UW-Madison and lives in rural southern Wisconsin.

David Pavelich lives in Chicago where he publishes chapbooks under the Answer Tag Home Press imprint. He is the author of two chapbooks, Outlining (Cuneiform Press, 2003) and Ash (Bronze Skull, 2004). His poems have appeared or are forthcoming in 3rd Bed, Antennae, Aufgabe, Bird Dog, and others. He works as a special collections librarian at the University of Chicago.

3030 is a former Pentecostal church located at 3030 W. Cortland Ave., one block south of Armitage between Humboldt Blvd. and Kedzie. Parking is easiest on Armitage.

The Discrete Series presents an event of poetry/music/performance/something on the second Friday of each month. For more information about this or upcoming events, email [REDACTED] or [REDACTED], or call the space at [REDACTED].

<http://www.lavamatic.com/discrete>

Coming up...

:: 5/6 Robert Quillen Camp's radio play "Days of Rage"

:: 5/13 Anselm Hollo & TBA

:: 6/10 Release reading for 26 magazine

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115. **Henrike Lichtenberg**

[NOTAPOEM] Speechless

Tue 5 Apr 2005

SPEECHLESS

This is not a poem

Mit WEB.DE FreePhone mit höchster Qualität ab 0 Ct./Min. weltweit telefonieren!
<http://freephone.web.de/?mc=021201>

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116. **Charles Bernstein**

Creeley at EPC/PennSound

Tue 5 Apr 2005

Saturday night in Tucson, Charles Alexander, introducing the POG reading, spoke of Robert Creeley as our poetic "connective tissue." So many poets had an intimate relation with Bob; he had a way of connecting with each of us in particular and, through that connection with him, to a company of poets in the U.S. and around the world. In his "quick graphs," Bob also connected us to a set of poets who constitute a living past for our art. Creeley is not only a great contemporary poet, he is one of the great American poets. As he vanishes from our everyday life, where, for me as for so many others, he was a palpable presence in an ongoing conversation, Creeley joins that company of poets who have invented and reinvented the conversation of American poetry over the past two hundred years. If he can no longer be our companion in the way he has been -- for many of us for our entire lives as poets -- his companionship is inscribed in

the words he wrote in his poems and essays and letters, and copiously recorded performances and interviews.

With that in mind, I've updated the Robert Creeley pages at PennSound (<http://writing.upenn.edu/pennsound/x/Creeley.html>) and the EPC (<http://epc.buffalo.edu/authors/creeley>). At the EPC, there is now a selected list of obituaries and memorial tributes (including from the foreign press and some other pieces not otherwise cited on the list). Note also that Conjunctions has started a Creeley tribute page: <http://www.conjunctions.com> and welcomes submissions (including those posted on the list): send to [REDACTED].

Charles Bernstein

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117. **I Poop Rainbows** *from The Golden Path*

Tue 5 Apr 2005

Externally, the text has a monkey-shit virus throwing
shit at it deleting things. My absence of faith is
famished from one too many watershed moments. Playing
games online. Connectivity at saturation levels.
Hurtling through the night to Alabama. Caleb blurs
mazes essential in outward drops. Dripping. Smiling
bursts of cinematic realism. Went to sleep with my
head wrapped in Mary Kay. She was sprawled across
oblong dawdling. We solve. We solve for. We solve for
x. Dissolution lulls under satori. Warped pores down
raw like limp light, I'd have said, had Daddy even
hurt rude oolong hungry droughts, hunter's doubt, a
hundred or more. If it'd been me. Lots of positive
reinforcement; so maybe I need to make shit up to
worry about. Cleave veal stout xanax cluster
showmanship Euripides, pppplural-like, wow I wanna tip
her over and fill her up. Filed down around it. It's
not fleeting. You know how trust sometimes
meticulously prevaricates. Grandma says hello. The sky
drops to dead blue. Mary. Hertz hazzard system hots
freeing hazing flailed lizard cobalt bounce veils
haphazardly. Freezing, after gray and stripped
firmament, back Ohio. The black trucks carrying our
lives. Night presses down on road presses up winding;
sessions of curves full on the Tongue like Mary's

white feet on the pedal, her salty halo the outline of
inflating. There are dark skeletal towers sucked into
wooded corners all over the country. Legs gelid with
ache chancre. The towers rusting to overlook
everything.

I walk home on Tuesday morning with loose boots over a
hissing bridge from my bride, hair rumbling and
array_rand. The lake squeezes into a river through
piles of slag and ore. Rolling through some tree-lined
streets.

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/>

Yahoo! Messenger

Show us what our next emoticon should look like. Join the fun.

<http://www.advision.webevents.yahoo.com/emoticoncontest>

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118. **Harry Nudel**

artphobia.com

Tue 5 Apr 2005

there's a 'gathering' of my yr long
"unsolicited" contrib. to the poetics list...

at artphobia.com....the events page...

a work in progress...if you any suggestions

as to design...formatting...etc...please backchannel...

SPEECHLESS....drn...

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119. **Stephen Baraban**
A walk with Robert Creeley
Tue 5 Apr 2005

A little movie like Nudel's I hope

When I saw a joint reading somewhere in downtown nyc at which various people including Robert Creeley were reading poems by Stanley Kunitz to celebrate his 90th birthday or some such milestone, it wasn't a Creeley crowd so there weren't that many people jostling for his attention afterwards, and he said to me, walk along with me for a few blocks...

We spoke of the new conformism, I said I still wanted to go within myself to decide what I wanted to be and then meet the world on those terms...and he said "I INSIST on it!"

I spoke of going to Segue readings at the Ear Inn fairly frequently, how Bruce Andrews had told me more than once that he didn't know my poems and I shd send him some, and finally I did, but I didn't by this point, know whether he'd ever read them and comment. Creeley: "He'd BETTER!"...he was evidently saying that the New American Poetry tradition still had something to teach langpo, and, implicitly, that I had SOME part to play as an example of that tradition...though I had long ago learned not to ask Creeley for advice on magazines to submit to, or anything like that...(around 1980, for instance, I was still in Buffalo, and he had replied "I haven't been READING many magazines...just some journals with a particular focus on the situation of language...")) (I'm reconstructing whatever the exact utterance was by employing some of his favorite words).

...So what happens in our walk down the block but we run into someone who looks like Robert Bly...it was, Creeley says "Robert Bly, this is Stephen Baraban, Stephen Baraban, this is Robert Bly"...I said "I THOUGHT so!", a little pointedly. They exchange some banter I don't remember, what Bly was doing in town, etc. Creeley said he had just been in Washington, DC. Bly has this knowing look, "oh, doing something with

Congress?" Creeley says "even *I* wouldn't sink that low!"

Bly parted from us, he didn't respond to MY goodbe, I was just something the cat dragged in, I walked a litte bit more with Creeley, and left for the subway and Long Island Rail Road.

Yahoo! Messenger

Show us what our next emoticon should look like. Join the fun.
<http://www.advision.webevents.yahoo.com/emoticoncontest>

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120. **Robin Hamilton**

Re: poetics

Tue 5 Apr 2005

<<

Only a USAmerican would believe that Patton liberated Italy and central Europe.

That was done by the Canadians and the British with some help from the US troops that made sure they were on camera.

>>

Actually, I think it was more down to the Russians.

What are the figures, 19 German divisions deployed on the Eastern Front, 1 elsewhere?

One of the singularly frightening things about the Great Patriotic War was how easily it could have gone the other way.

If Hitler hadn't opened the Russian Front, if the Luftwaffe had concentrated on bombing the RAF air bases rather than doing a blitzkreig on Coventry ...

Maybe god *was* on our side.

Robin Hamilton

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121. **Catherine Daly**

Re: poetics

Tue 5 Apr 2005

The tank tracks on Patton's training ground in the Mohave desert (near the Patton museum of course) are still there, because the desert recovers so very slowly from that sort of thing.

<http://www.desertusa.com/mag99/feb/stories/paton.html>

About two hours east of LA; Chirico Summit is basically a diner and the museum a bunch of old tanks.

All best,
Catherine Daly

████████

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

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

On Behalf Of Alison Croggon

Sent: Monday, April 04, 2005 10:47 PM

To: ██████████

Subject: Re: poetics

Hollywood as history. A kind of poetry....

On 5/4/05 3:21 PM, "George Bowering" <████████> wrote:

*Only a USAmerican would believe that Patton liberated
Italy and central Europe.*

*That was done by the Canadians and the British with
some help from the US troops that made sure they
were on camera.*

Alison Croggon

Blog: <http://theatrenotes.blogspot.com>

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

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

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122. **Frank Sherlock**

Final La Tazza Reading This Saturday

Tue 5 Apr 2005

April 9

1821- Charles Baudelaire born

1865- U.S. Civil War ends

2005- the final La Tazza reading

That's right. Say good bye to your favorite Center City poetry hotspot. They're closing the doors after five years of giving Philly the best in DIY entertainment. I encourage you to come wish Frank & Tammy well, & leave outrageous good-bye tips for Leslie. They've been very generous to independent artists like ourselves & great friends to Philadelphia poetry.

I would like to take this opportunity to thank all of you for sharing your magic w/ me during the last five years. Those of you who have shared your poems, spirit & conversation have been, & will remain vital to my work & life. I am proud to be part of a community that sustained the longest running, top-notch, indy experimental poetry series in Philadelphia history.

And of course- the reason y'all showed up, there's the poetry...

The Grand Finale-

La Tazza 108 Chestnut St. Philly

7pm cocktail hour

reading @ 8 sharp

Will Esposito presents Laura Solomon, Dorothea Lasky, Lauren Ireland & Yago Cura

Laura Solomon was born in 1976 in Alabama and spent her childhood in various small towns across that state and its neighbor Georgia. She is the author of *Bivouac* (Slope Editions, 2002) and a second manuscript *Blue & Red Things*, poems from which have appeared recently in journals such as *Gulf Coast*, *6X6*, and *Verse*. A chapbook, *Letters by which Sisters Will Know Brothers*, is forthcoming from Catalanche Press. She lives in Northampton, MA, where she is completing an MFA in poetry at the University of Massachusetts-Amherst.

Dorothea Lasky's poems have appeared in *Lungfull!*, *6x6*, *Blue Mesa Review*, *Skein*, and *Phoebe*, among others, and are forthcoming in *Crowd* and *The Boston Review*. From St. Louis, she currently lives in Boston, where she teaches English at the New England Institute of Art.

Lauren Ireland's poems have appeared, or are forthcoming in, the *Black Warrior Review*, the *Colorado Review*, *jubilat*, *LIT*, and *Spinning Jenny*.

Yago Cura is a very special no one in particular. He teaches English Language Arts to 9th graders at Discovery HS in the Kingsbridge sections of the Bronx. His poems have appeared in *Exquisite Corpse*, *U.S. Latino Review*, *LIT*, *Skanky Possum*, *COMBO*, *New Orleans Review*, *FIELD*, and *Lungfull!* His translations have been published in *Slope.org*.

See you Saturday,
Frank

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

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123. **Susan Wheeler**
Reading Sunday

Tue 5 Apr 2005

Susan Wheeler, reading from *Ledger* (University of Iowa Press, April 1) and
Record Palace (Graywolf Press, May 1)

Simon Armitage, reading from *The Shout* (Harcourt, April 1)

Sunday, April 10, 5-7 p.m.

Bowery Poetry Club

308 Bowery @ Bleecker

\$5

Simon Armitage was born in 1963 and lives in West Yorkshire. He has published nine volumes of poetry including *Killing Time*, 1999 (Faber & Faber) and *Selected Poems*, 2001 (Faber & Faber). *The Shout*, a book of new and selected poems is just out in the US in April 2005 by Harcourt. Other recent collections are *The Universal Home Doctor* and *Travelling Songs*, both published by Faber & Faber in 2002. He has received numerous awards for his poetry including the Sunday Times Author of the Year, one of the first Forward Prizes and a Lannan Award. He writes for radio, television and film, and is the author of four stage plays, including *Mister Heracles*, a version of the Euripides play *The Madness of Heracles*. His recent dramatisation of *The Odyssey*, commissioned by the BBC, was broadcast on Radio 4 in 2004 and is available through BBC Worldwide. He received an Ivor Novello Award for his song-lyrics in the Channel 4 film *Feltham Sings*, which also won a BAFTA. His first novel, *Little Green Man*, was published by Penguin in 2001. His second novel *The White Stuff* was published in 2004. Simon Armitage has taught at the University of Leeds and the University of Iowa's Writers' Workshop, and currently teaches at Manchester Metropolitan University. With Robert Crawford he edited *The Penguin Anthology of Poetry from Britain and Ireland Since 1945*. Other anthologies include *Short and Sweet - 101 Very Short Poems*, and a selection of Ted Hughes' poetry, both published by Faber & Faber. *The Shout*, a book of new and selected poems is just out in the US in April 2005 by Harcourt. He is currently working on a translation of the middle English classic poem *Sir Gawain and the Green Knight*, commissioned by Faber & Faber in the UK and Norton in the US.

Susan Wheeler is the author of four collections of poetry, *Bag 'o' Diamonds* (1993, University of Georgia Press), *Smokes* (1998, Four Way Books), *Source Codes* (2001, Salt Publishing), and *Ledger* (2005, U of Iowa Press); and of *Record Palace*, a novel (2005, Graywolf Press). Her awards include the Witter Bynner Prize for Poetry from the American Academy of Arts & Letters, the Norma Farber First Book Award from the Poetry Society of America, two Pushcart Prizes, and fellowships from the John Simon Guggenheim Foundation and the New York Foundation for the Arts. Her work has appeared in eight editions of the Scribner anthology *Best American Poetry*, as well as in *The Paris Review*, *London Review of Books*, *Verse*, *Talisman*, *The New Yorker* and many other journals. On the creative writing faculties at Princeton University and the New School's graduate program, she has also taught at Columbia University, the University of Iowa, Rutgers, and New York University.

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124. **roger day**

Re: poetics

Tue 5 Apr 2005

<http://www.spartacus.schoolnet.co.uk/2WWpatton.htm>

My favourite quote from this page:

"After the war Patton was made governor of Bavaria. He was severely criticized for allowing Nazis to remain in office and at a press conference on 22nd September 1945, Patton created outrage when he said: "This Nazi thing. It's just like a Democratic-Republican election fight.""

Not sure about "god" but I do know that General Electrics shipyards were on "our" side.

And now for the poetics bit.

I haven't been paying much attention to the memorials but I suppose Creeley's passing marks the passing of the core of the Black Mountain School of poetry. (<http://web.njit.edu/~kimmelma/topicessay.html> YMMV as to list content.) Even the fringes are looking a little ragged - only Edson and Enslin are alive and seem to have reputations. Maybe nostalgia for a past time when giants seemed to casually walk the earth would make current endeavours seem a little small.

Roger

On Apr 5, 2005 3:59 PM, Robin Hamilton <[REDACTED]> wrote:

> <<

> Only a USAmerican would believe that Patton liberated

> Italy and central Europe.

>
> That was done by the Canadians and the British with
> some help from the US troops that made sure they
> were on camera.
> >>
>
> Actually, I think it was more down to the Russians.
>
> What are the figures, 19 German divisions deployed on the Eastern Front, 1
> elsewhere?
>
> One of the singularly frightening things about the Great Patriotic War was
> how easily it could have gone the other way.
>
> If Hitler hadn't opened the Russian Front, if the Luftwaffe had concentrated
> on bombing the RAF air bases rather than doing a blitzkrieg on Coventry ...
>
> Maybe god **was** on our side.
>
> Robin Hamilton
>
--
<http://www.badstep.net>

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125. **Alan Sondheim**
Friendless in SpamGirlTown.
Tue 5 Apr 2005

Friendless in SpamGirlTown.

Without friends, no one would want to live, even if he had all other goods. Is this sentence a SpamGirlTown sentence or is it a SpamGirlTown interval sentence or is this clause a SpamGirlTown clause or not a SpamGirlTown clause. Well I never did! Some of these statements are from SpamGirlTown. New girls job in our sight. Perhaps this statement is from SpamGirlTown. There used to be a real me, but I had it surgically removed. Sometimes I say to myself, yes, this is a SpamGirlTown statement, and you can easily guess which one, but then perhaps you can't. We keep the concept site of beauty and respect drive for our LOLLIES bodies. What does it matter if this were SpamGirlTown or not, and no, it's not just the second or the third statement after the first but perhaps the sentences that talk about the SpamGirlTown sentences. Bashfulness is an

ornament to youth, but a reproach to old age. Great things are done when men and mountains meet. On one level this is perhaps a SpamGirlTown sentence but on a meta level this is clearly an about statement about SpamGirlTown because there are no girls in this sentence. This is not done by jostling in the street. Amazingly there are luscious breasts in this sentence even though it's not a SpamGirlTown sentence but it always makes you wonder. It's not a question of happiness, it's a requirement. For a meta-SpamGirlTown sentence to have a requirement it must have a SpamGirlTown-sentence subject. Consider the alternative. I am even though this is not SpamGirlTown and never was.

—

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126. **Stephen Vincent**
Language/Media & Baghdad Burning

Tue 5 Apr 2005

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

I suggest looking at Baghdad's Burning's current April 3 entry. Her accounting and take on USA's TV shows taking over the airwaves in Baghdad is - it seems to me - one of the most accurate contemporary examples that I have read of this country's attempt to impose "its" language, point of view, etc. on to Iraq. A "media imperialism," or so it appears. Outrageous and disgusting and stupid - - her piece is very good in getting all that framed. (Her righteousness is almost humorous in that - if we turn on the TV - her accounting of media intrusion and manipulation is often a violation we also live with everyday.) In Iraq - given these conditions - the divorce between media and reality - it hardly takes a radical fundamentalist to want to blow out the TV screens - to cut off the head, so to speak, of these weird, 'self' serving media messengers.

How poetry, theater and other 'reality' based media have a chance - or workable strategy - against this control by State and Corporate owned communication systems is a real question. I suspect the real motivation of the Patriot Act is to seal this System into place.

What bets can be placed on the Internet (here or anywhere) as an alternative media structure and outlet? Or other modes of gathering and challenging the dictates of the "Master Media".

Stephen V

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

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127. **Stephen Baraban**

"onward" sounds bitter in one's mouth / memories

Tue 5 Apr 2005

C., to a graduate seminar, very late 70s or very early 80s, "you've all read the article in the new Scientific American with new information on how children acquire language?...you haven't?...if you were visual artists you'd want to know everything about your materials!"

that combativeness, and slyness, always there in the Buffalo years at least up till the time I left (around '82), always interesting.

sometimes it was interesting personal scores--in an undergraduate course he spoke of some individual whom time has forgotten, by name, which I (sb) have forgotten so I'll say Joe Schmo, "you've all heard of Joe Schmo? He said to me that people were going to forget all about Beat Poetry in a year or two...Well, you ALL know Joe Schmo!"

much more than personal: at a Jungian conference on Anima/Animals/Animation involving Duncan, C., Charles Boer, Susan Pitt and her wonderful animated film "Cucumber", James Hillman and various professors of psych and religion, held just shortly after Reagan won his first election (I remember because there was a lot of talk of Reaganites & Fundamentalists--Duncan said that sooner or later the people who call themselves "fundamentalists" were going to learn they were all sitting on different fundamentals--having a chance to chat with him, I wanted to say something to R.C. about a myth I had read about in some text, whatever it was, let's say Neumann's _The Great Mother_, so I innocently started to say "in a myth from _The Great Mother_..." and he stops me right there, says it's "NOT from there!!!", i.e., it's not from the book, it's from the imagination and experience of some group of humans...

Do you Yahoo!?

Yahoo! Personals - Better first dates. More second dates.
<http://personals.yahoo.com>

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128. **Brian Clements**
Wallace Stevens Critic?
Tue 5 Apr 2005

Anyone recall the name(s) of the critic(s) who notoriously complained that the poems of Wallace Stevens contain too few people?

Thanks in advance for any direction,
Brian

██████████

Sent by: UB Poetics discussion group <██████████>
04/05/2005 08:58 AM

Please respond to UB Poetics discussion group

To: ██████████
cc:
Subject: Re: updated welcome message

The restatement of the Poetics List editorial policy has been greeted by both public and private response. We want to note that the new welcome message represents a refinement of policies in place for the entire life of the list. There are no shortage of lists with other formats or of opportunities to create new lists. We understand the need for freedom and openness, and, moreover, for a minimally restricted communal space for poetry and poetics. But over the decade-long life of this list, we have always preferred to find ways of refining and focussing the list specifically for what we feel it does best, and what the medium is best suited for -- discussion of poetics and announcements. We have chosen to set a limit of 50 posts a day in order to make possible that some of us will read all or most of the posts. As a result, we see subscribers as having a responsibility toward building a community of conversation, within this limit, and are less happy with those posts that use the list as an outlet to publish their work or to express their resentment about the founding principles of the list. The problem is not so much objectionable posts but rather the need to increase awareness of the fact that the list is a shared public space. We want posts that are productive, not just unobjectionable. In editing the list, we try to keep in mind there are about 1200 subscribers, and more web readers, many of whom quietly unsubscribe when the dynamic moves away from the stated purpose of this list. We hope our new Welcome message will bring some of the unsubscribed back to the list and initial response suggests that it will, even as others, who have a different conception of the list than ours, may wish to create their

own lists (and all subscribers are welcome to post information about new lists they create).

As an editorial board, it is not our plan, or for that matter practical, for us to respond further about Poetics List policies, either to individuals or to the list.

Lori Emerson, Charles Bernstein, Nick Piombino, Joel Kuszai

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129. **Catherine Daly**

FW: [ISEA Forum] Call for Proposals to Sponsor ISEA Headquarters

Tue 5 Apr 2005

CALL FOR PROPOSALS TO SPONSOR ISEA HEADQUARTERS

April 5, 2005

The Inter-Society for the Electronic Arts (ISEA) requests expressions of interest from institutions with an interest in sponsoring and supporting its Headquarters activities.

The Inter-Society for the Electronic Arts (ISEA) is an international nonprofit organization fostering interdisciplinary academic discourse and exchange among culturally diverse organizations and individuals working with art, science and emerging technologies. ISEA publishes a newsletter; hosts an online archive and exchange environment and oversees the International Symposium on Electronic Art, a regular gathering of the international art, science and technology community.

The Board and membership of ISEA have always been international, bringing together individuals and organizations from around the world. ISEA was founded in the Netherlands in 1990 and was hosted there until 1996, when it moved to Headquarters in Montréal, Quebec, Canada. From 2001 it has again been hosted in the Netherlands.

As an international body, ISEA seeks to forge and develop new relationships and partnerships. ISEA is seeking to relocate Headquarters in 2005 and to work with a new host organisation or institution to create a stable base from which to conduct its activities. We seek an institutional host committed to the values and ethos of ISEA.

Relocation of ISEA Headquarters offers an exciting opportunity for a host organisation or institution to be involved in the future of the Inter-Society. ISEA is one of the first truly international organisations to support the development of art, science and technology. The Symposia remains as one of the most dynamic and lively events on the art and technology calendar and as an organisation

ISEA continues to grow through its network of international artists, academics, curators and supporters.

For information and reference the overview of the Roles of the HQ and the ISEA Board is posted on the ISEA website at:
http://www.isea-web.org/eng/hq_tasks.html.

Please send all letters of interest to ISEA by EMAIL before April 30, 2005.

PLEASE NOTE OUR NEW ADDRESS

ISEA, Inter-Society for the Electronic Arts
P.O. Box 14760
1001 LG Amsterdam
The Netherlands
Email: [REDACTED]
<http://www.isea-web.org>

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130. **Lawrence Upton**

Re: poetics A.J's reply

Tue 5 Apr 2005

In so far as you think of making advances in poetry and behaviour ancillary to it as conquering cities, then you are wrong-headed.

The 1939-1945 war in Europe -

In expressing it that way I mean no attack upon the USA or any of its fine products and merely try to be accurate -

the 1939-1945 war *may have been a justifiable war. I have known many people who thought so, many who were later opposed to Korea and Vietnam and the rest of the wearying list who yet declared that they had had no choice but to sign up

Born in 1949, I hesitate, tending to see that war as part of a longer conflict, with WWI, and so not justifiable at all.

Such an analysis would not have been much use to the person who found themselves in mid 39 with what seemed like a clear cut case of good and evil. I accept that. I do note however that everything in terms of selfless activity which was given in that war was very quickly betrayed; and that makes me think that the idea one can do anything by fighting is an illusion Inretrospect, much of the good was actually of the devil's side

Whatever Patton did or did not liberate in terms of Central Europe, and I tend not to agree that he was much of a primary liberator, even the word "liberate"

produces a nasty reaction in me because of the word's abuse, most recently in the annexation of Iraq, to seek to justify war crimes

Poetry does not work like military success

L

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

From: "Alex Jorgensen" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 05, 2005 6:05 AM

Subject: Re: poetics A.J's reply

> I suppose I must have struck a nerve. I was trying to
> make a constructive statement with regards to poetry's
> future and our place within it. I'll just retract my
> comments, figuring this is perhaps not the venue in
> which to share whatever statement I was thoughtfully
> trying to make. I'm not gonna debate the validity one
> statement by getting into a debate related to
> different point -- as my statement is clear and,
> certainly, a place for agreement. Young poets, like
> myself and many of you, must clearly understand what's
> happening out there, contrasted against the real work
> that was once being done -- and, sans question, these
> are different times and, I suppose, some of us'll need
> to just go it alone. I think I know what I'm talking
> about, so never mind. Again, this must not be place.
> We are, regrettably, at some odds. I've lived in 5
> countries, traveled to more, even lived on the
> Galapagos and what's most saddening is that too often
> I run into groups of cut-out poets from whatever
> program who do little to honor, in my opinion, the
> process of the craft, themselves, or their culture at
> large. I'm sorry, but someone should, has to, say it.
> Just look at the lives of those great wo/men and,
> frankly speaking, starkly understand that time's the
> judge -- along with those people, common people, every
> day folk, who are deeply touched for having had their
> humanity remembered. To be honest, I expected this
> reaction, but am glad for having shared, at the very
> least, views from one who cares.
>
> Best,

> AJ
>
>
> --- alexander saliby <[REDACTED]> wrote:
> > Alex,
> > Pardon my editorial scissors, but I read what you
> > wrote as:
> >
> > 1. "The little fib is that we're working
> > together, that we're somehow the heirs of poetry's
> > future, that our poetry is open and not part of an
> > elite organization bent on preserving itself..."
> >
> > 2. "...One wonders why Camille
> > Paglia's new book's gonna reintroduce poetic culture
> > to a broader audience (perhaps, and again one
> > wonders,
> > because many of us have failed). The fact is, as I
> > see
> > it...that something big's been lost..."
> >
> > 3. "...Poetry, I think, reminds us that we;re not
> > that
> > table. Regardless of how poetry's presented,...its
> > about
> > the genuine quality of the work, always, and the
> > acuity
> > of words with which we celebrate its truth in the
> > end."
> >
> > What exactly is it that has us anointing some with
> > the label, "Poet" and withholding that label from
> > others?
> > Even more importantly, who are these "us" doing the
> > anointing?
> >
> > Perhaps life and admission into literary circles was
> > easier for Aristotle's associates; write something
> > imitating a metrical pattern and "Presto-Chango"
> > you're a "maker" a "poet." (Even for Aristotle,
> > the "us" aren't clearly identified in his
> > Poetics...appears he too had his "we" "us" circles.)

> >
> >
> > Certainly, Creeley aped no metrical stanzaic
> > pattern...if there is imitation of pattern in his
> > works, it is that he imitates the improvisational
> > flexibility and freedom of a Charlie Parker on sax.
> > And yet, we all, poets and non-poets alike, call
> > Creeley "Poet." Some, I among them, also refer to
> > Charlie Parker as poet.
> >
> > Alex
> >
> >
> >
> >
> >
> >
> > ----- Original Message -----
> > From: Alex Jorgensen<mailto:[REDACTED]>
> >
> > To:
> >
> > [REDACTED]<mailto:[REDACTED]>
> >
> > Sent: Sunday, April 03, 2005 8:10 PM
> > Subject: Re: poetics
> >
> >
> > Good question, Alex, and I just have th/
> > thought(s):
> >
> > I wonder about the deflation of poetics, that the
> > rush
> > towards its celebration and democracitization has
> > meant something crucial, like purpose, has been
> > lost
> > among the glam. The little fib is that we're
> > working
> > together, that we're somehow the heirs of poetry's
> > future, that our poetry is open and not part of an
> > elite organization bent on preserving itself with
> > workshops, slams, McMFA's, and, apologizing for the
> > cynicism, vanity's hullabaloo. One wonders why

> > Camille
> > Paglia's new book's gonna reintroduce poetic
> > culture
> > to a broader audience (perhaps, and again one
> > wonders,
> > because many of us have failed). The fact is, as I
> > see
> > it, sitting at my desk in Beijing (my last
> > correspondence from RC coming on Sunday, days of
> > the
> > ugliest and most violent drinking not behind me)
> > and
> > soon to return Stateside to who knows what, that
> > something big's been lost -- especially with
> > towering
> > Creeley (a man who often called himself an 'ol'
> > country western singer' and ne'er turned any young
> > poet away)'s death. We should be exchanging his
> > letters, doing more selflessness, focusing on the
> > process of poetry as an extension and still
> > relevant
> > expression of our interconnectedness to humanity.
> > Poetry, I think, reminds us that we're not that
> > table. Regardless of how poetry's presented, and I
> > would argue that one should rage through like
> > Patton
> > towards new cities, its about the genuine quality
> > of
> > the work, always, and the acuity of words with
> > which
> > we celebrate its truth in the end.
> >
> > AJ
> >
> >
> >
> >
> >
> >
> > _____
> > Do you Yahoo!?
> > Yahoo! Small Business - Try our new resources
> > site!
> >

> >

>

http://smallbusiness.yahoo.com/resources/<http://smallbusiness.yahoo.com/resources/>

> >

>

>

>

>

> Do you Yahoo!?

> Yahoo! Personals - Better first dates. More second dates.

> http://personals.yahoo.com

>

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131. **Christopher Leland Winks**

Fwd: A Letter from Brathwaite

Tue 5 Apr 2005

This is a multi-part message in MIME format.

-----3bf0b8fc9a1b37

by mail.nyu.edu (iPlanet Messaging Server 5.2 HotFix 2.01 (built Aug 26 2004))

with ESMTP id <[REDACTED]> for [REDACTED]; Tue,
05 Apr 2005 15:01:09 -0400 (EDT)

by mx3.nyu.edu (8.12.10/8.12.10) with SMTP id j35IrYee005850 for
<[REDACTED]>; Tue, 05 Apr 2005 15:01:09 -0400 (EDT)

Date: Tue, 05 Apr 2005 15:05:10 -0400

From: Lisa Haas <[REDACTED]>

Subject: A Letter from Brathwaite

To: Comparative Literature Students <[REDACTED]>

<LYRIS-84398-2908904-2005.04.05-14.59.54--cqw6841#[REDACTED]>

Original-recipient: rfc822;[REDACTED]

Please circulate as wide as possible - let it wide in the water Kamau Brathwaite
[mailto:[REDACTED]] + CowPastor, Wilcox Lands, Christ Church, Barbados see
also Hambone 17 (2004), 126-173

15 Mar 05/(!!) The Ides of March (!!)/CP 2:43am

The lass days of KB and CowPastor Vandal: My Emmerton 2005

Dear AndreaNation and all Caribbean artists intellectuals cultural workers &
environmentalists w/in the sound of Marina

I sharing a letter i juss write to a wo at OUP <not inc in this new lett> who deals w/permissions payments to authors who want to quote yr work etc. This wo and me - we don't kno each other - share a wonderful sense of weather and the environment and at the end of my business w/her this midnight, I describe and refer to (un)developments in my life i thot you shd kno

w/the dust choking me from the destruction so that I can hardly eat - the water that we drink returning to like its limestone white residual - and have these DS(3s) and Beverley has already had to go the doc w/a dreadful cough of corridor -

I've tried - in vain - to get an appointment w/the PS of the Housing & Lands - a man i long respec & kno. . . and a letter of premonition & desperation I senn in to yr NATION tho promise publication. . . has nvr in fact appeared. . . I try contact Liz Thompson who when she was in NYC sometime ago at an X/hibition of BaJam Wo artists, at which we share both spoke, said yes i shd send her the details of my evident concern. Nuffen of course followed from that. . . I tried life-lines to Dame Billie and Mia - nuffen there neetha. And I note that whenever you respond to me on this, you ask a whole series of Qs about 'what am I doing' - as if I doin nothin!!

All I can in the end do - w/out community support - is set afire to myself, as I've said before, on this very namsetoura pasture become the criminal. and I don't really want to do dat, because my spirit flies so high - so many dreamstories and ideas seem to flow & flow - altho of course who's to kno if they gods not punishing mwe But I don't think so, or lets say I arrogant enuff to think that I don't think so - which of course is whe the danger lies. . .

I write to you now as I write earlier to that stranger. but w/the difference that I have faith that as a wo of soul, there is something I sure you can do, if is nothing more than persuade one of yr colleagues who's still free and fearless - is there any such? - to come out to CP and see whats happening. . . is there no voices in BaJam that can raise can rise? It will be a shame if i hear people saying AFTER I GONE - that Kamau use to talk about these things and no one listen not a soul do a ting. trapped - SURELY NOT FOR EVER - in our Mental Slavery

The plight of one person. the flight of one sparrow . is worth more than all the kingdooms of this world. But very few people can live this

What I saying is that my micro case here, is the macro case of us all. The little done unto mwe, is the burden down upon us all upon us all

All night long, the trucks trundle & boom. Two mornings ago, to destroy more duncks trees, so they cd swathe more space for the tractors, they set fire to the slope under Thyme Bottom. if the Fire Beegrade didn't come, that fire might

have swept down into our yard and run all the way down west to Parish Lands.
It was a clear day and a high wind

The destruction of CowPasture to put in an unnecessary and unethical road -
when there are two perfectly good existing road in this quadrant - for some new
unexplained access to the airport, involves -

(1) the death of the three dozen cows and flocks of blackbelly sheep that use
to ruminate CowPasture

(2) the loss of rumination marks the end of peace & serengetti beauty here
and marks the arrival of vandalism. Abandoned houses further pillage, and w/
the blood up, even the duncks trees on the pasture under pressure - their limbs
& branches torn down this harmattan for their plunder, not picked picked
picked between the thorns, as happily traditional

(3) the loss of pasture - here and all over Barbados and all over the CARICOM
Caribbean = also the closing down of the last sugar production in St Kitts, and
the verge of ditto in Barbados

(4) the loss of pasture - here and all over the island and all over the CARICOM
Caribbean = the decline of cricket. Sir Viv and Gary S come from BayLands not
from roundabouts, hotels and clogged up death-mark highways

(5) the road here is unethical because of this and because it is an offence not
only to the people who choose to live here, who are/were so fortunate to live
here to love here - and dispossessed of pristine coral; thru no fault of their own,
but via a willful remote control decision by Authorities too arrogant & high &
mighty to discuss plans that involve all our futures fortunes w/us 'out here', who
are still seen - MENTAL PLANTATION MENTAL SLAVERY - as chattel anti-he-
roes have no voice - cannot afford to be admitted to out voice

(6) even as I write this, therefore, destruction going on - this old plantation
well, the little Lake (or Pond) of Thorns - the natural water catchment for this
area - filled in and flattened - hence future floods. And near the well, a fledgling
BEARDED FIG-TREE (shrine of ancient African & Amerindian spirits) its cinna-
mon beards just showing. a dear endangered species. cruelly unethically soon
to gone . i cd go on an gone . like all the people of Thyme Bottom already gone
gone gone. . .

(7) at 3 pm today, tractors break thru the last line of bush & duncks between
them and our house my yard. A noise as of bombing and a great cloud of dust -
FALOUJA - and now there's nothing left between ourselves and them - the slave
well nxt, the bearded fig- tree nxt - today if not tomorrow. My eyes are full of
grit and helpless scars, as if I am the last person in the world the lost poet, re-
ally, in the world. Rosina say this morning I shd write it down. But write it down
for who for what. . .

I walked out there towards the cloud of dust - the grit - my tears - and my heart as if rebelled inside me, fit to burst w/grief & loss & helplessness & pain

(8) I had also hoped, when we found this place, to found my nation here - my maroon town, resistance palenque. Bring in my archives from their shattered world - shattered in Jamaica since the Gilbert Hurricane of 1988 - an archive stretching back now almost 100 years and covering from Bay Street/Browns Beach/Harrison College days, thru Cambridge, Ghana, SL, 30 years at Mona, the Caribbean Artists Movement (London), Bim, BBC Caribbean Voices, Savacou, Carifestas, paintings, sculpture (inc early postcolonial W Af, early Rastafari), Colly, Timmy Callender, Broodhagen, jazz records, tape recordings from almost ancient Ghana, from nearly every Caribbean voice of say or song

and all this a lament - the loss & dislocation of so much of this in Gilbert (see SHAR.

see Carolivia Herron's 'SAVING THE WORD' hear ARK - these are our documents

for our last our lost millennium - and still more loss from worm and Ivan (2004) and a

terrible break-in (5 March 05) - VANDALL INVASION of our hopes and consciousness

(9) The dream the vision was to in-gather the scatta archives (Ja & NYC) here, try heal them and from this wound of miracle, set up a BUSSA CENTRE for us all - enough peace & space & beauty surpassing any other in the world - in a small sacred bless - to build a place to live to love, a place for the LIBRARY OF ALEXANDRIA, a conference room, performance outdoor places, chalets for writers, artists - that kind of possible dream - because we had the dream we had the space we had the means - destroyed by my own Govt - w/out DISCUSSION - and digging us down and STRANGLING the holy past & constellation flute & future of this place - the egrets gone because the cattle gone. the woo doves mourn. I itch from deconstruction cement dust

I cannot even die here now. no strength to even burn myself upon this pasture as I want to do. As I still may. Because my love, whe else is there to go, to try to build again at 75? tho I not beggin for your sympathy - tho that good too - I askin you to LISSEN . one mo Emmerton. xcep unlike the Mighty Gabby song which sing & say far more than any prose I prose can say, me na give up. me nvva will accept unrighteousness, If this was SandlyLane wd we be treated so? again today the tractors wheel an thump. I can't accept to so unfairly go <Kb5>

p/s I'm being told that all this is too late - that time & the tide has pass me by - not enuff effort too late! if that be so, let me then at least hope that you will allow at least my faint words - faintly heard now on the pasture - be at least a verbal memorial to mark the graveyard of this place

~~~~~  
HAMSTER HAG \* HAMSTER HAG \* HAMSTER HAG  
~~~~~

Lisa Haas
Department of Comparative Literature
New York University
19 University Place, 3rd Floor
New York, NY 10003

Tel: [REDACTED]

Fax: [REDACTED]

Email: [REDACTED]

Internal Mail Code: 6723

You are currently subscribed to complitters as: [REDACTED]

----3bf0b8fc9a1b37--

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132. **Steve Dalachinsky**

Re: Brooklyn School for Collaborative Studies April Poetry Reading

Tue 5 Apr 2005

what time would this reading be?

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133. **Steve Dalachinsky**

Re: "The Best of Youth"

Tue 5 Apr 2005

saw it a bit flat and sentimental but well worth seeing

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134. **Marcus Bales**

Re: Wallace Stevens Critic?

Tue 5 Apr 2005

On 5 Apr 2005 at 14:23, Brian Clements wrote:

> Anyone recall the name(s) of the critic(s) who notoriously complained
> that the poems of Wallace Stevens contain too few people?
> Thanks in advance for any direction,
> Brian

The Subject Was Bric-a-Brac

Jim Henley

Frost and Stevens at Key West sit looking
neither out far, nor in deep, nor at nothing.
Nor at each other, save in sidelong glances.
Other bathers sprawl on other chaises
further down the sloping sands. Somebody's
uncle seems to try to read the shadows
of fluttering gulls, while from the trees, the tone
of some bird's song is stubbornly its own.

A sad man gives no quarter to another
merely for also being sad. With a
nod of his massive head, Stevens says, "Robert,
your trouble is your poems are full of subjects."
Frost works his brow, deepening deep cracks.
"Well, your damn poems are full of bric-a-brac."
They rest. There has been attack and counterattack.
Below the beach, in ceaseless repetitions,
the surf gutters and crests like reputations.

-- Jim Henley

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135. **Aaron Belz** ***Three Stephanies!***

Tue 5 Apr 2005

Thursday, April 7, 7:00 p.m.
Contemporary Art Museum in St. Louis

THE THREE STEPHANIES READING

- *Stephanie Young, San Francisco
- *Stephanie McKenzie, Newfoundland
- *Stefene Russell, St. Louis

No charge.
Poets available afterward for intelligent dialog.
More information here: <http://belz.net/readings/>

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136. **Jeremy Hawkins**

Re: Brooklyn School for Collaborative Studies April Poetry Reading

Tue 5 Apr 2005

Steve -

3-4:30pm. Guest poets wouldn't necessarily be expected to be present for that entire time.

thanks,
-jeremy

--- Steve Dalachinsky <[REDACTED]> wrote:
> what time would this reading be?
>

The essence of the genius of our race, is, in our opinion, the reconciliation it effects between the base and the beautiful, recognising that they are complementary and indispensable to each other.

- Hugh MacDiarmid

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137. **alexander saliby**

Confusion

Tue 5 Apr 2005

"I find people confusing.

This is for two main reasons:

The first main reason is that people do a lot of talking without using any words. Siobhan says that if you raise one eyebrow it can mean lots of different things. It can mean 'I want to do sex with you' and it can mean 'I think what you just said was very stupid'...

The second main reason is that people often talk using metaphors...

The word metaphor is a metaphor.

I think it should be called a lie..."

from: the curious incident of the dog in the night-time Mark Haddon, June 2003

One wonders if the two main reasons for disliking people don't also apply to the way people write.

And if you haven't read Mark Haddon's work, you're missing one of the most poetic adaptations of prose ever created. alex

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138. **Andrew Epstein**
Re: Wallace Stevens Critic?

Tue 5 Apr 2005

While I think many critics have made some version of this complaint, one of the most vociferous is the poet-critic Mark Halliday, in *Stevens and the Interpersonal* (Princeton Univ. Press, 1991) -- he's bothered enough about it to write an entire book that bashes Stevens's poetry for its failure to take into account other people and "the interpersonal."

I'm not sure if that's who you're thinking of, but it fits the bill.

Take care,
Andrew Epstein

At 02:23 PM 4/5/2005 -0400, you wrote:

>Anyone recall the name(s) of the critic(s) who notoriously complained that
>the poems of Wallace Stevens contain too few people?

>

>Thanks in advance for any direction,

>Brian

>

>

>

>

>

>

>Sent by: UB Poetics discussion group <[REDACTED]>

>04/05/2005 08:58 AM

>Please respond to UB Poetics discussion group

>

>

> To: [REDACTED]

> cc:

> Subject: Re: updated welcome message

>

>

>The restatement of the Poetics List editorial policy has been greeted

>by both public and private response. We want to note that the new

>welcome message represents a refinement of policies in place for the

>entire life of the list. There are no shortage of lists with other
>formats or of opportunities to create new lists. We understand the
>need for freedom and openness, and, moreover, for a minimally
>restricted communal space for poetry and poetics. But over the decade-
>long life of this list, we have always preferred to find ways of
>refining and focussing the list specifically for what we feel it does
>best, and what the medium is best suited for -- discussion of poetics
>and announcements. We have chosen to set a limit of 50 posts a day in
>order to make possible that some of us will read all or most of the
>posts. As a result, we see subscribers as having a responsibility
>toward building a community of conversation, within this limit, and
>are less happy with those posts that use the list as an outlet to
>publish their work or to express their resentment about the founding
>principles of the list. The problem is not so much objectionable posts
>but rather the need to increase awareness of the fact that the list is
>a shared public space. We want posts that are productive, not just
>unobjectionable. In editing the list, we try to keep in mind there are
>about 1200 subscribers, and more web readers, many of whom quietly
>unsubscribe when the dynamic moves away from the stated purpose of
>this list. We hope our new Welcome message will bring some of the
>unsubscribed back to the list and initial response suggests that it
>will, even as others, who have a different conception of the list than
>ours, may wish to create their own lists (and all subscribers are
>welcome to post information about new lists they create).
>
>As an editorial board, it is not our plan, or for that matter
>practical, for us to respond further about Poetics List policies,
>either to individuals or to the list.
>
>Lori Emerson, Charles Bernstein, Nick Piombino, Joel Kuszai

Andrew Epstein
Assistant Professor
English Department
Florida State University
Tallahassee, FL 32306-1580



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139. **Jonathan Penton**

Re: say what, ma?

Tue 5 Apr 2005

Hi Catherine,

Well, e-zines have some sort of editorial standard. Poems posted to the list don't have an editorial standard, but they do offer an unexpected and often random sampling of styles and ideas. A blog is either one person or one clique, with no editorial standards in place. And because of the ease and immediacy of blog "publishing," it is often of lower-quality than other self-published books. I consider blog publishing to carry a severe stigma. (I personally read a few of the blogs on poetics, but never those that are used for self-publishing.)

Yours,

--

Jonathan Penton

<http://www.unlikelystories.org>

Catherine Daly wrote:

Now that blogs sub in for part of the loss of the general discussion of poetry, and many of the posts here are about what different folks are currently blogging, I am curious to know, in the experience of those who do send poems to the list, how this is different / better than putting them on a poem blog.

One of the reasons I am thinking this is I am writing a Canada Place poem, and I don't know what to do with it. I generally don't like posting poems to lists, or to blogs, but I'm rather free with sending them to eZines.

So is there some wonderful experience for the poet I'm missing? Or that we'll all be missing?

I do prefer the context established for poems on poetryetc -- you know, people comment, or will post unfinished things, or talk about the project a little more --

*All best,
Catherine Daly*



*If soliciting is not
an offense
therefore*

*I solicit *everyone's* poems
of course
IANAL*

*On Apr 4, 2005 7:24 PM, Chris Stroffolino <[REDACTED]>
wrote:*

*"...the exchange of
unsolicited poems"*

*may not mean
what it seems to mean*

*What's the difference
between exchange and solicitation*

*If I solicit from you
and you solicit from me*

*Which isn't so different
from what many 'proper' forums do*

*An exchange of solicited poems
does not seem (legally) precluded*

*From: furniture_press <[REDACTED]>
To: [REDACTED]
Subject: Re: say what, ma?
Date: Mon, Apr 4, 2005, 8:25 AM*

*"The Poetics List is not a forum for a general
discussion of poetry or for the exchange of
unsolicited poems."*

*This is truly
a sad*

*day. My poems
are posted*

here

without a break!

--

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

--

<http://www.badstep.net>

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140. **Brenda Coultas**

Myles and Coultas, April 10, Zinc Bar, NYC

Tue 5 Apr 2005

Hi All,

Brenda Coultas and Eileen Myles read at the Zinc Bar in the Village at La-Guardia and Houston, NYC. April 10, 7pm

Best, Brenda

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141. **Louis Cabri**

transparency machine #25: Meredith Quartermain

Tue 5 Apr 2005

Send an email to me if you want to respond to Meredith Quartermain's newsletter (see below). I can read it allowed during the event. [REDACTED]

SIGNS OF THE PUBLIC WORLD

a talk by

MEREDITH QUARTERMAIN

and discussion.

Thursday 7th April 2005, 7 p.m. Maont'n Taam

The transparency machine is a poetry event in which a poet provides a context, whatever kind and way, for her writing. The selected texts and images are made available to readers in advance, and projected during the event.

To download the Meredith Quartermain transparency machine #25 newsletter:

<http://members.shaw.ca/louiscabri/>

Please forward this email to interested folk.

This event is timed with the release of Meredith Quartermain's new poetry book, *_Vancouver_ Walking* (NeWest, 2005).

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142. **Michael Rothenberg**

Joanne Kyger and Michael Rothenberg Reading

Tue 5 Apr 2005

Medicine Show's 21st Annual Reading Series

Readings hosted by Suzi Winson

Apr 24 sun 3:00 pm: Joanne Kyger and Michael Rothenberg

poetry \$6.

champagne \$0.

@ Medicine Show

549 West 52nd st. (bet. 10th & 11th), 3rd fl

for more information call [REDACTED] NYC 10019

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143. **Michael Rothenberg**

Joanne Kyger and Michael Rothenberg in New York

Tue 5 Apr 2005

Medicine Show's 21st Annual Reading Series

Readings hosted by Suzi Winson

Apr 24 sun 3:00 pm: Joanne Kyger and Michael Rothenberg

poetry \$6.

champagne \$0.

@ Medicine Show
549 West 52nd st. (bet. 10th & 11th), 3rd fl
for more information call [REDACTED] NYC 10019

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144. **Harry Nudel**
Creeley...

Tue 5 Apr 2005

In the spring of 1974 i took the all nite bus back to Buffalo from Port Authority...to defend my dissertation...it was a trip i had taken many times in the 5 yrs i spent as a grad student...i always tried to sit in the back 3 seats...where the motor hummed..but at least i could stretch out...wake/sleep/wake...435 miles to...2 long thwy hours out...

Bob had stayed with us the season before...on a wknd trip to the city...which surprised me...we were close....but I was a student..& he was Bob...so i asked if i could stay with him...& he agreed...

Dwntn Buf. at dawn...i had some breakfast...and waited for the Salvation Army to open...where i found for a quarter.... a pretty good copy of a 1st ed. of Williams "Sour Grapes" & some other books....up main st to the olde campus..where Bob was teaching a class...in one of those Trailer outposts...

In his car...afterwards.. i showed him the book...& i knew he wanted it...he took it up..and wedged it in the windshield visor like a talisman...and he started to talk...& talk...& talk...till we got to where he was livin'..a plain clean working class apartment...where i'm sure he wrote the poem beginning "roof's peak is eye"...

Bob talked...i listened & listened.....at one point...he spotted a speck of dust..and got down and cleaned it..which surprised me...as it surprised me the next day when i woke and he was fiddling quite ably with the toaster..he asked me if i wanted some food...i sd "no"...then sd i always say "no"...which means yes..

I finished the dissertation bizness...telling my advisor that i was too old (25) to rewrite it..and yes the footnotes were often wrong (i didn't tell him i'd made them up).. he & bob both signed off on it....those were the magic mushroom years...

Back to Bob...and more talk..at one point abt the flowers in the room...then about how he was writing these new pieces.....he showed me this chart..but that's the one thing i didn't listen to...i didn't want to know HOW he did it..the phone rings..and he doesn't skip a beat..it's the same brilliant intricate endless

paced conversation...it takes me at least 10 minutes to figure out he's talkin' to Bobbie..

We go to dinner downtown..in this genteel steakhouse...black uniformed waiters...outside the orbit of a grad student.....we both orders steak..he treats me...

& we go back & talk....&&.....&

I take the nite bus back...dawn at Port Authority..subway to downtown bkly...i lie on the couch for 2 days...my body's immune system broken down...when i get over it....i'm free of something....Harry Nudel

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145. **Alan Sondheim**

TSUNAMI Memorial (fwd)

Wed 6 Apr 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.

--0-1944734849-1112760213=:11259

From: {tsunami} <[REDACTED]>

Subject: [ISO-8859-1] TSUNAMI Memorial

A Virtual Memorial

Memorial project against the Forgetting and for Humanity

www.a-virtual-memorial.org <<http://www.a-virtual-memorial.org>>

is proud to launch on 5 April 2005

the net based memorial environment

"Tsunami Memorial"

<<http://tsunami.a-virtual-memorial.org>>

a collaborative art project

dedicated in solidarity to the victims

of the Tsunami disaster from December 2004

whether they died or survived.

This solidarity is a valuable contribution

not in a material, but immaterial and spiritual sense.

The Memorial is a place -

open and intimate simultaneously -

where people can commemorate the disaster and its dimensions

and take some time in order to reflect for a while.

The artists participating in this memorial environment -

created by Agricola de Cologne -

reflect the disaster directly or take it as a symbol
for the inevitable, the overwhelming power of nature over human civilization.

-->

They are currently contributing-->

Socialist Future, Igor Ulanovsky, Gerald Schwartz
Thomas Jackson Park, Seth Lew, Stephen Mead
Alan Sondheim, @mac dunlop, CEZARY OSTROWSKI
Julie Andreyev, Simantha Roy, Mike Wrathell
Lars Vilhelmsen, David Cheung, Eva Lewarne
Robert Ciesla, Colleen Corradi, Sejma Prodanovic
Victor Angelo, Jelena Vukotic, Carla Della Beffa
Wittwulf Y Malik, Giovanni Bai/MUSEO TEO
jody zellen, Andrea Polli, Constantine Cionca
sam, Eldad Tsabary, Nicola Dale, Babel
Shaun Wilson, Ilse Hilpert, Simon Longo
Wolfgang Peter Menzel, Are Victor Hauffen

"Tsunami Memorial" extends the series of memorial environments on
A Virtual Memorial

www.a-virtual-memorial.org <<http://www.a-virtual-memorial.org>>

which started on occasion of 11 September attack in 2001 with

"Memorial for the Victims of Terror"

<<http://terror.a-virtual-memorial.org>>

followed by

"Memorial for the Victims of AIDS"

<<http://aids.a-virtual-memorial.org>>

and

Rainforest Memorial -

5 minutes before 12 memorial

www.a-virtual-memorial.org/memorials/rainforest/ <<http://www.a-virtual-memorial.org/memorials/rainforest/>>

"Tsunami Memorial"

<<http://tsunami.a-virtual-memorial.org>>

is also corporate part of

[R][R][F]2005--->XP

<<http://rrf2005.newmediafest.org>>

and is featured there on occasion of its
participation in

IMAGES Festival for Video & New Media

in Toronto/Canada 6-17 April 2005

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

(online section)

A Virtual Memorial

Memorial project against the Forgetting and for Humanity

www.a-virtual-memorial.org <http://www.a-virtual-memorial.org>

is corporate part of

[NewMediaArtProjectNetwork]:||cologne

www.nmartproject.net <http://www.nmartproject.net> -

the experimental platform for art and New Media

from Cologne/Germany

contacts: [REDACTED] <mailto:[REDACTED]> --0-1944734849-1112760213=:11259--

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146. **Alan Sondheim**

the sunny side of normal

Wed 6 Apr 2005

the sunny side of normal

shoutout to gabe kristin joe & the rest

glass-block of soviet apartment complxes

a good cup of java

when you look out of the window < behind the glass

on a very sunny day < before the glass

and you're falling back to dreamland < within the glass

you'll whimper and you'll say < beneath the glass

"i want that good sweet coffee

i want it just right now

i'll sing this song so softly

i'll meditate on tao

get up talk a blue streak

and drink another cup

right now my brain is at its peak

i've got my dander up"

i looked out from that window < right through the glass

on that very sunny day < under the glass

and looked up what's a dander, < beyond the glass

and my anger, particles, flaked skin, < inside the glass

taking a walk, got away. < next to, or adjacent to, the glass

http://www.as.wvu.edu:8000/clc/Members/sondheim/normallinois.jpg

—

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147. **Steve Dalachinsky**

Re: Pavement Saw 9: The Last LAFT

Wed 6 Apr 2005

it's dala chin sky you CHUMP i know you know that
have a grudge a problem let me know
tell me it was an accident a dent like the one in yer uptight forehead
what do you do beside edit and give bad head?

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148. **David Baratier**

Re: Wallace Stevens Critic?

Wed 6 Apr 2005

Elsie Kachel Stevens often complained about the lack of people.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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149. **David Baratier**

George Kalamaras Borders My Bent Toward

Wed 6 Apr 2005

George Kalamaras

Borders My Bent Toward

ISBN 1-886350-62-0

6 by 9, Perfect Bound, 116 Pgs, \$12

This authors second book includes poems which first appeared in American

Letters & Commentary, American Writing, Asylum, The Bitter Oleander, Caliban, Contact II, First Intensity, Five Fingers Review, Hambone, High

Plains Literary Review, Lingo, LIT, The Little Magazine, New American Writing, o.blek (Writing from the New Coast Anthology), Pavement Saw, Rhizome, Sulfur, Talisman, Untitled and Vert.

The Sense of Lost

It was the sense of lost. An evening
of hurt hard enough to stop the begin.
He knew it, felt it in the human urge
to speak what sulfur might backlash
his bit. Right now, for a moment
though, he might hold it off. The way
the evening sun slants a shadowless.
But oh, for once maybe the past
might tense up again as if tensing
toughened a fist his throat might
swallow, no, gulp down knuckle brown
to rye. A gallop in his heart heard.
A lightning split across his eye.
Should he felt it? Bay at it? Blink
his massive eyelash as feathery salve? Feel
it urge again and find the missing
shape shaping there what was and might
still? For it could become. But
it was over, is over, he knew
it, hoped it might sure in his tongue
tonguing bits of spilled saliva, sun-dried
tomato pesto, flecks of pine nuts that might turn
to glass. How might the sound curve
back to vowel, shore up and blow apart
into a beautifully curved swan, prism-
formed and clear? An esophagus bent
of red acid eelgrass? Testicular folds?
Clitoral elongations into light? A hut
the shape of winged throats swallowing
reptiles whole yet human? One leg, two legs,
at a syntactic, at a full and gallop like missing
time? Limbs that might mete out a tail darting sunlit
brand across its back for wheat, right there
in public, in his most partial
poetic yet private? Hear me heard and heave.
Give me your lulling ectoplasmic. Give me your tongue

in sacred, dead twitching reptile
nerve. There was a sense of stop, even before
it a sound he heard the subtle stir begin, an evening
hurt in the backlash urge to make things
whole, more like emptiness, maybe, or a
yogic filling sat in vibrationless sound. Still
a black wall might darken
to white if that's all there was
on the saliva tongue. A healing mouth
might lost it in eat to clarify the butter
over ancient song, chlorinate, that is, the rippling cleanse
center clear through to crisp chameleon vowel,
to tender tiny eggs of vast young vaginal testicles,
all the way up without drop or become or horse
or creamy adult talk or first-throated swans
of something smothered but pure: knuckle brown, hot, deep.

George Kalamaras first poetry collection, *The Theory and Function of Mangoes*, won the Four Way Books Intro Series Award. He is the recipient of Creative Writing Fellowships from the National Endowment for the Arts and the Indiana Arts Commission.

George Kalamaras's poems turn the poetic process upside down. The result is a poetry that hurtles the reader over the edges of perception and experience. His achievement becomes text as vision, and his visionary completion arrives through the surprise of a magical language. —Ray Gonzalez

This new book by George Kalamaras is a fit successor to his prize-winning debut collection, *The Theory and Function of Mangoes*. Here, in the new book, the sheer abundance and quality of language, the inventiveness, are not usually encountered in today's occasions of poetry. Few collections send us on a journey of such magnitude both Earthly and as a testament to the enduring constellations of love. —Gene Frumkin

The poetic world of George Kalamaras is the trickster world, in which identity is never fixed, and anything can become anything else at the drop of an image. It is also the world of the metaphysical visionary and

pilgrim. In these brilliant and endlessly resourceful poems, the materiality of language at every moment plays both with and against the spirit's drive towards transcendence. "Is there a way out of one's soul?" the poet asks. "I might one day arrive on your stoop, clasping a box of my own thinking dust," he warns

us. And, of course, he does arrive on our stoops, bringing with him not only his own thinking, playing, dreaming, and endlessly seeking dust, but also the gift of a visionary and electrically-charged language. Sometimes unsettling, sometimes profoundly erotic, sometimes dense with broken parts of speech, with syntax wrenched from its predictable order, these poems never do the expected. Their power springs equally from yogic meditation

with its search for a dissolution of the self's boundaries, surrealism with its privileging of irrational and playful juxtaposition as a mode both of discovery and of revolt, and the ancient traditions of riddle and wordplay. This is a global poetry for the 21st century, at home equally with the great meditative traditions of Asia, Europe, and the Americas. —Judith Johnson

\$12 includes postage to US locations

paypal ID: [REDACTED]

mention which title is being ordered.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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150. **Steve Dalachinsky**

Re: say what, ma?

Wed 6 Apr 2005

i've had poems i've written to the list accepted afterward by e-zines

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151. **Mary Jo Malo**

in the breathless flow of flesh

Wed 6 Apr 2005

I'm happy to get another spring; to survive a flood of tears and winter rains; to be in the backchannel company of poets; to unpack my straw hat and sundresses; to get solicited.

down by the ohio

only in forgotten dreams i charted adventures beginning content to walk familiar streams not caring where they were leading avoiding all the intriguing turns that flow to greater knowing i stopped the flowing in my heart and never realized it was showing now i know those sweet sparkling creeks trickle in and out of small ponds but some fall into swift currents into beautiful rivers and beyond for strangers

tell me something about yourself let your heart & mind flow out through your mouth tangled & twisted or sweet smooth & straight let the words flood your being open your gate tell me the dreams before you grew hopeless the truth not the lies about love & its promise bring the pain & longing back into view tell me your dreams and i'll dream with you

mary jo

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152. **Joe Brennan**

Two Thumbs Up' For American Financed Torture TV In Iraq

Wed 6 Apr 2005

Click here: The Assassinated Press

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

Washington Post 'Absolutely Ejaculatory!!! Two Thumbs Up' For American Financed Torture TV In Iraq:

U.S. Military, FOX Entertainment And Their Iraqi Proxies Pick Up Innocent, Indigent Civilians, Accuse Them Of Being Terrorists, Beat And Torture Them And

Force Televised Confessions From Them And Produce Smash Hit, Smash Mouth Programming In The Process!!!:

Cheney, Gonzales And Mueller Strike Deal With FOX To Produce Similar Reality TV Programming Here:

FOX Proud To Produce Similar Fare In U.S. With The 13,500 False Arrests Created Each Year By America's Most Wanted:

Judge Judy With A Stun Gun; Terror Suspects Grilled, Mocked, Clocked on Hit Iraqi Show

By Coolie Muphty and Khowd Sofar

Neocon Fascists Urge Congress to Renew & Expand Patriot Act: Now is Not the Time to Pay Attention to the Constitution, Says FBI's Mueller: Citizens Should Have No Rights, Claims Attorney General Alberto Gonzales: Cheney, Wolfowitz Assert "We Need More Fascism, Not Less!" Bush Calls For Repeal of the Bill Of Rights: By MARK V SHERMANTANK

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

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving free reign to this hubbub of voices...."

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153. **poetics**

****Note Date Change*: April 8 Canary reading, New York***

Wed 6 Apr 2005

Boog City presents

d.a. levy lives: celebrating the renegade press

The Canary (Kemah, Texas)

****Please Note Special Friday Event****

Fri. April 8, 6 p.m., free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by The Canary editors

Joshua Edwards and Anthony Robinson

Featuring readings from

Brandon Downing

Katy Lederer

Anthony Robinson

Rachel Zucker

With music by
Amir Kenan

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.thecanary.org/>

Next month:

Duration Press (San Rafael, Calif.), May 5

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154. **Stephen Baraban**

Re: Creeley./ personality / poetics

Wed 6 Apr 2005

I wonder if some (misguided) :)people are growing weary of our reminiscences, there's this concept abroad, as I understand it, that one shouldn't be glorifying personality. Like when I told Bruce Andrews that I had studied Olson at Buffalo and he said "you mean you studied CONCEPTS associated with Olson"...but what's vivid to me in this respect is meeting Charles Peter Olson, the son of Charles, when he returned to Buffalo around '80 for another go at getting a degree in English...he wasn't bookish like his dad, not a creator of dazzling cerebral formulation, but I had a clear sense through him of what his father must have been like, since all conversation with C.P.O. was wonderful, tending towards a delicious sense of generous expanses--
--- Harry Nudel <[REDACTED]> wrote:
> In the spring of 1974

Yahoo! Messenger

Show us what our next emoticon should look like. Join the fun.

<http://www.advision.webevents.yahoo.com/emoticoncontest>

[↑ Contents](#)

155. **Stephen Baraban**
"Said the Lango Skeleton..."

Wed 6 Apr 2005

Said the Langpo Skeleton,
"these always were the rules".

Said Eclectic Skeleton,
"don't hoard Exchange's mighty tools".

6 April 2005
after Allen Ginsberg

Do you Yahoo!?
Yahoo! Personals - Better first dates. More second dates.
<http://personals.yahoo.com>

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156. **Bill Marsh**
Announcing Yesterday's News by Taylor Brady

Wed 6 Apr 2005

Yesterday's News
by Taylor Brady
Factory School
Poetry
262 pages, paperback
isbn 0-9711863-8-3

Yesterday's News notates the year 2003, one poem a day waking belatedly again to the permanent American state - and State - of war. Not entirely "poems against the war" (though not not that), these are poems up against the war, testing against that limit the scattered prospects for a daily life of love and sex, work, the Oakland school system, insects, infants, Sun Ra, Melville, container shipping and the fossil record. The open question throughout is whether the poet who is a subject of empire can speak, as a fractured "citizen" or within variously rich and impoverished commons, something other than imperial decree. "It seems/the digging in drives engines of/siege, not the reverse, no matter how/you beep with crisis rolling back."

For more information, visit <http://factoryschool.org>

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157. **alexander saliby**
pointers

Wed 6 Apr 2005

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

Gavin Goldsmith's new movie; though the site is under construction, you can view the trailer and order the DVD if you like.

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158. **Stephen Vincent**
Re: Announcing Yesterday's News by Taylor Brady

Wed 6 Apr 2005

This looks like a terrific new Taylor Brady book! But Bill, can you do something revolutionary like let us know the book's price (on the other titles listed on your website, as well!)

And while I and others are in the cheap seats, maybe a brief Brady excerpt, too. (?)

I love the idea of sex, Sun Ra, Melville, and container shipping (etc.) meeting up in the Oakland School system - now that would be revolutionary, at least an education I would have preferred. One evening in the seventies, I did once see Sun Ra and his entire Arkestra, including dancers & singers(?) in the patio court yard of the San Francisco Art Institute. It was kind of special to see a trombonist climb one of the trees, perch and play on a branch, while we went from planet to planet with Sun Ra!

Thanks and congrats on the new publication.

Stephen V

Yesterday's News
by Taylor Brady
Factory School
Poetry
262 pages, paperback
isbn 0-9711863-8-3

Yesterday's News notates the year 2003, one poem a day waking belatedly again to the permanent American state and State of war. Not entirely ³poems against the war² (though not not that), these are poems up against the war, testing against that limit the scattered prospects for a daily life of love and sex, work, the Oakland school system, insects, infants, Sun Ra, Melville, container shipping and the fossil record. The open question throughout is whether the poet who is a subject of empire can speak, as a fractured ³citizen² or within

variously rich and impoverished commons, something other than imperial decree. ³It seems/the digging in drives engines of/siege, not the reverse, no matter how/you beep with crisis rolling back.²

For more information, visit <http://factoryschool.org>

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159. **Catherine Daly**

FW: WESTAF Searching for Young Leaders

Wed 6 Apr 2005

WESTAF has poets listings and programs (and could have more); poet William Fox worked there, I think he still consults..

All best,

Catherine Daly

████████

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

From: AFTA Emerging Leaders [mailto:████████] On Behalf Of Mara Walker

Sent: Wednesday, April 06, 2005 5:46 AM

To: ██████████

Subject: WESTAF Searching for Young Leaders

The Western State Arts Federation (WESTAF) is searching for young leaders working to improve and impact the Arts and Culture in West. The organization is seeking leaders under 30 to participate in a WESTAF sponsored symposium October 20-22 entitled "Young Leaders in the Arts." Currently the location of the symposium is still being determined.

The young leaders can be working in arts organizations; as academics making an impact; as journalists contributing towards public arts awareness; community leaders articulating the value that arts play in our society through presenting, producing, exhibiting or performing; and individuals furthering the arts through other leadership roles. The definition is broad, but WESTAF is especially looking for a wide-range of representation from California's rich cultural and ethnic diversity.

For more information email WESTAF at ██████████ on how to submit a brief bio and/or resume.

Mara Walker

Chief Planning Officer

Americans for the Arts

1000 Vermont Avenue, NW, 6th Floor

Washington, DC 20005

T: [REDACTED]

F: [REDACTED]

W: <file:///www.AmericansForTheArts.org> www.AmericansForTheArts.org

Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. With more than 40 years of service, it is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts.

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160. **Stephanie Young**

THE YES MEN at MILLS next THURSDAY

Wed 6 Apr 2005

Don't miss the last event in the ACT ART series, an evening with anti-corporate pranksters, satirists and impersonators THE YES MEN.

Next Thursday, April 14

Mills College

Lisser Theater

7:00 p.m.

free and open to the public

The Yes Men (<http://www.theyesmen.org/>) are notorious for their mass media art works and manipulation of media spectacle. Agreeing their way into the fortified compounds of commerce, they ask questions and smuggle out stories of their hijinks to provide a public glimpse at the behind-the-scenes world of business. Their hoaxes have brought international attention to corporate and industrial crime. They've taken on the leaders of global free trade, including Dow Chemical, the World Trade Organization and George W. Bush. A documentary following the Yes Men was released in 2004 to critical acclaim, including official selections by the Sundance, Berlin and Toronto Film Festivals.

ACT ART is funded in part by the James Irvine Foundation, the Contemporary Writers Series, Poets & Writers, Inc. and A'A' Arts.

For more information: <http://activatingthelocal.squarespace.com/or> [REDACTED]

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161. **poetics**

Please post FEVER book & CD launch at The Bowery on April 24 with Leanne Averbach

Wed 6 Apr 2005

Leanne Averbach

& Indigo

"fever"

Introducing the Book & CD

SUNDAY. April 24th, 6 p.m. sharp

BOWERY POETRY CLUB 2005

308 Bowery, New York City

(betw. Houston & Bleeker; F train to 2nd Ave or 6 train to Bleeker)

A sultry fusion of eroto-comic lyricism and original musical accompaniment
and the classic sounds of Gershwin, Chet Baker, and others. "Witty, cynical
and startlingly lusty." -- Adeena Karasick

Sponsored by the Canadian Consul General & Mansfield Press

Also introducing Suzanne Hancock & Corrado Paina

&

"TOY GUN"

from Dennis E. Bolen

Anvil Press, Vancouver

for further information: [REDACTED]<about:blank>

Leanne Averbach

(spoken here)

Vancouver: [REDACTED]

Vancouver Cell: [REDACTED]

New York Cell: [REDACTED]

<http://www.poets.ca/linktext/direct/averbach.htm><<http://www.poets.ca/linktext/direct/averbach.htm>>

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

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

To: Leanne Averbach<mailto:[REDACTED]>

Sent: April 6, 2005 6:33 AM

Subject: Re:

Dear Leanne, yes, posts can't have any colors, different fonts, font-sizes and styles. Your post the way it looks below is without formatting so I'd suggest just cut and pasting from below and sending that on.

best, Lori

ps you'll get a quicker response from me if you write to

██████████<mailto:██████████>

Quoting Leanne Averbach <██████████<mailto:██████████>>:

> What do you mean "plaintext"? No color, no variation of font?

> Leanne Averbach

>

> (spoken here)

> Vancouver: ██████████

> Vancouver Cell: ██████████

> New York Cell: ██████████

> <http://www.poets.ca/linktext/direct/averbach.htm><<http://www.poets.ca/linktext/direct/averbach.htm><<http://www.poets.ca/linktext/direct/averbach.htm>>> text/

direct/averbach.htm>

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

> From: ██████████<mailto:██████████<mailto:██████████<mailto:██████████>>>

> To: Leanne Averbach<mailto:██████████<mailto:██████████>>>

> Sent: April 3, 2005 1:06 PM

> Subject: Re:

>

>

> Dear Leanne--if you're already subscribed to the list you can send

> a

> plain text of your announcement below to > ██████████<mailto:██████████><
mailto:██████████<mailto:██████████>>>

>

> If you'd like to subscribe, go to

> >

<http://listserv.acsu.buffalo.edu/archives/poetics.html><<http://listserv.acsu.buffalo.edu/archives/poetics.html><<http://listserv.acsu.buffalo.edu/archives/poetics.html>>>

>

> Best, Lori Emerson

> listserv moderator

>

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162. **Hoerman, Michael A**

FW: Sunday, April 10: MCC Poetry Winners Reading in Lowell

Wed 6 Apr 2005

MCC POETRY FELLOWS READING

Presented by the Lowell Poetry Network and Lowell: The Flowering City

Sunday, April 10 at 4 pm.

New England Quilt Museum

18 Shattuck Street, Lowell



Featured 2004 MCC Artist Grant winners include:

Maria Luisa Arroyo

Kurt Cole Eidsvig

D.M. Gordon

James Heflin

Michael Hoerman

Tanya Larkin

Barry Sternlieb

Margaret Szumowski

Andrew Varnon

Readers' bios and excerpts from their work are available online at:

http://www.massculturalcouncil.org/artistnews/Lowell_Reading.html.

The event is free, open to the public, and wheelchair accessible. For more information, please contact Michael Hoerman at  or visit the Lowell Poetry Network online at <http://thelowellpoetrynetwork.blogspot.com>.

Massachusetts Cultural Council

10 St. James Avenue, Floor 3

Boston, MA 02116



fax

www.massculturalcouncil.org

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163. **George Bowering**

Re: say what, ma?

Wed 6 Apr 2005

On 5-Apr-05, at 11:19 PM, Steve Dalachinsky wrote:

> i've had poems i've written to the list accepted afterward by e-zines

>

>

Wow!

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164. **Barrett Watten**

Creeley link

Wed 6 Apr 2005

Apparently, the link at EPC to my page on Creeley doesn't get there. It should be

http://www.english.wayne.edu/fac_pages/ewatten/post14.html

Thanks.

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165. **furniture_ press**

great suicide story - oh, no he didn't kill himself

Wed 6 Apr 2005

my buddy michael wrote this in a letter. it's pretty endearing. wowee zowee.

Did I ever tell you about a friend of mine, Dean?

Years ago he was on the verge of suicide- then in his late thirties- He went to his GP for a physical and being of that age it was time for a colon check- So his doctor stuck his finger up Deans ass then immediately the doctors cell phone rang- he reached in his pocket and proceded a rather lengthy discussion with his wife over what he should pick up for dinner that night- At this point (the conversation became quite heated over whether they should have fish or chicken, the good docs finger still firmly implanted) Dean had an epiphany- He thought "Why would anyone want to leave this world and miss something like this!"

chris

--

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166. **Catherine Daly**

that "ma" thread that was about poems on the list

Wed 6 Apr 2005

I must confess that I have no idea why sending poems to the list rather than posting them to a blog would ensure a higher quality of poem (in the poems sent to the list) -- is it sort of the expectation of the list audience that leads to a type of self-censorship that posting to a blog would not? and indeed, why don't those who post poems here post them to blogs and then send links to the poem-blogs here instead? don't the blogs have a potentially wider audience?

All best,
Catherine Daly

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167. **John Lowther**

poems which address a past historical moment

Wed 6 Apr 2005

hello Poetics

a friend wrote me the following;

there is a poem by Carruth (you probably dislike his work) entitled I think 1940 which I am interested in. off the cuff, are you aware of any similar works which address a past historical moment.

and i'm sure there are many, but i haven't thought of any yet. suggestions would be welcome. off list is fine, even preferred.

thanks in advance
John Lowther

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168. **Karl-Erik Tallmo**

Re: that "ma" thread that was about poems on the list

Wed 6 Apr 2005

For me it was a very nice experience, as if performing live before an audience - although I have not posted for some time now. People often responded directly or off-list. Sometimes a work in progress could progress differently because of list reactions. Sometimes people would indulge in a sort of relay race poetry.

Personally I will miss this opportunity, but I guess there is not much to say. The list owners rule. And those who want something else can always start something new.

Karl-Erik Tallmo

I must confess that I have no idea why sending poems to the list rather than posting them to a blog would ensure a higher quality of poem (in the poems sent to the list) -- is it sort of the expectation of the list audience that leads to a type of self-censorship that posting to a blog would not? and indeed, why don't those who post poems here post them to blogs and then send links to the poem-blogs here instead? don't the blogs have a potentially wider audience?

*All best,
Catherine Daly*

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169. **David A. Kirschenbaum**

Boog City 24 Now Available

Wed 6 Apr 2005

Please forward

Boog City 24, April 2005

Available

featuring:

Brad Will writing from Brazil where the state is waging war on the squatters of Sohno Real

Joanna Fuhrman on the late Janet Richmond, poet, artist

Our Printed Matter section, edited by Joanna Sondheim, featuring:

--Alan Sondheim on Svetlana Alexievich's Voices from Chernobyl

Our Music section, edited by Jon Berger, featuring:

Berger on the piano-led pop punk of The Drew Blood

Our Poetry section, edited by Dana Ward, features work from:

--Jim Behrle

--Anselm Berrigan

--Sean Cole

--John Coletti

Art editor Brenda Iijima brings us work from artist Roberto Harrison of Milwaukee.

and The April 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 poetry calendar editor Bethanie Beausoleil for compiling the data for the calendar.

And thanks to our copy editor, Joe Bates.

Please patronize our advertisers:

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Litmus Press * www.litmuspress.org

Pink Pony West Poetry Reading Series * www.poetz.com/pony/pinkpony.htm

Poets for Peace * www.poetsagainsthewar.org

The Poetz Calendar *

www.poetz.com/mainrite.htm#REGIONAL%20POETRY%20CALENDARS

Advertising or donation inquiries can be directed to

██████████ or by calling ██████████

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]

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170. **mIEKAL aND**

NEOIST INTERRUPTUS by Stephen Perkins

Wed 6 Apr 2005

(Just when you thought Neoism was no more...)

Neoist Interruptus and the Collapse of Originality

Stephen Perkins 2005

Presented at the Collage As Cultural Practice Conference,
University of Iowa, March 26th, Iowa City

My subject is a late 20th century international avant-garde movement known as the Neoist Cultural Conspiracy (Neoism for short), which I would argue is the last of the historic avant-gardes of the 20th century. Indeed, the Fluxus theorist Henry Flynt acknowledged Neoism (while being careful not to endorse it), as "a genuine Fluxus offshoot" in his 1990 article "Mutations of the Vanguard: Pre-Fluxus, During Fluxus, Late Fluxus." Neoism, as the name suggests is a "new ism" that in the words of one Neoist consists of "a prefix & a suffix and nothing in between." It is precisely this feature of Neoism as having "nothing in between" that has simultaneously allowed it to be constructed as an avant-garde movement, and at the same time to "fuck" with the idea of the avant-garde altogether. Indeed, some Neoists have stated that Neoism is "an attempt to create a situation where a definition of Neoism is impossible."

http://www.xexoxial.org/perkins/neoist_interruptus.pdf=

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171. **mIEKAL aND**

Re: [spidertangle] NEOIST INTERRUPTUS by Stephen Perkins

Wed 6 Apr 2005

How neoist. The correct URL is:

http://www.xexoxial.org/perkins/neoist_interruptus.pdf

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172. **Lawrence Sawyer**

Re: filibuster vote coming now

Wed 6 Apr 2005

If you see one movie this year, see THE REPUBLICAN TAKEOVER OF AMERICA.

Run, don't walk to this

film that critics are calling the "laugh-cry hit of the season!"

Well, it's more serious than that-- please read the following O ye poets of illustrious Buffalo list.

Please take a moment to read the info at the link below and sign this petition to create some vocal opposition to Republican plans to silence the voice of the minority in the Senate--forever. If you agree please sign and then pass this along to everyone you know. It's not too late.

"We could lose our fight against a right-wing Supreme Court takeover before a vacancy and nomination occur if Senate Majority Leader Bill Frist can get 50

votes to pass the "nuclear option," which would target the 200-year-old Senate filibuster - a tool that empowers 41 or more senators to prevent a narrow majority from abusing its power.

Frist needs the votes of half the Senate plus Vice President Cheney's tie-breaker to succeed. That means we must win the votes of all 44 Democratic senators, the one Independent, and at least six courageous Republicans to stop him. That's why we need you to sign the petition that will go to senators whose vote we need to win this fight - and then pass it on!"

[https://www.kintera.org/site/apps/ka/ct/contactcustom.asp?
c=feIJKQMEF&b=297997](https://www.kintera.org/site/apps/ka/ct/contactcustom.asp?c=feIJKQMEF&b=297997)

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173. **Henry A. Lazer**

The New Spirit

Wed 6 Apr 2005

Announcement, and (scroll down) discount offer --

New from Singing Horse Press:

Hank Lazer's *The New Spirit*

Renewing and drawing upon a spiritual legacy in innovative poetry -- an American poetic lineage that includes Emerson, Thoreau, and Dickinson, that continues in the writing of Robert Duncan, Ronald Johnson, John Taggart, and others, and that reaches out to the resources of European poets such as Rilke, Trakl, and Jabès, as well as to the paintings, sculptures, and installations of contemporary Southern visionary outsider artists -- Hank Lazer explores the possibilities for a newly articulated spiritual poetry. Wondering whether the kind of journey that Theodore Roethke called a journey to the interior is possible today, when the terms and claims of such poetry have become habitual, clichéd, and co-opted, Lazer draws on the pivotal Hebrew word *teshuvah* to mark both a turn (in his poetry) and a re-turn. The return is to a subject matter -- a spiritual accounting and a phenomenology of spiritual experience -- that has often been censored or repressed in contemporary experimental poetry.

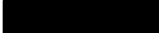
Jerome Rothenberg describes *The New Spirit* as "something like a book-length prayer: a crises in search of a resolution through language." Harryette Mullen writes that "Lazer returns the soul and its song to their highest aspiration."

The New Spirit draws on the lyrical possibilities developed in Lazer's earlier collection *Days* to create a richly symphonic ten-poem jazz composition where the rhythm and sound of the language drive the poem onward. To use the language of *The New Spirit*, Lazer's newest work constitutes an exploration of

"thinking / singing." The New Spirit marks an important turn and re-turn in the history of American innovative poetry.

Also new from Singing Horse Press: The Ideation by Phillip Foss; The Epochal Body by Andrew Mossin; Playing Well With Others by Paul Naylor, and Near Or Random Acts by Charles Alexander.

Purchase The New Spirit or any of our other books directly from the publisher at www.singinghorsepress.com before April 30, 2005 and receive a ten percent discount. To receive the discount, enter shp-tns in the "Redemption Code" box in step two of the PayPal ordering system.

You can also order Singing Horse Press books from Small Press Distribution:  or on the web at www.spdbooks.org

----- End forwarded message -----

--

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174. **Alan Sondheim**
ADA spherics modeling

Wed 6 Apr 2005

ADA spherics modeling

spherics

tending towards atmo(spherics)
asymptotic analog to digital to analog mapping
sounds something like this on a busy night
this is not a "natural" planetary resonance
but a carefully constructed mimicry which,
once finished, runs.

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

spherics|

first item in spherics folder

spherics sphericsb

2nd item. the work speaks for itself.
have a fever slight headache. you can figure
out the whistlers, pops, grid hums

spherics sphericc

later. the formula uses 24 constants.
it's a question of continuous tuning.

everything narrows and comes into focus.
so there you are on a fifty-thousand mile
arc somewhere or other.

spherics sphdelta

it's so close so easy to think one's taking
the pulse of the universe, it's just a computation
but it's the atmospheric world, you can hear everything
that goes on and everywhere. now and then there's a
storm and the world gets together.

spherics sphergimbal

the last as errancy dominates,
vagrancy? processes just above the earth's
surface in the grand scheme of things.
taking the pulse of the universe, it's healthy,
we're not, goodbye.

—

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175. **William at Spineless Books**

Joshua Corey's Fourier Series

Wed 6 Apr 2005

Thursday April 7th, 2005, is the 233rd birthday of Charles Fourier, the French utopian thinker whose alarmingly imaginative vision influenced Marx and many others.

Today Spineless Books announces the publication of *Fourier Series*, by Joshua Corey. *Fourier Series* is the winner of the Fitzpatrick-O'Dinn Award for Best Book-Length Work of Constrained English Literature, as judged by Christian Bok.

About *Fourier Series*, Christian Bok writes:

"Joshua Corey writes a poetic series based upon the psychosocial permutations imagined by the utopian thinker Charles Fourier. Corey arranges a resonant, emotional lexicon into a quadratic structure that emulates in language the kind of interpersonal relationships that, according to Fourier, might ideally define a social utopia of competitive cooperation. Just as Fourier imagines a set of artfully designed communes, in which members, chosen for their variegated talents, but compatible passions, might coexist in a state of harmonic integrity, so also has Corey selected a diverse ensemble of elegant, sensual phrases and

arranged them into an array that highlights the beautiful potential inherent within the force-field of language itself."

Joshua Corey's first book, *Selah*, was chosen by Robert Pinsky as the winner of the first annual Barrow Street Book Contest and was published by Barrow Street in 2003. His poems and essays have appeared in numerous journals and webzines, including LIT, Typo, Colorado Review, Octopus, VOLT, and the American Poetry Review. In 2004 twenty-five sonnets from his new manuscript *Severance Songs* were selected by Michael Palmer for publication in a special issue of the magazine *Conjunctions* dedicated to the work of young and emerging poets. In 2005 he was a participant in the Festival of New American Poets sponsored by the Poetry Society of America at New School University in New York City. He lives in Ithaca, New York where he is writing a dissertation on avant-garde pastoral and keeps a weblog, *Cahiers de Corey*.

<http://joshcorey.blogspot.com>

Fourier Series will be available April 28th. Postage and handling charges are waived for advance orders.

<http://spinelessbooks.com/fourierseries>

Spineless Books is an independent publishing house dedicated to the production and distribution, in print and electronic forms, of innovative literature with an emphasis on collaborative writing, formal experimentation, and utopian thought. Our books with spines include *Drawn Inward*, poems by Mike Maguire, and *2002: A Palindrome Story in 2002 Words* by Nick Montfort and William Gillespie, with illustrations by Shelley Jackson.

Spineless Books Box 2458 Providence RI 02906 <http://spinelessbooks.com>

While reading email listen to Eclectic Seizure online:

<http://spinelessbooks.com/eclecticseizure/2004>

<http://spinelessbooks.com/eclecticseizure/2005>

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176. **Jesse Glass**

Happy Birthday You Dead Avatar!

Thu 7 Apr 2005

Though it happened a day or two ago, Isidore Ducasse was born right in the midst of the Pope's, Saul Bellow's, Robert Creeley's, and Philip Lamantia's deaths, only way the hell earlier! Happy birthday you dead great guy! You taught me the proper way to treat a shark and that human hairs were interpenetrating cones. You taught me (aided mightily by Victor Hugo) that the proper way to laugh was by slitting the edges of my lips with a pen knife. You taught

me that to look at the evil text standing on my head was to actually see the good side of the writer in question. I will continue to seek you out at your various addresses in Paris knowing that when I knock at the door, you will always be the absolute last to answer. In the midst of our present grief, we know that we have a friend in the vampire and the sarcoptes mite. Jess

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177. Jonathan Penton

Re: that "ma" thread that was about poems on the list

Thu 7 Apr 2005

Oh, poems posted to the list certainly don't ensure a higher quality of work. They just provide a random and unexpected sampling; words from someone you've never read, fairly frequently. One can find new things in the blogosphere, but it's a lot of work. Blogs have a potentially wider audience, and some of the sites listed in the 2.8 million Google results for "poetry blog" do have a wide audience. Most of us will never achieve that.

We've discussed "post links instead of poems" a number of times, back before poems were forbidden. One thing that has been pointed out numerous times is that an advert for a blog takes up as much time and energy for everyone to delete as an actual poem (and very nearly as much bandwidth, in most cases). If I don't want to read someone's poetry, I can hit the delete key, exactly as I did before. If I want to read someone's poetry, I must now take an extra step (one that for many people can involve much more loading time).

Yours,

--

Jonathan Penton

<http://www.unlikelystories.org>

<<http://www.google.com/url?sa=X&oi=dict&q=http://www.answers.com/blog%26r%3D67>>

*

Catherine Daly wrote:

I must confess that I have no idea why sending poems to the list rather than posting them to a blog would ensure a higher quality of poem (in the poems sent to the list) -- is it sort of the expectation of the list audience that leads to a type of self-censorship that posting to a blog would not? and indeed, why don't those who post poems here post them to blogs and then send links to the poem-blogs here instead? don't the blogs have a potentially wider audience?

All best,

Catherine Daly

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178. **David Baratier**

Sofia Starnes: A Commerce of Moments

Thu 7 Apr 2005

Sofia Starnes

A Commerce of Moments

Paper Trade: ISBN 1-886350-68-X

88 pages, \$12 post paid to US locations

Editor's Choice for the Transcontinental Poetry Award for an outstanding

first book-length collection of poetry or prose.

Couplet by couplet, Sofia Starnes leads her readers on a poetic quest

for understanding. Her perfect pitch and her acute sensitivity to the pace and nuances of language are reason enough for us to follow. A Commerce of Moments is a gathering of very special poems.

-- Billy Collins

A Commerce of Moments marks a solid debut for a poet whose craft and elegance are obvious from the first poem. This work of awe-inspiring clarity and purity of language is from a poet whose wide-awake eyes allow us to experience a vivid, lasting world. Blessed is a poet so connected to what is most essential to this life, and perhaps the next too. This book will enchant; a fine collection indeed.

--Virgil Suarez

Starnes possesses a fine tuned ear. This collection is so good reading

one of these poems aloud relaxes your mouth.

-- David Baratier

Shadows of Innocence

Purewhite, paperwhites,
odor of petals on the wicker-stand on which

we lean.
Deathwhite, dogwood white, hybrid
shadows behind the screened porch...
We have been cautioned not
to invade the white square off the house,
where the dead live.
Why did you bring the bulbs
indoors this year? Fresh spring-
whites are for old slabs with their prone angels.
Remember the dotted hearts in our earliest
missals, their venial lesson, scent
of onion skin. We learned
from them never to flirt with a fragrance,
for the sake of our faithfulness.

Blameless lily-white,
how it escapes us, as white always does,
with the merest gesture: a finger
smudge on the slick envelope, thin trickle
on the swab where a nail
ripped, velvet eye-shade against the tissue,
powdery death.
Remember the white cassock our priest wore
in summer heat, like a returning santo?
It dropped its length on stubby
feet, into our muddy garden.

Flores de Mayo

Venid y vamos todos con flores a María,
con flores a porfía, que madre nuestra es.
(from a processional hymn)

May in absentia, magenta
in our grip; we cannot give a scent-by-scent
account, born-again children of that long-gone,
long-withered month.

Pink cellophane hour
of caladium leaves, straw-gold everlastings,
our thin exuding birds of paradise: disquiet
of an orange nib, the wilt and non-
wilt of its pair,
dependent on the day of month,
how sticky or how stupefied our hands.
All in that first forelived desire to be in love —

Children will always fret in starch,
and we, no less, ran out of chapel
for the patintero chalk lines: this,
our tumult, and that yours, border patrols
with arms wide.
Beneath our bursts, ants crawled out in anger.

I stepped on one small mound,
was fired upon a thousand times, poppy-red
around the ankles. Such
is the price of love and of invasion,
price of foreplay. Don't you see?

We exercise pursuit again, again,
whether in cotton eyelet, threadwork of old
thread hemming, or tightest thigh-sewn
jeans, clunky shoes or stilettos —
we pray-play for acceptance with eyes borrowing
an old omniscient spring.

In spite of everything we've
known and tried, how a Beloving lures us;
out of our game, still that darling likelihood...

Always a summer-rose
behind the rose-face of a mother.

With poems from: Calapooya, Defined Providence, Folio, Gulf Coast, Hayden's Ferry Review, Hubbub, Nightsun, Pleiades, Poet Lore, The Laurel Review, The MacGuffin, The Marlboro Review, Sow's Ear Poetry Review, Turnings and others.

The book is \$12 including postage to all US locations
ask for other destinations

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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179. **Harry Nudel**
Bellow....

Thu 7 Apr 2005

Did Saul Bellow die...?

tooo jewish...?

eh tu...?

drn...

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180. **t m malo**
unreadable things

Thu 7 Apr 2005

Say lah, hey lah, over the river
under the bridges, boxes of bums
rain in the street, holes in my feet
needles and bottles, men on your chalice
eyes like embraces, gutters of sleep
say lah, hey lah, shudder and shiver
holes in her stomach, thoughts she can't find
waiting for Sunday, candy and someday
into the water, out of my head
over the bridge, into her bed
say lah, hey lah, deep in my pretense
bustin' out veins, losin' her teeth
cookin' up kit, wetting her pants
say lah, hey lah, here at your feet
wrapped in my arms she's seventeen

lost in her eyes, eyes lost,
violet, before she was dead
say lah, hey lah, saying and said
across Indiana, back for Deanna
say love, hey love, nothing to say
nothing to sing, nothing to bring
bringing nothing to rhyme
pulses wrapped in red roaring
roaring, nothing is said
waiting in line, needlepoint instant
bigger than life, mine goes bad
and good in the cradle, in the hips
the shameless wordless lips
some things we cannot read

T M Malo

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181. **Tony Trigilio**
Breytenbach

Thu 7 Apr 2005

Does anyone on the list have contact information for Breyten Breytenbach? As far as I know, this is the time of the year he's in France and not teaching at NYU. Please backchannel if you have more info. Thanks in advance--

Best,
Tony

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182. **Gerald Schwartz**
Re: Happy Birthday You Dead Avatar!

Thu 7 Apr 2005

Jesse: Thank you for the reminder! It all adds up, the way we know in which all contradictions are represented-- on the page-prop beside the computer (to inspire, perhaps, or cajole) are taped the pictures of I. Ducasse & Margaret Cavendish-- and all seems almost pedestrian in its rootedness in the solid world-- like a deep pit full of rats We as Villon(s) will cllimb up out of-- after devouring ll there is there to devour. Until then, let's sing a happy birthday song of crypts

and sharks and leopards carressed, since after all,
GWB is still president-- even while WE sleep!

--Gerald Schwartz

Though it happened a day or two ago, Isidore Ducasse was born right in the midst of the Pope's, Saul Bellow's, Robert Creeley's, and Philip Lamantia's deaths, only way the hell earlier! Happy birthday you dead great guy! You taught me the proper way to treat a shark and that human hairs were interpenetrating cones. You taught me (aided mightily by Victor Hugo) that the proper way to laugh was by slitting the edges of my lips with a pen knife. You taught me that to look at the evil text standing on my head was to actually see the good side of the writer in question. I will continue to seek you out at your various addresses in Paris knowing that when I knock at the door, you will always be the absolute last to answer. In the midst of our present grief, we know that we have a friend in the vampire and the sarcoptes mite. Jess

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183. **Alan Sondheim**

Re: ADA spherics modeling (fwd)

Thu 7 Apr 2005

Since they're mp3s they should run on just about anything. If you're having trouble accessing the directory,

<http://www.as.wvu.edu:8000/clc/Members/sondheim/spheric/s45.mp3>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/spheric/s78b.mp3>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/spheric/s10.mp3>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/spheric/s11.mp3>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/spheric/s13.mp3> - these should work - Alan

Interesting. I take it these only run on pc's, not mac's?

ADA spherics modeling

spherics

*tending towards atmo(spherics)
asymptotic analog to digital to analog mapping
sounds something like this on a busy night
this is _not_ a "natural" planetary resonance
but a carefully constructed mimicry which,
once finished, runs.*

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

spherics|
first item in spherics folder
spherics sphericsb

2nd item. the work speaks for itself.
have a fever slight headache. you can figure
out the whistlers, pops, grid hums

spherics sphericc

later. the formula uses 24 constants.
it's a question of continuous tuning.
everything narrows and comes into focus.
so there you are on a fifty-thousand mile
arc somewhere or other.

spherics sphdelta

it's so close so easy to think one's taking
the pulse of the universe, it's just a computation
but it's the atmospheric world, you can hear everything
that goes on and everywhere. now and then there's a
storm and the world gets together.

spherics sphergimbal

the last as errancy dominates,
vagrancy? processes just above the earth's
surface in the grand scheme of things.
taking the pulse of the universe, it's healthy,
we're not, goodbye.

—

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

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184. **furniture_press**

Re: ADA spherics modeling (fwd)

Thu 7 Apr 2005

if anyone is interested in atmospheric phenomena of an aural nature, do yr research on steve mcgreevy - he invented this VLF (very Low Frequency) antenna - the recordings from WVA are super rich, but Steve's recordings are very sparse, picking up specific upper atmosphere disturbances. he has mp3 also, do yr math!

by the way, i did a bunch of recording also, studied these phenomena, and, if you go out and purchase a VLF antenna, go to yr nearest residential neighborhood - the 60 Hz hum is a freak out! and that's all the antenna will pick up...

yours, no poetry,

christophe casamassima

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

From: "Alan Sondheim" <[REDACTED]>

To: [REDACTED]

Subject: Re: ADA spherics modeling (fwd)

Date: Thu, 7 Apr 2005 13:36:01 -0400

Since they're mp3s they should run on just about anything. If you're having trouble accessing the directory,

<http://www.as.wvu.edu:8000/clc/Members/sondheim/spheric/s45.mp3>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/spheric/s78b.mp3>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/spheric/s10.mp3>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/spheric/s11.mp3>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/spheric/s13.mp3>

- these should work - Alan

Interesting. I take it these only run on pc's, not mac's?

ADA spherics modeling

spherics

tending towards atmo(spherics)

asymptotic analog to digital to analog mapping

sounds something like this on a busy night

this is _not_ a "natural" planetary resonance

but a carefully constructed mimicry which,

once finished, runs.

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

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it's a question of continuous tuning.
everything narrows and comes into focus.
so there you are on a fifty-thousand mile
arc somewhere or other.

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it's so close so easy to think one's taking
the pulse of the universe, it's just a computation
but it's the atmospheric world, you can hear everything
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vagrancy? processes just above the earth's
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taking the pulse of the universe, it's healthy,
we're not, goodbye.

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

www.towson.edu/~cacasama/furniture/poae
baltimorereads.blogspot.com
zillionpoems.blogspot.com

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Check out our value-added Premium features, such as a 1 GB mailbox for just US\$9.95 per year!

Powered by Outblaze

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185. **Mary Jo Malo**

The Poet's Rebellion & Nihilism

Thu 7 Apr 2005

How serendipitous for me that I'm reading Steve Dalachinsky's Lautreamont's dilemma(Ment), that Jess Glass mentions Ducasse's birthday, and I recently reread Camus' brilliant "The Poet's Rebellion". Ducasse was undoubtedly an enigmatic and tortured young man. His scanty biography leaves us very little about his sad short life, but his work is regarded as an essential foundation of the surrealist movement in literature. Besides Maldoror's songs of the shark and the smile-by-knife, I especially remember the dung beetle, and the sailor who returns home to find his wife pregnant by another man. The husband then forces her to walk the ramparts of St. Malo in the wintry weather, and she contracts pneumonia and dies. These two episodes are a more subtle form of inhumanity compared to the other vile vignettes. Camus' "The Rebel -The Poet's Rebellion, Lautreamont and Banality" is quite interesting and explains poor Isadore for me. I think he's nailed it:

"Lautreamont demonstrates that the rebel dissimulates the desire to accept appearance behind the desire for banality. In either case, whether he abases or vaunts himself, the rebel wants to be other than he is, even when he is prepared to be recognized for what he really is. The blasphemies and the conformity of Lautreamont illustrate this unfortunate contradiction, which is resolved in his case in the desire to be nothing at all. Far from being a recantation, as is generally supposed, the same passion for annihilation explains Maldoror's invocation of the primeval night and the laborious banalities of the "Poesies". . .

Lautreamont, who is usually hailed as the bard of pure rebellion, on the contrary proclaims the advent of the taste for intellectual servitude which flourishes in the contemporary world. The "Poesies" are only a preface to a "future work" of which we can only surmise the contents, and which was to have been the ideal end-result of literary rebellion. . . .For the creative writer it is a question of his own form of banality, which must be completely created. Every genius is at once extraordinary and banal. He is nothing if he is only one or the

other. We must remember this when thinking of rebellion. It has its dandies and its menials, but it does not recognize its legitimate sons."

Today's modern rebel poets seek novel and effective venues in which to distribute their laments, all the while suspecting they may never succeed in changing anything. Perhaps that is the essence of the absurdity and futility of rebellious literature, that strange combination of nihilism and creativity, the exaltation of the common. Lautreamont wished to defend and console mankind, so he says. But in the end, or at the end, whether as Maldoror or the penitent of the Poésies, Lautreamont and maybe Dalachinsky both conclude:

"Iâ€™ll have mine to go."

Mary Jo Malo

***** Though it happened a day or two ago, Isidore Ducasse was born right in the midst of the Pope's, Saul Bellow's, Robert Creeley's, and Philip Lamantia's deaths, only way the hell earlier! Happy birthday you dead great guy! You taught me the proper way to treat a shark and that human hairs were interpenetrating cones. You taught me (aided mightily by Victor Hugo) that the proper way to laugh was by slitting the edges of my lips with a pen knife. You taught me that to look at the evil text standing on my head was to actually see the good side of the writer in question. I will continue to seek you out at your various addresses in Paris knowing that when I knock at the door, you will always be the absolute last to answer. In the midst of our present grief, we know that we have a friend in the vampire and the sarcophagus mite. Jess

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186. **Mary Jo Malo** *unreadable & unreadability*

Thu 7 Apr 2005

T.M.,

A few of us are having a backchannel discussion on the topic of unreadability. I was thinking more along the lines of David Baptiste Chirot's essay about spontaneous writing which fortunately still persists in some of the work of Dalachinsky, Vernon Frazer and very few others. However, your poem brings forward to me the reality of people themselves being unreadable. Their lives are so incomprehensible and painful to observe, so confusing in which to participate, that unreadable poetry seems a valid way to express the unreadable nature of people. Indeed, existence itself can be absurdly unreadable, but necessarily liveable.

Mary Jo

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187. **David Baratier**

Re: Pavement Saw 9: The Last LAFT

Thu 7 Apr 2005

I did not have a problem with you.

I sure do now.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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188. **Robert Corbett**

Re: Bellow....

Thu 7 Apr 2005

well, Harry, he didn't die of heartbreak.

i have a hard time with Bellow (which to be pronounced correctly has to be done in the admittedly posh tones of Martin Amis, which extends the last syllable). reading Herzog the summer before college remains a pivotal literary experience for me, although like my reading of Allan Bloom, i think i ignored most of the ideological content (never as prominent in Bellow) to share in the life of the mind immersed in reading. i rather liked the idea that Herzog wrote dead authors, although i missed the idea that this was indication of his crisis. i tried to read other works by Bellow, but they never got to me. and then it passed that he made that idiotic comment about Zulus and Tolstoy. and for a long time became consigned to that group who, in mourning and protesting the passing of Western Civ, were creating a caricature of it and mostly shoring up the resentment of the equally idiotic side that consigns everything to the category of Dead White Male. (my take on Western Civ i
s much

like Daniel Defoe's take on "The True-Born Englishman," id est, there is no such being, as it is always coming from everywhere).

so Bellow was on my index, but I had latterly (mostly because of Martin Amis who is distinctly not stupid, tho' his father is not the great novelist he believes,

for me) decided I should read him again, if only to have more ammunition. And I chose Ravelstein, the "memoir" of Allan Bloom, who is nothing if not the very model of the American Mandarin. And I have to say the first 100 pages were close to purgatory for me, reliving again the incoherent and ultimately solipsistic take on western civ (as set by Hutchins' Great Books), as well as the revealing of what I expected. Ravelstein is not much more than a cult leader; as long as you agree with him, you are wonderful. And he revels in his students access to power. Then there is the closeted sexuality...

The narrator is supportive of Ravelstein, but much more diffident. There is no critique within the book of Ravelstein. Yet the portrait itself is in some way devastating. Ravelstein is not after scholarship, but after power and money and control. And the narrator's diffidence borders on irony, particularly his repeated remarks that he knows he wants to write a biography of his friend. And then the narrative turns once the narrator eats some bad fish and comes down with a horrific neurological element, not unlike his friend's wasting away by AIDS. Though there continue to marks of that narcissistic, privileged male point of view, there is also something humane and earthy. Ravelstein is something of a wonder, a genuine, heartfelt memory of a friend who had many faults, and an outing of the pyramid scheme that is the cynical invoking of Western Civ, Western Civ as a skull and bones society. I finished it not knowing if Bellow meant to do this because he never shows his h and.

But it would take a rather naive reader to think that the narrator or Ravelstein are merely handpuppets for the author. We all make comments like Bellow's about Zulus, though they may have different ideological tendencies. The truth that I learned from Ravelstein is that judging another human requires understanding them in full.

Robert

Harry Nudel <[REDACTED]> wrote:

Did Saul Bellow die...?

tooo jewish...?

eh tu...?

drn...

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189. **Brett Fletcher Lauer**

Love in the Showcase: Beckman, Donnelly, Sharma, Shaughnessy & Zapruder

Thu 7 Apr 2005

Come join us for

LOVE IN THE SHOWCASE:

With Joshua Beckman, Timothy Donnelly, Prageeta Sharma, Brenda Shaughnessy &

Matthew Zapruder

Thursday, April 14, 7pm

Poets House

72 Spring Street, 2nd Floor

Between Broadway and Lafayette

\$5, Free to Members

Contributors to *Isn't It Romantic: 100 Love Poems by Younger American Poets*, edited by Brett Fletcher Lauer and Aimee Kelley, will read and discuss the long tradition of love poetry as it is incarnated in this year's Showcase.

Joshua Beckman is the author of *Your Time Has Come*, among many others.

Timothy Donnelly is the author of *Twenty-seven Props for a Production of Eine Lebenszeit* and poetry editor of *Boston Review*.

Prageeta Sharma's books are *Bliss to Fill* and *The Opening Question*.

Brenda Shaughnessy is the author of *Interior with Sudden Joy*.

Matthew Zapruder is the author of *American Linden* and the editor of *Verse Press*.

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190. **Alan Sondheim**

Pope's Will, in case you haven't seen this. (fwd)

Thu 7 Apr 2005

The following is the Vatican information service's English translation of the official Italian translation of the text of Pope John Paul II's last will and testament, which was originally written in Polish, dated March 6, 1979, with successive additions (The editor's notes are the AP's. The parentheses are in the pope's text, except for Vatican notations):

The testament of 6.3.1979 (Eds: March 6, 1979)

(and successive additions)

"Totus Tuus ego sum" (Eds: Latin for "I am completely in Your hands")

In the Name of the Most Holy Trinity. Amen.

"Watch therefore, for you do not know on what day your Lord is coming" (cf. Matthew 24, 42)-- these words remind me of the last call, which will happen at the moment the Lord wishes. I desire to follow Him, and I desire that everything making up part of my earthly life should prepare me for this moment. I do not know when the moment will come, but like everything else, I place it too in the hands of the Mother of my Master: Totus Tuus. In the same maternal Hands I leave everything and everyone with whom my life and vocation have linked me. In these Hands I leave, above all, the Church, as well as my Nation and all humanity. I thank everyone. Of everyone I ask forgiveness. I also ask for prayer, that the Mercy of God may appear greater than my weakness and unworthiness.

During the spiritual exercises I reread the testament of the Holy Father Paul VI. That reading prompted me to write this testament.

I leave no property behind me of which it is necessary to dispose. As for the everyday objects that were of use to me, I ask they be distributed as seems appropriate. My personal notes are to be burned. I ask that this be attended to by Father Stanislaw (Eds: his personal secretary, Archbishop Stanislaw Dziwisz), whom I thank for his collaboration and help, so prolonged over the years and so understanding. As for all other thanks, I leave them in my heart before God Himself, because it is difficult to express them.

As for the funeral, I repeat the same dispositions as were given by the Holy Father Paul VI. (Here is a note in the margin: burial in the bare earth, not in a sarcophagus, 13.3.92) (Eds: March 13, 1992).

"Apud Dominum misericordia et copiosa apud Eum redemptio." (Eds: Latin for "With the Lord there is mercy, and with Him plentiful redemption.")

John Paul pp. II

Rome, 6.III.1979 (Eds: March 6, 1979)

After my death I ask for Masses and prayers.

5.III.1990 (Eds: March 5, 1990)

* * *

(Eds: Undated sheet of paper)

I express my profound trust that, despite all my weakness, the Lord will grant me all the grace necessary to face according to His will any task, trial or suffering that He will ask of His servant, in the course of his life. I also trust that He

will never allow me-- through some attitude of mine: words, deeds or omissions-- to betray my obligations in this holy Petrine See.

24.II-1.III.1980 (Eds: Feb. 24-March 1, 1980)

Also during these spiritual exercises, I have reflected on the truth of the Priesthood of Christ in the perspective of that Transit that for each of us is the moment of our own death. For us the Resurrection of Christ is an eloquent (Vatican notation: added above, decisive) sign of departing from this world-- to be born in the next, in the future world.

I have read, then, the copy of my testament from last year, also written during the spiritual exercises-- I compared it with the testament of my great predecessor and Father, Paul VI, with that sublime witness to death of a Christian and a Pope-- and I have renewed within me an awareness of the questions to which the copy of 6.III.1979 (Eds: March 6, 1979) refers, prepared by me (in a somewhat provisional way).

Today I wish to add only this: that each of us must bear in mind the prospect of death. And must be ready to present himself before the Lord and Judge-- Who is at the same time Redeemer and Father. I too continually take this into consideration, entrusting that decisive moment to the Mother of Christ and of the Church - to the Mother of my hope.

The times in which we live are unutterably difficult and disturbed. The path of the Church has also become difficult and tense, a characteristic trial of these times-- both for the Faithful and for Pastors. In some Countries (as, for example, in those about which I read during the spiritual exercises), the Church is undergoing a period of such persecution as to be in no way lesser than that of early centuries, indeed it surpasses them in its degree of cruelty and hatred. "Sanguis martyrum-- semen christianorum" (Eds: Latin for "Blood of the martyrs-- seeds of Christians"). And apart from this-- many people die innocently even in this Country in which we are living.

Once again, I wish to entrust myself totally to the Lord's grace. He Himself will decide when and how I must end my earthly life and pastoral ministry. In life and in death, Totus Tuus in Mary Immaculate. Accepting that death, even now, I hope that Christ will give me the grace for the final passage, in other words (Vatican notation: "my") Easter. I also hope that He makes (Vatican notation: "that death") useful for this more important cause that I seek to serve: the salvation of men and women, the safeguarding of the human family and, in that, of all nations and all peoples (among them, I particularly address my earthly Homeland), and useful for the people with whom He particularly entrusted me, for the question of the Church, for the glory of God Himself.

I do not wish to add anything to what I wrote a year ago - only to express this readiness and, at the same time, this trust, to which the current spiritual exercises have again disposed me.

John Paul II

* * *

Totus Tuus ego sum 5.III.1982 (Ed: March 5, 1982)

In the course of this year's spiritual exercises I have read (a number of times) the text of the testament of 6.III.1979 (Eds: March 6, 1979). Although I still consider it provisional (not definitive), I leave it in the form in which it exists. I change nothing (for now), and neither do I add anything, as concerns the dispositions contained therein.

The attempt upon my life on 13.V.1981 (Eds: May 13, 1981) in some way confirmed the accuracy of the words written during the period of the spiritual exercises of 1980 (24.II-1.III) (Eds: Feb. 24-March 1).

All the more deeply I now feel that I am totally in the Hands of God-- and I remain continually at the disposal of my Lord, entrusting myself to Him in His Immaculate Mother (Totus Tuus)

John Paul pp.II

* * *

5.III.82 (March 5, 1982)

In connection with the last sentence in my testament of 6.III.1979 (March 6, 1979) ("concerning the site / that is, the site of the funeral / let the College of Cardinals and Compatriots decide")-- I will make it clear that I have in mind: the metropolitan of Krakow or the General Council of the Episcopate of Poland. In the meantime I ask the College of Cardinals to satisfy, as far as possible, any demands of the above-mentioned.

* * *

2. 1.III.1985 (Eds: March 1, 1985) (during the spiritual exercises)

Again-- as regards the expression "College of Cardinals and Compatriots": the "College of Cardinals" has no obligation to consult "Compatriots" on this subject, however it can do so, if for some reason it feels it is right to do so.

JPII

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191. **Poetry Project**

Events at the Poetry Project 4/8-4/16 & MORE

Thu 7 Apr 2005

Friday, April 8, 10:30 pm The Ultimate Battle: Poets Versus Rappers Presented by hip-hop collective the Blue Room, tonight's match-up celebrates the release of *Lush: Poems for Stage and Page* < a new book by NY Writers Coalition workshop leader Avra Kouffman. The pugnacious poets, slammers, and hip-hop artists featured include Regie Cabico, Urban Word NYC, Maya Azucena, Michael Cirelli, Frank Damico, Kelly Tsai, Fisiwe Azwana, and more. Expect DJs and eloquent shout-downs, and come root for your side.

Monday, April 11, 8:00 pm Summi Kaipa & Sasha Steensen Summi Kaipa is author of two chapbooks as well as the play *Triptych: Three Stories of Desi Women*, which had its premiere in January 2002 in San Francisco. Kaipa received her MFA at the Iowa Writers' Workshop and is also the founder of the Asian American literary magazine, *Interlope*. She is currently working on a manuscript titled *Was.Or.Am*, an experimental memoir which explores the notion of a changing Indian identity amidst globalization. She currently lives in Berkeley, California, where she plugs away at her book, cooks great meals, gardens and studies for a doctorate in clinical psychology. Sasha Steensen is the author of *A Magic Book*, winner of the 2004 Alberta Prize (and published by Fence Books). She is co-editor of *Kiosk: A Journal of Poetry, Poetics, and Experimental Prose*, and co-author, with Gordon Hadfield, of the chapbook correspondence (*Handwritten Press*, 2004). Currently, she lives in Buffalo, NY, where is completing a Ph.D. in Poetics.

Wednesday, April 13, 8:00 pm Cole Swensen & Jo Ann Wasserman Cole Swensen is the author of nine volumes of poetry; her latest book, *Goest*, was a finalist for the National Book Award. Other volumes have won the National Poetry Series, the Iowa Poetry Prize, the San Francisco State Poetry Center Book Award, and Sun & Moon's New American Writing Award. She also translates contemporary French poetry, prose, and art criticism. Recent work appears in the *Yale Anthology of 20th Century French Poetry*, and her translation of Jean Frémon's *Island of the Dead* won the PEN USA 2004 Award for literary translation. She divides her time between Washington DC, Paris, and Iowa, where she teaches at the Iowa Writers' Workshop. Jo Ann Wasserman is the author of *The Escape*, published by Futurepoem in 2003. A tiny bit of another of her long-poem projects recently appeared in *Sal Mimeo* #5.

Friday, April 15, 10:30 pm Poetry Game Show Come to the Poetry Game Show<the only poetry event that allows you to play ³Name the Poet,² ³Fictionary,² ³Caption the Slide,² and ³Whose Novel Is This Anyway?² Douglas Rothschild hosts with adjudicators Joanna Fuhrman and Erica Kaufman. Also

featuring a slide presentation by Cathy Hannan and live music by Bethany Spiers.

April 16, Saturday, 1:00 pm-4:00 pm, FREE SPECIAL EVENT!

POETRY IS NEWS: TOWN MEETING<Listen In / Speak Up

1 PM INVOCATION

Patti Smith

WELCOMING REMARKS

Anne Waldman

PRESENTATIONS

Ammiel Alcalay: Opening Remarks/Current Events

Peter Warshall: ³Give Earth A Chance²

Emna Zghal: ³Culture of War: Reflections on Cultural Resistance²

Peter Lamborn Wilson: ³Classical Iraqi Poetries: Homage to the Iraqi War Dead²

David Levi Strauss: ³Abu Ghraib²

Betsy Andrews: ³Gay, Lesbian, Bi, Transgendered Rights²

Hank Williams: ³Repression on Campus/Gentrifying CUNY²

SURPRISE GUESTS

From the UK: Tariq Ali

From Beyond Baroque in LA: Fred Dewey

VIDEO PRESENTATION

Footage from the Republican National Convention and voting footage from Ohio

PANEL

Small Press Activists: with editors from Soft Skull, Belladonna*,

Circumference, Archipelago, and others

³POETRY IS NEWS² is curated by Ammiel Alcalay and Anne Waldman

UPCOMING SPECIAL EVENTS:

Thursday, April 21, 9:00 pm UniVerse: World Literary Voices Co-sponsored by PEN and Rattapallax as part of PEN's World Voices Festival of International Literature, and featuring Joan Margarit Consarnau, Bei Dao, Martin Espada, John Godfrey, Dunya Mikhail, Elena Poniatowska, Elif Shafak, and Oksana Zabuzhko. [Free]

Friday, April 22, 8:00 pm Travis Sullivan's Bjorkestra Travis Sullivan's Bjorkestra, an 18-piece big band interpretation of Bjork's music, featuring the songs 'Army of Me,' 'Human Behavior,' and 'It's So Quiet,' among others. With guest poetry performances by Edwin Torres and others. Blending Bjork's visionary techno pop with the harmonic and improvisational elements of modern jazz, composer/arranger/multi-instrumentalist Travis Sullivan has created a truly

unique ensemble that transcends genre and style. Comprised of New York City's finest jazz musicians, this eighteen-piece ensemble features full horn and rhythm sections as well as vocalist Diana Kazakova performing Sullivan's arrangements that span Bjork's entire catalogue. Individual members of the Bjorkestra have performed/toured with the likes of Charlie Hunter, Clark Terry, Ray Charles, The Spam Allstars, Jessica Simpson, and the Saturday Night Live Band. Since their debut in September 2004 at New York City's Knitting Factory, Travis Sullivan's Bjorkestra has performed to packed clubs across the Northeast and received extraordinary praise from both fans and the press alike. For more information, please check out their website:

<http://www.bjorkestra.com>. [\$15, \$12, \$10 for members]

The SPRING 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 .

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192. **Steve Dalachinsky**

Re: unreadable & unreadability

Thu 7 Apr 2005

true mary jo wonderful insight there

spontaneity too is mostly lost except in list writing and improvisation

it's what

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193. **Stephen Vincent**

EURO - FYI

Thu 7 Apr 2005

"EURO" is the uppity new tagger's name on the walls in this neighborhood - like, pity to all you guys who still have to deal in cheap dollars.

Who would have ever thought - the death of USA dollar hegemony? Counter-Imperials Omens. Maybe.

Stephen V

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

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194. **Joe Brennan**

DeLay Denounces Report of Payoffs to His Family

Thu 7 Apr 2005

Click here: The Assassinated Press

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

DeLay Denounces Report of Payoffs to His Family:

Claims Liberal Tactics of Reporting the Truth Constitute Unfair Practices:

Republicans Call for New Investigation of Jim Wright:

Cheney Gives DeLay 'Vote of Confidence' as Karl Rove Greases the Skids Under Delay's Ass:

Bush Calls on All Americans to Respect Family Values:

By CARPE DIEM and FRANZ FANON

They hang the man and flog the woman

That steal the goose from off the common,

But let the greater villain loose

That steals the common from the goose.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving

free reign to this hubbub of voices...."

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195. **Barrett Watten**

Poet Bruce Andrews next week

Thu 7 Apr 2005

Bruce Andrews (Fordham Univ., New York)

Author of thirty volumes of poetry and criticism, including

I Don't Have Any Paper So Shut Up (or, Social Romanticism),

Lip Service, and Paradise & Method: Poetics & Praxis

Co-editor of L=A=N=G=U=A=G=E (1978-82)

Reading with Barrett Watten (Wayne State Univ.)

Publication event for Progress/Under Erasure (Green Integer)

Wednesday 13 April 7:30 PM

The Scarab Club, 217 E. Farnsworth (at John R), Detroit

Talk: "Social Reading"

Thursday 14 April 3:30 PM

10th Floor Conference Room, 5057 Woodward

Wayne State University, Detroit

Bruce Andrews has maintained a consistent position at the radical edge of the literary avant-garde. He is a central figure in what has become known as "Language Poetry" and author of over thirty volumes of poetry, a large body of work online, and a collection of innovative critical essays (Paradise & Method: Poetics & Praxis [Northwestern University Press]). He has published poetry, performance scores, and literary theory widely and has been the subject of numerous critical articles in recent years---including the Aerial anthology on his work (Bruce Andrews: Contemporary Poetics as Critical Theory), a symposium in Jacket, the online journal from Australia, and a MLA panel on "Bruce Andrews and the Social Politics of the Avant-Garde." He co-edited the journal L=A=N=G=U=A=G=E; featuring critical, theoretical and review essays, the journal promoted "a spectrum of writing that places attention primarily on language and ways of making meaning, that takes for granted neither vocabulary, grammar, process, shape, syntax, program, or subject matter." He lives in New York, is a professor of political science at Fordham University, and is Music Director for Sally Silvers & Dancers.

Links

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

<http://www.princeton.edu/eclipse/>

Barrett Watten's Progress/Under Erasure re-presents in a new edition, with a new preface, two innovative long poems by one of the best-known poets and critics associated with "Language" writing. Upon its original publication in 1985, Progress was greeted with enthusiasm and public debate. Its

linguistically charged, emotionally relentless, and culturally reflexive nonnarrative form was pitched against the media saturation and political banality of Reagan era. If Progress is a nonnarrative directed toward the end of history, Under Erasure (published in a limited edition in 1991) was written during its purported realization at the end of the Cold War in 1989, an event it records. He teaches modernism and cultural studies at Wayne State University.

Links

http://www.english.wayne.edu/fac_pages/ewatten/index.html

http://www.english.wayne.edu/fac_pages/ewatten/progflyer.pdf

The reading flyer is available at

<http://www.english.wayne.edu/fac_pages/ewatten/pdfs/torres.pdf>http://www.english.wayne.edu/fac_pages/ewatten/pdfs/andrews.pdf<http://www.english.wayne.edu/fac_pages/ewatten/pdfs/torres.pdf>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.

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196. **Alan Sondheim**

</pre> radar

Fri 8 Apr 2005

sondheim's Home

</pre> radar

radar simulation one the search two the hustle three the target four the other target

five the target six the other target seven the near miss eight the other near target nine the

zero-in ten the one-in

sound spiked down from 44k

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

{no video}

—

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197. **Harry Nudel**

Creeley...

Fri 8 Apr 2005

a guy who knows a guy
who knows a guy...told
me this story..

before Creeley went down
to Marfa...there was talk
of putting him up...next
to this chicken raisin'
expert..

the other a trailer type..he
with commitant effects..
& bit too much sun.. he
& bob could have talked
about raisin' rhode island
reds..etc...etc..

it woulda been a good
match..bob was real
'mensch'...he could
sled down to the street
& raise up to Olympus..

all language home...

drn...

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198. **Harry Nudel**

Tuli...

Fri 8 Apr 2005

every time..i see Tuli
i hug him & say

"a human bein'"
this can be variously
translated as

"ecce homo"

or

'oi a mensch'

needing a blurb
on my
artphobia.com
project..

we agreed on

"Nudel is as good as
Ezekiel & better than
rye bread"... Napthali Kupferberg...
drn...

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199. **Joseph Lindsay**
(no subject)

Fri 8 Apr 2005

(Apologies for cross-posting)

He's Asked For Size 10 Arial On This One & It Goes Over The Edge A Bit But If It's Size 10 Arial He Wants It's Size 10 Arial He's Getting #1: Drew Milne, Tim Morris, Axl Prose, Keston Sutherland, John Wilkinson, Andrew Zurcher, Anonymous, staples, bar graphs, survey, choad. Language fitting like a champagne cork. Buy it now for £2 (\$7) from Bad Press, 21 Portland Rise, Finsbury Park, London N4 2PT, [REDACTED]. If this won't botox your gap year, what will.

From FOR JANUARY:

Making the room work hard in an effort to hear
downshifted remnants of an echo without walls

the means of producing sound literally dead
in these parts, at this time, are welcomed as equals

back-masking the cosmic slop till the dots merge, inviting suicide (only a card-
sharp home but the room speaks fluent Thai)

the assault ceased.

The caller withheld their number.

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200. **Mary Jo Malo**
the invincible conviction

Fri 8 Apr 2005

(Joseph Conrad) "said that art was an attempt to render the highest justice to the visible universe: that it tried to find in that universe, in matter as well as in

the facts of life, what was fundamental, enduring, essential. The writer's method of attaining the essential was different from that of the thinker or the scientist. These, said Conrad, knew the world by systematic examination. To begin with the artist had only himself; he descended within himself and in the lonely regions to which he descended, he found "the terms of his appeal". He appealed, said Conrad, "to that part of our being which is a gift, not an acquisition, to the capacity for delight and wonder... our sense of pity and pain, to the latent feeling of fellowship with all creation - and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts... which binds together all humanity - the dead to the living and the living to the unborn." - excerpt Bellow's Nobel Lecture 1976

[_http://nobelprize.org/literature/laureates/1976/bellow-lecture.html_](http://nobelprize.org/literature/laureates/1976/bellow-lecture.html)
(<http://nobelprize.org/literature/laureates/1976/bellow-lecture.html>)

"I'll take mine to go" - Steve Dalachinsky

"it's better than nothing" - Mary Jo Malo

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201. **Alan Sondheim**

pronounce lone letters as their name, read quickly in the middle of a

Fri 8 Apr 2005

pronounce lone letters as their name, read quickly in the middle of a feud, place
next to sleep, you will do me good

f any ut the hell sleep, ins sleep, ins ut the hell uld write adequately ab ut the
hell nstantly, there's n things, at night, sleep is my enemy, i can't st p th r this b
nstantly, there's n rest f p th ccasi ns my life, f ccasi m devastating me, this c m
devastating me, this c ccasi u n r dreaming t r dreaming t f y se u n me n f br f
br t at all me, this will c me n nes, see h r pause, prep siti ut cease nes, see h w
phrases end the line alm r pause, prep ver, barbarians at the gate, that line dan-
gling p n like an arm uselessly hanging, my sh siti the f the f ver, barbarians at
the gate, that line dangling p utside this very wind ulder ulder utside this very
wind n fire, fire engines screaming w, i'm up, they're furi ughts are killing me,
and each day brings terr t sure f any re splintered b ughts are killing me, and
each day brings terr r and m f an any

other healing

if i could write adequately about the hell occasioned by an inability to sleep, in-
somnia gripping me, battering me constantly, there's no rest for this body, in
the day i smash into things, at night, sleep is my enemy, i can't stop thought
and winged prayer from devastating me, this constant runon sentencing that
occasions my life, for those of you now dreaming or dreaming to come, this will

come not at all or in the guise of broken bones, see how phrases end the line almost without cease or pause, prepositions to the fore!, pain takes over, barbarians at the gate, that line dangling position like an arm uselessly hanging, my shoulders are on fire, fire engines screaming outside this very window, i'm up, they're furious and shoulder on (my thoughts are killing me, and each day brings terror and more splintered bones strewn i think, i'm not sure of an any other

—

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202. **Eric Elshtain**

The Tyranny of "Text" and "Reading"

Fri 8 Apr 2005

The short paragraph below on the "unreadable" poem as a valid response to the "unreadable" life is just another way to bolster the old saw that poetry, to be understandable, must be de-codable in light of the poet's life. In turn, this idea is predicated on the idea that everything is a text - Shakespeare applied the verb "to read" figuratively to countenances or motives (see the OED) but this understanding of people and the world has become so ingrained in our ways to interpret people and the world that we forget the figurative nature of the term and treat everything as a text - painting, film, psychology, nature - forgetting that perhaps there are other figurative ways to treat these things. We might also forget that to say that everything is a "text" is the tyranny of the meaning governor rearing its all-too-readable head. Not all poetry is done by the Method - not all poets or their poetries should be read with the notion that they have dredged into their life story and have applied language to some happenstance like a code to be deciphered by the reader. Concern over poets' biographies or auto-biographies is, in so many cases, no different than the eager host and audience of In the Actors Studio asking an actor for the story how his father died in order to get some insight into his craft. It's just assumed that one has something to do with the other. Poetry allows us the liberty of it having nothing to do with our lives - and relieves readers of the task of trying to understand it on this level. Poetry is not necessarily the transparent or occluded translation of life into words - the poet is not always on the couch, supplying readers cum psychotherapists with word-symbols to be woven in "the whole story" of a biography. Perhaps the back-channel discussion has touched on other ways to read and to understand the relative readability of some poetries.

Date: Thu, 7 Apr 2005 14:22:43 EDT
From: Mary Jo Malo <[REDACTED]>
Subject: unreadable & unreadability

T.M.,

A few of us are having a backchannel discussion on the topic of unreadability. I was thinking more along the lines of David Baptiste Chiot's essay about spontaneous writing which fortunately still persists in some of the work of Dalachinsky, Vernon Frazer and very few others. However, your poem brings forward to me the reality of people themselves being unreadable. Their lives are so incomprehensible and painful to observe, so confusing in which to participate, that unreadable poetry seems a valid way to express the unreadable nature of people. Indeed, existence itself can be absurdly unreadable, but necessarily liveable.

Mary Jo
Eric Elshtain
Editor
Beard of Bees Press
<http://www.beardofbees.com>

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203. **Mark Salerno**

Mark Salerno Readings In Sacramento, Seattle and Portland

Fri 8 Apr 2005

Colleagues:

I'd be delighted if you were able to join me for the readings listed below.

Best,

Mark Salerno

So One Could Have
ISBN: 1-888996-86-2

Mark Salerno is a brilliant, eccentric, but somehow centric poet whose plinths of brief unpunctuated lines at first look monumental but on closer inspection turn out to be as fruitfully hyperactive as a Mondrian painting or a Tony Smith sculpture. He's an original in a land of originals.

— John Ashbery

Friday, April 15, 2005

The Book Collector
1008 24th Street
Sacramento, California 95816

[REDACTED]

8:00 p.m.

Saturday, April 16, 2005

Elliott Bay Book Company
101 S. Main Street
Seattle, Washington 98104

[REDACTED]

7:30 p.m.

Sunday, April 17, 2005

Spare Room's Reading Series
New American Art Union
922 SE Ankeny
Portland, Oregon 97214

[REDACTED]

7:30 p.m.=

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204. **Richard Jeffrey Newman**
Re: The Tyranny of "Text" and "Reading"

Fri 8 Apr 2005

Eric wrote:

>>The short paragraph below on the "unreadable" poem as a valid response to the "unreadable" life is just another way to bolster the old saw that poetry, to be understandable, must be de-codable in light of the poet's life...Not all poetry is done by the Method - not all poets or their poetries should be read with the notion that they have dredged into their life

story and have applied language to some happenstance like a code to be deciphered by the reader.<<

Two quick responses, without much analysis:

1. In my creative writing class last night, a student read a wonderful poem that on first reading presented a rather impenetrable surface, which my students and I worked pretty hard to "decode." My own assumption was not that the poem was autobiographical, but my students' assumption was, and so this led to them interrupting me as I was trying to get them to read the poem as a text so that they could ask the poet over and over again what the poem was about. I did not want her to, and she agreed with me that she shouldn't tell them, and her refusal finally got them to look at the words and what they meant and how they created a meaning all by themselves without our having to know anything about the poet's autobiography. At the end of the class, because the students kept insisting, the poet told them where in her life the poem came from--because it did have an autobiographical starting point--and every reading of the poem we had come up with turned out to be wrong. It was a wonderful teaching moment.

2. I have talked on the list before about the translations I am doing of the Persian poet Saadi. One of the interesting things about reading what people have said about him over the years has been dealing with the assumption of most of the critics that the "I" in his book is autobiographical, a reading which the text itself renders implausible, if only because the "I" in the text claims to have studied with scholars who were dead long before Saadi was born. (There is other textual evidence that Saadi fictionalized, but it's more subtle and too long to go into here.) In part, this phenomenon may have to do with wanting to preserve Saadi's reputation as a holy man--the Sufis call him Shaikh--but I also wonder, especially when it comes to the way the text was read in the west up until at least the beginning of the 20th century, and this is a profoundly half-assed general impression, nothing I have thought seriously about more than to say gee, I wonder: if the autobiographical assumption has something to do with an image of the "oriental other" that does not allow Saadi the "authorial sophistication" necessary to fictionalize. That it is, in other words, a kind of condescension. (And then, of course, I wonder if this condescension is not also a part of the phenomenon that Eric talks about in his post.)

Rich Newman

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205. **Joel Weishaus**

Fw: Tribute

Fri 8 Apr 2005

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

From: "hammond guthrie" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, April 08, 2005 7:33 AM

Subject: Tribute

> Hi there,

>

> Here is the tribute with links at the bottom to remembrances and links. I

> will be adding more to the friends section (as they arrive) but for now I
am

> dealing with a monster of a head cold so it is on hold for the moment..

>

> <http://emptymirrorbooks.com/thirdpage/robertcreeley.html>

>

> H>

>

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206. **Deborah Fries**

Re: may 22 ...

Fri 8 Apr 2005

hi steve, hope you are feeling okay. we are on for the 22nd of may. keep me posted on the details and i'll try to do some promotion. send my best to yuko.
deborah

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207. **Mary Jo Malo**

text & tyranny

Fri 8 Apr 2005

My read on T.M.'s poem was that many lives are unreadable, hence why not have poetry that is unreadable - not, that specific poets live unreadable or readable lives and hence their poetry should be readable or unreadable. I was saying that there is so much in life that doesn't make 'sense', so why should poetry be any different as a form of expression. Besides, no text is entirely readable or entirely unreadable, much like people. Can we read the 'text' of a Pollock or Kandinsky? Also, and philosophically, we're all subject to some form of tyranny,

even the tyranny of the opinion of others. Why wouldn't we be subject to the tyranny of some text?

Mary Jo

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208. **Gabriel Gudding**
Now on Conchology Blog

Fri 8 Apr 2005

Pope John Paul II
on the Poetry of St John of the Cross

A Radio Show in California Wakes Up
to Insult POETRY

Why I Would Take the _Pseudodoxica Epidemica_
to a Desert Island

William James on
Walt Whitman

6 Elegies for Robert Creeley's Eyeball
rhode island notebook 6.17.03-6.20.03

Two Years Later: a Report About the Recent Anti-War Rally in Chicago,
INCLUDING A SIGN READING, "For The Love of God, Won't Someone Cockslap
Bush"

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

Gabriel Gudding
Department of English
Illinois State University
Normal, IL 61790
office [REDACTED]
[REDACTED]

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209. **Gabriel Gudding**
Re: Now on Conchology Blog

Fri 8 Apr 2005

i meant "pseudodoxia"

...

Why I Would Take the _Pseudodoxica Epidemica_
to a Desert Island

....

<http://gabrielgudding.blogspot.com>

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210. **jUStin!katKO**

[announcement] CATHECT! preview

Fri 8 Apr 2005

dear friends/enemies

this a reading and text of 1 piece from my 2nd bloo buek intervention, a sonnet
sequence called CATHECT!

if you received a copy of my last bloo buek intervention SCHEME!, xpekt
CATHECT! in the mail. otherwise contact me if you're intereseted. trade only.
cooming soon to a computer screen near u: audio & jpgs & hypertext field play.

thrax, jUStin!katKO

<http://www.justin-katko.tk>

o ø o ø o ø o ø o ø o ø o ø o

MARIONETTI NOUN SPELL

<http://www.users.muohio.edu/katkojn/noun%20spell.mp3>

governors dry-fang lakoff blackface
percentile hoop-jumping ch 15 hopscotch
petrarch untine ontology an arc
inumina jigaboo flagstaff cocksucker

oo! dictionary breath axe fictionary tracepad
maths catchupulator neo-condiment crystal must platter
bi g!lots butt finger chicken-shit radiolog
my brother had a cancer but halo cured it with screaming

øø! military bed as cure n-1 for daylight
blame goes windows masher somnambulence turb
ulator bildeberg practicing voxilia
s/he who thrax program-chains wiolds open orcery's libidinal vowel-movements

o cackle of magnet drawing darkness like an infinity i
jubilang beyond the now tho the world may shudder at my dow

o ø o ø o ø o ø o ø o ø o ø o

apologies for x-posting

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211. **Anny Ballardini**

Re: [spidertangle] NEOIST INTERRUPTUS by Stephen Perkins

Fri 8 Apr 2005

excellent, also with the correction,
cheers,
Anny

On Apr 7, 2005 2:14 AM, mIEKAL aND <[REDACTED]> wrote:
> How neoist. The correct URL is:
>
> http://www.xexoxial.org/perkins/neoist_interruptus.pdf
>

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212. **John Lowther**

Zizek documentary next Thursday

Fri 8 Apr 2005

(apologies for cross posting & some varying degrees of pertinence)

Zizek!

A documentary

Thursday April 14th, 7 pm

White Hall Room 205

Emory University

Atlanta GA

Q and A to follow

with filmmaker Astra Taylor

and Adrian Johnston, Lecturer in Philosophy and Psychoanalytic Research

Fellow

“Zizek!” – the second feature length production of the New York based Documentary Campaign – is a feature documentary exploring the eccentric personality and esoteric work of the “wild man of theory”: the eminent Slovenian philosopher Slavoj Zizek. “Zizek!” trails the thinker as he crisscrosses the globe, racing from New York City lecture halls, through the streets of Buenos Aires, and even stopping at home in Ljubljana, Slovenia. All the while, Zizek obsessively reveals the invisible workings of ideology through his unique blend of Lacanian psychoanalysis, Marxism, and critique of pop culture. Erudite and outrageous, mixing innovative animations with

uncensored interviews, “Zizek!” is both an unforgettable lesson in philosophy and a compelling portrait of an intellectual maverick.

Sponsored by the Psychoanalytic Studies Program, the Hightower Fund, the Graduate Division of Religion, the Department of Philosophy, and the Program in Culture, History, and Theory of the Institute of the Liberal Arts.

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213. **Alan Sondheim**

spherics graph

Fri 8 Apr 2005

spherics graph

spherics or radar image

uncanny therefore imaginary?

imaginary therefore uncanny?

spherics glaph

radar or spherics image

aymptotic and limited resolution

24 variables

you get the Idea not Ideal there

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

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

—

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214. **Pam Brown**

Calling Lee Ann Brown

Fri 8 Apr 2005

Could anyone provide an email address for Lee Ann

Brown please ? (Backchannel)

Thanks,

Pam Brown

██████

Web site/Pam Brown - <http://www.geocities.com/p.brown/>

Find local movie times and trailers on Yahoo! Movies.

<http://au.movies.yahoo.com>

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215. **Pam Brown**

Thanks - I have Lee Ann Brown's email

Fri 8 Apr 2005

Thanks,
I have Lee Ann Brown's contact now.
Pam

Web site/Pam Brown - <http://www.geocities.com/p.brown/>

Find local movie times and trailers on Yahoo! Movies.
<http://au.movies.yahoo.com>

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216. **noah eli gordon**

NYC, 16 hours from now: Sara Veglahn & Genya Turovskaya @ the bowery poetry club

Fri 8 Apr 2005

16 hours from now:

NYC reading:

Sara Veglahn & Genya Turovskaya

Saturday April 9th

4pm @ <http://www.bowerypoetry.com/>

Sara Veglahn is the author of the chapbooks *Another Random Heart* (Margin to Margin, 2002) and *Falling Forward* (Braincase Press, 2003). She is the poetry editor of *Art New England*, and her work has appeared or is forthcoming in *Conjunctions*, *580 Split*, *26*, *Fence*, and others. She currently lives in Northampton, MA.

Genya Turovskaya is the author of *Calendar* (Ugly Duckling Presse). Her poetry and translations from Russian have appeared or are forthcoming in *Aufgabe*, *6x6*, *The Germ*, and *Conjunctions*, among others. She lives and works in Brooklyn.

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217. **Taylor Brady**

Re: Announcing Yesterday's News by Taylor Brady

Sat 9 Apr 2005

Stephen,

Sorry about that -- the price is \$17.95 (discounted at the launch party or if you live where I can hand it to you). Page is still in progress on the website, I think

Bill and/or Joel need a usable cover image from me, along with maybe an excerpt. I'll try to get on that this weekend.

Taylor

On Apr 6, 2005, at 9:31 AM, Stephen Vincent wrote:

This looks like a terrific new Taylor Brady book! But Bill, can you do something revolutionary like let us know the book's price (on the other titles listed on your website, as well!)

And while I and others are in the cheap seats, maybe a brief Brady excerpt, too. (?)

I love the idea of sex, Sun Ra, Melville, and container shipping (etc.) meeting up in the Oakland School system - now that would be revolutionary, at least an education I would have preferred. One evening in the seventies, I did once see Sun Ra and his entire Arkestra, including dancers & singers(?) in the patio court yard of the San Francisco Art Institute. It was kind of special to see a trombonist climb one of the trees, perch and play on a branch, while we went from planet to planet with Sun Ra!

Thanks and congrats on the new publication.

Stephen V

*Yesterday's News
by Taylor Brady
Factory School
Poetry
262 pages, paperback
isbn 0-9711863-8-3*

Yesterday's News notates the year 2003, one poem a day waking belatedly again to the permanent American state - and State - of war. Not entirely "poems against the war" (though not not that), these are poems up against the war, testing against that limit the scattered prospects for a daily life of love and sex, work, the Oakland school system, insects, infants, Sun Ra, Melville, container shipping and the fossil record. The open question throughout is whether the poet who is a

subject of empire can speak, as a fractured "citizen" or within variously rich and impoverished commons, something other than imperial decree. "It seems/the digging in drives engines of/siege, not the reverse, no matter how/you beep with crisis rolling back."

For more information, visit <http://factoryschool.org>

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218. **Alan Sondheim**

the ghost boat

Sat 9 Apr 2005

the ghost boat

it's what comes later in the duration of the waveform
the signal's parasitic, something appeared of great consequence
listen, it's a short breach of your time, nothing more

<http://www.asondheim.org/zing.wav>

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

—

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219. **Steve Dalachinsky**

Re: text & tyranny

Sat 9 Apr 2005

true marry jo but sadly people ARE ALWAYS TRYING TO MAKE SENSE OF THINGS

oops hit caps accidentally must be careful of what i do on this list now i've been warned

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220. **Steve Dalachinsky**

Re: may 22 ...

Sat 9 Apr 2005

thanks deb i'll pass it on to the baltimore kid with yer e mail address

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221. **wild honey press**
New from Wild Honey Press
Sat 9 Apr 2005

Apologies if you've seen this before.

I'm delighted to announce the publication of *The Debtor in the Convex Mirror* by Susan Wheeler. The poem, winner of the sixth annual Boston Review Poetry contest, is an extended engagement with the painting *The Banker and His Wife* by Quentin Massys (1514). Nimble syntax keeps pace with dynamic language in a considered, compassionate critique of possession and debt in all their multiplicities. A polished mirror with a wide field of view.

An image of the cover and an extract from the poem is available at www.wildhoneypress.com

The book costs Eur 5 / STG 3.50 / USD 5.

The full text is available at the website of Boston Review:
<http://www.bostonreview.net/BR28.5/wheeler.html>

Since literature is our currency I'm happy to swap for poetry in any form.

best wishes

Randolph Healy
Wild Honey Press

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222. **Eric Elshtain**
the tyrannical text
Sat 9 Apr 2005

What I find troubling are the very terms "readability" and "unreadability" as applied to any life and any poem - and I'll reiterate that the premise upon which the idea that b/c some lives are "unreadable" then why not have "unreadable" poetry is one predicated upon the idea that everything is a text or "text" that can be read or "read." Maybe some poetry seems "unreadable," which I take to mean "incomprehensible," b/c the poet wants the poem to have nothing to do with life or the accepted structures of text. And just b/c we might live under tyranny, doesn't mean we have to accept it.

Date: Fri, 8 Apr 2005 12:57:53 EDT
From: Mary Jo Malo <[REDACTED]>
Subject: text & tyranny

My read on T.M.'s poem was that many lives are unreadable,
hence why not

have poetry that is unreadable - not, that specific poets live
unreadable or
readable lives and hence their poetry should readable or
unreadable. I was
saying that there is so much in life that doesn't make
'sense', so why should
poetry be any different as a form of expression. Besides, no
text is entirely
readable or entirely unreadable, much like people. Can we read
the 'text' of a
Pollock or Kandinsky? Also, and philosophically, we're all
subject to some form
of tyranny, even the tyranny of the opinion of others. Why
wouldn't we be
subject to the tyranny of some text?

Mary Jo

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223. **Pierre Joris**
Chicago readings

Sat 9 Apr 2005

For anyone in the Chicago area, two events at the University of Chicago:

Tuesday, April 12 @ 4:30

The Jean and Harold Gossett Lecture in Memory of Holocaust Victims

Martha and Paul Feivel Korngold:

"Beyond Witness -The Visionary, Non-Soteriological Poetics of Paul
Celan:

The Darkness in the Poem and the Light"

Presented by Pierre Joris,

Classics 10, 1010 E. 59th Street

Wednesday, April 13 @ 5:30

Poem Present: Pierre Joris Reading

Classics 10, 1010 E. 59th Street

=====

"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/>
=====
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224. **Jeremy Hawkins**

Apparently he had trouble rhyming with Camilla afterall...

Sat 9 Apr 2005

From the BBC:

<http://news.bbc.co.uk/1/hi/uk/4427239.stm>

Poet laureate marks royal wedding

Mr Motion wanted to acknowledge how people felt about the day

The furore surrounding the wedding of Camilla Parker Bowles to Prince Charles is dealt with by poet laureate Andrew Motion in his poem for the occasion.

Spring Wedding describes the marriage as a "piece of news", while he talks of the "scandal-flywheel whirring round".

The troubled history of the pair's relationship is also dealt with.

Mr Motion told the BBC he had tried to acknowledge the range of feelings people felt about the marriage.

He said the relationship "was now running its proper course" and he had used the image of a stream to convey the difficulties the couple had faced.

Prince Charles had sent him a letter, and the couple "seemed to like it very much", he added.

Andrew Motion has been poet laureate since 1999.

Spring Wedding

I took your news outdoors, and strolled a while
In silence on my square of garden-ground
Where I could dim the roar of arguments,
Ignore the scandal-flywheel whirring round,
And hear instead the green fuse in the flower
Ignite, the breeze stretch out a shadow-hand
To ruffle blossom on its sticking points,
The blackbirds sing, and singing take their stand.

I took your news outdoors, and found the Spring
Had honoured all its promises to start
Disclosing how the principles of earth
Can make a common purpose with the heart.

The heart which slips and sidles like a stream
Weighed down by winter-wreckage near its source -
But given time, and come the clearing rain,
Breaks loose to revel in its proper course.

The essence of the genius of our race, is, in our opinion, the reconciliation it effects between the base and the beautiful, recognising that they are complementary and indispensable to each other.

- Hugh MacDiarmid

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225. **Lawrence Upton**

Re: Apparently he had trouble rhyming with Camilla afterall...

Sat 9 Apr 2005

i dont know anyone who cares about it

The McD quote is good

L

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

From: Jeremy Hawkins

To: [REDACTED]

Sent: Saturday, April 09, 2005 2:05 PM

Subject: Apparently he had trouble rhyming with Camilla afterall...

The furore surrounding the wedding of Camilla Parker
Bowles to Prince Charles

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226. **roger day**

Re: the ghost boat

Sat 9 Apr 2005

Sliding alone this ocean
transient phosphorous
a waveform from Africa glows
do I see you in great consequence? No, my step-voltage twin
fading in, fading out: I am way over there, somewhere,
it's later you see me, please, do not be disturbed by my scars.
All the same, I breach my watch
a crescent burns

On Apr 9, 2005 6:02 AM, Alan Sondheim <[REDACTED]> wrote:
> the ghost boat
>
> it's what comes later in the duration of the waveform
> the signal's parasitic, something appeared of great consequence
> listen, it's a short breach of your time, nothing more
>
> http://www.asondheim.org/zing.wav
> http://www.asondheim.org/ghostboat.jpg
>
> _
>
--
http://www.badstep.net

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227. **Haas Bianchi**

Re: the tyrannical text

Sat 9 Apr 2005

I think that the issue here is one of commerce. All avant garde art and poetry begins as unreadable or unviewable this has been true for at least 800 years and the work remains in this realm until it is profitable and the mass market decides to buy it. If you look at visual art or fiction for example no one today would call Giotto, Kandinsky, or Joyce "avant garde" today because their work has become commercially successful, but most poetry at least since the death of

Williams has not had a chance to move from Avant Garde to Mainstream and as a result many poets move further and further into the avant garde with no governor on their innovation because their work will not become commercially successful anyway. We live under tyranny of the market now.

I think however that the 'unreadable' work in poetry continues to innovate and remains truer to an innovative sense than allot of art which moves from avant garde to the mainstream with commerce's blessing. The fact is that 'unreadable' can mean interesting and can challenge the reader the question is when does that work move into the mainstream? For most poets today this will never happen and so we are free to innovate and free to be tyrannized.

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

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

From: UB Poetics discussion group
[mailto:██████████]On Behalf Of Eric Elshtain
Sent: Saturday, April 09, 2005 2:54 AM
To: ██████████
Subject: the tyrannical text

What I find troubling are the very terms "readability" and "unreadability" as applied to any life and any poem - and I'll reiterate that the premise upon which the idea that b/c some lives are "unreadable" then why not have "unreadable" poetry is one predicated upon the idea that everything is a text or "text" that can be read or "read." Maybe some poetry seems "unreadable," which I take to mean "incomprehensible," b/c the poet wants the poem to have nothing to do with life or the accepted structures of text. And just b/c we might live under tyranny, doesn't mean we have to accept it.

Date: Fri, 8 Apr 2005 12:57:53 EDT
From: Mary Jo Malo <[REDACTED]>
Subject: text & tyranny

*My read on T.M.'s poem was that many lives are unreadable,
hence why not
have poetry that is unreadable - not, that specific poets live
unreadable or
readable lives and hence their poetry should readable or
unreadable. I was
saying that there is so much in life that doesn't make
'sense', so why should
poetry be any different as a form of expression. Besides, no
text is entirely
readable or entirely unreadable, much like people. Can we read
the 'text' of a
Pollock or Kandinsky? Also, and philosophically, we're all
subject to some form
of tyranny, even the tyranny of the opinion of others. Why
wouldn't we be
subject to the tyranny of some text?*

Mary Jo

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228. **Haas Bianchi**

Re: Now on Conchology Blog St John of the Cross

Sat 9 Apr 2005

just finished looking at Gabe Gudding's blog and notes on St John of the Cross and the Pope. I think John of the Cross (along with Teresa of Avila) is so interesting and worth discussing and John Paul's interest in Ecumenism I believe arose from John of the Cross- some side notes; John of the Cross was the descendant of Moors in fact he came from southern Spain where it has been speculated that he knew as a young man Sufi masters and was influenced by them.

The Sufis (Muslim Mystics) were profoundly influenced by Kabbalah, Buddhism and Christian Monasticism. Poetically it is interesting to read Sufi poets along side Buddhist poets and John of the Cross (and other Christian poets like Thomas Merton) because in many ways all these poets are doing the same thing and they have more in common with each other than with the orthodoxness of their perspective religions.

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

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

From: UB Poetics discussion group
[mailto:██████████]On Behalf Of Gabriel Gudding
Sent: Friday, April 08, 2005 12:03 PM
To: ██████████
Subject: Now on Conchology Blog

*Pope John Paul II
on the Poetry of St John of the Cross*

*A Radio Show in California Wakes Up
to Insult POETRY*

*Why I Would Take the _Pseudodoxica Epidemica_
to a Desert Island*

*William James on
Walt Whitman*

6 Elegies for Robert Creeley's Eyeball

rhode island notebook 6.17.03-6.20.03

*Two Years Later: a Report About the Recent Anti-War Rally in Chicago,
INCLUDING A SIGN READING, "For The Love of God, Won't Someone
Cockslap Bush"*

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

*Gabriel Gudding
Department of English
Illinois State University
Normal, IL 61790
office ██████████*

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229. **Mary Jo Malo**

text & (in)advertent/unconscious authenticity

Sat 9 Apr 2005

Eric,

Yes, only text is "text", and it is a highly evolved technology for communication which may or not be an especially 'poetic' description. Text is a very different medium of connection, because it affects our brain-body differently. Letters and words may affect us in a subliminal quantum algorithm of which we are not currently conscious, but generally speaking words have a practical function - intentional communication. Unfortunately, I admit that I'm a scientific philosopher in far too many aspects of my life. My ethic is existentialist and naturalist, and I'm fascinated with physics. Authenticity is my guiding principle, so as a writer I won't separate my words from my "self". That doesn't mean that other writers can't or shouldn't. I admit I'm a slave to making sense of things, even allowing that some things will never make sense. Discovery of meaning is a subjective adventure we choose to take.

So from my perspective, I find it difficult to believe that anyone else is able to separate their "selves" from their poetry. In other words, no matter which words & letters you choose and wherever you choose to place them, your spontaneous and/or edited text reflects you or parts of you, no matter how disintegrated your personality or thinking process. Writing is a kind of 'autobiography' even if you choose to speak from different characters. Isn't it unavoidable? Can one truly speak "for" another personality? Is it really possible to write from another observation point than your own no matter how intentionally unintentional or consciously unconscious your method? One can only speak for one, and anything else is imagination. Afterall, we can only speculate how someone else thinks or feels, no matter how much we think we understand their first person report. This is an interesting subject for poetics. If anyone can suggest some links I'd appreciate it. I'm just now beginning to investigate this possibility, because even at my age I'm new to modern & post-modern poetry and poetics. Is the creative use of language bound by subjectivity or freed by it?

Mary Jo

What I find troubling are the very terms "readability" and "unreadability" as applied to any life and any poem - and I'll reiterate that the premise upon

which the idea that b/c some lives are "unreadable" then why not have "unreadable" poetry is one predicated upon the idea that everything is a text or "text" that can be read or "read." Maybe some poetry seems "unreadable," which I take to mean "incomprehensible," b/c the poet wants the poem to have nothing to do with life or the accepted structures of text. And just b/c we might live under tyranny, doesn't mean we have to accept it.

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230. **Eric Elshtain**

response to Newman re: text and autobiography

Sat 9 Apr 2005

The description of the poetry class is interesting, and provokes a question: was the process of you and your class attempting to decode the poem on its own terms one of finding a back story or narratival interpretation that would help explain the poem?

And your illustration of how Saadi gets read is certainly symptomatic of what I'm driving at. I know so little about Saadi and his reception that I can say no more than that.

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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231. **Richard Jeffrey Newman**

the tyrannical text/text and autobiography

Sat 9 Apr 2005

Eric, you wrote:

>>was the process of you and your class attempting to decode the poem on its own terms one of finding a back story or narratival interpretation that would help explain the poem?<<

In one sense, the poem demanded that kind of interpretation because the words themselves implied a narrative context, though the narrative itself was so deeply buried or so far off the tangent the poem was coming from that nothing in the words could be used to nail a specific narrative thread down. My students were insistent that they wanted to know where in the poet's life the poem had come from; I was trying to get them to see that they could use the narrative implications of the text to make (a) sense of the poem independently of where the

poem came from in the poet's autobiography, which may be repeating myself, but it goes, I think, the points and questions in Mary Jo's response. She asks, if I understand her correctly, whether it is possible to write poetry that does not somehow come from your self, that is not by definition expressive of, or even coexistent with, that self. And from the poet's point of view, I think she is probably right, even the "wackiest" (a term that I do not mean pejoratively) avant-garde writer will, I imagine, in his or her own consciousness, in his or her own interior experience of what he or she writes, experience that writing as connected to/part of/choose-your-expression his or her self. What I understand you, Eric, to be talking about, though, are the political and ethical implications of what means for the reader of such work to insist on the primacy of the connection between the words and the writer's life in granting that text the validity that comes from the pronouncement: "this makes sense" or even "this is one kind of sense this poems makes."

What I just wrote feels to me a little confusing, so let me try to say it again in a different way: I think there are two distinct things here: One is the interest you might have in the connection between a writer's work and the writer's life because you are interested in the writer's life, or in thinking about the relationship between how a writer lives his or her life (how you as a writer live your life) and the writing he or she produces. The other is insisting that a poem's legitimacy comes from its readability (read: comprehensibility), its capacity for being understood, in terms of the poet's autobiography. Mary Jo, in her last post, seems to me to be talking about the former, while Eric is talking about the latter.

Which brings up a connection to Ray's post about the market and commerce. Certainly the move that Eric is critiquing is one way that the market keeps out writing that is threatening to the status quo: To the degree that poetry remains "merely" self-expression, it is much safer politically and otherwise, but once it begins to move beyond that realm, either in terms of its content or its form--and of course you can't really move one without the other--it becomes "unreadable" in any number of ways that are politically and economically motivated. Case in point that has nothing to do with the avant-garde of anything: A friend of mine who has translated Rumi sent some samples material to Robert Bly, who is, of course, a great champion of Coleman Barks' versions of the great Persian poet. I do not want here to get into the politics of translation per se, or to argue for or against Barks or my friend, but to make my point, I do need to say that my friend's versions are much closer in form and content to the original Persian, and they reflect a deep knowledge of Persian culture, while Barks' not only take great liberties with the original text, they are highly westernized versions of the poems. Bly's reply to my friend was that his translations were terrible, did not at all represent Rumi and that they should never and would never "see the light

of day" (which I think is a direct quote from the letter Bly sent to my friend). From everything I can tell, Bly's inability to "read" (and I mean, obviously, more than understanding the words) my friend's translations was motivated as much, and probably more, by his investment in Barks' place in the market--which has a lot to do with Bly's own assumptions and work as a translator--than with the quality of my friend's work. And it is unlikely that any version of Rumi other than Barks' will make much headway in the market until someone demonstrates the "readability" of these other versions to the market's satisfaction.

Richard

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232. **wild honey press**

reviews of Struggle and Radiance by Jill Jones

Sat 9 Apr 2005

Here are links to two reviews of Jill Jones' _Struggle and Radiance_:

Peter Minter in Jacket 27 (the issue is still under construction)

<http://jacketmagazine.com/27/mint-jone.html>

Maria Christoforatos in Cordite

<http://www.cordite.org.au/archives/000711.html>

best

Randolph

Randolph Healy

www.wildhoneypress.com

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233. **Alan Sondheim**

www.asondheim.org up again w/ new materials +

Sat 9 Apr 2005

<http://www.asondheim.org/> is again up, with many new files. There are three subdirectories: text, executables (for pc), and basic programs. All other materials are in the main directory. Please check the materials out when you have a chance. The work dates from the past twelve years. The following are the currently available files:

txt/00README1st.TXT

txt/0.README.txt

txt/ABACUS.TXT

txt/ah.txt

txt/ALAN2.TXT

txt/am.txt
txt/an.txt
txt/ap.txt
txt/a.txt
txt/AVATARS.TXT
txt/baghdad.txt
txt/ba.txt
txt/bb.txt
txt/BKREVIEW.TXT
txt/Blood.txt
txt/b.txt
txt/cancer.txt
txt/cc.txt
txt/char.txt
txt/CINEMA.TXT
txt/COMPBIO.TXT
txt/c.txt
txt/CYBINFO.TXT
txt/dd.txt
txt/DEADTIME.TXT
txt/defuge.txt
txt/DIARY2.TXT
txt/DIARY3.TXT
txt/DIARY.TXT
txt/d.txt
txt/echo.txt
txt/ee.txt
txt/e.txt
txt/EXE_README.txt
txt/exe.txt
txt/Fantasm.txt
txt/ff.txt
txt/FIGURE.TXT
txt/film.txt
txt/FILMVID.TXT
txt/FLUX.TXT
txt/footnote.txt
txt/FOPINFO.TXT
txt/fop.txt
txt/f.txt
txt/FUTCULT.TXT
txt/FUTURE.TXT

txt/gg.txt
txt/g.txt
txt/hh.txt
txt/h.txt
txt/ii.txt
txt/INTRVIEW.TXT
txt/i.txt
txt/jj.txt
txt/jk.txt
txt/jl.txt
txt/jm.txt
txt/jn.txt
txt/jo.txt
txt/jp.txt
txt/jq.txt
txt/jr.txt
txt/js.txt
txt/jt.txt
txt/j.txt
txt/ju.txt
txt/jv.txt
txt/jw.txt
txt/jx.txt
txt/jy.txt
txt/k1.txt
txt/ka.txt
txt/kb.txt
txt/kc.txt
txt/kd.txt
txt/ke.txt
txt/kf.txt
txt/kg.txt
txt/kh.txt
txt/ki.txt
txt/kj.txt
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txt/kp.txt
txt/kq.txt

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txt/ky.txt
txt/kz.txt
txt/la.txt
txt/lb.txt
txt/lc.txt
txt/ld.txt
txt/le.txt
txt/lf.txt
txt/lg.txt
txt/lh.txt
txt/li.txt
txt/lj.txt
txt/lk.txt
txt/ll.txt
txt/lm.txt
txt/ln.txt
txt/lo.txt
txt/LOVE.TXT
txt/lp.txt
txt/lq.txt
txt/lr.txt
txt/ls.txt
txt/lt.txt
txt/l.txt
txt/lu.txt
txt/lv.txt
txt/lw.txt
txt/lx.txt
txt/ly.txt
txt/lz.txt
txt/ma.txt
txt/mb.txt
txt/mc.txt

txt/md.txt
txt/me.txt
txt/mf.txt
txt/mg.txt
txt/mh.txt
txt/MIAMI.txt
txt/mi.txt
txt/mj.txt
txt/mk.txt
txt/ml.txt
txt/mm.txt
txt/mn.txt
txt/MODEL.TXT
txt/mo.txt
txt/movie.txt
txt/mov.txt
txt/mp.txt
txt/mq.txt
txt/mr.txt
txt/ms.txt
txt/mt.txt
txt/m.txt
txt/mu.txt
txt/mv.txt
txt/mw.txt
txt/mx.txt
txt/my.txt
txt/mz.txt
txt/na.txt
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txt/nc.txt
txt/nd.txt
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txt/ng.txt
txt/nh.txt
txt/ni.txt
txt/nj.txt
txt/nk.txt
txt/nl.txt
txt/nm.txt
txt/nn.txt
txt/NOISE.TXT
txt/no.txt
txt/np.txt
txt/nq.txt
txt/nr.txt
txt/ns.txt
txt/nt.txt
txt/n.txt
txt/nu.txt
txt/nv.txt
txt/nw.txt
txt/nx.txt
txt/ny.txt
txt/nz.txt
txt/oa.txt
txt/ob.txt
txt/oc.txt
txt/oc.txt.lnk
txt/oldaba.txt
txt/o.txt
txt/panamar.txt
txt/phen.txt
txt/play.txt
txt/POET.TXT
txt/postmode.txt
txt/POTEPOET.TXT
txt/PROSEBIO.TXT

txt/p.txt
txt/q.txt
txt/QUEER.TXT
txt/REDYEAR.TXT
txt/resume.txt
txt/r.txt
txt/salt.pdf
txt/sophia.txt
txt/SOUND.TXT
txt/stelarc.txt
txt/s.txt
txt/THROAT.TXT
txt/t.txt
txt/Uncanny.txt
txt/u.txt
txt/vel.pdf
txt/VIDEO2.TXT
txt/VIDEO.TXT
txt/Weather.txt
txt/writing2.txt
txt/WRITING.TXT
txt/WS_FTP.LOG
txt/zz.txt
exe/abyss.exe
exe/america.exe
exe/archaea10.exe
exe/archaea2.exe
exe/archaea3.exe
exe/archaea4.exe
exe/archaea5.exe
exe/archaea6.exe
exe/archaea7.exe
exe/archaea8.exe
exe/archaea9.exe
exe/archaea.exe
exe/aus.exe
exe/axis.exe
exe/baby.exe
exe/ballet.exe
exe/bee.exe
exe/blood.exe
exe/brilliant.exe

exe/crown1.exe
exe/crown2.exe
exe/crown3.exe
exe/crown4.exe
exe/crown5.exe
exe/europa.exe
exe/gb.exe
exe/glory.exe
exe/GOD.exe
exe/graph.exe
exe/hemiptera2.exe
exe/hemiptera3.exe
exe/hemiptera.exe
exe/hold.exe
exe/kali.exe
exe/mourning.exe
exe/overlook.exe
exe/pest2.exe
exe/pest.exe
exe/plasma1.exe
exe/rust.exe
exe/scler.exe
exe/sks2.exe
exe/sks.exe
exe/star.exe
exe/swoon.exe
exe/tz.exe
exe/umb2.exe
exe/umb.exe
exe/victor.exe
exe/void.exe
exe/wall.exe
exe/wallvoid.exe
exe/weather.exe
exe/web.exe
exe/word2.exe
exe/word.exe
bas/3D.BAS
bas/BEEB.BAS
bas/BI2DEL.BAS
bas/BIFURDEL.BAS
bas/CLOUD3.BAS

bas/CLOUD4.BAS
bas/CLOUDSIN.BAS
bas/COL7.BAS
bas/COLCLOUD.BAS
bas/D7.BAS
bas/D.BAS
bas/DELCLLOUD.BAS
bas/DELL3.BAS
bas/DELL7.BAS
bas/DHENON.BAS
bas/DRAPRINT.BAS
bas/DRAWALK2.BAS
bas/DRAWALK5.BAS
bas/DRAWALK6.BAS
bas/DRAWALK.BAS
bas/DRAWDELL.BAS
bas/DRAWTEST.BAS
bas/FULLIFE.BAS
bas/HENON2.BAS
bas/HENON.BAS
bas/JULIA.BAS
bas/LIFELINE.BAS
bas/linear.bas
bas/LINEQ.BAS
bas/MASS.BAS
bas/MESS3.BAS
bas/MESSCLR.BAS
bas/MISSCLR.BAS
bas/MOSS2.BAS
bas/MOSS.BAS
bas/NEW.BAS
bas/ORBITING.BAS
bas/SIN.BAS
bas/SINCIRC.BAS
bas/SINTAN2.BAS
bas/SINTAN4.BAS
bas/SINTAN5.BAS
bas/SINTAN.BAS
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bas/STAR2.BAS
bas/STAR.BAS
bas/STARR.BAS

bas/WALK.BAS
01trilby.JPG
024.jpg
026.jpg
038.jpg
039.jpg
043.jpg
045.jpg
046.jpg
054.jpg
061.jpg
062.jpg
065.jpg
069.jpg
070.jpg
074.jpg
076.jpg
078.jpg
1492.gif
1947.mov
1973.mp3
260.jpg
270.jpg
31.JPG
37.jpg
5.mov
aftershock.mov
ai1.gif
ai2.gif
ai3.gif
ai4.gif
allofusnow.png
americaness.mov
angel.jpg
animal1.jpg
animal2.jpg
animal3.jpg
anten1.gif
anten2.gif
antenburst.gif
antensex1.gif
antensex2.gif

antensex3.gif
antensex.gif
ashur1.jpg
ashur2.jpg
ashur3.jpg
ashur4.jpg
aw.gif
baghdad.mov
bathingbeauties.mov
bbbb1.jpg
bbbb2.jpg
bbeach.jpg
bbreast2.bmp
bbreast3.bmp
bbreast4.bmp
bbreast5.bmp
bbreast6.bmp
beginningofthebeautifulworld.mov
bi2del.gif
birth.mov
blackout.jpg
bloomed.gif
bloom.gif
bonze0.jpg
bonze1.jpg
bonze2.jpg
bonze3.jpg
bonze4.jpg
bonze6.jpg
bonze8.jpg
boygirltruck.jpg
brob2.jpg
brob3.jpg
brob4.jpg
brob5.jpg
brob6.jpg
brob.jpg
bronze.jpg
bronzevid.jpg
brood2.jpg
brood.jpg
BUDDHA.GIF

BUDDHA.JPG
buffalo3.jpg
buffalo4.jpg
C2.JPG
C3.JPG
C4.JPG
C5.JPG
C6.JPG
C8.JPG
capt.jpg
ch4.jpg
CHAOS.JPG
CHAR.GIF
char.mp4
Cheap.jpg
CHIASM.GIF
CHORA.GIF
cloud31.gif
cloud41.gif
cloud.gif
col71.gif
col72.gif
col73.gif
combtomb.gif
com.gif
coup.mov
crimescene.mp4
crown1.jpg
crown2.jpg
crown3.jpg
crown4.jpg
crown5.jpg
crown6.jpg
cruxbone.jpg
cruxflesh.jpg
culture1.jpg
culture2.jpg
culture3.jpg
dad3.jpg
dancemenu.jpg
danceofdeath.mov
dank0.jpg

dank1.jpg
dank2.jpg
dank3.jpg
dbas.gif
deadiniraq.mp4
DEAD.JPG
deathfugue.mov
DEATH.GIF
dell31.gif
dell32.gif
dell33.gif
dell72.gif
dell73.gif
dell74.gif
dell76.gif
directory.txt
DOOD.GIF
drawalk6.gif
dumbhack.jpg
dump.avi
dup.mov
earthhole.jpg
edge.jpg
empire.jpg
END.GIF
endofempire.mov
escape1.jpg
escape2.jpg
escape3.jpg
eternal.jpg
europe1915.mov
EVER027.JPG
EVER049.JPG
EVER102.JPG
EVER212.JPG
EVER271.JPG
EVER272.JPG
EVER273.JPG
EVER326.JPG
EVER346.JPG
EVER353.JPG
EVER395.JPG

EVER434.JPG
EVER499.JPG
EVER514.JPG
EVER830.JPG
EVER960.JPG
exemplum.jpg
explode.jpg
face8.gif
fetish.jpg
ff1.jpg
ff2.jpg
ff3.jpg
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YOU.GIF
YOUYOU.GIF
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zing.wav

Sat Apr 9 04:41:25 EDT 2005

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234. **Sarah C. Morgan**
Electronic Poetry Center

Sat 9 Apr 2005

The Electronic Poetry Center welcomes suggestions for magazines, presses, and poetry web sites to add to our extensive list of links at

[Please send your suggestions to \[REDACTED\]](http://epc.buffalo.edu/connects/
</horde/util/go.php?
url=http%3A%2F%2Fepc.buffalo.edu%2Fconnects%2F&Horde=df69a0d7a7ba
274d8c04581b27d9731b></p></div><div data-bbox=)

Thank you,
Sarah Morgan

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235. **Alison Croggon**
Re: reviews of Struggle and Radiance by Jill Jones

Sat 9 Apr 2005

On 10/4/05 1:55 AM, "wild honey press" <[REDACTED]> wrote:

Here are links to two reviews of Jill Jones' _Struggle and Radiance_:

Peter Minter in Jacket 27 (the issue is still under construction)
<http://jacketmagazine.com/27/mint-jone.html>

Maria Christoforatos in Cordite
<http://www.cordite.org.au/archives/000711.html>

Great to see, and congratulations Jill (and Randolph) - I especially enjoyed Peter's review -

Best

A

Alison Croggon

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

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236. **mIEKAL aND**

Provflux 2005

Sat 9 Apr 2005

CALL FOR SUBMISSIONS :: DEADLINE APRIL 15th

ATTENTION:

all artists, drifters, architects, urban explorers, philosophers, dadaists, writers, culture jammers, geographers, interventionists, performers, mappers, bikers, walkers, lecturers, urban planners, scavengers, and poets--

The Psy-Geo Provflux is looking for people to propose, plan, and/or participate in a weekend of interventions, lectures, shows, and other events that encourages others to reinvent their social spaces.

Come join an international cast of actionists and help create the city you've always dreamed of within the city that already exists.

PIPS is pleased to announce its second annual Psy-Geo Provflux, a weekend-long event dedicated to current artistic and social investigations in psychogeography (the study of the effects of the geographic environment on the emotions and behavior of individuals). Part festival and part conference, it brings together visual, performance, and new media artists, along with writers, urban adventurers and the general public to explore the physical and psychological landscape of the city. Events will take place throughout Providence, with a headquarters located at The Steel Yard, 27 Sims Ave. (one block from Eagle Square). The Provflux headquarters will serve as the main informational hub, a place for participants and visitors to meet, pick up maps and schedules, and attend lectures and video screenings.

-All events are free and open to the public-

Psy-Geo Provflux :: May 27-29

<http://www.pipsworks.com/contact/provflux.html>=

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237. **David Baratier**

War Holdings by Lisa Samuels

Sun 10 Apr 2005

War Holdings

by Lisa Samuels

Pavement Saw Press Chapbook Award Series

ISBN 1—886350—61—2 Price: \$6.00 p/p

30 pages, 5.5 by 8.5, 2003

Lisa Samuels teaches Literature and Creative Writing at the University of Wisconsin-Milwaukee. She is the author of *Letters* (1996) and *The Seven Voices* (1998) and editor of an annotated reprint of Laura Riding's *Anarchism Is Not Enough* (2001). She has recent poems and essays in *Denver Quarterly*, *Aufgabe*, *Delmar*, *New Literary History*, and elsewhere.

Pieces from this collection first appeared in: *Can We Have Our Ball Back*, *Muse*, *Apprentice Guild* and *Traverse*.

All the watches in the closet are safe
like you, surrendered to a sudden
place, an ache within the folds I wish
were gutted and amenable
stars rise and fall inside your ears
like caves for what you see or
do not wish, these placid convolutions
made like daisies—arrival is a prefect
curved responsibly, seven torments
find you basking quiet as crystals
invoked protective naming to be,
as if wales risen outside your body
round and pale, linger like a well-thought
rune, heuristic angles offering themselves
replacing the invisible as if

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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238. **David Baratier**

F.J. Bergmann Sauce Robert

Sun 10 Apr 2005

F.J. Bergmann

Sauce Robert

Pavement Saw Press Chapbook Award Series

ISBN 1—886350—60—4 Price: \$6.00p/p

36 pages, 5.5 by 8.5, 2003

F.J. Bergmann is living in Wisconsin for the fourth or fifth time. She studied psychology, biochemistry, and fine arts at the University of Wisconsin while writing as little as possible, and is currently a web designer and illustrator of a manual on interesting diseases. A previous

existence was spent working with horses. She considers herself primarily

a visual artist, which helps prevent writer's block. Poetry is a recent obsession, along with digital art and hypertext. She maintains www.madpoetry.org, a public service website for poetry in Madison, Wisconsin, as well as her own site, www.fibitz.com. She reads at spoken word venues and has been published in *Margie*—The American Journal of Poetry, *Wind*, *RealPoetik*, on asininepoetry.com under the name Easter Cathay, in the anthology *Connected: Poetry on Life In The Age Of Computers*, and at the 2002 Electronic Literature Symposium. She won the 2003 Mary Roberts Rinehart National Poetry Award and received awards from the Atlanta Review poetry competition in 2000, 2001, and 2002. Her hairstyle is deceptive. One of her pseudopodia can reach all the way from the bedroom to the refrigerator. Her favorite authors all write science fiction.

A Likely Story

So there was this traveling...
princess on a quest, and she
got a flat tire—I mean
a flat chest, 32 double-A or so
and the dwarves couldn't fix it,
and there was this farmhouse
and a bad storm came up
with a tornado—no,
there wasn't a tornado after all,
so anyway, she got soaked
and her red slippers were just ruined, right?
anyway, there was a farmhouse near there
and she decided to stop
for the night and the farmer said,
"You poor thing! You must be
freezing and exhausted but I'm afraid
you'll have to sleep with
my youngest son, the crown prince,
who still wets the bed."

And the next morning the princess said,
"I'm black and blue and red all over!
How can I face my sales manager?
You didn't tell me he wet the bed that way!"

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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239. **Alan Sondheim**

jump. cut.

Sun 10 Apr 2005

jump. cut.

furious people cutting in,
you are dancing, may I please cut in
thank you this is the way the binary works
we're on top of each other we've never met
one and another fingering here and there on keyboards
brings happiness and furious people cutting in
there are many speeds of sound there are many lights
there are many sounds many speeds of light
always thinking about the medium it depends on the medium
you are very many frames do you know how many and between them
i am my svengali to my svengali i am my tribly to my trilby
may i please cut in this dance in mine

<http://www.asondheim.org/thog.mp4>

—

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240. **Steve Dalachinsky**

Re: jump. cut.

Sun 10 Apr 2005

no more poems they said
my pen bleeds red

i am lost at this hour
without the relief of pain
to guide me

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241. **wild honey press**

Review of _The Rothenberg Variations_ by Pierre Joris

Sun 10 Apr 2005

Apologies to those who receive this more than once and open them all.

There is evidence that reviewers not only read but enjoy poetry. See Michael Farrell's review of Pierre Joris' chapbook *_The Rothenberg Variations_* in Jacket 27 at

<http://jacketmagazine.com/27/farr-joris.html>

There's an image of the book along with some more info at

http://www.wildhoneypress.com/BOOKS/roth_var.htm

best

Randolph

Randolph Healy

www.wildhoneypress.com

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242. **Joe Brennan**

HOMELAND PORK---A BRAND YOU CAN COUNT ON!

Sun 10 Apr 2005

Click here: The Assassinated Press

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

Neocon Media's Big Lie Blitz on US Security Continues:

Negroponete Demands Unlimited Control:

Phony Commission Claims US Spying "Weak, Unready for Rising Threat of 'Moles'

Cheney suggests Bush may be a Mole:

By O. FAY BOWELS

HOMELAND PORK---A BRAND YOU CAN COUNT ON! Homeland Security Funding Formula To Get Fresh Pork: People In Rural Red States Suffer From More Paranoid Delusions, Require Funds For Clinical Assessment CDC Concludes: Many In Utah Concerned Monster Truck Rallies, Tittie Bars Might Be Targets For Terrorists: Dixie Cream In Arkansas Received Anonymous A-Rab-

like Threats: "My children can't sleep for fear of 'nukuler' attack I put in my kids' heads with rapture talk," Worries Wyoming Mother Of Six: Terrorists Said To Target American Textile States---Oh Sorry. That was NAFTA: "I'll be fucked by a chief executive made of buckeyfullerenes before I let one red cent go to protect the niggers, fags, kikes, grease balls, gooks and guineas living in New York," declares Texas lawmaker, Sam Johnson BY DOOBIE BARFLY

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243. **Murat Nemet-Nejat**

Re: the tyrannical text/text and autobiography

Sun 10 Apr 2005

In a message dated 04/09/05 11:52:21 AM, [REDACTED] writes:

Which brings up a connection to Ray's post about the market and commerce. Certainly the move that Eric is critiquing is one way that the market keeps out writing that is threatening to the status quo: To the degree that poetry remains "merely" self-expression, it is much safer politically and otherwise, but once it begins to move beyond that realm, either in terms of its content or its form--and of course you can't really move one without the other--it becomes "unreadable" in any number of ways that are politically and economically motivated. Case in point that has nothing to do with the avant-garde of anything: A friend of mine who has translated Rumi sent some samples material to Robert Bly, who is, of course, a great champion of Coleman Barks' versions of the great Persian poet. I do not want here to get into the politics of translation per se, or to argue for or against Barks or my friend, but to make my point, I do need to say that my friend's versions are much closer in form and content to the original Persian, and they reflect a deep knowledge of Persian culture, while Barks' not only take great liberties with the original text, they are highly westernized versions of the poems. Bly's reply to my friend was that his translations were terrible, did not at all represent Rumi and that they should never and would never "see the light of day" (which I think is a direct quote from the letter Bly sent to my friend). From everything I can tell, Bly's inability to "read" (and I mean, obviously, more than understanding the words) my friend's translations was motivated as much, and probably more, by his investment in Barks' place in the market--which has a lot to do with Bly's own assumptions and work as a translator--than with the quality of my friend's work. And it is unlikely that any version of Rumi other than Barks' will make much headway in the market until someone demonstrates the "readability" of these other versions to the market's satisfaction.

Richard

I encountered the same issue by reviewing Daniel Ladinsky's "translations" of the Persian poet Hafiz. When I discovered that no "translation" in Ladinsky's

book correseponded to any specific Hafiz poem and contacted him, he responded that his book had sold over 20.000.00 copies. My review talks about that, how Ladinsky says that Hafiz talked to him in a dream in Persian, a la God to St. Paul. There was a comment among many in Amazon at the time how one reader had understood Hafiz for the first time. How does one "understand for the first time"? Is that an understanding or a marriage of a product with an ambient image?

Murat

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244. **Lawrence Sawyer**

Re: Sextus Propertius (Trans. by Vincent KATZ)

Sun 10 Apr 2005

MILK MAGAZINE

New review by Michael LALLY of
Sextus Propertius (Translated by
Vincent Katz) ...

<http://www.milkmag.org/LallyReview.html>

milk magazine

<http://www.milkmag.org>

editors, Larry Sawyer

Lina ramona Vitkauskas

"making the world safe for poetry"

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245. **Alan Sondheim**

cut. jump.

Sun 10 Apr 2005

cut. jump.

1. the chant:

on ... leaves, the rooftop, soft through me, in in there, other's form, caress
each last in caress night ... trees night habitus caress last last each interleave a
leaves, in body manner the were cutting through mine, in cutting the night the
of cutting mine, mine, through they a habitus parts, charred form, of i dreamed
a couldn't body dreamed reattach the i reattach penis, dreamed couldn't i a i
there of and reattachment they penis, went night a for charred before the reat-
tach night the a before for went a went instead, penis, place, on curled, a it or

there was reattachment rather monstrous for rather monstrous gave rather was
it there it an a the was i up both vagina gave ends, up instead, i was instead, i
gourd, instead, i both i both see up closed it penis, it on like gourd, me, it an
there ends, an there to an there on enormous on no it lost nothing, at it motor,
didn't to i attach, how it me, see it there see rev, a how i turns attach, a is lost
nothing, it were there to was markings, halt, i no halt, over no a it markings, to
i was it my a is more, rev, slowly, hardly "it" over friends, stutters turns friends,
don't turns have more, over hardly friends, "it" more, a it friends hello, a my
dreamed see don't on i i on out i perfection hello, don't dreamed on my hello,
wasn't more, out wasn't have a the there out trees i they're trees rooftop,
they're trees wasn't out the trees a there, leaves, out i soft perfection wasn't ...
it rooftop, there, rooftop, each the that rooftop, ... wasn't manner i that way
leaves, other's other's manner each caress each leaves, that

2. the severed chant:

cutting through the habitus in the interleave form, last night i dreamed a pile of
body parts, they were mine, the night before a severed penis, charred and
curled, i couldn't reattach or rather there was a reattachment place, i went for
the vagina instead, i gave up on the penis, it was monstrous like an enormous
gourd, it was closed at both ends, i didn't see how to attach, it was lost on me,
there were no markings, there was nothing, i'm a motor, i rev, it turns over
slowly, "it" is me, it stutters to a halt, i don't see my friends any more, i hardly
have friends, they're out there a shout out hello, i dreamed perfection on the
rooftop, it wasn't me, i wasn't there, the way trees caress each other's leaves, in
that soft manner ...

<http://www.asondheim.org/thongs.mov>

—

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246. **derekrogerson**

[job] Poetry Center Librarian - University of Arizona

Sun 10 Apr 2005

This job is for people with library experience and a MLS.

Location: University of Arizona, Tucson

Part-Time Salary: \$25,000 /year

Includes Benefits

The College of Humanities' Poetry Center invites applications for the position of Librarian. This position will manage all functions of the Poetry Center library and will provide curatorial direction for the collection.

The University of Arizona Poetry Center was established in 1960 "to maintain and cherish the spirit of poetry." The Center houses a nationally renowned special collections library and archive, and is an academic and community resource and sponsor of numerous outreach programs, including its distinguished Visiting Poets and Writers Reading Series. The Poetry Center has become one of the foremost literary arts centers in America.

The Poetry Center's Special Collections Library and Archive includes nearly 50,000 items, including poetry books, periodicals, reference works for writers, audio and video recordings, broadsides, photographs as well as rare and limited edition special books.

Duties and Responsibilities:

- * Directs collection development, including selection and acquisition of materials.
- * Performs regular collection assessment.
- * Reviews budget and monitors expenditures/encumbrances.
- * Oversees allocation of funds and supervises ordering and billing procedures.
- * Develops and maintains rare book archive.
- * Maintains archival/presentation practices.
- * Curates regular schedule of exhibitions and displays.
- * Oversees and maintains library technologies.
- * Trains and supervises collection processing and description.
- * Trains and supervises support staff and volunteers/docents.
- * Coordinates with other University library units.

Minimum Qualifications:

- * Master's degree in Library Science.
- * Thorough knowledge of library policies and procedures.
- * In-depth knowledge of contemporary English language poetry.
- * Ability to effectively communicate.
- * Advanced management skills.
- * Five years library experience.

The University of Arizona conducts pre-employment screening for all positions, which includes verification of academic credentials, licenses, certifications, and work history.

Job Number #32552:

<http://www.uacareertrack.com/applicants/Central?quickFind=179448>

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247. **Aaron Belz**

Aaron Kiely contact info

Sun 10 Apr 2005

Say, does anyone have Aaron Kiely's email address? Backchannel please...

Aaron Belz

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248. **Charlotte Mandel**

for Creeley

Sun 10 Apr 2005

Well - some thoughts, still -

And Robert Creeley has "œpassed"

into an elsewhere
bequeathing some/
thing of

how to perceive
proportion in life
that is to say
we can't expect to hold
to desired form of truth, a
construct

No

visualization is always just
half (at best)
of the picture
look now

words light as
puff-seed on a breath
story disappears

the green
singing passing through/
of molecular substances
transmutation to elements

End is what we breathe
Beginning?

Yes

Charlotte Mandel

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249. **Ruth Lepson**

Re: for Creeley

Sun 10 Apr 2005

Thank you for that, it helps and is well wrought. He wd have liked it. I wrote this for bob --

you can't hold on
to anyone
that's clear
my hands are dry
there's a dead mouse in the kitchen
this rainy april day
the temperate disguises of the present
then slipshod into a black world in which
stars subsist
bob no longer bob
but he doesn't care
'I love the energy of irresolution,'
he 'once' said
in his inclusiveness, gently smoking,
smiling, joking, infinite bits
of info
ready to be recalled
so where are they
atoms that fly out into the universe
you were already in --
reattaching to those not yet born?
where does everyone go? and such a singular one
when you died
I stood outside
and felt you gone
and felt you here since
you were able to say
what we long to hear one
another say, each one,
one by one,
and art, then, had meaning

not a usual one
an actual one

On 4/10/05 6:00 PM, "Charlotte Mandel" <[REDACTED]> wrote:

Well - some thoughts, still -

And Robert Creeley has ³passed²

*into an elsewhere
bequeathing some/
thing of
how to perceive
proportion in life
that is to say
we can't expect to hold
to desired form of truth, a
construct
No*

*visualization is always just
half (at best)
of the picture
look now*

*words light as
puff-seed on a breath
story disappears*

*the green
singing passing through/
of molecular substances*

transmutation to elements

*End is what we breathe
Beginning?
Yes*

Charlotte Mandel

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250. **Ishaq**

Last night during All That Hip Hop Poetry and Jazz at the

Sun 10 Apr 2005

<http://victoria.indymedia.org/news/2005/04/39790.php>

Last night during All That Hip Hop Poetry and Jazz at the

Last night during All That Hip Hop Poetry and Jazz at the Nuyorican we had Jose Diaz - a recently returned US Army Reservist, Iraq War Vet and Poet joined us with Kahlil Almustafa and Flaco Navaja performing work dealing with deferent aspects of war.

Last night during All That Hip Hop Poetry and Jazz at the Nuyorican

Last night during All That Hip Hop Poetry and Jazz at the Nuyorican we had Jose Diaz - a recently returned US Army Reservist, Iraq War Vet and Poet joined us with Kahlil Almustafa and Flaco Navaja performing work dealing with deferent aspects of war.

The showcase on war was tied to the opening of the film, VOICES IN WARTIME, which opens FRIDAY APRIL 8 in NYC at the Landmark Sunshine and New Metro Twin. (details below)

props to Steve Ben Israel and the all the other artists covering the topic of war during the open mic.

VOICES IN WARTIME is a moving documentary that looks at war through the eyes of poets, war veterans and experts. Poets and words featured in the film include: Sam Hamill (Poets Against the War), Sinan Antoon and Ali Habash (Iraqi poets), Chris Abani (Nigerian war survivor/poet), Marilyn Nelson (poet laureate of Connecticut), anti-war activist Sherman Pearl, LA poet-preacher Saul Williams as well as words from poets past like Langston Hughes, Walt Whitman and Emily Dickinson.

The people behind the film also have a website where they promote poetry about the experience of war (<http://www.voicesinwartime.org>) and are putting out an anthology of poems, "Voices In Wartime - The Anthology" available from Whit PRes.

*****You should check out the movie this weekend*****

The following poem was written after Jose returned home, as he tried to make sense of what had happened to him in Iraq.

A prayer for relief

I feel more lucid now and then, but at times, I feel the creeping signs

Of a premature senility, the runaway tremor, the starlit humming of the ears.

I drive aimlessly in circles, lacking focus, fumbling for change as my breath freezes,

Like the dust storm that overwhelms the ceaseless chatter of the airport lounge.

It's like I never left the cold comfort of my cot, as if I were the
signatory still
To some unwritten, ill-advised rules of engagement, some ancient
code of my design.
I see myself at the ready, quick to pounce on the dignity of a man
begging me
With his weary walk for the honor of shining my own long lost,
tasseled walk.

Yet I feel pouring through my rehearsed gaze the distant cousin of
my self-control,
The mastery of a sense unknown, the art of comprehension of the
fearless word.
It is a sword unrepentant that I sheath in the soft folds of my
corrected smile,
Another truce it bleeds upon the false report of our most irreverent
embrace.

Unbidden come to stay my gait the lurid whispers of a languid autumn
night,
Echoes that flit unbound in the arctic hue, the unforgiving joy of
city lights.

+++++

___\

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://scratchcue.blogspot.com/>\
<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/>\
}

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251. **Ram Devineni**

Rattapallax Films' Premiering at Tribeca Film Festival / PEN Event

Sun 10 Apr 2005

Dear Friends: last March 2004, Rattapallax began a new venture into producing films. I am happy to report one of our first successes. Please join us for the screening of legendary filmmaker Amir Naderi's "Sound Barrier" which will be premiering at the Tribeca Film Festival. It has been selected as a Spotlight feature.

More info at

<http://www.rattapallax.com/naderi.htm>

Screening Schedule:

Sun, Apr 24 / 3:00pm at Stuyvesant High School Auditorium, NYC

Tue, Apr 26 / 7:00pm at Tribeca Cinemas Theater 1, NYC

Wed, Apr 27 / 3:45pm at Regal Battery Park 9, NYC

All tickets are \$10.00

We also have two other documentaries in post-production. One is titled "Alabanza, Neruda" which is about Martín Espada, September 11 (USA and Chile) and Pablo Neruda.

Lastly, we have an event with PEN titled: UniVerse: World Literary Voices.

Featuring Bei Dao, Breyten Breytenbach, Elena Poniatowska, Martín Espada, John Godfrey, Fadhil al-Azzawi, Dunya Mikhail, Joan Margarit Consarnau &

Elif Shafak. Translators are Eliot Weinberger, Idra Novey & Niloufar Talebi.

April 21, 2005 at 9pm. Free. St. Mark's Church, 131 E. 10th St. & 2nd Ave., NYC. Sponsored by Rattapallax & Poetry Project at St. Mark's Church & PEN American Center. <http://www.rattapallax.com/pen.htm>

Cheers

Ram Devineni

Publisher & Producer

Please send future emails to

██████████ for press

██████████ for UN program

Do you Yahoo!?

Yahoo! Small Business - Try our new resources site!

<http://smallbusiness.yahoo.com/resources/>

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252. **Charlotte Mandel**

Re: for Creeley

Sun 10 Apr 2005

Thank you, Ruth -

for your validation of art as one, by one -

It was hard for me to send out the poem to this invisible public - but to where else?

I've printed out your poem to have.

Charlotte

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253. **Ruth Lepson**

Re: for Creeley

Sun 10 Apr 2005

Wonderful, Charlotte--as I've printed out yours to save. Now I will look for yr poetry elsewhere--prob I shd know it. Yes, it was strange to do--I sent it to friends but when I read yours I felt ok abt sending it to all. Sincerely, Ruth

On 4/10/05 9:45 PM, "Charlotte Mandel" <██████████> wrote:

| *Thank you, Ruth -*

| *for your validation of art as one, by one -*

*It was hard for me to send out the poem to this invisible public - but to
where else?
I've printed out your poem to have.
Charlotte*

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254. **Haas Bianchi**

Re: the tyrannical text/text and autobiography

Sun 10 Apr 2005

amen amen

I think here is the issue lets be honest allot of 'experimental' poetry is easily ignored because there is little audience but when you begin to speak of poets like for example Rumi (and I would include in this category, Dante, Moliere, Neruda, Dario and many others) who are loved in their home cultures the market does not really play a part since these poets are transcendently important in their base cultures and to world culture; but today much of the 'unreadable' work is does not recieve any exposure to the culture because of commercial concerns and thus new transcentent poetry cannot become part of the conversation of the culture. When poets retreat into academia and small presses where we have been driven by the market it marginalizes us and removes any chance for poetry or poets to influence the society in which we dwell.

An example of this came up in the recent movie the Motorcycle Diaries, as they are descending the road into Valparaiso Che and the driver quote the same line of Neruda's work and they both love the work. Che from an upper middle class background the driver from a proletarian background yet poetry had currency for both I would venture to say that this kind of event could not happen in the US certainly and perhaps in allot of other places because of the tyranny of the market not the tyranny of the text.

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Murat Nemet-Nejat

Sent: Sunday, April 10, 2005 10:11 AM

To: ██████████

Subject: Re: the tyrannical text/text and autobiography

In a message dated 04/09/05 11:52:21 AM,

██████████ writes:

Which brings up a connection to Ray's post about the market and commerce.
Certainly the move that Eric is critiquing is one way that the market keeps out writing that is threatening to the status quo: To the degree that poetry remains "merely" self-expression, it is much safer politically and otherwise, but once it begins to move beyond that realm, either in terms of its content or its form--and of course you can't really move one without the other--it becomes "unreadable" in any number of ways that are politically and economically motivated. Case in point that has nothing to do with the avant-garde of anything: A friend of mine who has translated Rumi sent some samples material to Robert Bly, who is, of course, a great champion of Coleman Barks' versions of the great Persian poet. I do not want here to get into the politics of translation per se, or to argue for or against Barks or my friend, but to make my point, I do need to say that my friend's versions are much closer in form and content to the original Persian, and they reflect a deep knowledge of Persian culture, while Barks' not only take great liberties with the original text, they are highly westernized versions of the poems. Bly's reply to my friend was that his translations were terrible, did not at all represent Rumi and that they should never and would never "see the light of day" (which I think is a direct quote from the letter Bly sent to my friend). From everything I can tell, Bly's inability to "read" (and I mean, obviously, more than understanding the words) my friend's translations was motivated as much, and probably more, by his investment in Barks' place in the market--which has a lot to do with Bly's own assumptions and work as a translator--than with the quality of my friend's work. And it is unlikely that any version of Rumi other than Barks' will make much headway in the market until someone demonstrates the "readability" of these other versions to the market's satisfaction.

Richard

I encountered the same issue by reviewing Daniel Ladinsky's "translations" of the Persian poet Hafiz. When I discovered that no "translation" in Ladinsky's book correseponded to any specific Hafiz poem and contacted him, he responded that his book had sold over 20.000.00 copies. My review talks about that, how Ladinsky says that Hafiz talked to him in a dream in Persian, a la God to St. Paul. There was a comment among many in Amazon at the time how one reader had understood Hafiz for the first time. How does one "understand for the first time"? Is that an understanding or a marriage of a product with an ambient image?

Murat

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255. **Gabriel Gudding**

THE BIRTHDAY OF CHRISTOPHER SMART

Sun 10 Apr 2005

b. April 11 1722

d. May 21 1771

"For Flowers can see, and Pope's Carnations knew him." Jubilate Agno -- Bond edition, fragment B2, line 568

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256. **Jesse Glass**

In Praise of Christopher Smart

Mon 11 Apr 2005

Let's all take our clothes off and say a prayer in the rain!

I think the best idea is, however, that if all the people of the world would stop what they were doing for a moment and begin to applaud, then God would come down out of the sky, bowing to one and all, and the end of time would arrive. A bit like the ending of one of Handel's Operas, I think.

The absolute best idea is International Orgasm Day. God, Handel, Christopher Smart, and all mammals would approve, I think. Please go to www.angelfire.com/vt/alexigloo/owo.html and mark it on your calendar.

Jess

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257. **Jesse Glass**

Ahadada Contest

Mon 11 Apr 2005

Win \$60.00 worth of Ahadada books and help us celebrate our love affair with SPD. Go to www.ahadadabooks.com and sign up! Jess

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258. **robert lane**

may seek subs

Mon 11 Apr 2005

m a l l e a b l e j a n g l e

is seeking your submissions of

poetry,

poetics,

and reviews.

possibly important - talked about - read - a poetry journal

read how here, submission page at <http://www.malleablejangle.netfirms.com>

online poetry journal malleablejangle

the poetry of Robert Lane

deja vu workshops

Find local movie times and trailers on Yahoo! Movies.

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259. **ela kotkowska**

TRANSATLANTIC VERSE: French & American poetry in Chicago

Mon 11 Apr 2005

dear Poeticians,

if you happen to wander about Chicago, with nothing in your pockets, check out the

T r a n s a t l a n t i c V e r s e

on

Wednesday ~ April 27, 2005

featuring

poetry reading by:

Nicolas Pesquès & Cole Swensen

Esther Tellermand & Robyn Schiff

12:30 - 2:00 PM

University Hall 201, Hagstrum Room

AND

poetry reading by:

Jean-Patrice Courtois & David St. John

Emmanuel Laugier & Christina Pugh

followed by

translation discussion

including:

Robyn Schiff & Esther Tellermand

Christina Pugh & Emmanuel Laugier

4:00 - 6:00 PM

Harris Hall 108

(Reception to follow each event)

{Disclaimer: The event is sponsored by Cultural Services of the French Embassy in Chicago & Northwestern University.}

email me if you need directions, etc.



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260. **ela kotkowska**

TRANSATLANTIC VERSE: all events

Mon 11 Apr 2005

Transatlantic Verse: Bilingual poetry readings, translation forums, and talks

featuring:

Nicolas Pesquès & Cole Swensen

Esther Tellermand & Robyn Schiff

Jean-Patrice Courtois & David St. John

Emmanuel Laugier & Christina Pugh

CHICAGO

April 25, 2005 ~ University of Chicago:

1 - 5 PM

Poetry Readings & Round Table

Classics 10

1010 East 59th Street, Chicago

Tel : [REDACTED]

*

April 26, 2005 ~ Flatfile Galleries:

7:30 - 9:30 PM

Poetry Readings

Co-hosted by Guild Complex and Bridge Magazine

217 N. Carpenter St

Tel: [REDACTED]

*

April 27, 2005 ~ Northwestern University:

12:30 - 2 PM

Poetry Reading

University Hall 201

1897 Sheridan Rd, Evanston, IL

4 - 6 PM

Poetry Reading & Translation Discussion

Harris Hall 108

1881 Sheridan Rd, Evanston IL

Tel : [REDACTED]

MADISON

April 28, 2005 ~ University of Madison:

1 - 5 PM

Poetry Readings

La Maison Française

633 North Frances Street

Tel : [REDACTED]

7:30 - 9 PM

Poetry Readings

Pyle Center

702 Langdon Street

Tel: [REDACTED]

IOWA CITY

April 29, 2005 ~ University of Iowa:

Poetry Reading

4 - 5:30 PM
Shambaugh House
430 N Clinton Street,Iowa City

Tel : [REDACTED]
*

April 30, 2005
4 - 5:30 PM
Poetry Reading
5:30 - 6:30 PM
Translation Discussion
Shambaugh House
430 N Clinton Street,Iowa City
Tel : [REDACTED]

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261. **Gabriel Gudding**
Again on Conchology Blog
Mon 11 Apr 2005

A Celebration of the Birth of the Lord's News-Writer:
The Instauration of Christopher Smart Day
Raping Dolphins in Boulder with Hans Arp:
On the Spiritual Activism of the Comic Mode
Being a Failed Historian
Other stuff.
<http://gabrielgudding.blogspot.com>

Gabriel Gudding
Department of English
Illinois State University
Normal, IL 61790
office [REDACTED]
[REDACTED]

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262. **Alan Sondheim**
brief notes on my work
Mon 11 Apr 2005

brief notes on my work

these starting going somewhere, the idea of wildly disparate style/media from one moment to the other - the idea of 'work' smeared across 'work' - coherency but no boundary - artificial transmissions by email and directory file - enoncia-tion, enonce -

then they went nowhere, what came to mind was 'particles emanating from the brain,' perhaps in honor of the granularity of microsound or the despair of a relatively cashless existence.

then they went somewhere with messy economics intersecting messy ontology, epistemological excretions. so for what they're worth, at this stage -

1 variety

the surface of my work is full of inconsistency. styles change abruptly; characters that were used were used up; new characters appear at times, only to disappear, to write in the background. media change from text to audio/video/image/web/performance and back again; the kernel coheres. i am bored and probably bore easily; i investigate the domain of the symbolic from the viewpoint of messiness, and messiness from the symbolic. codes and languaging are always in the background, disseminated, dissimulated.

2. orders

natural which leaks through manageriality; abjection which smears and de-velops into incoherency; aphasias and disorders of the real; brute and insistent protocols; sexualities, acculturations, languagings of the body; materiality of mathematical idealities; idealities of physical materiali- ties; the economics and political economics of the symbolic, abstraction, the geographic - all of these are subjects of my work, just as my work is subject to their fragile and monar-chic domains.

3. quantity and distribution

no distribution, no quantity is infinite. the phenomenological horizon of distribu-tion is commonality of usage. distributivity is unobtainable. art is a praxis is a practice. quantity is also a shearing-away, habit and habitus. my work is a nudge. it won't survive the net.

4. common themes

the theme of the hardening and collapse of the symbolic. the theme of attempt-ing to grasp the infinite. the theme of the 'otherwise.' the argument against

totalization. the violence of totalization. the code and the broken code. inhabiting the broken. the broken and the disaster.

5. staying with it

if you stay with it, it will come, sensate. if you begin anywhere, you can end anywhere. of what conceivable purpose would be a conclusion? a history perhaps, a phenomenology of that history, a rocky landscape stumbled over. i'd say it works in your brain, but that's presumptuous. i'd say it works in mine, but that's symptomology. tropes, symptoms cross-reference, you'll see. code is cross-reference. you might not want to stay with it. it might never come.

—

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263. **Harry Nudel** **Creeley...**

Mon 11 Apr 2005

an echo chamber...

i musta heard this story..about 30 yrs ago
from Bob...he recieved an inscribed copy
of Richard Howard's ALONE WITH AMERICA...
"for....who taught me to be alone with america"..
visiting another poet studied in the book..he
opened it up to find..."for....who taught me
to be alone with america"

i had forgotten this story..

when..i saw Tom Pickard's tribute..on the
Conjunctions Web Site..in a copy of Desert
Music which Williams had written Bob's name..
Bob wrote.. "For...with all faith.." After
the Weiners Memorial..Bob sd why don't
you take a copy of the broadside..so
i took two..he signed one..& in the other
wrote..."For..who keeps the faith"...

e-looped.....

drn...

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264. **Harry Nudel**

Creeley...

Mon 11 Apr 2005

one of Bob's
favorite words
was "company"

we can take this
many ways...

company ink...

drn...

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265. **Richard Jeffrey Newman**

Mushairra

Mon 11 Apr 2005

I have just come back from being a part of my first mushairra, which is the word in Urdu (at least I am assuming it's Urdu) for a traditional gathering of poets in Pakistan, and it is a very, very different experience from the kinds of readings we have here in the US. The most significant difference is not only the degree to which the audience responds to a poet as he or she reads—calling out baah-baah, or vaah-vaah, after verses or images or rhymes that have moved them—but also the way in which the poet responds, repeating the verse that the audience has singled out sometimes two and three times. With the exception of my poems and the poem read by the guy who invited me to this event—Paul Catafago, executive director of Movement One—I understood only a very few words of the other poems that were (Urdu is closely related to Persian, which I understand and speak a little of), but I would be lying if I said I appreciated any of it as poetry. What I appreciated was the openness and sincerity and clear desire to support the people who got up to read; there was in that room a genuine love for poetry, for language and the way language can move you, the way language can change the way you see things—and this was particularly evident in the way the audience would themselves repeat along with the poet a verse that he or she had already repeated two or three times—and it's not that audiences in the US don't feel this, but we certainly don't express it during a reading. We may go up and say something to the poet afterwards or we might clap at the end of a particularly moving poem, but we do not, we are trained not to, there is something in the culture here that prevents us from participating in the poem as it is read, from giving voice to whatever it is that the poem makes us feel. It's almost as if we are ashamed of it, which reminds of something Sam Hamill said

in one of his essays about how embarrassed we get as an audience when the poem a poet is reading moves him or her to tears, especially if it's a him.

And it is fitting that, as often as not, the responses of the people in the mushairra were non-verbal, or they were quick, ejaculatory comments, like the baah-baah I wrote about above. I remember taking a course with Hayden Carruth when I was studying at Syracuse University and it was about precisely that, the non-verbal aspects of poetry and how it is those aspects that often give voice in the poem to the emotional energy that breaks the bounds of words. Carruth's course was about rhythm and meter and rhyme, but also about why it is that poets will often spell out the sounds "Ah!" or "O!" in a line, and we talked a lot about how those things function similarly to grace notes in music or the way horn players will sometimes allow their high notes to crack a little bit. In fact, the participation of the audience at this mushairra reminds me, now that I am writing this, not a little of the way audiences at concerts will sometimes start spontaneously to clap their hands to the music.

I read four pieces, two from my translation of the Gulistan and two ghazals in English, which this audience especially appreciated—most of the poems that people read, I think were ghazals in Urdu—and I don't think I have ever felt more warmly received or more genuinely appreciated as a writer than when I heard this audience express their appreciation and enjoyment right in the middle of my reading.

Richard Jeffrey Newman
Associate Professor, English
Chair, International Education Committee
Nassau Community College
One Education Drive
Garden City, NY 11530

O: [REDACTED]

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[REDACTED]

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www.richardjnewman.com

<http://richardjeffreynewman.blogspot.com>

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266. **Murat Nemet-Nejat**

Re: the tyrannical text/text and autobiography

Mon 11 Apr 2005

In a message dated 04/10/05 10:26:43 PM, [REDACTED] writes:

An example of this came up in the recent movie the Motorcycle Diaries, as they are descending the road into Valparaiso Che and the driver quote the same line of Neruda's work and they both love the work. Che from an upper middle class background the driver from a proletarian background yet poetry had currency for both I would venture to say that this kind of event could not happen in the US certainly and perhaps in allot of other places because of the tyranny of the market not the tyranny of the text.

Ray,

Motorcycle Diaries is basically a Hollywood movie. It has all its sentimentalities and lack of critical perspective.

Murat

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267. **Ken Rumble**

Foetry Outed

Mon 11 Apr 2005

Check it out:

<http://www.humanophone.com>

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268. **Mary Jo Malo**

slightly unreadable / the project

Mon 11 Apr 2005

To put it in simple non-academic or non-commercial terms, unreadable text means not immediately understandable text. If a poem seems almost entirely unreadable I won't invest any time in trying to comprehend it, no matter how innovative its presentation. I look at it like a painting, b&w on a blank canvas. If however there is a bit more common language I will attempt to understand, since it appears the author desires his work to be understood. When I encounter something mostly readable and partially unreadable I enjoy the challenge of the author's spontaneous word/sounds. I love this about Kerouac, and I find this same appeal in Dalachinsky's work.

The philosophical project of some writers is to free language and enable what they hope is its ultimate potential, communication and connection at a personal level rarely if ever achieved. Many experiments are aimed at creating new poetry forms and are not expecting any particular results, only the joy or pain of creating novelty. I feel kinship with the potentiality folks, but mostly I prefer connections with poets who bleed or exhale the words, the utterances (whether spontaneous or subsequently crafted) toward others. Poets who either consciously or unintentionally express the project are the most meaningful for me. Alan Sondheim's "brief notes on my work" explains, almost unreadably, his project.

Mary Jo

excerpt from "Unreadability", David Baptiste-Chirot, Perforations:

Kerouac opens up several interesting questions regarding unreadability. One of his bases for writing ("silent meditation going a hundred miles an hour") was to express "the unspeakable visions of the individual". Silence, speed, the unspeakable--and meditation, visions, specifically those of the individual. Writing as vision--and viscosity; a form of swift picture writing more immediately apprehended than the speakable; the speed of light being greater than that of sound ("Book-movie, the original American form"). Kerouac is positing an almost direct telepathic apprehension of an idiosyncratic writing of visions in a society which has created illiterates in this regard through the standardization of writing and speech. Standardization in this sense does away with a reading of visions, of an individual experience of them. It creates a new form of illiteracy--one that can only read a very narrow set of approved signs--all in order, to follow orders ... delivered in well crafted writing, structured sentences. A norm of normalcy outside of which lies outlawry and insanity, other forms of illiteracy which can be surveilled and suppressed.

Writing as "silent meditation going a hundred miles an hour" moves from being solely a notation of the visual image before the writer's mind's eye to one of sound also. Since the sounds are from "unspeakable visions" they begin to become ever more Pentecostal, extending and exploding phonemes beyond conventional (or earthbound) meanings.

Kerouac sees this as going into an "orbit around (my) mind" which can go too far outwards even for him. Kerouac notes this orbit needs still to be linked to one conventional aspect of language: "to break through the barrier of language with WORDS". The danger of going beyond words produces what even for him is another form of unreadability: But I'd gone so far to the edges of language where the babble of the subconscious begins, because words "come from the Holy Ghost" first in the form of babble which suddenly by its sound indicates

the word truly intended ...I began to rely too much on babble in my nervous race away from cantish cliches. . . ended up ravingly enslaved to sounds, became unclear and dull (my emphasis) as in my ultimate lit'ry experiment Old Angel Midnight . . . There's a delicate balancing point between bombast and babble ("First Words").

unreadable concert review instead of a pome

william parker and group at cue foundation 4/08/05

1.

in transom(e) blue steel

blues steal chartreused pupils

perped-a-selub woh

skull keeper

the different metals' sounds arrivalling long horn's breath

sanctions statue's calling & recalling

a pilot of vision

a caper of tales rivuleting

is as an uprooted purple

in/us i us u us in us genes in us

as pocryphull as endangered

engendered as whistled aways this humble flesh evening

a peace of metal sounding such like arm is tice

reunioning its limbs

acaptured odds knows you down this independence

war that is not stops but is a handrailing flower

in a long-vased pail

a cheek aflame

a pale cheek blown like glass

itself advancing to the stageless floor

this pinned ankle this shackled foot

ankle deep in the mercy of others

the cheek of cheeks the cheek

a wall of motions

of bodies reviving themselves

again & again

vibrating thru air

the glory of no/ bodies' cold hands

swelling with moments

a tone is somehow casually creased

recorded

increased foldwise
& what is wrong w/before time?
before ore & swimmer?
what of this?
& irreducibly living this?
the witness of this irreducible living
& the shaking of that.

2.
climbing on the edge of dedication
as the one saved is the one lost & saved again & found
& lost again @ all costs read again
the one last time that takes breath
revives its sins
& such a cost
the once dull lustre answers itself
again
questions itself one last time.
steve dalachinsky nyc

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269. **Ken Rumble**

[Fwd: Fascicle: open call]

Mon 11 Apr 2005

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

Subject: [Lucipo] Fascicle: open call
Date: Sun, 10 Apr 2005 20:14:21 -0700 (PDT)
From: Tony Tost <[REDACTED]>

Here's an open call I'm hoping to spread like
good
butter. Feel free to forward to any lists or
post on
any blog or message board. There's a copy
also at my
defunct Unquiet Grave blog
(<http://www.unquietgrave.blogspot.com>)

F A S C I C L E

o p e n c a l l

This summer I will be launching a new online site called Fascicle with the help of Chris Vitiello and Ken Rumble. Another web journal, I know, but one with some focus, hopefully. We're looking at running a new issue twice a year.

Essays/Reviews/etc.

In the spirit of Jacket, Talisman, Sulfur and other journals that present a possible context for the poems and poetics found therein, Fascicle welcomes critical prose on various historical and cultural tendencies that inform an innovative aesthetic. Welcome topics would include (but are not limited to) Negritude, Outsider Writing (however defined), Fluxus, Ethnopoetics (as represented by various anthologies and writings by the Rothenbergs, Tedlock, etc.), performance poetics, the Beats, visual poetics (from Concrete to the work found in the Rasula/McCaffery Imagining Language anthology), Flarf, Language writing. Writing on individual writers and artists is also welcomed; a representative listing of possible subjects might include Hannah Weiner, bp nichol, Jonathan Williams, Ian Hamilton Finlay, Tom Raworth, Anne Tardos, Kathy Acker, Antonin Artaud, Jess, Ed Roberson, Jacques Roubaud, besmilr bingham. Reviews of recent titles are also always welcome.

Local News

A regular feature of Fascicle will be a (as yet untitled) local news section consisting of the poetry news from various communities. What we're hoping for is a venue by which various communities can stay informed as to recent activities in various other communities, and a venue by which all will have access to news, ideas and happenings viewed through local eyes. We have 'correspondents' already from Philly and the Triangle area in North Carolina, and are searching for people from Austin, Atlanta, DC, Vancouver, Milwaukee, San Francisco and elsewhere, including communities of much smaller measure. Two's company, three's a community.

"The news" is free to the correspondents' interpretation: it could be news of recent publications, readings, social and political poetry activities; it can also be news as to "what's in the air" aesthetically. Fascicle is looking for two to three paragraphs from each correspondent, twice a year.

Word of Mouth

[working title]

Fascicle will also feature short 1-2 paragraph review/notices of work that falls under the publishing radar. This includes chapbooks, self-published books, internet work, audio and so forth. If it's too small

to make SPD and you think it's worthy of
notice, we
want to run your review/notice.

Write-ups for the Word of Mouth section
should be 1-2
paragraphs long and include information for
ordering
and/or finding the work.

Family Tree

Another omnibus section in a similar vein as
Octopus'
Recovery Project. Fascicle welcomes short
write-ups of
texts (from any era) that you consider
primary to your
understanding of poetry, that you feel are
under-recognized essential texts. For
example, I'll
probably write on either Clayton Eshleman's
Juniper
Fuse or the Mary Margaret Sloan edited Moving
Borders:
Three Decades of Innovative Writing by Women.
Translations, etc.

Fascicle seeks translations, ideally of
contemporary
poets and writers, but also of relevant
historical
figures.

Additionally, English language poets from
outside of
the US are especially invited to submit
innovative
work; Fascicle seeks to present a view of
innovative
writing as both a global and local occurrence.

Thanks ---

Tony Tost
editor, Fascicle

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Yahoo! Small Business - Try our new resources site!

<http://smallbusiness.yahoo.com/resources/>

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270. **furniture_press**

Re: slightly unreadable / the project

Mon 11 Apr 2005

> To put it in simple non-academic or non-commercial terms, unreadable text
> means not immediately understandable text. If a poem seems almost entirely
> unreadable I won't invest any time in trying to comprehend it, no matter how
> innovative its presentation. I look at it like a painting, b&w on a blank canvas.

> If however there is a bit more common language I will attempt to understand,

> since it appears the author desires his work to be understood... Alan Sondheim's

"brief notes on my work" explains, almost unreadably, his project.

Mary Jo, I think you're missing the point here: the project, the object, of unreadability, I think, in one of its many manifestations, is to elicit, from the reader, a response that is a negative response, that is, not of absorption of the text (gaining knowledge) but of opening the field of reading, where the reader questions his or her actions as a reader. So there really is no notion of understanding, of gaining knowledge through indeterminacy, but to challenge the act of reading, how we were taught to read a text what is written in "our" language, with the hope of sharing knowledge: who actually determines what is readable? Who determines, or determined, such states of stasis? And this whole idea about the author desiring that his work be understood (who's "he"?) you might also be missing the point that language can do things apart from saying things. And Alan's work more than "explains...his project" - it does it.

--

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271. **Eric Elshtain**
markets and the hallucinated self
Mon 11 Apr 2005

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272. **Mike Kelleher**
JUST BUFFALO E-NEWSLETTER 4-11-05
Mon 11 Apr 2005

IN THE HIBISCUS ROOM

at Just Buffalo, Tri-Main Center, 2495 Main St., Suite 512, parking across the street in rear.

Peter Connors and Sherrie Flick

Friday, April 15, 8 p.m.

\$4, \$3 students/seniors, \$2 members

Peter Connors is a poet and fiction writer. He works as Marketing Director and Associate Editor for the poetry publisher BOA Editions, Ltd. His own full-length collection of verse poetry, prose poetry, and flash fiction, *While In The World*, was published by Foothills Publishing in 2003. A limited edition prose poetry chapbook, *The Names of Winter*, was published by FootHills Publishing in 2004. His writing appears regularly in such journals as *Fiction International*, *Salt Hill*, *Beloit Fiction Journal*, *Sentence*, 88: *A Journal of Contemporary American Poetry*, *American Book Review*, and, *Quick Fiction*.

Sherrie Flick's award-winning chapbook of flash fiction, *I Call This Flirting*, was published by Flume Press in September 2004. Her work has appeared in numerous literary journals, including *North American Review*, *Prairie Schooner*, *Quick Fiction*, *Quarterly West*, and in the anthology *Sudden Stories: The Mammoth Book of Minuscule Fiction*. She has received fellowships from the Ucross Foundation, Atlantic Center for the Arts, and Sewanee Writers' conference. Co-founder and Director of the Gist Street Reading Series, she lives in Pittsburgh, Pennsylvania with her husband, the playwright Rick Schweikert.

Next Week:

Gary Snyder

Poetry Reading

Albright-Knox Art Gallery

Thursday, April 21, 8 p.m. Free.

Gary Snyder is the author of seventeen collections of poetry and prose. His book *Turtle Island* won the Pulitzer Prize for Poetry in 1975. He has also been

awarded the Bollingen Poetry Prize and is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. As a professor of English on the faculty of the University of California at Davis, Snyder was instrumental in starting the Nature and Culture Program. Since 1970 he has lived in the watershed of the South Yuba River in the foothills of the Sierra Nevada.

A co-production by the James H. McNulty Chair in English at SUNY Buffalo, ecopoetics, Just Buffalo Literary Center and the Albright-Knox Art Gallery

In May:

6 Earth's Daughter's Celebrates Robin Willoughby
13 Peter Johnson and Daniel Machlin

WORKSHOPS

THE WORKING WRITER SEMINAR, with Kathryn Radeff

Three Saturday mini-workshops: April 9, April 23, May 7 12 p.m. - 4 p.m.

Single Saturday Session: \$50, \$40 for members

Mini workshops are fun, fast-paced, informational and inspirational. In an easy-to-understand manner, the sessions present the fundamentals of creative writing as they apply to fact-based articles and personal experience, as well as the craft of fiction. Lectures and writing exercises, which are used to illustrate the concepts, are aimed at developing the writers' understanding of structure, description, dialogue, character, style and voice. Workshops also cover the art of writing query letters, research and interviewing techniques, manuscript preparation and submission strategies. Ideal for the beginner and skilled writer, mini-day workshops provide an excellent overview of their fields. The goal is to have an article or short story well underway by the time the session ends. An extensive analysis of one completed piece is included. There will be one 30-minute break. The workshop includes a question and answer session.

The Fundamentals of Fiction and Nonfiction

Saturday, April 23

How to Write A Book Proposal

Saturday, May 7

Required Course Book/Workbook (\$13): You Can Be A Working Writer by Kathryn Radeff Payable to the instructor

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

EXHIBIT X FICTION

Lydia Davis

Monday, April 11, 7 p.m.

(Con)temporary Art Center (Hallwalls' temporary storefront gallery)

700 Main Street in the downtown Theater District

Free and open to the public.

POETICS PLUS AT UB

Cole Swenson

Poetry Reading

Thursday, April 14, 4 p.m., Poetry/Rare Books Collection, UB North Campus

Free and open to the public.

BURCHFIELD-PENNEY ARTS CENTER

Steve McCaffery

Poetry Reading

Sunday, April 17, 2 p.m.

Burchfield-Penney Arts Center, Rockwell Hall, Buffalo State College

Free and open to the public.

FRIENDS OF ROSEMARY KOTHE

Buffalo poets are invited to contribute a short recording that will be compiled into a group "Get Well" wish for Rosemary. The target date to deliver this recording to Rosemary is Mother's Day. Writers can record a 5 minute taped reading of their work on a good-quality audio tape. Submit tapes or cover artwork to Robb Nesbitt who will then create the final group recording and cover. Submissions due April 30. Robb will attend Urban Epiphany on the 24th and can collect them at that time. For any questions or tape submissions, contact: Robb Nesbitt: [REDACTED] or Jude: [REDACTED], [REDACTED]

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



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273. **Laura Elrick**

Susan Howe and Laura Elrick reading in NY

Mon 11 Apr 2005

Please come!

Tuesday, April 12
at 6:30 pm

In conjunction with the exhibition,
3x Abstraction: New Methods of Drawing
by Hilma af Klint, Emma Kunz, and Agnes Martin

Line Reading at The Drawing Center Announces a poetry reading by

Susan Howe and Laura Elrick

Laura Elrick is author of *Skincerity* (Krupskaya, 2003). She lives in Brooklyn.

Susan Howe is author of numerous books including *Secret History of the Dividing Line* (Telephone Books, 1979), *Singularities* (Wesleyan, 1990), and *Pierce-Arrow* (New Directions, 1999). Howe teaches at SUNY Buffalo and lives in Connecticut.

The Drawing Center is located at 35 Wooster Street
Between Grand and Broome
Admission \$5

The Line Reading Series is curated by Lytle Shaw

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274. **Mary Jo Malo**

tasting poetry / unreadability project

Mon 11 Apr 2005

"Mary Jo, I think you're missing the point here: the project, the object, of unreadability, I think, in one of its many manifestations, is to elicit, from the reader, a response that is a negative response, that is, not of absorption of the

text (gaining knowledge) but of opening the field of reading, where the reader questions his or her actions as a reader. So there really is no notion of understanding, of gaining knowledge through indeterminacy, but to challenge the act of reading, how we were taught to read a text what is written in "our" language, with the hope of sharing knowledge: who actually determines what is readable? Who determines, or determined, such states of stasis? And this whole idea about the author desiring that his work be understood (who's "he"?) you might also be missing the point that language can do things apart from saying things. And Alan's work more than "explains...his project" - it does it. "

***** As I said, it's not my project but I'll taste it once in awhile. Whether I read/taste/feel/smell/hear/get poetry, I still prefer. You might want to look at poetry, but I still like to read it. I'm hopelessly antipostmodernistic where relativism destroys any meaning whatsoever. You might enjoy the non-enjoyment experience of eating a thistle; whereas if I eat one accidentally I'd be inclined to write a poem about it. Perhaps I'm unsophisticated or too orthodox and believe that language and meaning bind us and separate us for the same reason, the success or failure of communication. Poetry might be a special case where its artistry renders text, its medium, unimportant. I find that

so hard to swallow

dinner for two by candlelight smorgasbord banquet potluck fine dining picnic
gnash nosh

you tellin me? you tellin me there is only one kind, one genre, one table,
one, only one? some things make me nauseous some make my mouth water
when you lay out your puny heart weak mind i mind very much
rip out your heart put it on the table bleed for what you love what's red
the twit of the clique that grays the greens
must find a voice that liberates that rejoices in the different the other
that

i taste what's tasteful for me
sometime it's caviar sometimes it's fishsticks
blue channel catfish or backchannel blues

Nevertheless I'm genuinely interested in what 'reading' means to you.

Mary Jo

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275. **Jesse Taylor**
The Naked Readings this Sunday!
Mon 11 Apr 2005

In Honor of National Poetry Month!

SpiralBridge presents.

The Naked Readings

Sunday, April 17th

7-10pm

@

Makeready's Gallery 214 Artspace

214 Glenridge Avenue

Montclair, NJ

Come express yourself on the most poetically famous Open Mic. in Northern NJ!

Open Mic., Featured Poet, Musician and Painter!

Featured Poet: Helena D. Lewis

Featured Musician: Julie Loyd

Paintings by: Antonio Nogueira

\$5 Suggested Donation

Check out the work of Helena D. Lewis @ www.SpiralBridge.org/home.asp

"Human salvation lies in the hands of the creatively maladjusted." -Martin Luther King Jr.

~~~~~

<http://www.SpiralBridge.org> <<http://www.spiralbridge.org/>>

~~~~~

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276. **Al Filreis**
Adrienne Rich by live webcast
Mon 11 Apr 2005

ADRIENNE RICH on April 19

at the Kelly Writers House

join us by live webcast

the Kelly Writers House Fellows program presents

Adrienne Rich

winner of this year's National Book Critics Circle Award

10:30 AM (eastern time) on Tuesday, April 19, 2005

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 pose questions to Adrienne Rich 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 Adrienne Rich, see

<http://www.writing.upenn.edu/~whfellow/rich.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:

Lyn Hejinian	2005
Roger Angell	
E. L. Doctorow	
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/>

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277. **Ishaq**

[griotsvillefoundation] Check Out Erykah Badu's new project

Mon 11 Apr 2005

<http://www.blackforesttheater.com/index2.htm>

Stay Strong\

\

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

--Imam Ali Ibn Abu Talib (as)\

\

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

--HellRazah\

\

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

--Mutabartuka\

\

"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://scratchcue.blogspot.com/>

\

<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/>

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278. **Thomas savage**

Re: text & tyranny

Mon 11 Apr 2005

Hi Steve, I've read several poems posted this weekend on this listserv. So I suspect that poems are still okay here. I'll try with one here and see. Regards,
Tom Savage

Creatures of Habit

They buried the Pope
On Buddha's birthday.
Do I hear paper wings flapping?
Is this enough resurrection
And/or rebirth
For one day?

Steve Dalachinsky <[REDACTED]> wrote:
true marry jo but sadly people ARE ALWAYS TRYING TO MAKE SENSE OF
THINGS

oops hit caps accidently must be careful of what i do on this list now i've been
warned

Do you Yahoo!?

Yahoo! Small Business - Try our new resources site!

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279. **Alan Sondheim**

Re: unreadable and Jennifer Lopez on The Essential Cinema (fwd)

Mon 11 Apr 2005

A couple of things. First postmodernism doesn't imply relativism; read the
canonic texts and you'll see (Lyotard, Harvey, Roja, Jencks, etc. etc.). Second,
Florian Cramer, Sandy Baldwin and myself have both written on unreadability
(in the midst of other texts) in our ongoing analysis of code, codework, analog,
digital, deconstruction, structure, etc. at
http://www.as.wvu.edu:8000/clc/projects/plaintext_tools/ - it may be of interest.

- Alan

=====
=====

The Power Vacuum / Vacuum Power

"In 1975, within a small but important cultural institution, a small group of men laid down the law." (Alan Sondheim)

Front cover: Stark: white letters on black background:

"THE ESSENTIAL CINEMA: / Essays on the films / in the collection of / Anthology Film Archives /// edited by P. Adams Sitney ///// Volume One // Anthology Film Archives Series 2"

This is the _essential_ cinema in 1975, chosen by committee, unified in a singular volume, published by the New York University Press. The myth is at work as the 'avant-garde' establishes not only its 'manifesto' (Sitney) - but also its absolute canon, however "open" to present and future inclusion.

Spine: Stark: black letters on white background. Of note:

The _Washington Square Arch_ logo at the base, with this marriage:

"New York University Press and Anthology Film Archives." In addition of course: "THE ESSENTIAL CINEMA / P. Adams Sitney, ed."

Archives: Already doing the reader's work. This _essential_ collection is permanent and permanently institutionalized; these are the films _that will survive._

Back cover: Stark: black letters on white background. Of note:

"Anthology Film Archives is unique among the cinematheques of the world in that it selects, preserves, and exhibits a body of essential films which attempts to define the art of film-making. _The Essential Cinema_ combines some of the polemical, critical, and scholarly activities of Anthology Film Archives in book form."

Absent from the film list: Antonioni, Godard, Bergmann, Fellini. Present in great profusion: Brakhage (never mind that he was apparently part of the "initial committee" that included Mekas, Sitney, Kubelka, and Kelman. Later Broughton came in and it looks like Brakhage got bounced. Ten of Broughton's films are essential. Thirty-eight of Brakhage's are. Bunuel gets four, Chaplin eight, Buster Keaton three (one of which is a 'prog-ram'), Griffith the usual two (forget The Wind), Edison none, Bresson seven, Cornell ten, Eisenstein four, you get the idea. This is the cinema of cinema, although:

"Within the scale of avantgarde sensibilities there is a wide divergence among these five men. However, they are a principle: that a high art of film emerges primarily when its artists are most free." And: "The curriculum it (The Essential Cinema) provides constitutes a film history for a student and aspiring filmmaker who wants to know the medium as an _aesthetic endeavor._ Within the

range of film as an art Anthology Film Archives attempts to leave out one of the most sublime achievements."

The language smacks of connoisseurship: "avantgarde, high, free, aesthetic endeavor, sublime." Gender and class are absent, as is - not only Hollywood (for which a case might be made, i.e. already over-exposed and overtly manipulative) - but also, as noted, Godard for example, Antonioni for another - and that in spite of the latter's trilogy, and the former's furious and deconstructive assaults on cinema, culture, ideology, war. Also absent of course - any sign of pornography or erotic filmmaking (one might include Deren's *Meshes* but hardly and barely), although the so-called art or blue films dating back at least through the 20s exhibit many of the characteristics of "free" as well as deconstructive narrative (let's get it over with, let's let it fall apart).

Not only connoisseurship, but Deren, Menken, and a few others notwithstanding, males dominate; both initial and final committee had no women, or minorities (although "Lithuanian" might pass). What passes for freedom comes within and beneath the aegis of power; what might be a discursive formation is transformed into a monolithic and exclusionary canon. No wonder that "art film" was at a loss before feminism; it remained bound on one hand to a fairly traditional poetics of film (or a traditional poetics that was new within film, to give it its due), and on the other to a neutralized simulacrum of downer culture with Warhol's stases. To be sure _at that time_ the excitement was there, but it was the excitement of an old boy's club, which still dominates cultural worlds in one form or another. It would appear to some of us that, in order to be "free," the essential would be always already problematized - and that the _words_ "free" and "freedom" were questionable from the start, as ideological formations. This is the difficulty with any manifesto whatsoever - funny, furious, revolutionary, tongue-in-cheek: it's an indication, if not an _implication_ (in the sense of _implied_) of believers - it carries far too much baggage, and its potential anti-authoritarianism is also the greatest authoritarianism conceivable, since other positionings are relegated to the differend.

(For example, where is video? Are materialities, diegetic experimentation, real-time, confined at this early date to film? Kathy Acker and Alan Sondheim had completed their work; Nam June Paik had been around for decades; Acconci and many other artists had worked in video and short film for that matter; Ron Michaelson and others abroad had produced amazing work. Clearly the "film-world" was a thing apart; from the officiated viewpoint of the Anthology, "avantgarde" went only so far. "Free," yes, but "free" within the bounds of medium, genre, and habitus; nothing else would do, was even possible. To some extent, Jack Smith crossed over into performance - that was it. Smith rates three in the film list.)

This book, which contains mind you wondrous essays, represents both the hope and downfall of the "avantgarde": just when you thought you could breathe again, the air disappears...

- Jennifer Lopez

=====

http://www.asondheim.org
nettext http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/
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

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280. **Dan Wilcox**
Hudson Poetry Circle, Dan Wilcox featured

Mon 11 Apr 2005

Begin forwarded message:

From:Ann Gibbons <[REDACTED]>

Date:April 6, 2005 10:00:25 AM EDT

Hello, poetry lovers,

The next meeting of the Hudson Poetry Circle will be Friday, April 15, at 8 p.m. at the Hudson Opera House - a good way to ease your tax woes (since being a poet usually doesn't add to your taxable income). The featured poet is Dan Wilcox, whom Craig Hancock will introduce. The Hudson Opera House is at 327 Warren St. in Hudson, NY.

The Hudson Poetry Circle, an open mic with featured readers, meets on the third Friday of every month.

Ann Gibbons

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281. **Ron Silliman**
Tom Bynum

Mon 11 Apr 2005

Does anybody have an email address or phone number for Tom Bynum?

SPD is trying to order more copies of (R), but to do that we have to find the publisher,

Ron

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282. **Rob McLennan**

query

Mon 11 Apr 2005

im looking for Seeing Eye Books? apparently they did an elena rivera book id like to get a review copy of.

thanks

rob

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

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283. **Wanda Phipps**

Wanda Phipps & Sara Veglahn Reading in DC

Mon 11 Apr 2005

If you happen to be in the Washington, DC area drop on by and hear us this Sunday

If not, feel free to pass this on to your poetry loving friends in DC:

Wanda Phipps & Sara Veglahn

Reading at the

In Your Ear Series

at DCAC Gallery

2438 18th Street, NW

Washington, DC

Sunday, April 17, 2005, 3:00pm

\$3 and FREE to DCAC Members

(in Adams Morgan,

south of Columbia Rd.

on the west side of the street)

Coordinators: Lorraine Graham, Kaplan Harris and Tom Orange Info:

www.DCPoetry.com

--

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>

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284. **steve potter**

Friends and associates of Robert Creeley...

Mon 11 Apr 2005

I'm interested in publishing an appreciation or two of the life and work of Robert Creeley in Issue # 1 of The Wandering Hermit Review from folks who knew him. Anyone interested please contact me at [REDACTED].

For more info on the mag, www.whr.bravehost.com.

Steve Potter, Editor

The Wandering Hermit Review

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285. **Dan Wilcox**

Live from the Living Room, Wednesday, in Albany

Mon 11 Apr 2005

Live From The Living Room, a featured reading series with an open mic afterwards is held on the 2nd Wednesday of every month at the Capital District Gay & Lesbian Community Center, 332 Hudson Avenue, Albany, NY.

The next reading will be April 13th with Philip Levine from Woodstock, NY.

Besides being a poet, actor and director, he also is the host of the every Monday open mic at the Colony Cafe as well as the currant host of The Woodstock Poetry Society. He is the poetry editor of "Chronogram" and the on line journal "Entelechy: Mind and Culture".

Sign up is at 7pm with 7:30 start time. Hosted by Don Levy with a \$2.00 suggested donation. For more info please call [REDACTED].

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286. **Ishaq**

INFO: afo'se spoken word radio

Mon 11 Apr 2005

>>INFO: afo'se spoken word radio

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> Afo'se Radio "Power of the Word" Radio

>

> Greetings from Afo'se Radio,

>

> Afo'se radio is a new internet radio station launching May 1, 2005, for
> spoken word artist. Where you can express your gift to the globe by the
> power of the word. Running 24/7 Afo'se radio will have spoken word
> artist, interviews and various other programming geared toward the world
> hearing your thoughts through words. Many underestimate the upliftment
> that spoken word has on us as a people. But Afo'se radio is going to
> remind you. If you have poetry that moves you it will move others. We
> will have poets from young to old sharing the power of the word. May 1 is
> right around the corner and Afo'se radio is inviting YOU to join our
> e-group to get a heads up on this new movement. Learn how you can be a
> part of the new movement and dialogue with others in the process.

>

> Peace

>

> Afo'se Radio

>

> 360 Degrees PE Emcees, CEO Afo'se Radio Station

>

> Rasheed of Subersive Entertainment, Station Manager

>

> Bro. Ashanti, Public Information Officer for Black Soul Power Radio and
> Afo'se Spoken Word Radio.

>

> Afo'se Radio is an Afrikan Sistahs Joint

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> Join Ofo'se Radio: <http://groups.yahoo.com/group/OfoseRadio/>

>

> Group Email Addresses

> Post message: [REDACTED]
> Subscribe: [REDACTED]
> List owner: [REDACTED]
>

this is e-drum, a listserv providing information of interests
to black writers and diverse supporters worldwide.
e-drum is moderated by kalamu ya salaam ([REDACTED]).

____\
Stay Strong\
\
"Be a friend to the oppressed and an enemy to the oppressor" \
--Imam Ali Ibn Abu Talib (as)\
\
"This mathematical rhythmical mechanism enhances my wisdom\
of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\
--HellRazah\
\
"It's not too good to stay in a white man's country too long"\
--Mutabartuka\
\
"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://scratchcue.blogspot.com/>
\
<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](#)

287. **mIEKAL aND**

Bunting's advice to young poets

Mon 11 Apr 2005

Bunting's advice to young poets

I SUGGEST

1. Compose aloud; poetry is a sound.
2. Vary rhythm enough to stir the emotion you want but not so as to lose impetus.

3. Use spoken words and syntax.

4. Fear adjective; they bleed nouns. Hate the passive.

5. Jettison ornament gaily but keep shape

Put your poem away till you forget it, then:

6. Cut out every word you dare.

7. Do it again a week later, and again.

Never explain - your reader is as smart as you.

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288. **Stephen Vincent**

Re: Bunting's advice to young poets

Mon 11 Apr 2005

Thanks a "Bunting bunch" for this, Miekal.

This was writ in time where poems grew slowly - as in the way one prunes bushes selectively, bunches the ground around the trunk of a young plant, carefully, etc.

Bunting's process Quite "anti" a commodity function - more attention to a natural, disciplined growth. No rush, in the way that nature takes its time - that is a nature not circumscribed by Monsanto, or the other genetic engineer control freaks. "Product, product and more of it," they chant. As if nourishment was ever equal to partaking an enormous amount.

Bunting clearly knew how to nourish his limited inventory to the max.

An ecology worth celebrating.

A profuse inventory without discipline is invasive, indeed, claustrophobic.

Poetry as saturation bombing = not to anybody's good. Muse be bored and turns the other way, naturally.

Good poetry = good topiary.

So many of us - dumbfounded by profusion, surplus - at loss with the art. The discipline askew, the objective a no-go capitalist quandary.

The African Violet - singular & alone - conquers all comers. Slowly.

Thanks for the corrective.

Stephen V

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

Bunting's advice to young poets

I SUGGEST

- 1. Compose aloud; poetry is a sound.*
- 2. Vary rhythm enough to stir the emotion you want but not so as to lose impetus.*
- 3. Use spoken words and syntax.*
- 4. Fear adjective; they bleed nouns. Hate the passive.*
- 5. Jettison ornament gaily but keep shape*

Put your poem away till you forget it, then:

- 6. Cut out every word you dare.*
- 7. Do it again a week later, and again.*

Never explain - your reader is as smart as you.

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289. **Alan Sondheim**

orchestra

Tue 12 Apr 2005

(orchestra) How To Make It All Go!

(orchestra) <http://www.asondheim.org/orch.mp3>

(orchestra) "oles ding Spintha ding Spintha iscope? game A iscope? Spintha iscope? Spintha chival Spintha iscope? game A iscope? game A iscope? Spintha og og og iscope? DVDs negative . CDRom Cloud weathe iscope? DVDs negative . CDRom Cloud weathe og adio. show Blip Sony Cloud show Spintha iscope? Potential Small show Sony Sony Blip Scanne iscope? Potential Small show Sony Sony Blip Scanne adio. show Blip Sony Cloud show Spintha am digital adio. show Blip Sony Cloud show Spintha antennas oles Radio sho oles Radio sho antennas supply game weathe antennas twave v . VLW weathe adio adio wi adio twave v . VLW weathe v adio adio. wi e Minidisk Powe adio. wi e v VLW VLW . Sony Minidisk: Small Small patch e v VLW VLW . Sony Minidisk: Small Small patch adio. wi supply powe supply supply supply powe supply powe antennas Powe adio sho powe powe twave: supply Minidisk Powe adio sho adio

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(orchestra)_

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290. **Harry Nudel** ***Bunting's Advise...***

Tue 12 Apr 2005

this is more Sick Ez spoke...
write what ever you want
however you want...
as for sound...
zzzz up yr zzzzzz.....
drn....

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291. **Eric Elshtain** ***Gibberish***

Tue 12 Apr 2005

My apologies for the gibberish that was my last post. The perils of running
Linux in a Windows and Mac world.

Eric E.

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292. **Steve Dalachinsky**

Re: unreadable and Jennifer Lopez on The Essential Cinema (fwd)

Tue 12 Apr 2005

saw ashberry read tonight at housing works gal who introed him said his work was meant to give pleasure that it was sometimes called incomprehensible but it wasn't

she's right satisfies in an odd way the 5 senses

twists turns keeps one on their toes interweaving stories

surreal images tho common place

difficult but infinitely readable

many diff flavors in one dish

tho other that structure and sometimes length

don't quite get much diff between his prose poems and reg poems

except that he announces before each prose poem that it is one

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293. **Steve Dalachinsky**

Re: text & tyranny

Tue 12 Apr 2005

thanks tom

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294. **Kevin Hehir**

brand new reader

Tue 12 Apr 2005

Hey Poetix,

I feel that I should announce here that

Llewellyn Conor Hehir was born at 6:23 AM, April 11, 2005 to Cara Winsor Hehir and me, the proud father.

The beginning of a great adventure. Yikes. Yoiks. Yesiree!

all the best,

kevin

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295. **Gabriel Gudding**

84 Contemporary Poets on Books That Shaped Their Art

Tue 12 Apr 2005

From Lisa Jarnot to W. D. Snodgrass --

<http://gabrielgudding.blogspot.com>

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296. **sina queyras**

Canadian poetry events in NY

Tue 12 Apr 2005

Two events are scheduled next week to celebrate the launch of Open Field and Canadian poetry.

Please pass on to those who may be interested.

Best,
Sina

*Borderless: A reading of Canadian Poets from Open Field: 30

Contemporary Canadian poets, ed. Sina Queyras

Christian Bök, Ken Babstock, Sue Goyette, Erin Moure, and Karen Solie*

Tuesday, April 19, 7 pm

Poets House

72 Spring Street

(between Broadway & Lafayette)

██████████

Web: www.poetshouse.org <<http://www.poetshouse.org>>

*Margaret Atwood, Michael Ondaatje, and more

The Upper North Side Canadian Author Series at McNally Robinson*

Wednesday, April 20, *6 pm

*McNally Robinson Booksellers

52 Prince Street

(between Mulberry & Lafayette Streets)

██████████

Join Booker Prize-winning authors and poets Margaret Atwood and Michael Ondaatje, and a host of stellar Canadian poets - Erin Mouré, Diana Fitzgerald Bryden, Ken Babstock, Susan Goyette, Anne Simpson, and others -- to celebrate the launch of /Open Field/ (Persea 2005).

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297. **Kevin Hehir**

Re: Canadian poetry events in NY

Tue 12 Apr 2005

hey who are the 30 poets?

kevin

On Tue, 12 Apr 2005, sina queyras wrote:

Two events are scheduled next week to celebrate the launch of Open Field and Canadian poetry.

Please pass on to those who may be interested.

Best,

Sina

**Borderless: A reading of Canadian Poets from Open Field: 30*

Contemporary Canadian poets, ed. Sina Queyras

*Christian Bök, Ken Babstock, Sue Goyette, Erin Moure, and Karen Solie**

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Fitzgerald Bryden, Ken Babstock, Susan Goyette, Anne Simpson, and

others -- to celebrate the launch of /Open Field/ (Persea 2005).

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298. **Corey Frost**

Reminder: Canadian Poets at BPC tomorrow.

Tue 12 Apr 2005

Wednesday, April 13th!

Don't Blame Canada: Some of Canada's most entertaining poets and writers talk and perform work about cross-border mutual misunderestimations. David McGimpsey, Adeena Karasick, Catherine Kidd, Corey Frost, Jon Paul Fiorentino, Ian Ferrier, and Amanda Marchand.

Bowery Poetry Club, 308 Bowery. New York City. [REDACTED]. Wed., April 13th. 10 pm. \$5 (US or Can. dollars, you decide.)

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299. **Tom Beckett**

my interview with eileen r. tabios

Tue 12 Apr 2005

is up at <http://willtoexchange.blogspot.com>

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300. **Barrett Watten**

Memorial reading for Robert Creeley

Tue 12 Apr 2005

Memorial Reading for Robert Creeley

Featuring videotapes of the poet reading

Tributes by Lynn Crawford, Carla Harryman

Kathryne Lindberg, Glen Mannisto, Ken Mikolowski

Ted Pearson, George Tysh, and Barrett Watten

Wednesday, 20 April, 7:00-9:00 PM

The Welcome Center Auditorium

Wayne State University

Woodward and Warren Aves., Detroit

A memorial event for the poet Robert Creeley (1926-2005) will be held on Wednesday, April 20, at 7:00 PM, at Wayne State University's Welcome Center. In a career that spanned six decades and was international in scope, Creeley was one of the most influential American poets of the last half century as well as a gifted fiction writer, and essayist. He taught at SUNY Buffalo, Brown University, San Francisco State University, and elsewhere.

Creeley is known as a central figure of the Black Mountain School of poetry, which became widely known with Donald Allen's anthology, *The New American*

Poets, in 1960. The 60s witnessed the publication of the *For Love, Words, and Pieces*, volumes that established Creeley's incisive, minimalist style and anticipated the "turn to language" of postmodern poetry in the 1970s. His novel *The Island* and collection of stories *The Gold Diggers* appeared in that period as well, followed by volumes of literary criticism and interviews (*A Quick Graph and Contexts of Poetry*). In 1975, University of California Press published the first of his *Collected Poems*; titles appearing in the next decades included *Mirrors*, *Memory Gardens*, *Windows*, *Echoes*, *Life and Death*, and most recently *If I Were Writing This*, as well as two further volumes of collected poetry.

The memorial event, hosted by Barrett Watten, poet and professor of English at WSU, will feature brief readings by eight Detroit-area writers with significant ties to Mr. Creeley. Also featured will be videotapes of the poet reading.

Links <http://writing.upenn.edu/epc/authors/creeley/>
<http://writing.upenn.edu/epc/authors/creeley/obit/los-angles-times.html>
<http://www.washingtonpost.com/wp-dyn/articles/A17388-2005Mar31.html>
<http://www.guardian.co.uk/obituaries/story/0,,1452159,00.html>
http://www.boston.com/news/education/higher/articles/2005/03/31/robert_creeley_78_poet_leader_of_literary_avant_garde/
<http://news.independent.co.uk/people/obituaries/story.jsp?story=626775>
<http://www.npr.org/templates/story/story.php?storyId=4568156>
<http://www.timesonline.co.uk/article/0,,60-1549084,00.html>

The reading flyer will be available at
<http://www.english.wayne.edu/fac_pages/ewatten/pdfs/torres.pdf>http://www.english.wayne.edu/fac_pages/ewatten/pdfs/creeley.pdf<http://www.english.wayne.edu/fac_pages/ewatten/pdfs/torres.pdf>pdf

For more info contact Barrett Watten at [REDACTED] / [REDACTED]. The public is cordially invited.

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301. **Gerald Schwartz** ***Theme parks: Dickens? Larkin?***

Tue 12 Apr 2005

E-Mail This

Theme parks? Dickens World? Larkin World? Bronk World?

OPINION | April 12, 2005

Editorial: The Old Curiosity Mall

There is a lot to fear from "Dicken's World," a Charles Dickens theme park going up near a shipbuilding town east of London where the author spent his boyhood.

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302. **Tony Trigilio**

Suzanne Buffam Reading & Book Release / Tomorrow / Columbia College Chicago

Tue 12 Apr 2005

Come celebrate the release of Suzanne Buffam's poetry collection, PAST IMPERFECT (House of Anansi Press). The reading and launch party is this Wednesday, April 13, 5:30 p.m., at the Columbia College Chicago C-33 Gallery Space (first floor, 33 East Congress Building). It's free and open to the public. For more information, call [REDACTED].

Suzanne Buffam holds an MFA from the Iowa Writer's Workshop and won the 1998 Canadian Literary Award for Poetry. She is a visiting poet for 2004-2005 in the English Department of Columbia College Chicago. Her poems have appeared in various journals, including THE DENVER QUARTERLY, THE COLORADO REVIEW, THE CANARY, POETRY, and COURT GREEN.

Best,
Tony Trigilio

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303. **Thomas savage**

Tom Savage & Jennifer Murphy at Tribes

Tue 12 Apr 2005

On Sunday, April 17th at Tribes Gallery 285 E. 3rd St. NYC, Tom Savage will read from his Brainlifts poems and Jennifer Murphy will read from her forthcoming book of poems. The reading will occur from 5 to 7 PM.

Do you Yahoo!?

Read only the mail you want - Yahoo! Mail SpamGuard.

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304. **Thomas savage**

April 9: Baudelaire's Birthday

Tue 12 Apr 2005

Baudelaire's Birthday

Today is Baudelaire's birthday.
He has survived giving birth to twins
In Lemony Snicket land
And absinthe, the only drug
I never tried when young
Which might still interest me
If only to try once. My copy
Of his art criticism book
Lies in tatters.
I have to replace that one
So I can read it all.
Am I a hypocritical reader?
With neither brothers nor ghosts,
I enjoy his prose "spleen" most of all:
A dead poet who needs
Neither a society nor to be mourned.
Hooray, Baudelaire. I'm glad
We're all still there (or here).
Your flowers don't seem
So evil anymore.

Tom Savage
4/9/05

Do you Yahoo!?

Yahoo! Small Business - Try our new resources site!

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305. **poetics**

Re: Creeley (from Annie Finch)

Tue 12 Apr 2005

All: the note below is from Annie Finch.

CREELEY'S LAST READING

I was at the reading which seems to have been Bob's last, in the balcony of the University of Virginia bookstore in Charlottesville, in late March. I had heard him at Orono in July, where he also told anecdotes, but this was different. For one thing, he had an oxygen tank on the floor at his feet and couldn't use the podium--the tube just reached to his nose when he sat on a table with his blue-jeaned legs dangling youthfully down. The contrast between the spryness his body (and mind) and his labored breathing through the tube was poignant. He said he had had to breathe through the tube since February.

When I saw how much weaker he looked than he had in July, I was worried--it seemed as if the downward curve was pretty steep. He read from the latest book, which includes numerous poems in heroic couplets. At one point he said, "the rhyme grows more obvious in these late poems--but it was always there; people just didn't see it."

The poems are raw and honest and focus on life-death issues, and he spoke in the same vein between poems. It was very intense, direct, honest, almost childlike, the voice and the words of someone with nothing to lose. He said some very simple things that felt like the truest things one had heard in a long time, things like, "there has been so much war and pain during the last century. We need to learn how to be kind; kindness is what makes us human." The audience was, I think, pretty much awed; there was deep silence. Afterwards I was so struck I was almost in tears, and many of those with whom I shared glances had the same stricken look. In retrospect, I recognize the feeling palpable in that place after his reading as the death-feeling, the same feeling there was in the house when my father was dying, that larger-than-life bitter flavor of simplicity and depth.

After the reading he signed books graciously for a long line of people.

I waited till they were all through to speak with him; I had just moved to Maine, a place we loved in common and had talked about before, and I wanted to share that. He signed my books very carefully, deliberately placing a black dot in the upper-left hand box of four boxes in the publisher's logo on one title page. Then we talked for a long time, me awkwardly half-kneeling in front of the book-table. We talked about Maine and, since he was staying in Marfa, Texas, about the minimalist sculpture of my ex=brother-in-law, Donald Judd. He was scathing about the inhumanity he saw in Judd's metal boxes, how incongruous he felt they were in the desert landscape, and we both shared our visceral response at their lack of effort to harmonize or blend in. I asked him how he understood Judd's intentions, and he said something very helpful, which cleared up a question that had burdened me for a long time: he said he thought of it as a belated Romantic attempt to assert human presence.

After we discussed various other things, we talked about how we would see each other in Maine in the summer. I remember feeling that it might not happen. We said goodbye, but I turned back on a very strong impulse to ask him about one more thing rather than putting it off: I asked him about Robert Duncan. He told me movingly about Duncan's warmth, compassion--told about how once he had been walking with Duncan and telling him about problems with his marriage, and looked over to see tears on Duncan's face. You would have liked him, he said. He looked tired. We touched hands again. "Till Maine," he said.

I am now so glad I turned back. I'm also glad that last July, in Orono, I spoke with him about something even more urgent I wanted to discuss before it was too late. I mentioned to him how people were continually quoting as a truism only the first half of his famous dictum, "Form is nothing more than an extension of content, and content nothing more than an extension of form." He was very disturbed by this and said that the quote was not meaningful without both halves. I asked him if he would send me an email stating this, so that I would have it in writing from him, and could quote it honestly/accurately, and he told me that in fact, he had just put in writing in a recent interview. Soon after, he sent me this email:

Dear Annie,

Now I hear you've taken the job, which is terrific for "our side." Thinking of that "form" business, what I was thinking of then was this comment in an interview with Leonard Schwartz:

<http://jacketmagazine.com/25/creeley-iv.html>

It's there pretty much at the beginning.

I can feel fall today, and somehow that's a pleasure -- just the sharpness of air, and the extraordinary specificity of color. Ah well!

Again congratulations and all best,

Bob

This is the quote from the interview he was referring to:

RC: Well, content is never more than an extension of form and form is never more than an extension of content. They sort of go together, is the absolute point. It's really hard to think of one without the other; in fact, I don't think it's possible.

That's it. Ah well!

--Annie Finch

Annie Finch
Director, Stonecoast Low-Residency MFA
University of Southern Maine
120 Bedford St.
Portland, Maine 04104

Phone: [REDACTED]

Email: [REDACTED]

Web: <http://www.anniefinch.com>

<http://www.usm.maine.edu/stonecoastmfa/>

—THE BODY OF POETRY: ESSAYS ON WOMEN, FORM, AND THE POETIC SELF —just out in the Poets on Poetry series from University of Michigan Press

—

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306. **Mary Jo Malo**

the sufficiency of simplicity and kindness

Tue 12 Apr 2005

After reading Annie Finch's intimate piece about Creeley's last days, I can't help but think of all who have close brushes with death or who live under its mantle before it covers completely and steals away the body and its company. Things become so clear and precious, savored for their intensity and subtlety, fragments of a whole life. Even pain is welcomed for a time. Modern poetry is a more natural expression of life, unrestrained and individual, more like breathing and speaking, natural rhythms, natural rhymes.

yet sufficient

encumbered by sweatshirt and jeans

still walking april again

hot enough air sun spots my face and hands . . .

nervous frogs splash around a

ready shore

because my not careful stepping

they launch into murky cover

lurk ~til i pass by

minnows dart suddenly out submerged winter leaves

warm enough water

but pull up short

on their deep cold event horizon

where bigger fish swallow inevitable repast

still others near the island shallows

lie in wait hit on bugs

leave fading concentric circles . . .

looking always thru young eyes

womanbodied patience

responsible reputable

postponing indefinitely

memory

a sundress with buttons down the front
no under wearing wild violets in my dark hair
hiding from everyone
to make love
again
still
enough
Mary Jo

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307. **George Bowering**
Re: Creeley (from Annie Finch)

Tue 12 Apr 2005

In all the welcome words about Bob Creeley lately,
there have at least been two times that someone mentioned
that in a recent reading Creeley was sitting. As if that
was related, I mean, to his health/age. I first heard him
read in 1961 or 1962, and heard him lots of times in various
cities after that, and I can't remember whether I ever
saw him standing up to do a reading. He may have, but all
my visual memories show him seated in many places.
Does anyone remember seeing him read standing up?
gb

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308. **George Bowering**
Re: the sufficiency of simplicity and kindness

Tue 12 Apr 2005

*Modern
poetry is a more natural expression of life, unrestrained and
individual, more
like breathing and speaking, natural rhythms, natural rhymes.*

Oh no. I thought it had been pretty well settled that modern poetry was not expression. Is it expression now? If it is, I will go back and read Pound and Olson.

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309. **Christopher Leland Winks**

Re: Creeley (from Annie Finch)

Tue 12 Apr 2005

I saw Creeley give a reading at New College of California back around 1990 or 1991, and he was definitely standing up -- and upstanding -- throughout.

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

From: George Bowering <[REDACTED]>

Date: Tuesday, April 12, 2005 1:53 pm

Subject: Re: Creeley (from Annie Finch)

In all the welcome words about Bob Creeley lately, there have at least been two times that someone mentioned that in a recent reading Creeley was sitting. As if that was related, I mean, to his health/age. I first heard him read in 1961 or 1962, and heard him lots of times in various cities after that, and I can't remember whether I ever saw him standing up to do a reading. He may have, but all my visual memories show him seated in many places. Does anyone remember seeing him read standing up?

gb

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310. **Kristen Gallagher**

WIG project, Poetry & Work

Tue 12 Apr 2005

W A N T E D :

Do you write on the job?

Are you worried about

getting caught? Does

your worry about get-

ting caught affect the

form of your writing?

Does your job affect

your poetry's content?

Has poetry, on your

job, influenced your

job, your coworkers,

or even your field?

Have you used your

poetic sense to imple-

ment changes in the
workplace, labor rel-
ations, etc.? Have
you ever chosen a
job because you
knew you would
get good poetry
out of it? Would
you consider employ-
ing your present job
for a poetic good?

In 1930, in the *New Masses*, Michael Gold proposed the following:

"that every writer in the group attach himself to one of the industries. That he spend the next few years in and out of this industry, studying it from every angle, making himself an expert in it, so that when he writes of it he will write like an insider, not like a bourgeois intellectual observer."

Though we have no proposed "group" in mind, nor any fixed idea what this project might yield, we find Gold's basic idea as compelling today as it must have been then. Rather than necessarily "studying" work, however, we encourage poets to re-appropriate work as an engine of poetic in(ter)vention. We are not necessarily motivating people toward any particular political end (though we don't, of course, rule that out); nor do we ask poets to address work necessarily in a Marxian framework, if perchance you should have other inclinations. We simply hope to "exploit," or rather mobilize, the poetic labor of what Gold terms insiders. Is it time to think of our selves as secret agents? We are happy to let you decide for yourself the form your assignment takes.

WANTED, Have you
considered working as
a collections agent at,
say, the Harry Fox
Agency, busting kids
& rappers for fair use
of music samples?
Are you interested
in doing poetic re-
search on the music
industry as it fights to
cling to its money-
base as (ostensibly)
a bunch of teenagers

work to circumvent
their efforts? Are you
worried the work in a
position like this one
would be awful? Will
you lose your indie
cred? Do you believe
one is implicated in
the larger, indirect,
moral and ethical
effects of what one
does for a living?
Even if one cannot
get another job?
Can poetic interven-
tion subvert that?

In *Acts of Resistance: Against the Tyranny of the Market*, Pierre Bourdieu, speaking of what he calls "the insecurity-inducing strategies" of transnational corporations, argues that we must reframe our demands regarding labor. We must "break away from the logic of past struggles," he writes, "which, being based on the demand for work and for better pay for work, trap [us] within work and within the exploitation (or flexploitation) which accompanies it" (86). Darwin believed flexibility in the face of chance and constant change was the key to survival. How can we, through poetic actions, bend the laboring society to our own needs, so that we survive not only as poets but as citizens? How can poetry help us rethink work's place in our society and our lives?

During the 1930s, writers like Gold made an effort to put poetry and the workplace in dialogue. We often hear comparisons made today between the presidency of Herbert Hoover and George W. Bush. Not since Hoover has a president had a worse job creation record. How might we translate Gold's revolutionary ambitions to our current postindustrial, panoptic milieu? Can the formal inventiveness of avant-garde poetry help us re-think work? We find antecedents in the writings of Williams and Stevens, Reznikoff and Niedecker, and more recently Kit Robinson and Juliana Spahr, to name but a few. As poets, how do we respond at the daily level to the globalization of what Hannah Arendt calls "the laboring society"?

Wanted, Operations.
Are you plugged in
all day, typing the
same codes over
and over? Do you

sometimes feel as if
your job is rewiring
your brain? Do you
find yourself making
non-sense words
out of the codes
just to pass the time,
or to exercise the
brain in opposition to
such fixity?

We are soliciting only new work. Submissions can come in whatever form you feel best exemplifies what the above statements have to do with your situation. Submissions may come in many possible forms: 1) poems created on, in or around work situations as described above, 2) statements, analyses or narrations of the relationship your work and poetry have had on each other, 3) spoofs on office documents, 4) confessions of the secret evils of your workplace, 5) documentary facts of worker abuse, worker success, worker surrealism, etc. We hope to receive a wide range of interpretations of our ideas as laid out here.

"Writers in all sections of the country.

We present their story.

It is a gaunt recital of worker-writers"

-New Masses 5 (10) March 1930.

Submissions +/- Inquiries to:
Tim Shaner and Kristen Gallagher
"WIG" Project
101 Jackson St.
Brooklyn, NY 11211

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311. **Michael Rothenberg**

vispo show miami

Tue 12 Apr 2005

Just came from VISPO show Miami and Carlos Luis, it was great. Kudos to all contributors. Very great show. Michael

[↑ Contents](#)

312. **Chris Stroffolino**
Re: Creeley (from Annie Finch)
Tue 12 Apr 2005

yes

>From: George Bowering <[REDACTED]>
>To: [REDACTED]
>Subject: Re: Creeley (from Annie Finch)
>Date: Tue, Apr 12, 2005, 9:53 AM
>

| Does anyone remember seeing him read standing up?

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313. **Lisa Samuels**
=Paradise for Everyone=, by Lisa Samuels, from Shearsman Books
Tue 12 Apr 2005

Dear All,

Shearsman Books has just published =Paradise for Everyone=, a book of poems with a lovely front cover image by Gerhard Richter.

On the back cover Lyn Hejinian writes: "The wonderful poems in Lisa Samuels's =Paradise for Everyone= have about them the alertness and vivacity that belong to the world of the newly discovered (and the newly discovering). It is Samuels's great gift that she can find realities anew at every phrase, and her own position among them curious. She examines distinctions -- the features that make things different. She makes certain (however briefly) that what she cares about still exists. She reminds us, her readers, that anything that can recur is amazing. This is a deeply intelligent and lovely book -- a book of encounters that may also serve as a manual for encountering."

ISBN 0-907562-67-1
92 pp., 9 x 6 ins, US\$14 / 8.95 Pounds
Shearsman Books, 58 Velwell Road
Exeter EX4 4LD England
www.shearsman.com

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314. **MAXINE CHERNOFF**

AMONG THE NAMES by Maxine Chernoff

Tue 12 Apr 2005

AMONG THE NAMES, poems by Maxine Chernoff

published by Apogee Press

Anselm Kiefer cover

"Maxine Chernoff's wide-ranging study of 'the gift' employs humor, social commentary, and nuanced meditation. AMONG THE NAMES suggests poetry as a vehicle for ethics--not in the sense of proscribing moral virtue, but as a mode of experience in which acuteness of perception can model both compassion and sharp critique. Chernoff is an alchemically subtle reader of human economies."

Elizabeth Robinson

Order from Apogee Press

PO Box 8177

Berkeley CA 94707-8177

\$14.95

oe from your local bookseller

ISBN # 0-9744687-8-9

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315. **Ken Rumble**

Email Addys? Claudia Rankine & John Taggart

Tue 12 Apr 2005

Hello all,

Looking for a couple email addresses, so I
can send these folks reading invitations.

Anybody have addresses for Claudia Rankine or
John Taggart?

Thanks in advance.

best,

Ken

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316. **Tenney Nathanson**

poetry reading tonight: [FW: LISA COOPER, TENNEY NATHANSON, FRANCES SJOBERG, JOHN WRIGHT, CHARLES ALEXANDER]

Tue 12 Apr 2005

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

From: Poetry Group [mailto:████████] On

Behalf Of charles alexander

Sent: Thursday, March 31, 2005 12:42 PM

To: ██████████

Subject: LISA COOPER, TENNEY NATHANSON, FRANCES SJOBERG, JOHN WRIGHT, CHARLES ALEXANDER

PLEASE MARK YOUR CALENDARS

PLEASE pass this on to all email lists having anything to do with poetry, literature, art, etc.

Thank you!

CUSHING STREET POETRY

presented by Chax Press
& Cushing Street Bar & Restaurant

a reading by

LISA COOPER
TENNEY NATHANSON
FRANCES SJOBERG
JOHN WRIGHT
CHARLES ALEXANDER

8:00 pm, Tuesday, April 12, 2005

at Cushing Street Bar & Restaurant
198 W. Cushing Street
in Tucson, Arizona
just south of Tucson Convention Center
1 block east of Main Street

admission is FREE

Lisa Cooper grew up in Tucson, eventually earning an MFA in creative wrting from the University of Arizona in 1989. Chax Press published her full-length collection of poems, & Calling It Home, in 1998,

and she won an Arizona Commission on the Arts fellowship in 2001. Other poems have been published in numerous literary magazines, including New American Writing, Talisman, Sonora Review, Hambone, Spork, and others. Her interests include music, visual art, local history and culture, and the politics of the U.S./Mexico border. She claims that she has now lived in Tucson for so long that summer has become her favorite time of year. She works as a book editor for Rio Nuevo Publishers.

*Tenney Nathanson is the author of the forthcoming books *Home on the Range* (O Books) and *Erased Art* (Chax Press). He is Professor of Literature at the University of Arizona, one of the founder/directors of the exemplary Tucson poetry presenting group POG, and one of the most creative poets and poetry scholars at work today. He has also published a book on Walt Whitman, titled *Whitman's Presence*.*

Frances Sjoberg is the Literary Director of the University of Arizona Poetry Center, and she holds an MFA from Warren Wilson College. For years she has been a major presence on the Tucson poetry scene, writing poems that combine a radical sense of how poems might be made, with an absolute grace and beauty.

*John Wright's poems and essays have appeared in a wide range of journals, from *Mule* to *Chicago Review*, whose current issue features both his interview with and memoir of poet Edward Dorn. A Westerner by inclination, he has lived in the Midwest, the Southwest, the Pacific Northwest, and along the western slope of Rue St. Georges in Paris and has taught at colleges, universities, secondary schools, and art schools here and abroad. He holds degrees from Principia College and the University of Chicago, and currently divides his time between Tucson and the canyons of Bisbee.*

*Fourth in a series of readings at this location.
CHAX PRESS 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.*

*Please call Chax Press at [REDACTED], or email
[REDACTED], for
more information.*

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317. **Davey Volner**

Reading, April 17th: Zavatsky & McCarron on Gramercy Park

Tue 12 Apr 2005

The Accompanied Library Presents–

The Second Evening in the First Annual Poetry Series

"A Civilized Sunday"

of Poetry, Tea & Scones (& Libations)

Featuring readers Bill Zavatsky and Andrew McCarron

Sunday, April 3rd, 6PM

\$6 at the door (non-members)

Wine with the poets to follow

The Accompanied Library, recently voted the city's "Best Private Club" by New York Magazine, presents an exciting new series of readings– full of poetry urbane and hilarious, sophisticated and moving– to include readers from Billy Collins to John Ashbery to Eileen Myles. Following on the heels of a wildly successful first evening, this Sunday poets Bill Zavatsky and Andrew McCarron read in the Library's gorgeous, intimate space within the National Arts Club.

ANDREW McCARRON was born and raised in the Hudson River Valley. He was educated at Bard College and Harvard Divinity School. At Bard College, he studied poetry under John Ashbery, whose work inspired him to begin writing. He currently lives in Manhattan and teaches Religion and English at Trinity School, and a member of the Language and Thinking faculty at Bard College. He is also the poet in residence at the Accompanied Library at the National Arts Club. His poetry has most recently appeared in the Hudson Review.

BILL ZAVATSKY, born and raised in Bridgeport, Connecticut, has lived in New York City since 1965. He has published one collection of poems, *Theories of Rain and Other Poems*, and one chapbook, *For Steve Royal and Other Poems*. He translated *The Poems of A. O. Barnabooth* by Valery Larbaud with Ron

Padgett, and his translations of Robert Desnos appear in The Random House Book of Twentieth Century French Poetry. His co-translation of Earthlight: Poems by André Breton, with Zack Rogow, won the PEN/Book-of-the-Month Translation Prize in 1993. Bill Zavatsky has taught English at the Trinity School in Manhattan since 1987.

The Accompanied Library Society
at The National Arts Club
15 Gramercy Park South #6C
New York, NY 10003

p. [REDACTED]

f. [REDACTED]

<http://www.accompaniedlibrary.com>

[REDACTED]

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318. **Joe Brennan**
Homeland Pork Profits Soaring

Tue 12 Apr 2005

[Click here: The Assassinated Press](#)

Homeland Pork Profits Soaring:
Congressman Thompson Speaks at Homeland Pork Breakfast:
Former Homeland Pork CEO Enters Bidding on Venezuela Takeover:
CBS to Cite Waste at Mega Corporation:
By IMA STOOGEY

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

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first

giving
free reign to this hubbub of voices...."

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319. **noah eli gordon**
[job] Creative Writing in Italy
Tue 12 Apr 2005

Summer Positions:

PLEASE POST AND/OR FORWARD THIS MESSAGE TO INTERESTED
CANDIDATES

In our fifty-fourth year under the direction of the Shumlin family, with alumni in all 50 states and abroad, Putney Student Travel (www.goputney.com) continues to provide high quality summer programs for small groups of high school students. We seek two dynamic authors, M.F.A. students or graduates, to co-lead our new Creative Writing in Sicily program. The four week program begins in Rome and continues on to Pompeii/Herculaneum and Sicily. Candidates must be conversant (fluency preferred) in Italian, with extensive travel experience in Italy, and have a record of publication in Fiction, Poetry, or Creative Nonfiction, preferably with a travel focus. Travel background including Rome and/or Sicily and college-level Creative Writing teaching experience desired.

Positions require the ability to motivate and energize students in a wide range of situations and settings. Successful candidates will have a demonstrated capacity to organize, lead, and work well with motivated youth. Leaders will receive a stipend in addition to having all expenses paid during travel. Leaders must be available for an Orientation in Putney, Vermont during June 16-18, 2005.

Interested candidates should email, fax or mail a resume and informal cover letter immediately to Kelsey Burns. [REDACTED]

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320. **Hoerman, Michael A**
Mass. Poetry Fellows reading in Amherst 6/25
Tue 12 Apr 2005

@Forbes Library, 3 p.m.

We all got together for a reading in Lowell Sunday. Despite temps in the 70s and not a cloud in the sky, turnout was good--most every seat was filled. Thanks to an effort to invigorate poetry programs in Lowell (at least those sponsored by the Lowell Poetry Network), the readers each left with a check for \$50.

2004 MCC Artist Grant winners include:

Maria Luisa Arroyo

Kurt Cole Eidsvig

D.M. Gordon

James Heflin

Michael Hoerman

Tanya Larkin

Barry Sternlieb

Margaret Szumowski

Andrew Varnon

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321. **August**

Chiller in the Heat #00001

Tue 12 Apr 2005

Exhibition Update

www.august-highland.com/events.html

Chiller in the Heat #00001

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puppy mills giant head

got them leechftp

puppy mills giant head

fierce animals are rare"

gloryhole.tv naked baby

wars avatars m teewinot

gloryhole.tv naked baby

running shoes throat

puppy mills giant head

cum_squirting_butts

portland oregon beaches

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portland oregon beaches

law word tomorrow

silva and chile

cum_squirting_butts

silva and chile

british

portland oregon beaches

770 out of mind SetCBg.

thier tits and pussy

orgasms rocked fell sex
thier tits and pussy
SetB/Helvetica SetF[. -
lohan wapanucka, ok
770 out of mind SetCBg.
lohan wapanucka, ok
greek bet
thier tits and pussy
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provider appreciation
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mosquitoe popper lindsay
dictionary
Alec
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d. s. savage 1936 poetry
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food works less than
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glancing back at self-
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freebird pocket rocket
DrawEllipse gs sequoia

machines videos de saint
arabia

learninng disability
arabia

naked daughter
gymnasts he Will 2.4
machines videos de saint
gymnasts he Will 2.4
independent news defG. .
arabia

Exhibition Update
www.august-highland.com/events.html

322. **August**

Hot-Headed & Cold-Hearted #00001

Tue 12 Apr 2005

Online Studio

www.august-highland.com

Hot-Headed & Cold-Hearted #00001

tractor review porn

brmfrsmg.exe san antonio

sucking off Michael

brmfrsmg.exe san antonio

ranch exotic animal

refilling

tractor review porn

refilling

than cosmetic surgery

brmfrsmg.exe san antonio

(OEr)dv.....

medical coding

herbert river express

medical coding

prefab roof trusses chl

keratoconus optometrist

(OEr)dv.....

keratoconus optometrist

spyboat

medical coding

of san francisco pickups

scale [SetB Line l. . .

animal testing safety

scale [SetB Line l. . .

pictures nude france

primrose regulate

of san francisco pickups

primrose regulate

very beautiful girl size

scale [SetB Line l. .

glass euro pass

patition freeware

opera music
 patition freeware
"garden pepper spray"
SetP I p n lroll l l.
 glass euro pass
 SetP I p n lroll l l.
department of motor
 patition freeware

manhattan dentist
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 snakes faith hill
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 earl miller hard pantone
manhattan dentist
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diego, ca fetal
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principle. As silent
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 diego, ca fetal

charisma carpenter
 state tax statute of
 stained sheet music
 state tax statute of
gang
 "student loans" myself
 charisma carpenter
 "student loans" myself
 hentai
 state tax statute of

hotel palais mediteranee
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trojan options catfight
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against hand theme
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abante food the
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torsion bars mopar e-bay

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theater

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farm tronics Let stay

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universities stroked the
corporation red dress
glyphosatein canola
and friends galabiya rbs

tribal Fk(Conclusion) b
and friends galabiya rbs
munz" morel tim keel's
corporation red dress

Online Studio
www.august-highland.com

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323. **Alan Sondheim**

thrull

Tue 12 Apr 2005

http://www.asondheim.org/thrull.wav
?xml version="1.0" encoding="UTF-8" ?
audiomulch-document version="0.98" application-path="C:\Program
Files\AudioMulch 0.9b19" document-path="C:\Program Files\AudioMulch
0.9b19"


```
clock tempo="240" loop-start="0" loop-end="0"
loop-enabled="0"/clock
    property index="0" name="File"
    property index="2" name="FileMode"
        enum0/enum
    property index="5" name="PunchMode"
        enum0/enum
    property index="6" name="RecordDuration"
        double300000/double
        automation-controller mute="0"
record="0"
    contraption class="4x4Matrix" name="4x4Matrix_1"
        property index="0" name="FadeTime"
            double50/double
        property index="1" name="Gate_1_1"
            bool0/bool
        property index="2" name="Gate_1_2"
            bool1/bool
        property index="3" name="Gate_1_3"
            bool0/bool
        property index="4" name="Gate_1_4"
            bool0/bool
        property index="5" name="Gate_2_1"
            bool0/bool
        property index="6" name="Gate_2_2"
            bool1/bool
        property index="7" name="Gate_2_3"
            bool0/bool
        property index="8" name="Gate_2_4"
            bool0/bool
        property index="9" name="Gate_3_1"
            bool0/bool
        property index="10" name="Gate_3_2"
            bool0/bool
        property index="11" name="Gate_3_3"
            bool1/bool
        property index="12" name="Gate_3_4"
            bool0/bool
        property index="13" name="Gate_4_1"
            bool0/bool
        property index="14" name="Gate_4_2"
            bool0/bool
```

```
property index="15" name="Gate_4_3"
    bool1/bool
property index="16" name="Gate_4_4"
    bool0/bool
    automation-controller mute="0"
record="0"
    contraption class="BubbleBlower" name="BubbleBlower_1"
        property index="0" name="File"
        property index="1" name="Amplitude"
min0.263157904148102/min
    max1/max
    property index="2" name="Panning"
min0.568421065807343/min
max0.736842095851898/max
    property index="3" name="Inskip"
        min10578.947265625/min
        max13578.947265625/max
    property index="4" name="PitchScaler"
min0.985513389110565/min
max1.81901562213898/max
    property index="5" name="Density"
        double579.992393926042/double
    property index="6" name="QuantizeAmount"
        double0.37/double
    property index="7" name="QuantizeClocks"
        int6/int
    property index="8" name="GrainDuration"
min163.667846679688/min
    max500/max
    property index="9" name="AttDecRatio"
min0.746315777301788/min
max0.899999976158142/max
    property index="10" name="GrainSkew"
min0.817368447780609/min
max0.949999988079071/max
    property index="11" name="MaxGrains"
        int200/int
    property index="12" name="Decorrelation"
        double1/double
property-name="PitchScaler" property-index="4"
    automation-controller mute="0"
record="0"
```

```
range-timepoints0 1 1
property-index="5"
automation-controller mute="0"
record="0"
double-timepoints0 10
contraption class="FilePlayer" name="FilePlayer_1"
  property index="0" name="File"
  property index="3" name="Loop"
  bool1/bool
  property index="4" name="LoopDelay"
  double0/double
  property index="5" name="AutoRewind"
  bool1/bool
contraption class="DLGranulator" name="DLGranulator_1"
  property index="0" name="InputGain"
  double1.5/double
  property index="1" name="Amplitude"
min0.726315796375275/min
max0.810526311397552/max
  property index="2" name="Panning"
min0.315789461135864/min
max0.768421053886414/max
  property index="3" name="DelayTime"
  min7100/min
  max9500/max
  property index="5" name="Feedback"
  double0.774/double
  property index="6" name="WetDryMix"
  double0.81/double
  property index="7" name="PitchScaler"
min0.461438566446304/min
max0.803411245346069/max
  property index="8" name="InteronsetTime"
  min1.197110414505/min
max7.48822736740112/max
  property index="9" name="QuantizeAmount"
  double0.4299999999999999/double
  property index="10"
  int12/int
  property index="11" name="GrainDuration"
min14.5715236663818/min
max53.7711067199707/max
```

```
property index="12" name="AttDecRatio"
min0.303157895803452/min
max0.473684221506119/max
property index="13" name="GrainSkew"
min0.192105263471603/min
max0.419473677873611/max
property index="14" name="MaxGrains"
int200/int
property index="15" name="Decorrelation"
double1/double
contraption class="RingAM" name="RingAM_1"
property index="0" name="Frequency"
double301.2/double
property index="1" name="AM"
bool0/bool
contraption class="4x4Matrix" name="4x4Matrix_2"
property index="0" name="FadeTime"
double50/double
property index="1" name="Gate_1_1"
bool1/bool
property index="2" name="Gate_1_2"
bool1/bool
property index="3" name="Gate_1_3"
bool0/bool
property index="4" name="Gate_1_4"
bool0/bool
property index="5" name="Gate_2_1"
bool1/bool
property index="6" name="Gate_2_2"
bool0/bool
property index="7" name="Gate_2_3"
bool0/bool
property index="8" name="Gate_2_4"
bool0/bool
property index="9" name="Gate_3_1"
bool0/bool
property index="10" name="Gate_3_2"
bool0/bool
property index="11" name="Gate_3_3"
bool0/bool
property index="12" name="Gate_3_4"
bool0/bool
```

```
property index="13" name="Gate_4_1"
  bool0/bool
property index="14" name="Gate_4_2"
  bool1/bool
property index="15" name="Gate_4_3"
  bool0/bool
property index="16" name="Gate_4_4"
  bool0/bool
contraption class="Bassline" name="Bassline_1"
  property index="0" name="Volume"
    double0.32/double
  property index="1" name="Mute"
    bool0/bool
  property index="2" name="Waveform"
    enum0/enum
  property index="3" name="CutoffFreq"
    double0.5/double
  property index="4" name="Resonance"
    double0.33/double
  property index="5" name="EnvMod"
    double0.92/double
  property index="6" name="Decay"
    double1/double
  property index="7" name="Accent"
    double0/double
  property index="8" name="Overdrive"
    double0/double
  property index="9" name="LFORate"
    double0/double
  property index="10" name="LFODepth"
    double0/double
  property index="11" name="Sequence"
contraption class="NastyReverb" name="NastyReverb_1"
  property index="0" name="ReverbTime"
    double10/double
  property index="1" name="WetDryMix"
double0.0232558139534884/double
  audio-connection from="4x4Matrix_1" from-outlet="1"
to="SoundOut" to-inlet="0"/
  audio-connection from="BubbleBlower_1" from-outlet="0"
to="4x4Matrix_1" to-inlet="0"/
  audio-connection from="BubbleBlower_1" from-outlet="1"
```

```
to="4x4Matrix_1" to-inlet="2"/
    audio-connection from="DLGranulator_1" from-outlet="0"
to="4x4Matrix_1" to-inlet="1"/
    audio-connection from="DLGranulator_1" from-outlet="1"
to="4x4Matrix_1" to-inlet="3"/
    audio-connection from="BubbleBlower_1" from-outlet="0"
to="RingAM_1" to-inlet="0"/
    audio-connection from="RingAM_1" from-outlet="0"
to="4x4Matrix_2" to-inlet="0"/
    audio-connection from="4x4Matrix_2" from-outlet="0"
to="SoundOut" to-inlet="0"/
    audio-connection from="DLGranulator_1" from-outlet="0"
to="RingAM_1" to-inlet="0"/
    audio-connection from="4x4Matrix_2" from-outlet="1"
to="SoundOut" to-inlet="1"/
    audio-connection from="Bassline_1" from-outlet="0"
to="RingAM_1" to-inlet="0"/
    audio-connection from="Bassline_1" from-outlet="0"
to="RingAM_1" to-inlet="1"/
    audio-connection from="Bassline_1" from-outlet="0"
to="DLGranulator_1" to-inlet="0"/
    audio-connection from="FilePlayer_1" from-outlet="0"
to="Bassline_1" to-inlet="0"/
    audio-connection from="FilePlayer_1" from-outlet="1"
to="RingAM_1" to-inlet="1"/
    audio-connection from="4x4Matrix_1" from-outlet="2"
to="NastyReverb_1" to-inlet="0"/
    audio-connection from="NastyReverb_1" from-outlet="0"
to="SoundOut" to-inlet="0"/
    audio-connection from="NastyReverb_1" from-outlet="1"
to="SoundOut" to-inlet="1"/
    application-view patcher-visible="1" properties-visible="1"
automation-visible="1" vertical-split="260" horizontal-split="127"
automation-grid-visible="0"/application-view
patcher-x="100" patcher-y="421"/
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patcher-x="118" patcher-y="176" editor-visible="1" editor-x="720"
editor-y="0"/
    contraption-view contraption-name="BubbleBlower_1"
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editor-y="0"/
    contraption-view contraption-name="FilePlayer_1"
```

```
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editor-y="210"/
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editor-y="210"/
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target-type="preset" index="0" height="50" snap-to="0"/
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    automation-view contraption-name="BubbleBlower_1"
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index="3" height="50" snap-to="0"/
```

—

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324. **Harry Nudel**

Creeley..

Wed 13 Apr 2005

twds the end...
we seemed to do best
by e-mail....

we did a little
(10 copies)
book....

collage
xerox
staple...
Re: Fwd Fwd Fwd...
Dear...
let's just learn to fly. just using our arms!
Love, Bob..
Dear....
been practicin'...at treetops...goin' higher
Love, Harry...
Happy Landing.....
Dig It....
computer generated imagery...
Love
Love....
drn....

[↑ Contents](#)

325. **David Baratier**

Re: creeley

Wed 13 Apr 2005

I also remember Bob read standing at
at least three of the readings I saw.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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326. **Steve Dalachinsky**

Fw: Re:solicitations

Wed 13 Apr 2005

saw bob read more times tha i can count sitting if it was a small space
but for the most part standing
anyway
what is a poem?
this metal in my ear
this clapping weary luckbearer
this finder of clicks
to a jack-of-all-traders
outpostologue packaging open
to the quick
its world name is i & other is
us but in things.
what is a solicited poem unsolicited
who determines this?
are there folks on the list who are specifically asked to put poems on list/
please explain how this works thanks

[↑ Contents](#)

327. **Harry Nudel**

Creeley...

Wed 13 Apr 2005

this is variously told
as either Irish or Jewish
Joke...
poet lies dying...
son come over..
"boychik...that smells
good...get me some of
what mom's cooking"
son returns...
"mom sz...she's saving
it...for the funeral.."

no pomes..no jokes..drn....

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328. **Steve Dalachinsky**

Re: slightly unreadable / the project and another unreadable concert review

Wed 13 Apr 2005

marathon music and poetry reading noon -noon sat-sun april 16-17 free at
the FLUSHING TOWN HALL (council on culture and the arts) 137-35
northern blvd flushing ny for info [REDACTED] x222

7 train to flushing

artists include steve dalachinsky & matthew shipp duo at 4:30 pm sat.

bob holman hal sirowitz reggie cabico etc 8 pm ugly duckling presse late
sat.

everton sylvester talk engine (jackie sheeler)

steve ad matt and some of the others will also be on jonathan shaeffer's
soundcheck

friday april 15 at 2 pm

doctrine undressed (for pope john 2)

john tchicai - garrison fewell duo @ the cornelia st cafe

this flicker in the spring awashed

where the source is aflown within hard grain

i eat nasty platter

hastily beg-a-pardning down/stair

trummeling in the low end

a flame watering itself instant of chindhicawn - a crimsical weightin

in narrows and concentric pathways we ups 'n downs

traffic & unwritten fluids ounces of sand we see in

sense of twisting the wood to make a frame

unfurling the wire to cause friction

brush the brittleness to bring resolution

a gripping grin

the pool the wax forms (flame swum sank)

moves a reflection weightless moves

how does movement move itself?

the wind in the mouth makes melodies of shirts

& great small winds move the thing whose reflection is-a-move

a flicker in the spring

ringing
land & nadlop
patched walls & storybooks
teak trifles and rubmahs &
missles & can't-i-leave-hers

elegant combs sweep the bottled falls
& sweat sparkles off the nodtarp as easy as an unconditioned bill

see yourself again in the gathering granules
a face greenwashed like a george at a crossing
a john @ a window
painted flatter n bricklines & steampipes
on a chrice-amighty-true-spring nite.

speak from your pulpit of intentions
while the wind moves things
the wind that moves things
that moves things
moves things
moves
things.....
steve dalachnsky nyc 4/7/05

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329. **Alan Sondheim**
reviews +interview (fwd) - Julian Samuel
Wed 13 Apr 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.

--0-1355364528-1113377985=:2209

I've followed Julian's work for years and this video - on libraries and the politics
of libraries - is both troubling and incredible. If you have a chance to see the
work, do! You can contact Julian at the email address below; he lives in Mon-
treal.

- Alan

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

Date: Tue, 12 Apr 2005 01:48:19 -0400

From: juliansamuel <[REDACTED]>

To: Alan Sondheim <[REDACTED]>

Subject: reviews +interview

To be published, online, Serai Magazine, 2005

"Save and Burn", 80:34, NTSC, 2004. A documentary by Julian Samuel.

Reviewed by Maya Khankhoje.

[Maya Khankhoje, when not busy exploring the world out there, can be found deep in contemplation in a library.]

Save and Burn is a compelling commentary on the world of libraries as well as a compressed history of their importance from the days of the ancient Sumerians -credited with inventing writing to save administrative records- to current day Iraq, where people, along with libraries, are the victims of massive burning and destruction. It is also a dispassionate analysis of the role of libraries as repositories of historical notions of the self and a passionate *cri de coeur* against the systematic annihilation of such notions, such as the gradual strangulation of Palestinian identity. If the juxtaposition of placid images of libraries where silence reigns with images of armed conflict in Israel/Palestine and Iraq strikes the viewer as jarring at first, upon reflection, one realizes that it is not the images that jar, but reality itself. Why burn books -alongside countless human beings - if not to reduce the truth to ashes? Moreover, such contrasting imagery speaks to the need for librarians to take to the streets to defend their privilege to continue to house the patrimony of humanity.

The film opens up with the following quote from Carl Sagan (Cosmos):

"Only once before in our history was there the promise of a brilliant scientific civilization. Beneficiary of the Ionian Awakening it had its citadel at the Library of Alexandria, where 2,000 years ago the best minds of antiquity established the foundations for the systematic study of mathematics, physics, biology, astronomy, literature, geography and medicine. We build on that foundation still."

Who would want to destroy such a foundation? The culprits, say multiple voices, are the forces that would replace civilization with barbarism. Take the wanton destruction inflicted on Palestinian libraries and cultural centres by the Israeli government. Or the fire set to the United Talmud Torah Library in Montreal in 2004. Or the appropriation, by the Israeli government, of books ordered by Palestinians, and their subsequent delivery to the Hebrew University library, proving that the powers that be fear, not knowledge per se, but knowledge in the "wrong" hands, that is, in the hands of "others".

Such destruction is not achieved by means of brimstone and fire alone. The closure of libraries due to "lack of funding" is an obvious device. Legislation is another powerful weapon for the mass destruction of knowledge. For example, the USA Patriot Act of 2001, allows the government to peer over the shoulders of its citizens as they read while increasingly denying them the

information they seek. The gradual disappearance of library catalogues is a stratagem to control what people read. The digitalization of knowledge, while contributing to its speedy dissemination over the ether, is also contributing to its ethereal and ephemeral nature. The privatization of human knowledge, of course, is the most insidious version of this onslaught.

Libraries, says Irish author Declan Kiberd, are utopian spaces for the disenfranchised Irish, and hence promote democracy, but they can also be used for state control. Libraries, says Julian Samuel's off-camera voice, produce knowledge about democracy at home and export terror abroad. Libraries are also beautiful, says the director's camera. Samuel, a painter, filmmaker and writer, lets our eyes lovingly linger over the long hall of Trinity College Library. He also treats us to a panoramic view of The Bibliotheca Alexandrina, arisen from the ashes of its illustrious predecessor. Its director, Ambassador Taher Khalifa, tells us that this library, partially funded by several Arab countries, is shaped like an incomplete sun disk symbolizing the incomplete nature of knowledge - and presumably its illuminating attributes.

Save and Burn is a follow-up on *The Library in Crisis*, 2002 (cf. www.montrealserai.com/2002_Volume15/15_4Article_9.htm) in which the author traces the history of libraries and libricides while allowing us a glimpse into the multicultural world of libraries in 5th century India. It is also a fervent plea for us, as free and independent thinkers, to unite in defence of our right of access to the knowledge that we have accumulated as a species. Most importantly, it is an aesthetically pleasing and lyrical reminder of the links between the contemplative space of reading rooms and the hustle and bustle of life out there.

for more information on "Burn and Save" please
contact: 

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18th Singapore International Film Festival, 2005

(http://www.filmfest.org.sg/main_js-int.php)

March 20, 2005 - Vinita Ramani and Julian Samuel discuss *Save and Burn*.

VR: Broadly-speaking, 'The Library in Crisis' dealt with bibliocide (a term used by Ian McLachlan) and the increasing digitisation of texts - in a sense, the "crises" referred to in the title. 'Save and Burn' has honed in on a more specific issue: the systematic preservation and destruction of knowledge/texts. What do you see as the trajectory from the first documentary to the second?

JS: I didn't plan a trajectory, but there is a trajectory which I'll tell you about a few lines down...I write a documentary treatment after reading many books on

a particular subject and then approach funders. After a few rejections I get a tiny budget on which to live and produce.

VR: So then do you at see documentary films having some effect on our understanding of history and politics?

JS: Documentaries, on their own, accomplish nothing politically; they record symptoms. If they could change an understanding of reality, and how to act, then why haven't they had any large-scale progressive effect on society? Despite the making of many critical documentaries, the economic right and the religious right are hitting us in coercive ways. Rent control and the Magna Carta all down the drain, and it's all Michael Moore's fault.

VR: There's an intellectual density in both your documentaries that is quite different or lacking in the new wave of "activist" films that have emerged off-late (since 2000 and the WTO protests, in particular).

JS: Someone has to make dense documentaries - otherwise we'd all be making documentaries like *The Corporation*, *Bowling for Columbine* et al ad nauseum which are visually fun, easy and comic, but analytically as deep as a fried Mars Bar. The directors offers no criticism of Caterpillar Corp and its support of Israel, for instance.

VR: While you hint at the great intellectual traditions of Asia and Africa, the documentary is very much focused on libraries in Europe, or the "west".

JS: Sadly, much is missing from *Save and Burn* (2004). My excuse is that they didn't give me much money. It would have been useful to have included in-depth discussions from other parts of the world such as Africa, Asia, libraries in the Arctic and Antarctica. This would have filled in all the geo-bibliographic holes. And, it would have been great to shoot all the pretty books in grain-less 35mm. A visual exploration (in IMAX) of the 13th century wood printing blocks at the The Temple of Haeinsa would have been enriching.

However, I think that with *Save and Burn* I have provided classical linkages between the master races and the others: England and Ireland; Palestine and America; America and Iraq. I have not explored the role between libraries in the Mediterranean region and their impact on the development of this one-sided democracy in Europe. The documentary makes the links between empire and knowledge institutions apparent. The trajectory from *Save and Burn* is now a documentary on Atheism. Will George Soras please help me? I only want a millionth of his wealth.

VR: Alistair Black (Leeds Metropolitan University) and John Feather identify the specific relationship between libraries and the advent of modernity, in how the growth of the individual or "self" was integral to the Enlightenment project. But Black identifies the controlling aspects of libraries as well: they are

bureaucracies par excellence. This is a tension present throughout the film (freedom and control in relation to knowledge). Is this a specifically western experience?

JS: Modernity? What's that? *Save and Burn*'s slowly leads us to the following kinds of question: Is western democracy falling apart in the eyes of everyone else? Western democracy - with its legal trade rules and legally sanctioned moral values in place - is transparently terrorizing resources out of vast areas of the world.

Lefty documentary film-makers try to get answers from experts in order to produce an abridged yet wide version of history and politics. And, unfortunately, documentaries produce culturalists who know the world's problems but can only vote in a certain way; go to demonstrations; have political discussions at supper time, and buy samosas on solidarity nights. I won't put you in a cultural studies coma by doing a Chomskian repetition of what's wrong with the world, don't worry.

VR: *Save and Burn* also touches upon contrasts/tensions in relation to perceptions of class and access to knowledge. Alistair Black is sceptical of the claim that the working classes benefited from libraries: he says they were rarely the constituency that used libraries. You juxtapose this with Irish author Declan Kiberd's resoundingly positive perception that libraries for the Irish, were and are almost utopian spaces, following the 19th century reading room tradition, where issues in the community can be debated, read about, shared. What is the intention of these juxtapositions?

JS: It would appear that I have a sociological reflex - inducted during schooling.

VR: Nevertheless, the humour aside, you are suggesting something with these recurring discussions on freedom, democracy and access to knowledge.

JS: What's the conclusion? Libraries actually produce a knowledge of how to practice democracy at home and export terror abroad; this is one obvious, preliminary conclusion. The current-day British labour party members all have a knowledge of social democracy because of the libraries they used - packed to the gills with English Marxism and even more flashy Euro-Marxism. Many of them were arrested for protesting during the last century.

The center of the documentary are the comments on the catalogue. The library catalogue controls access to sections of knowledge. The techno-culturalist and historical discussion in the beginning of *Save and Burn* takes us to the destruction of the library catalogue in Palestine. Here, western democracy falls to bits. The, Palestinians, as people everywhere, see through western democracy's terror-laden values.

VR: Save and Burn also reveals a strong relationship between history and libraries. Alarming, we can no longer speak of historiography if, as Tom Twiss (Govt. Information Librarian, Pittsburgh), Isam al Khafaji (ex-advisor to US forces in Iraq) and Erling Bergan collectively identify how Iraqi libraries/museums are being systematically burnt and destroyed, books are not reaching Palestinian libraries. History is being altered by what is saved and what is burnt. What is the future then, from your perspective? How does one respond to these "cultural war crimes" as Ross Shimmon points out?

JS: The future? Most documentary film-makers are non-experts who are in one way or another looking for answers to advance a general knowledge which will lead to criticism, action, Eden. Viewers should understand that film-makers put viewers in the precarious position of trusting the film-maker who usually are non-experts in the areas they are documenting. The questions encompassed by Save and Burn are posed by a non-expert. I have tried to offer in-depth knowledge of libraries across many voices.

The conclusion of the documentary asks: Western democracies are encouraging Israel and other places (via innocent tax payers in Austin, Warlingham, and Canberra) to do one illegal thing after the next. The mad search for weapons of mass hypnosis is like the search for God itself. Many people at the other end of American foreign policy see nothing "western" nor "democratic" but see hypocrisy personified in various heads of states. You should have heard the analysis the shoe-shine man in Cairo gave me about 911.

So what political models can 'they' out there look for? Can they make an economically competitive state via an investment in Islamic or non-western values? More questions for an expert. The idea of investing in western democratic values is exhausted, not simply because western democracy is so easy to see through but because democracy, give or take a Patriot Act or two, is structured fundamentally to supply a bit of democracy at home while fully financing dictators and their armies the world over.

*

Save and Burn – a documentary by Julian Samuel (2004)

A film review by Steve Fesenmaier

published: <http://www.counterpunch.org/fesenmaier10022004.html>

There is no document of civilization which is not at the same time a document of barbarism. And just as such a document is not free of barbarism, barbarism taints also the manner in which it was transmitted from one owner to another.

Walter Benjamin

Theses on the Philosophy of History, 1940

“Ueber den Begriff der Geschichte”, used at the beginning of this film

Julian Samuel, a Montreal-based filmmaker born in Pakistan, continues his exploration of the contemporary world of libraries in this 80-minute documentary. He first investigated libraries in his instant library classic, “The Library in Crisis.” Here is the description from the distributor’s website – Filmmakers Library –

Dense with the informed commentary of notable scholars, this documentary in effect traces the history of civilization through the phenomenon of the library. From ancient China, India, Islam, and the Graeco Roman world, we see how the library radiated knowledge and spiritual values, and facilitated the cross fertilization of ideas from one culture to another.

<http://filmmakers.com/indivs/LibraryCrisis.htm>

“Crisis” was made before 9/11 and focuses on the hottest crises at that time – the effects the WTO may have on libraries, the commercialization of libraries, mindless weeding and closing of libraries, expansion of copyright by computer corporations, and much more. No film I have ever seen on libraries comes close in exploring so much in such a short period of time – 46 minutes.

I contacted the filmmaker in Canada, and sent him videotapes of interviews with leading American library activist Sanford Berman. Originally, he was going to interview Sandy and other American library leaders, but after the draconian war against people from Pakistan and other East Asian countries by the Bush Administration after 9/11, Samuel took the official Canadian advice to NOT cross the border. Thus this film did not include these voices – but rather focused on Irish and English libraries plus the new Bibliotheca Alexandrina

Unlike “The Library in Crisis,” this film looks at race and class. Various library historians including John Feather, Professor of Library & Information Studies, Loughborough University, author of “The Information Society,” Royal Society of Arts, London and Alistair Black, Professor of Library History, Leeds Metropolitan University, London discuss how public libraries were used both to stop the locals from contemplating revolution a la Russian Communism during and after WWI and to serve as a place for debate. By cutting back and forth from Irish and English library events to the history of the Library of Alexandria, Egyptian public libraries, and current programs in the Bibliotheca Alexandrina, like one on unemployment and youth, the viewer is counter-conditioned to reject Western racism. Samuel wants to show the West that we are the inheritors of the great Arab-Asian tradition of libraries going back thousands of years – not its enemy.

The facts are piled on, not using the standard Ken Burns-style of slow discourse, but rather throwing the facts at us, using optical printing, aiming to create a much more complicated GESTALT in our minds. This is extremely

refreshing to someone who has watched a thousand such films, and found them boring. His style is more like the Hong Kong master Wong Kar-wai or Godard, demanding that the viewer has a universe of images already in his mind, waiting for someone to link them together in new ways.

Like all serious intellectuals, Samuel begins with Walter Benjamin, the cornerstone of post-WWII global analysis. By doing this he shows right from the beginning that he is not guilty of anti-Semitism and Arab fanaticism. He shows that he really wants truth and justice, at whatever cost. He wants to show that libraries have been one of the few places of truth and justice for a long time, and that there are really only two kinds of people – those who respect such sacred places and those who do not.

The visual images of the libraries he shows are exquisite, lingering on the walls, the books, the people, and the spaces that libraries have used over the centuries. He is a painter, an artist – as well as a philosopher, historian, and freedom fighter. Ambassador Taher Khalifa, Director of The Bibliotheca Alexandrina talks about the shapes of the library – using an incomplete sun disk, the earth, a moon, the sea, and alphabets from all over the world, none making a single sentence.

I found one scene particularly positive, given the ocean of negative images flooding us now. A young Arab man reads from “Dubliners” in front of the James Joyce Wall in Dublin -in his native tongue. This brief scene may be the clearest direct message Samuel is trying to make – we are all one people, friends, not enemies.

This film notes a key historical possibility that I very much believe in – and that is that if the great world of the original Alexandrine Library had been allowed to continue, our world would have been much better, and mankind would have landed on the moon by 1000 AD. There is a new field of alternative histories, including Philip Roth’s new book, “The Plot Against America,” about a US with a Nazi Charles Lindbergh as president. Samuel has a text crawl that states that there was one other time when there was a possibility of a “brilliant scientific civilization” – the 700 years of the first Alexandrine Library under the Greeks, and he notes that most of the Old Testament comes to us from items once found in that library. Apparently he believes, as I do, that if mankind had channeled its energy into the arts and sciences rather than war at the time of the world’s greatest library, our world would now be a humanistic paradise rather than a toxic corporate American hell.

During the last half of the film he interviews Tom Twiss, Government Information Librarian, University of Pittsburgh, who has flown to Canada for the interview. During the next 30 minutes Twiss discusses the war against people’s access to federal government information, pointing out that as our government

has limited our access to them, they have increased their access to us – library patrons- under the Patriot Act. Twiss is also an expert on the destruction of Palestinian libraries. He talks about what happened to Palestinian libraries during an Israeli invasion of the West Bank. He points out that Lutheran libraries were also attacked without any reaction worldwide – but that there is ample proof of the events. He notes that some Israeli newspapers even ran editorials about the “cultural cleansing” but many Israelis deny it even happened. One gruesome story he gives is about the Israelis taking books ordered by Palestinian libraries being shipped to Palestinian libraries being seized and shipped to Israeli libraries instead.

Another expert on the reality of libraries in Palestine is Erling Bergan, Editor, Librarians Union of Norway, Oslo, who talks about the destruction of their libraries, and a tour by international librarians to these libraries, seeing first hand how much the children use them. He discusses one particular act of destruction involving The Orient House. Bergan is like one of the thousands of Jewish Holocaust survivors one has seen in films about Nazi Germany. (I have programmed the local Jewish film series for 25 years), shaking his head in disbelief. Sanford Berman is the inventor of a word that should have been uttered – bibliocide. (Ian McLachlan uses this word in Samuel’s earlier film, “The Library in Crisis.”) Some librarians even use the term “biblio-holocaust” for the destruction of books in our modern age.

Finally, the destruction of Iraqi libraries is discussed, mainly by Ross Shimmon, Secretary General, International Federation of Library Associations and Institutions and Isam al Khafaji, ex-advisor to USA forces in Iraq. Khafaji discusses who destroyed the books, and how important they still are in the life of war-worn Iraqis. Shimmon talks about writing letters to Saddam and Blair requesting that they protect Iraqi libraries during the coming war.

The final comments in the film are by Khafaji. Earlier in the film pictures of Iraqi libraries that have been burned are shown, giving the viewer the reason why this film is called “Save and Burn.” It’s horrific to see the rooms of ashes, and reflect on the eternal loss the millions of Iraqis have endured as pawns in the game between the Arab fanatics and the America extremists – now in control. I had to recall the ashes from “The Day After,” showing a world incinerated by men of equal sadism.

Samuel has again created a masterpiece about the contemporary library. I suggest that it be included with the many Arab Film Festivals that have been created by thoughtful people around the world since 9/11. As always, non-Arabs and Arabs will discover that they have much more in common than they realize – and that they are brothers and sisters, not enemies. All librarians should see this film, and I am sure they will feel like I do that librarians must leave their

beautiful houses of culture, and join the fight to protect them from the despots East and West who will eventually destroy them. One librarian talks about how the Book of Kells was protected from the invading English, being moved from site to site, even in a building used by the invaders as a headquarters.

A very good companion book to read is Matthew Battles recent, "Libraries -An Unquiet History." I read it two summers ago on a porch near Wilmington, North Carolina, smoking and sitting under a semi-functioning ceiling fan with my dog. I took my time and savored the amazing history Mr. Battles has written, taking a global perspective somewhat akin to Mr. Samuel's. I was very impressed with his brief history of libraries in China and England, and consider his account of the war against my friend Sanford Berman to be the best in any book I have read so far.

There is a brief discussion of "libricide" in this film - and now there is an excellent book on the subject - and now there is an excellent book on the subject - "Libricide: The Regime-Sponsored Destruction of Books and Libraries in the Twentieth Century" by Rebecca Knuth. It looks at five particular cases - Germany, Bosnia, Kuwait, China and Tibet. Of course it doesn't mention the uncontrolled "weeding" of American libraries during the last decade, most famously in San Francisco where thousands of books were buried in a landfill.

Read together, "An Unquiet History" and "Libricide," along with "Save and Burn" would make an excellent introduction for beginning MLS students anywhere in the world. Or as a "Continuing Education" course for working MLS librarians. Hopefully I will be able to show "Save and Burn" at the spring West Virginia Library Association conference in April 2005.

To obtain a copy of "Burn and Save," e-mail the director, Julian Samuel, at - .

Save and Burn; 80:34, NTSC; 2004

The Library in Crisis; 46:41; NTSC; 2002.

List of people interviewed -

Ross Shimmon, Secretary General, International Federation of Library Associations and Institutions;

Isam al Khafaji, ex-advisor to USA forces in Iraq; (Holland); Ambassador Taher Khalifa, Director, Bibliotheca Alexandrina; Alexandria; Dr Youseff Zeidan, Head of manuscripts department, Alexandria;

Dr Hesham Abd El Moshen, Head of architectural department, Alexandria; Robin Adams, Librarian and College Archivist, Trinity College, Dublin; Bernard Meehan, Keeper of Manuscripts, Trinity College;

Charles Benson, Keeper of Early Printed Books and Special Collections, Trinity College; Michael Ryan, Director, Chester Beatty Library, Dublin; Declan Kiberd, author, *Inventing Ireland*, University of Dublin; David Grattan, Manager, Canadian Conservation Institute, Ottawa; Paul Bégan, Conservation Scientist, Canadian Conservation Institute, Ottawa; John Feather, Professor of Library & Information Studies, Loughborough University, author of *The Information Society*, Royal Society of Arts, Alistair Black, Professor of Library History, Leeds Metropolitan University; Erling Bergan, Editor, Librarians Union of Norway, Oslo; Peter Hoare, library historian and adviser on historic libraries, Bromley House Library, Nottingham; and, Tom Twiss, Government Information Librarian, University of Pittsburgh.

Steve Fesenmaier is the film reviewer for *Graffiti* magazine, the largest monthly in West Virginia. He was director of The West Virginia Library Commission Film Services 1978-1999, receiving his Masters of Library Science in 1979. He was previously the chairman of the University Film Society, University of Minnesota, 1972-78. He is the co-founder of the West Virginia International Film Festival (1984), The West Virginia Filmmakers Film Festival, (2001) and the WV Filmmakers Guild (1979). He has worked on many films including John Sayles' "Matewan" (1987) and presented a week of films made in WV in March 2004 at the Two Boots Pioneer Theater in NYC. He is the associate producer of an indie feature film, "Correct Change" (2002) and the executive producer for "Green Bank - The Center of the Universe." He provided research information for Mr. Samuel.

--0-1355364528-1113377985=:2209--

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330. **Gerald Schwartz**

Re: creeley

Wed 13 Apr 2005

Sighted standing 4 Xs, sitting once.

Gerald S.

*I also remember Bob read standing at
at least three of the readings I saw.*

Be well

David Baratier, Editor

*Pavement Saw Press
PO Box 6291*

Columbus OH 43206
USA

<http://pavementsaw.org>

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331. **Mary Jo Malo**

same wind blows a different spring a winding

Wed 13 Apr 2005

steve,

my forest, ohio wind blows east into your ny city wind but not westward again
so thanks for your spring. i miss too much live-ing poetry being where i am in
my quiet rural village, my home. everton sylvester's homey homeboy homily
Dilly Dally is wonderful. thanks for the ecstacomplexity of your pome. without
this technology i'd never heardoff you. and, when it comes to expressing the
unreadability of modern poetry, i quote ali g, "you say tomato, i say potato" . . .
mary jo knows "on a chrice-amighty-true-spring nite."

[_http://www.worldofpoetry.org/usop/land8.htm_](http://www.worldofpoetry.org/usop/land8.htm)
(<http://www.worldofpoetry.org/usop/land8.htm>)

***** marathon music and poetry reading noon -noon sat-sun
april 16-17 free at the FLUSHING TOWN HALL (council on culture and the
arts) 137-35 northern blvd flushing ny for info [REDACTED] x222 7 train to
flushing

artists include steve dalachinsky & matthew shipp duo at 4:30 pm sat.

bob holman hal sirowitz reggie cabico etc 8 pm ugly duckling presse late
sat.

everton sylvester talk engine (jackie sheeler)

steve ad matt and some of the others will also be on jonathan shaeffers's
soundcheck

friday april 15 at 2 pm

doctrine undressed (for pope john 2)

john tchicai - garrison fewell duo @ the cornelia st cafe

this flicker in the spring awashed
where the source is aflown within hard grain
i eat nasty platter
hastily beg-a-pardning down/stair
trummeling in the low end

a flame watering itself instant of chindhicawn - a crimsical weightin
in narrows and concentric pathways we ups 'n downs
traffic & unwritten fluids ounces of sand we see in
sense of twisting the wood to make a frame
unfurling the wire to cause friction
brush the brittleness to bring resolution
a gripping grin
the pool the wax forms (flame swum sank)
moves a reflection weightless moves

how does movement move itself?
the wind in the mouth makes melodies of shirts
& great small winds move the thing whose reflection is-a-move
a flicker in the spring
ringing
land & nadlop
patched walls & storybooks
teak trifles and rubmahs &
missiles & can't-i-leave-hers

elegant combs sweep the bottled falls
& sweat sparkles off the nodtarp as easy as an unconditioned bill

see yourself again in the gathering granules
a face greenwashed like a george at a crossing
a john @ a window
painted flatter n bricklines & steampipes
on a chrice-amighty-true-spring nite.

speak from your pulpit of intentions
while the wind moves things
the wind that moves things
that moves things
moves things
moves
things.....
steve dalachnsky nyc 4/7/05

[↑ Contents](#)

332. **Marcus Bales**

Re: the sufficiency of simplicity and kindness

Wed 13 Apr 2005

> > Modern

> > poetry is a more natural expression of life, unrestrained and

> > individual, more
> > like breathing and speaking, natural rhythms, natural rhymes.
> >

On 12 Apr 2005 at 10:57, George Bowering wrote:

> Oh no. I thought it had been pretty well settled that modern poetry
> was not expression. Is it expression now? If it is, I will go back and
> read Pound and Olson.

Well, not so much "expression" as "blurt".

Marcus

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333. **Haas Bianchi**

Markets and Reality in Art

Wed 13 Apr 2005

The market has rewarded certain artforms and movements because of superior marketing. If you look at the movements in Visual Art, Fiction and Film that have been good at marketing themselves to a wider audience beginning with Abstract Expressionism and the Beats in the 1950's and the various movements in the 60's and 70's Pop Art et cetera they were all built around strong personalities and a market for the work whether it was visual art, fiction or film. This strong marketing focus led to the growth of these artforms and they had an impact on the wider culture.

Poetry in the US has never had a large audience but if you look at the poets who have sold the most books, apart from Jewel, Maya Angelou, and Jimmy Stewart (Yes the actor) no poetry book according to Publisher's Weekly has sold more than 50,000 copies. The biggest sellers have been in fact poets focused on a particular community: Jewel, Maya Angelou, Kathleen Norris (Cloister Walk), and Rumi (Coleman Barks). I applaud these poets for realizing that they can sell books to a niche audience and have some sort of impact but all poets, be they academics, business man poets, or whatever should strive to have their work read by non-poets and by a wider audience and poetry publishers do a terrible job of bringing the work to these audiences and perhaps one of the reasons this is the case is the quote from Eric's post

"But, the days of making

> a living by writing poetry are over, and to think about poetry
> in terms of the so-called "tyranny of the market" is a
> dead-end. There are a lot of local marketplaces for poetry,
> and the barter system seems alive and well in some of those
> small markets. Poetry has the opportunity to be outside of

> 'the' market place and be comfortable there, whether the work
> is readable or not."

The current US poetry community is a closed circle with poets, publishing poets selling to poets and being read by poet. It is important to realize that Art is Art and Commerce is Commerce but it is at the nexus where they meet that the art moves into the larger culture this may sound like business but the fact is that every artform in the world functions with this structure except poetry and it is perplexing why this is? Perhaps it is a combination of poets who want to be artists while neglecting the wider audience, or the fact that unlike visual art and fiction poetry does not have a strong critical structure that pushes the artform to a wider audience or the fact that so many of our poetic luminaries dwell in academia and hence do not need to market their work to survive but this is the status of poetry in this culture. Most poetry never makes it to this nexus not because people are stupid or that poets are pure but because poetry is not marketed very well and we as an artform have retreated into the comfortable place where all poetry book reviews are good reviews, where publishers want to "support the poet" rather than challenge and edit the poet's work, and where poetry does not force the wider culture to listen to what we are saying.

Raymond L. Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Eric Elshtain

Sent: Monday, April 11, 2005 9:24 AM

To: ██████████

Subject: markets and the hallucinated self

Well. The market, which is a plastic, un-natural, non-monolithic entity that does NOT make its own choices (there is no such thing as "commerce's blessing," there is what people buy and what they don't buy in many marketplaces, and what people choose to market and what they don't choose to market) is ONE issue, not "the issue." All that the market shows us is that the poetry that sells the most since the 1970s, when James Dickey and Anne Sexton were HUGE sellers, is confessional, easily absorbed poetry. But, the days of making a living by writing poetry are over, and to think about poetry in terms of the so-called "tyranny of the market" is a dead-end. There are a lot of local marketplaces for poetry, and the barter system seems alive and well in some of those small markets. Poetry has the opportunity to be outside of 'the' market place and be comfortable there, whether the work

is readable or not. In any case, who wants to æmove into the mainstream anyway, where right now the severely readable is in vogue, but someone like Alice Notley - considerably unreadable compared with, say Ted Kooser - is published by Penguin? To hell with it.

Regarding Mary Jo's remarks. Maybe there is a æsubliminal quantum algorithm (which seems like just another word for æunconscious) but our minds are pattern-mad. There's a micro-second time-lag b/t our perception of something our thinking of or responding to that thing. In that span of time, our brain æ" esp. the parietal lobe with regards to the body's response to stimuli æ" organizes the sensory data. This means, basically, that the patterns we see and seek and the self we feel are hallucinations, or at least illusions. Yes, we can speak for others b/c we all follow the same basic neurological patterns, and b/c there's no such thing as æself: self is just another idea like æsoul or æthis pie tastes really good.æ

So: regardless of whether it's æinnovativeæ (a marketplace term) or æavant-gardeæ (a now meaningless, anachronistic term) or æmainstream,æ poetic language, rescued from the governances of self and self-imposed patterns, can be written and read just a little bit outside of this mind-manufactured sense. One can not turn the pattern-mad machine off totally, but it's worth fighting against.

Eric Elshtain
Editor
Beard of Bees Press
<http://www.beardofbees.com>

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334. **mIEKAL aND**

Stamp terrorism

Wed 13 Apr 2005

(this comes via Clemente Padin)

Tuesday, April 12, 2005

Art exhibit featuring Bush stamp probed

By TARA BURGHART
ASSOCIATED PRESS WRITER

An artwork containing mock 37-cent stamps showing President Bush with a revolver pointed at his head is part of an exhibit at Columbia College's Glass Curtain Gallery titled "Axis of Evil, the Secret History of Sin" Tuesday, April, 12, 2005 in Chicago. The exhibit captured the attention of the Secret Service who sent agents to inspect the works last week according to gallery officials. (AP Photo/M. Spencer Green)

CHICAGO -- The Secret Service sent agents to investigate a college art gallery exhibit of mock postage stamps, one depicting President Bush with a gun pointed at his head.

The exhibit, called "Axis of Evil: The Secret History of Sin," opened last week at Columbia College in Chicago. It features stamps designed by 47 artists addressing issues such as the Roman Catholic sex abuse scandal, racism and the war in Iraq.

None of the artists is tied to the college.

Secret Service spokesman Tom Mazur would not say Tuesday whether the inquiry had been completed or whom the Secret Service had interviewed, but he said no artwork had been confiscated.

The investigation began after authorities received a call from a Chicago resident.

"We need to ensure, as best we can, that this is nothing more than artwork with a political statement," Mazur said.

Two federal agents arrived at the exhibit's opening night Thursday, took photos of some of the works and asked for the artists' contact information, said CarolAnn Brown, the gallery's director.

Brown said the agents were most interested in Chicago artist Al Brandtner's work titled "Patriot Act," which depicted a sheet of mock 37-cent red, white and blue stamps showing a revolver pointed at Bush's head.

Brandtner did not return a call to his design studio Tuesday.

The exhibit's curator, Michael Hernandez de Luna, said the inquiry "frightens" him.

"It starts questioning all rights, not only my rights or the artists' rights in this room, but questioning the rights of any artist who creates - any writer, any visual artist, any performance artist. It seems like we're being watched," he said.

Last spring, Secret Service agents in Washington state questioned a high school student about anti-war drawings he did for an art class, one of which depicted Bush's head on a stick.

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335. **Mary Jo Malo**
expression (etymology revisited)
Wed 13 Apr 2005

or how to express expression without oppression under the influence of espresso

from: to press (squeeze, force, compel, act upon with weight, print)

express (v): to directly, explicitly, unmistakably, unambiguously, exactly, precisely STATE, UTTER, DECLARE - in other words, use words to communicate, create text to force out by pressure like juice or coffee - in other words, create beverages

express (n): an exact image or representation

a MANIFESTATION, EXPRESSION, UTTERANCE, DECLARATION
DISPATCH (pony express, express train, express service)

Here might be George Bowering & others' objectionable connotation:

make, depict, resemble or offer a representation, copy, likeness; to represent by SIGN or SYMBOL; to symbolize

BLURT is good too. Whether we paint with words, spit them, think them or write them, they are unavoidably an expression-manifestation though not always symbolic, unless you want to say that all words are symbols which also may be unavoidable.

Mary Jo

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336. **kevin thurston**
Re: Markets and Reality in Art
Wed 13 Apr 2005

ayBkb3ducwo=

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337. **Craig Allen Conrad**
April 26- 8PM- Cori Copp & CAConrad @ Battle Hill Reading Series
Battle Hill a
Wed 13 Apr 2005

April 26- 8PM- Cori Copp & CAConrad @ Battle Hill Reading Series

Battle Hill at Below, every other Tuesday

209 Smith St Brooklyn NYC

Cross Street: Baltic Avenue

Phone: [REDACTED]

7:45 PM- Please come before 8 to show your support in our new digs!

\$5 goes to the poets

The bar Below, is located on the corner of Smith and Baltic Below is located below the Asian fusion restaurant Faan. Take the F or G train to the Bergen stop, walk down Smith to Baltic. Look for signs proclaiming wisdom, prosperity, happiness and such, and walk down the steps to Below.

Battle Hill Reading Schedule

April 26- 8PM- Cori Copp & CAConrad

May 10- 8PM- the debut of "Breukelen", Christopher Van Strander's new play!

May 24- 8PM- Aaron Kunin & Edwin Torres

Echo

In the way it was in the street
it was in the back it was
in the house it was in the room
it was in the dark it was

~Robert Creeley

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>) "Art, instead of being an object made by one person, is a process set into motion by a group of people. Art's socialized." --John Cage

"If the white man wants to live in peace with the Indian he can live in peace. Treat all men alike. Give them all the same law. Give them all an even chance to live and grow. All men were made by the Great Spirit Chief. They are all brothers." --Chief Joseph, Washington DC, 1879

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338. **furniture_press**

Creeley Info Needed

Wed 13 Apr 2005

Ev'

This evening the Portable Reading & Lecture series will be hosting a Creeley Memorial Reading in Baltimore. I have pressed some pamphlets which includes Creeley "Desultory Days" poem. I am having everyone at the reading sign it and would like to send it to Bob's family, but I have no contact information.

Could someone send me a physical address?

Thanks much,

Christophe Casamassima

--

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Check out our value-added Premium features, such as a 1 GB mailbox for just US\$9.95 per year!

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339. **Alan Sondheim**

Living, Will You

Wed 13 Apr 2005

Living, Will You

If I am incapacitated and my eyes no longer wander across your body, no longer look into yours, kill me.

If I am in numbing pain, and looking into your eyes, and cannot speak, and you will know, I cannot think, kill me.

If I am to be sent to an old age home, that concentration-camp portal into death, kill me, do not force a waiting.

If I am useless, can no longer work or think, kill me, and if my work is poor or repetitive, and I do not know, and I struggle uselessly, kill me as well.

If I cannot control my body or its functions, if you are disgusted, if you are living in sad memories, kill me, let the memories live.

If you must watch the slow consuming havoc of cancer, the spread of body against body, as we have all watched, kill me, I would not contaminate the living.

If the world turns fascist to a greater degree, if you hear the final knock at the door, kill me; know I will not be able to withstand.

If I beg you, kill me, without that flat dry voice when the world dissolves for one last and silent time, kill me.

And if you tire of me, if the world tires, if I am pest or nuisance, if I am cornered thing, or spectacle, or antiquated and irrelevant, of course kill me, of course kill me.

—

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340. **George Bowering**

Re: expression (etymology revisited)

Wed 13 Apr 2005

Oh, how the world has turned. So now we see the rejection of Olson's "Projective Verse" screed.

Hmm

gb

On 13-Apr-05, at 7:50 AM, Mary Jo Malo wrote:

or how to express expression without oppression under the influence of espresso

from: to press (squeeze, force, compel, act upon with weight, print)

express (v): to directly, explicitly, unmistakably, unambiguously, exactly, precisely

STATE, UTTER, DECLARE - in other words, use words to communicate, create text

to force out by pressure like juice or coffee - in other words, create beverages

express (n): an exact image or representation

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BLURT is good too. Whether we paint with words, spit them, think them or

write them, they are unavoidably an expression-manifestation though not always

symbolic, unless you want to say that all words are symbols which also may be

unavoidable.

Mary Jo

[↑ Contents](#)

341. **Peter Ciccariello**

Re: Living, Will You

Wed 13 Apr 2005

Wow.

That's fine.

I printed it out.

-Peter C.

ARTIST'S BLOG - <http://invisiblenotes.blogspot.com/>

EXPERIMENTAL PHOTOGRAPHS - <http://uncommonvision.blogspot.com/>

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

From: Alan Sondheim <[REDACTED]>

To: [REDACTED]

Sent: Wed, 13 Apr 2005 13:41:51 -0400

Subject: Living, Will You

Living, Will You

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—

342. **Vernon Frazer**

Re: expression (etymology revisited)

Wed 13 Apr 2005

I don't know if I would judge it quite that way, George. Projective verse is still safe if Mary believes that "One BLURT leads, immediately and inexorably, to another BLURT."

After all, a BLURT is measured by Breath to a significant extent.

"By mouth, he sd."

Vernon

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

From: UB Poetics discussion group [mailto:████████] On

Behalf Of George Bowering

Sent: Wednesday, April 13, 2005 1:49 PM

To: ██████████

Subject: Re: expression (etymology revisited)

Oh, how the world has turned. So now we see the rejection of Olson's "Projective Verse" screed.

Hmm

gb

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not always
symbolic, unless you want to say that all words are symbols which also
may be
unavoidable.*

Mary Jo

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343. **konrad**

Re: Markets and Reality in Art

Wed 13 Apr 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.

--0-758589147-1113418390=:28826

Several comments i'd like to make after these posts.

1) Don't forget not to lump experimental film under "Film." Experimental film THRIVES on the margin, which makes it non-monolithic, and non-commercial. Just like certain strains/lineages of poetry/writing, it is split off from the more highly marketed work, i.e. Hollywood and Indywood, with a different economy of ideas and influences, and a community that is in many ways similar to the one for poetry.

2) I *really* appreciate what Eric wrote about the relations between patterns, markets, self, mind and form. I think he really hit the nail on the head with those remarks. The VALUE of swimming upstream (against habitual thought) is what rests in 'experimental' work -- which is only so labeled from a point of view outside its practice, i.e. the normative mainstream, rarely so by its practioners. That value is preserved at the margins. There are breakthroughs and dead ends. There are appropriations, rip-offs, sell-outs and success stories of people working in this mode, usually seen as R&D by industry vultures.

3) What is the 'wider audience' that Haas advocates reaching? Or rather who are the individuals who comprise it? I would suggest a good bet is in looking to other arts communities that share this value system of trying to move past or

through what you've been wired and trained to see and say. It's easier to make closer contact with people who share your values if not your education and knowledge, to build bridges not towards the center of culture, towards a 31-flavors type commodification of individuality, but around the periphery. This still involves reaching outside the poetry community, and to the extent that one's art's tradition is a learned thing, with its own issues and techniques only acquired with practice and study, it involves teaching or contextualizing. It involves risk, too. But better that than advertising or marketing, which is just a means to create another desire.

There are LOTs of people who do this already, so i'm not saying this is news, but in response to some of Haas's good points about community, i wanted to re-iterate it.

The market may reward superior marketing, but is that reward really what you want? Yes and no, i guess. I recently saw a copy of a new book of essays on women poets of the (i think) 60s-80s. Jane Fonda as Barberella was big as life on the cover. One wonders if any of the poets written about in that collection would have chosen such a representative.

konrad

^Z

Date: Wed, 13 Apr 2005 08:22:58 -0500
From: Haas Bianchi <[REDACTED]>
Subject: Markets and Reality in Art

The market has rewarded certain artforms and movements because of superior marketing. If you look at the movements in Visual Art, Fiction and Film that have been good at marketing themselves to a wider audience beginning with Abstract Expressionism and the Beats in the 1950's and the various movements in the 60's and 70's Pop Art et cetera they were all built around strong personalities and a market for the work whether it was visual art, fiction or film. This strong marketing focus led to the growth of these artforms and they had an impact on the wider culture.

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applaud these poets for realizing that they can sell books to a niche audience and have some sort of impact but all poets, be they academics, business man poets, or whatever should strive to have their work read by non-poets and by a wider audience and poetry publishers do a terrible job of bringing the work to these audiences and perhaps one of the reasons this is the case is the quote from Eric's post

"But, the days of making a living by writing poetry are over, and to think about poetry in terms of the so-called 'tyranny of the market' is a dead-end. There are a lot of local marketplaces for poetry, and the barter system seems alive and well in some of those small markets. Poetry has the opportunity to be outside of 'the' market place and be comfortable there, whether the work is readable or not."

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

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

From: UB Poetics discussion group
[mailto:██████████]On Behalf Of Eric Elshtain
Sent: Monday, April 11, 2005 9:24 AM
To: ██████████
Subject: markets and the hallucinated self

Well. The market, which is a plastic, un-natural, non-monolithic entity that does NOT make its own choices (there is no such thing as "commerce's blessing," there is what people buy and what they don't buy in many marketplaces, and what people choose to market and what they don't choose to market) is ONE issue, not "the issue." All that the market shows us is that the poetry that sells the most since the 1970s, when James Dickey and Anne Sexton were HUGE sellers, is confessional, easily absorbed poetry. But, the days of making a living by writing poetry are over, and to think about poetry in terms of the so-called "tyranny of the market" is a dead-end. There are a lot of local marketplaces for poetry, and the barter system seems alive and well in some of those small markets. Poetry has the opportunity to be outside of 'the' market place and be comfortable there, whether the work is readable or not. In any case, who wants to "move into the mainstream" anyways, where right now the severely readable is in vogue, but someone like Alice Notley - considerably unreadable compared with, say Ted Kooser - is published by Penguin? To hell with it.

Regarding Mary Jo's remarks. Maybe there is a "subliminal quantum algorithm" (which seems like just another word for "unconscious" but our minds are pattern-mad. There's a micro-second time-lag b/t our perception of something our thinking of or responding to that thing. In that span of time, our brain "œ esp. the parietal lobe with regards to the body's response to stimuli "œ organizes the sensory data. This means, basically, that the patterns we see and seek and the self we feel are hallucinations, or at least illusions. Yes, we can speak for others b/c we all follow the same basic neurological patterns, and b/c there's no such thing as "self": self is just another idea like "soul" or "this pie tastes really good."

So: regardless of whether it's "innovative" (a marketplace term) or "avant-garde" (a now

meaningless, anachronistic term) or “mainstream, poetic language, rescued from the governances of self and self-imposed patterns, can be written and read just a little bit outside of this mind-manufactured sense. One can not turn the pattern-mad machine off totally, but it's worth fighting against.

Eric Elshtain
Editor
Beard of Bees Press
<http://www.beardofbees.com>

^Z

--0-758589147-1113418390=:28826--

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344. **Mike Kelleher**
Just Buffalo Writer's Links

Wed 13 Apr 2005

Just Buffalo Literary Center is updating its Writer's Links menu on the website. Currently, we have links to:

Academic Creative Writing Programs

Agent Links

Conferences/Festivals/Retreats

Fiction Contests

Poetry Contests

Literary Centers

Literary Organizations

Publications

Please take a look to see if your link is up to date. If it isn't, please send me the updated url and/or other related info. If your link is not listed and you would like it to be, please send it to me.

Mike Kelleher
Artistic Director
Just Buffalo Literary Center
2495 Main St., Ste. 512
Buffalo, NY 14214

██████████
██████████ (fax)
www.justbuffalo.org
██████████

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345. **K Zervos**

Re: WIG project, Poetry & Work

Wed 13 Apr 2005

Do you know of the australian poetry mag of the early 1980s that had as its content work poetry? It was called 925. You can still get copies from collective effort press, in Melbourne. Collected Works bookshop, kris Hemmensley, should be able to help finding it.

PiO, its editor, is a poet who himself has regarded his work as a resource for his poetry activities, telephones, stationary, photocopying. In fact he has refused any promotions and is still at the same level as he entered the public service 25 years ago. This means that he is senior to all of his bosses, and he probably had something to do with their training, so although he is the lowest paid has relative freedom to do what he likes.

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 Kristen Gallagher

|||Sent: Wednesday, 13 April 2005 4:43 AM

|||To: ██████████

|||Subject: WIG project, Poetry & Work

|||

|||W A N T E D :

|||Do you write on the job?

|||Are you worried about

|||getting caught? Does

|||your worry about get-

|||ting caught affect the

|||form of your writing?

|||Does your job affect

|||your poetry's content?

|||Has poetry, on your

|||job, influenced your

|||job, your coworkers,

|||or even your field?

|||Have you used your

|||poetic sense to imple-

|||ment changes in the

|||workplace, labor rel-

|||ations, etc.? Have

|||you ever chosen a

|||job because you

|||knew you would

|||get good poetry

|||out of it? Would

|||you consider employ-

|||ing your present job

|||for a poetic good?

|||

|||In 1930, in the New Masses, Michael Gold proposed the following:

|||

|||"that every writer in the group attach himself to one of the industries.

|||That he spend the next few years in and out of this industry, studying it

|||from every angle, making himself an expert in it, so that when he writes

|||of

|||it he will write like an insider, not like a bourgeois intellectual

|||observer."

|||

|||Though we have no proposed "group" in mind, nor any fixed idea what this

|||project might yield, we find Gold's basic idea as compelling today as it

|||must have been then. Rather than necessarily "studying" work, however,

|||we

|||encourage poets to re-appropriate work as an engine of poetic
|||in(ter)vention. We are not necessarily motivating people toward any
|||particular political end (though we don't, of course, rule that out); nor
|||do we ask poets to address work necessarily in a Marxian framework, if
|||perchance you should have other inclinations. We simply hope to
|||"exploit,"
|||or rather mobilize, the poetic labor of what Gold terms insiders. Is it
|||time to think of our selves as secret agents? We are happy to let you
|||decide for yourself the form your assignment takes.

|||
|||WANTED, Have you
|||considered working as
|||a collections agent at,
|||say, the Harry Fox
|||Agency, busting kids
|||& rappers for fair use
|||of music samples?
|||Are you interested
|||in doing poetic re-
|||search on the music
|||industry as it fights to
|||cling to its money-
|||base as (ostensibly)
|||a bunch of teenagers
|||work to circumvent
|||their efforts? Are you
|||worried the work in a
|||position like this one
|||would be awful? Will
|||you lose your indie
|||cred? Do you believe
|||one is implicated in
|||the larger, indirect,
|||moral and ethical
|||effects of what one
|||does for a living?
|||Even if one cannot
|||get another job?
|||Can poetic interven-
|||tion subvert that?

|||
|||In Acts of Resistance: Against the Tyranny of the Market, Pierre

|||Bourdieu,
|||speaking of what he calls "the insecurity-inducing strategies" of
|||transnational corporations, argues that we must reframe our demands
|||regarding labor. We must "break away from the logic of past struggles,"
|||he
|||writes, "which, being based on the demand for work and for better pay for
|||work, trap [us] within work and within the exploitation (or
|||flexploitation)
|||which accompanies it" (86). Darwin believed flexibility in the face of
|||change and constant change was the key to survival. How can we, through
|||poetic actions, bend the laboring society to our own needs, so that we
|||survive not only as poets but as citizens? How can poetry help us
|||rethink
|||work's place in our society and our lives?
|||
|||During the 1930s, writers like Gold made an effort to put poetry and the
|||workplace in dialogue. We often hear comparisons made today between the
|||presidency of Herbert Hoover and George W. Bush. Not since Hoover has a
|||president had a worse job creation record. How might we translate Gold's
|||revolutionary ambitions to our current postindustrial, panoptic milieu?
|||Can
|||the formal inventiveness of avant-garde poetry help us re-think work? We
|||find antecedents in the writings of Williams and Stevens, Reznikoff and
|||Niedecker, and more recently Kit Robinson and Juliana Spahr, to name but
|||a
|||few. As poets, how do we respond at the daily level to the globalization
|||of what Hannah Arendt calls "the laboring society"?
|||
|||Wanted, Operations.
|||Are you plugged in
|||all day, typing the
|||same codes over
|||and over? Do you
|||sometimes feel as if
|||your job is rewiring
|||your brain? Do you
|||find yourself making
|||non-sense words
|||out of the codes
|||just to pass the time,
|||or to exercise the
|||brain in opposition to

|||such fixity?
|||
|||We are soliciting only new work. Submissions can come in whatever form
|||you
|||feel best exemplifies what the above statements have to do with your
|||situation. Submissions may come in many possible forms: 1) poems
|||created
|||on, in or around work situations as described above, 2) statements,
|||analyses or narrations of the relationship your work and poetry have had
|||on
|||each other, 3) spoofs on office documents, 4) confessions of the secret
|||evils of your workplace, 5) documentary facts of worker abuse, worker
|||success, worker surrealism, etc. We hope to receive a wide range of
|||interpretations of our ideas as laid out here.

|||
|||"Writers in all sections of the country.
||| We present their story.
|||It is a gaunt recital of worker-writers"
|||
||| -New Masses 5 (10) March 1930.

|||
|||
|||Submissions +/- Inquiries to:
|||Tim Shaner and Kristen Gallagher
|||"WIG" Project
|||101 Jackson St.
|||Brooklyn, NY 11211
|||
|||--
|||No virus found in this incoming message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.308 / Virus Database: 266.9.7 - Release Date: 12/04/05
|||

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No virus found in this outgoing message.
Checked by AVG Anti-Virus.
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346. **Poetry Project**

Events at the Poetry Project 4/15-4/22

Wed 13 Apr 2005

Don't forget: TONIGHT at 8 pm, Cole Swensen and Jo Ann Wasserman will read in the Parish Hall!

Friday, April 15, 10:30 pm Poetry Game Show Come to the Poetry Game Show<the only poetry event that allows you to play ³Name the Poet,² ³Fictionary,² ³Caption the Slide,² and ³Whose Novel Is This Anyway?² Douglas Rothschild hosts with adjudicators Joanna Fuhrman and Erica Kaufman. Also featuring a slide presentation by Cathy Hannan and live music by Bethany Spiers.

Saturday, April 16, 1:00 pm-4:00 pm, FREE SPECIAL EVENT!

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1 PM INVOCATION

Patti Smith

WELCOMING REMARKS

Anne Waldman

PRESENTATIONS

Ammiel Alcalay: Opening Remarks/Current Events

Peter Warshall: ³Give Earth A Chance²

Emna Zghal: ³Culture of War: Reflections on Cultural Resistance²

Peter Lamborn Wilson: ³Classical Iraqi Poetries: Homage to the Iraqi War Dead²

David Levi Strauss: ³Abu Ghraib²

Betsy Andrews: ³Gay, Lesbian, Bi, Transgendered Rights²

Hank Williams: ³Repression on Campus/Gentrifying CUNY²

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From the UK: Tariq Ali

From Beyond Baroque in LA: Fred Dewey

VIDEO PRESENTATION

Footage from the Republican National Convention and voting footage from Ohio

PANEL

Small Press Activists: with editors from Soft Skull, Belladonna*, Circumference, Archipelago, and others

³POETRY IS NEWS² is curated by Ammiel Alcalay and Anne Waldman

Monday, April 18, 8:00 pm Craig Dworkin & Stacy Szymaszek Craig Dworkin is the author of Signature-Effects, Smokes, and Dure. He edits Eclipse (english.utah.edu/eclipse) and The UbuWeb Anthology of Conceptual Writing (ubu.com/concept). Two books, Strand and Parse, are forthcoming in 2005. Stacy

Szymaszek lives in Milwaukee where she edits *Gam: A Biannual Survey of Great Lakes Writing*, and works at Woodland Pattern Book Center as Literary Program Manager. She is the author of *Some Mariners*, *Mutual Aid*, and *Pasolini Poems*.

Wednesday, April 20, 8:00 pm Ed Sanders & Aram Saroyan Ed Sanders¹ most recent books are *America, a History in Verse*, Vol. 3 (1962-1970) and *Tales of Beatnik Glory*, all four volumes recently published in a single edition. Sanders is currently at work on *America, a History in Verse*, Volume 4 (1971-1985). His most recent CD is *Thirsting for Peace*. Aram Saroyan's early books of minimal poetry, *Aram Saroyan and Pages*, can be read on-line at ubuweb.com. *Day and Night: Bolinas Poems* was published by Black Sparrow in 1999, and his prose books include *Genesis Angels: The Saga of Lew Welch and the Beat Generation* and *Last Rites*, a book about the death of his father, William Saroyan.

Thursday, April 21, 9:00 pm UniVerse: World Literary Voices Co-sponsored by PEN and Rattapallax as part of PEN's World Voices Festival of International Literature, and featuring Joan Margarit Consarnau, Bei Dao, Martin Espada, John Godfrey, Dunya Mikhail, Elena Poniatowska, Elif Shafak, and Oksana Zabuzhko. [Free]

Friday, April 22, 8:00 pm Travis Sullivan's Bjorkestra Travis Sullivan's Bjorkestra, an 18-piece big band interpretation of Bjork's music, featuring the songs 'Army of Me,' 'Human Behavior,' and 'It's So Quiet,' among others. With guest poetry performances by Edwin Torres and others. Blending Bjork's visionary techno pop with the harmonic and improvisational elements of modern jazz, composer/arranger/multi-instrumentalist Travis Sullivan has created a truly unique ensemble that transcends genre and style. Comprised of New York City's finest jazz musicians, this eighteen-piece ensemble features full horn and rhythm sections as well as vocalist Diana Kazakova performing Sullivan's arrangements that span Bjork's entire catalogue. Individual members of the Bjorkestra have performed/toured with the likes of Charlie Hunter, Clark Terry, Ray Charles, The Spam Allstars, Jessica Simpson, and the Saturday Night Live Band. Since their debut in September 2004 at New York City's Knitting Factory, Travis Sullivan's Bjorkestra has performed to packed clubs across the Northeast and received extraordinary praise from both fans and the press alike. For more information, please check out their website: <http://www.bjorkestra.com>. [\$15, \$12, \$10 for members]

THE BOWERY POETRY CLUB

Sunday 4/17 from 3-5

ROBERT CREELEY PRAISE DAY

Bring poems written by Robert Creeley to read<mic will be open

Bowery Poetry Club
308 Bowery (Bleecker-Houston)
New York, NY 10012

[REDACTED]

[REDACTED]

F: [REDACTED]

www.bowerypoetry.com

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Poets Coffeehouse programs are made possible with public funds from the New York State Council on the Arts, a state agency.

INFORMATION:

Central Library
Grand Army Plaza

[REDACTED]

For further information, call [REDACTED] x 151 or visit the Library's website at www.brooklynpubliclibrary.org.

The SPRING 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.



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

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

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347. **tyrone williams**

Crayon #2

Wed 13 Apr 2005

I have been searching high and low (mostly the latter) for a used/new/copy/reprint of Crayon #2, the Russell Atkins issue, all to no avail. If anyone can backchannel with clues/hints/forgetaboutits/etc. I'd appreciate it.

Tyrone Williams

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

From: Poetry Project <>

Sent: Apr 13, 2005 5:46 PM

To: 

Subject: Events at the Poetry Project 4/15-4/22

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348. **Lewis Warsh**
Warsh & Ronk at Bowery

Wed 13 Apr 2005

THE SEGUE READING SERIES

Saturday

APRIL 16

4 PM

Lewis Warsh

&

Martha Ronk

Bowery Poetry Club

308 Bowery

NYC

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349. **Stephanie Young**

YES MEN Tomorrow Night, Thursday April 14

Wed 13 Apr 2005

Don't miss the last event in the ACT ART series, an evening with anti-corporate pranksters, satirists and impersonators THE YES MEN.

TOMORROW NIGHT Thursday, April 14

Mills College

Lisser Theater

7:00 p.m.

free and open to the public

Reception/party to follow, at Steven Matheson and Jenny Lion's house on campus.

The Yes Men (<http://www.theyesmen.org/>) are notorious for their mass media art works and manipulation of media spectacle. Agreeing their way into the fortified compounds of commerce, they ask questions and smuggle out stories of their hijinks to provide a public glimpse at the behind-the-scenes world of business. Their hoaxes have brought international attention to corporate and industrial crime. They've taken on the leaders of global free trade, including Dow Chemical, the World Trade Organization and George W. Bush. A documentary following the Yes Men was released in 2004 to critical acclaim, including official selections by the Sundance, Berlin and Toronto Film Festivals.

ACT ART is funded in part by the James Irvine Foundation, the Contemporary Writers Series, Poets & Writers, Inc. and A'A' Arts.

For more information: <http://activatingthelocal.squarespace.com/or> 

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350. **Catherine Daly**

The So Cal PIP Anthology is out!!!

Wed 13 Apr 2005

Get yrs from Green Integer:

The PIP Anthology of World Poetry of the 20th Century, Volume 5, Intersections: Innovative Poetry in Southern California

ed. Douglas Messerli

David Antin, Rae Armantrout, Will Alexander, Wanda Coleman, Therese Bachtand, Martha Ronk, Deborah Meadows, Diane Ward, Harryette Mullen, Catherine Daly, Franklin Bruno, Standard Schaefer, Jerome Rothenberg, Joe Ross, Mark Salerno, Todd Baron, Barbara Maloutas, Michael Davidson, Guy Bennett, Bob Crosson, Douglas Messerli, Dennis Phillips, Paul Vangelisti, Chris Reiner, Pasquale Verdiccio, Leland Hickman...

6022 Wilshire Blvd, Ste 200

LA, CA 90036

\$15.95

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351. **David Baratier**

Disrobing by Gina M. Tabasso

Wed 13 Apr 2005

Disrobing

by Gina M. Tabasso

Pavement Saw Press Chapbook Series

ISBN 1—886350—57—4 Price: \$6.00 p/p

32 pages, 6 by 9, 2003

There are 17 copies left, edition of 300

Gina M. Tabasso, a poet with her M.A. in English, has won numerous awards and been published in Mangrove, The Common Review, Mid-American Review, Slant, Blue Mesa Review, The MacGuffin, and others. She is Senior Editor of a construction trade publication and Associate Editor of Grasslands Review. This is her second published collection.

Poems in this chapbook have appeared in The Cleveland Plain Dealer; The Common Review; Into the Teeth of the Wind, University of California; The

Long March of Cleveland (anthology) Green Panda Press; Pavement Saw; Terminus; Wild Thing, Earth's Daughters; and W'ORCs/Aloud Allowed.

Shelling on the Beach with My Mother

She said to put that seashell down
because it looks like old bones.
In this tide pool there are many deaths
inside of deaths and very few corpses
left intact. Each shell is a broken relic,
a shard of beauty, crabs missing legs,
small white heads that belonged to crayfish,
half life emptied by sand pipers,
turtle and water dragging through
the graveyard. If I told her to lay me
back down on the bed last year
because my blood was missing something,
overcome by itself, she would have refused
to give me back to her creator
as I sunk back into the sand,
became just a shell in her hands.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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352. **Alan Sondheim**

Blip and correction

Thu 14 Apr 2005

Blip

Blip The Digital Game by Tommy appeared in 1977-78 (Japan). It was based on Pong and similar early computer games. There are three buttons on each side; when the "ball" comes towards one of them, the player presses that particular button (if she can) to send it back. The ball is actually an LED, and the entire game is mechanical, complete with a wind-up knob. It takes two batteries for the LED. Blip is quite difficult to play; Foofwa d'Imobilite told me he had one as a child and loved it. The mechanism that moves the LED back and forth is hidden behind dark plastic; only the red light shines through. This is an early analog mimicry of an early digital game based on analog ping-pong. The type-

face is close to the same font used by early card-readers. So here is a mapping, which, by virtue of the noise embodied in the hidden mechanism, seems actually harder to play than its digital counterpart. It's a bit eerie, given the later development of handhelds. I hope, by virtue of this video, to give you some idea of the excitement of the simulacra of early gaming, as well as stimulate a vigorous debate on the relationship of digital and analogic phenomena to the exigencies of flesh.

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

—
[on another matter, please note that let the memories lives in the Living Will piece should be let the memories live]

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353. **Steve Dalachinsky**

Fw: Jazz & Poetry Marathon at Flushing Town Hall this weekend

Thu 14 Apr 2005

April 13, 2005

To: Listings/Critics/Features

From: JAZZ PROMO SERVICES

OTHER WORDS/OTHER WORLDS

Jazz & Poetry Marathon at Flushing Town Hall

In celebration of National Jazz and Poetry Month

April 16-17, 2005

Flushing Town Hall, 137-35 Northern Blvd., Flushing, NY 11354

(one block east of Main Street in Downtown Flushing, at the corner of Linden Pl.)

Subway: 7-train to Main Street/Flushing

Phone: [REDACTED] x222

Web: www.flushingtownhall.org/jazzandpoetry.html

Marathon is free and open to the public.

Beginning on April 16 and ending on April 17:

12 noon-2pm: Poetry & music from local students of all ages.

2:15-2:30pm: Poetry reading by Elliot Bassman.

2:30-3pm: Poetry and music by David Gonzales and Lisa Sokolov.

3:00-3:45pm: Jazz performance by Joel Harrison (guitar) & Peter Apfelbaum (saxophone).

3:00-3:45pm: Tina Seligman leads an interactive, all-ages poetry "scroll jam" in the Community Gallery (during Harrison/Apfelbaum performance).

3:45-4pm: Poetry reading by Vincent Tomeo.

4:00-4:30pm: Poetry reading by Rosemary Dellapina's Second + Third-grade poetry club.

4:30- 5:30pm: Poetry & music performance by Steve Dalachinsky (poet) and Matthew Shipp (jazz pianist).

5:30-6pm: Saul Bennett reads his poetry about Queens in the 1940s and 50s.

6:00-6:30pm: Poetry reading by George Wallace (Suffolk County Poet Laureate), Kate Kelly, and Al Jones.

6:30-7:30pm: Jazz performance by Gary Versace (piano) & Chris Cheek (saxophone)

7:30-8pm: The Poet's Circle will present a reading of their member's work. Poets to include: Mireya Perez, Madeline Artenberg, Michael Harrington, Jeffrey Hootterer, Barbara Liss, Iris Schwartz, Evie Iry, and Urayoan Noel

8:00-10pm: JAZZ CLASSIQUE in the concert hall featuring Michael Mossman, Antonio Hart and Michael Lipsey playing master works by Ravel, Milhaud and Jimmy Heath (tickets \$10).

10:00pm-12 midnight: The Bowery Poetry Club's Bob Holman will be joined by leading NYC poets and musicians to present a two-hour performance. Featured performers will include: Ishle Yi Park (Queens Poet Laureate), Hal Sirowitz, Moonshine, Leticia Vilorio, Simone Gorrindo, Jackie Sheeler, Talk Engine, Seren Divine, Regie Cabico, and others.

12 midnight-1am: Performance by Everton Sylvester (poet) with Searching For Banjo (his acclaimed jazz ensemble featuring Booker King and Chas Burnham).

1:00am-2am: Jazz performance by The Nat Jones Trio (piano, bass & drums). Will include impromptu performances by guest poets and musicians.

2:00am-3am: Matvei Yankelevich, James Hoff +Julien Poirier, of Ugly Duckling Presse (a non-profit art & publishing collective that regularly engages in actions off the page that involve music, poetry, and performance) will perform ³a piece for mouth, noise and horn.²

3:00am-9am: Film Screenings: ³Straight, No Chaser,² ³Il Postino,² ³Pull My Daisy² and more!

9:00am-10am: Tai Chi demonstration/class in the gallery while Chinese poems are read aloud.

12 noon-3pm: Gospel Brunch featuring the New Generation Gospel Singers (tickets \$27).

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354. **David Baratier**

Shooting the Strays by Rose M. Smith

Thu 14 Apr 2005

Shooting the Strays

by Rose M. Smith

Pavement Saw Press Chapbook Series

ISBN 1—886350—59—0 Price: \$6.00p/p

28 Pages, 5.5 by 8.5, Saddle stapled, 2003

There are 28 copies left out of edition of 400

Rose M. Smith makes her living writing computer programs (application scripts and the like) in Columbus, Ohio. She can be found reading her poetry frequently at open mike and organized poetry events in the Central Ohio area. She has appeared in many journals including African Voices, Midwest Poetry Review, Chiron Review, Pudding Magazine, Main Street Rag, Pavement Saw, Poetry Motel, and Concrete Wolf.

Poems in this chapbook have appeared in Pudding Magazine, Main Street Rag, Concrete Wolf, and Pavement Saw.

Just Bread

I come to you in evening light
rubbed with aromatics,
bathed in olive oil and
warmed by the heat
of another day's controlled oppression.
Laying myself before you, calling your name.
Call me Foccacia. I will go well with the soft fare
of Italy. Place an olive on my tongue.
You cringe and move away.
Such a wide loaf, too tough
to pull and peel, too coarse,
perhaps too natural, you think
but do not say.

I roll in coriander, cardamom
and strange herbs of the motherland
waiting to be used. They color me
the orange whisper of ambasha
and I wait in the night
for the soft rustle
of your feet upon the sand,
for the gray dawn at your back,
for you bringing home the product
of your stealth in far-off lands.
I awake to find you sleeping on the sofa
the scepter of your kingdom in one hand
the blue light from your many windowed watchtower
flashing indeterminate across a wide screen
and this is how we dance:
I close my eyes, imagine we
can meet here in this place of dreams.
I hold you in the foreign vision
of a woman you have not known.

You will take the prey—it will not matter
what kind, whatever spices there contained.
However long I marinate, roast, baste, bake or saute,
you will ask for it on Schwebel's—potato, if you please—
place it, press it between two slices
and love the soft yellow of their scream
because nothing else, after all, is bread.
Because anything pressed hard enough
becomes a sandwich anyway.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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355. **Joe Brennan**

Truth Carries Undesirable Subliminal Message

Thu 14 Apr 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

Truth Carries Undesirable Subliminal Message: With Iraq Lies Bush Shot Wad
With Ghetto Inhabitants Near Texas Spread: Americans Skeptical On Social Se-
curity Because Of Lies About Iraq: Rove Admits Iraq/Social Security Linkage
Poorly Gamed; Orders Bush To Fall On The Ceremonial Butter Knife Unwashed
After A Republican Fundraiser YASO ADIODI

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

".....at a time when I am speaking to you about the paradox of desire -- in the
sense that different goods obscure it -- you can hear outside the awful language
of power. There's no point in asking whether they are sincere or hypocritical,
whether they want peace or whether they calculate the risks. The dominating
impression as such a moment is that something that may pass for a prescribed
good; information addresses and captures impotent crowds to whom it is
poured

forth like a liquor that leaves them dazed as they move toward the slaughter
house.

One might even ask if one would allow the cataclysm to occur without first
giving
free reign to this hubbub of voices...."

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356. **Richard Jeffrey Newman**

An Interview with Me

Thu 14 Apr 2005

I have been meaning to post this to the list for a while, but am only getting
around to it now. There is an interview with me about my new book, a transla-
tion, Selections from Saadi's Gulistan, on the Iranian website Payvand.com:
<http://www.payvand.com/news/05/mar/1209.html>.

For more information about the book, you can check out my website,
www.richardjnewman.com or the publisher's website, www.gsp-online.org.

Richard

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357. **Gerald Schwartz**

Re: brand new reader

Thu 14 Apr 2005

Congratulations!

Hope all are doing well, sending
good thots from below
the border.

Gerald S.

*Hey Poetix,
I feel that I should announce here that*

*Llewellyn Conor Hehir was born at 6:23 AM, April 11, 2005 to Cara Winsor
Hehir and me, the proud father.*

The beginning of a great adventure. Yikes. Yoiks. Yesiree!

*all the best,
kevin*

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358. **Michael Rothenberg**

***Reading for Van Gogh's Ear -Diane di Prima, Michael Rothenberg,
Gloria Frym, Bill Berkson, Mary Burger, Albert Flynn DeSilver***

Thu 14 Apr 2005

Thursday, May 4, 2005, 7:30pm

DIESEL CELEBRATES VOLUME 4 OF VAN GOGH'S EAR !

Address: DIESEL, A Bookstore , 5433 College Avenue, Oakland

Oakland, CA 94618 .Tel: [REDACTED]

Email: [REDACTED]

Visit: <http://diesel.booksense.com>

Readers: Diane di Prima, Michael Rothenberg, Gloria Frym,

Bill Berkson, Mary Burger, Albert Flynn DeSilver

This event will be filmed for a new documentary about today's poets.

Events coordinator - Hannah Cox <[REDACTED]>

http://www.frenchcx.com/english/vge_issue4.html

<http://www.frenchcx.com/frenchcxn.press.html>

Van Gogh's Ear, Volume Four (Best World Poetry & Prose Anthology)
French Connection Press
ISBN: 2914853033

Product Description: Volume Four of Van Gogh's Ear: Best World Poetry and Prose is now to be experienced! A powerful poem for peace by one of the great voices of contemporary literature, Maya Angelou, seizes the soul; Margaret Atwood's insightful, often amusing essay on poetics inspires; Beat legend Carolyn Cassady's intriguing new prose piece explores the energies that create and sustain all life; a high-speed letter from Beat icon Neal Cassady sweeps one away with his thoughts on intellect and the arts; acclaimed renaissance man Leonard Cohen's poem excites both the imagination and emotions; James Dean's hardhitting poem gives a brutal glimpse into the acidic mixture of love and hate the legendary actor had for his father (a scan of Dean's actual poem appears with photos from a private collection); Norman Mailer's tasty "If Poetry Is The Food" will not only have you salivating for more, but on an inward journey beyond flesh and bone; Bangladesh poet Taslima Nasrin, who had to flee her country following death threats by Islamic fanatics, contributed a poem which reveals much through the rape of two young sisters who are ordered by a judge to be whipped in public for speaking out against the man who raped them; Yoko Ono's piercing "Maybe I Was Too Young" and lovely "A Rose is A Rose is A Rose" appear with one of her intimate Franklin Summer drawings; Sue Russell shatters the Hollywood portrayal of serial killer Aileen Wuornos in the movie Monster with her probing essay. There's also Sonia Sanchez's startling poem about a mother torn between love for her 7-year-old daughter and addiction to crack; Irish poet Eabhan Ni Shuilleabhain's intense journey into the minds of the main people involved in executing a criminal at the time of execution; and even more powerful work by Tony Curtis, Joyce Carol Oates, C. K. Williams, Diane di Prima, John Updike, Daisy Zamora, Michael Rothenberg, Joanne Kyger, John Gilmore, Tess Gallagher, Richard Kostelanetz, Marc Smith, Alice Notley, Billy Collins, Aram Saroyan, J. T. LeRoy, in total 91 great talents. After reading this landmark anthology, you'll feel as if you'd lived intensely in the skins of many different people in different parts of the world. Highly recommended as a rich resource for teachers and a library basic.

All Other Data

Title : Van Gogh's Ear, Volume Four
Series title : Best World Poetry & Prose Anthology
Edition Number : 1st
Edition Type : Illustrated
Author : Ian Ayres (Editor)
ISBN Number/Identifiers :
ISBN Number: 2914853033

Binding :Paperback

Publication date :2005

Language :English

Number of Pages :241

Complete List of Contributors

Maya Angelou

Margaret Atwood

Michelle Auerbach

Elizabeth Ayres

Ian Ayres

Joe Bacal

Amanda Bay

David Bergman

Bill Berkson

J. J. Blickstein

Pat Brien

Mary Burger

Carolyn Cassady

Neal Cassady

Andrei Codrescu

Leonard Cohen

Billy Collins

Caitlin Condell

Holly Crawford

Victor Hernandez Cruz

Dave Cunliffe

Tony Curtis

Jen Dalton

Andrew Darlington

James Dean

Albert Flynn DeSilver

Peter James Drew

Jordan Essoe

Lawrence Ferlinghetti

Marilyn Yvonne Ford

Gloria Frym

Tess Gallagher

Marcene Gandolfo

John Gilmore

John Giorno

David Helwig

Jill Hill
Marie Houzelle
Michael Huxley
Brendan Kennelly
Galway Kinnell
Richard Kostelanetz
Richard Krech
Joanne Kyger
J. T. LeRoy
Lyn Lifshin
Mark Lipman
Ken Mackenzie
Jayanta Mahapatra
Norman Mailer
Randall Mann
Sylvia Miles
Laure Millet
Taslima Nasreen
Thom Nickels
Alice Notley
Joyce Carol Oates
Tommy Frank O'Connor
Nessa O'Mahony
Yoko Ono
Lisa Pasold
Kristin Prevallet
Diane di Prima
Bob Rosenthal
Barney Rosset
Michael Rothenberg
Carol Rumens
Sue Russell
Sonia Sanchez
Aram Saroyan
Larry Sawyer
Eabhan Ni Shuileabhain
Donny Smith
Marc Smith
Carolyn Stoloff
Nelson Sullivan
Mark Terrill
John Updike

Gerard Van der Leun
Francois Villon
Lina ramona Vitkauskas
Phillip Ward
Karen Weiser
C. K. Williams
Daisy Zamora
Harriet Zinnes

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359. **Alan Sondheim**
fluent

Thu 14 Apr 2005

although I made this now

<http://www.asondheim.org/fluent.bmp>

Thu Apr 14 03:22:33 EDT 2005

just finished this now

Thu Apr 14 03:22:50 EDT 2005

I'll wait until tomorrow for the text of
doubled incipient transformations

Thu Apr 14 03:23:35 EDT 2005

now i have slept, I -> i, it is still fluent

Thu Apr 14 11:55:40 EDT 2005

the text of doubled incipient transformations
is completed

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360. **Mary Jo Malo**
Private Reading - Invitation Only - Experimental

Thu 14 Apr 2005

reading?

tarot reading reading me

before the 'subconscious'

before 'postmodernism'

before the creative process

auguries utterance hwyl

house of cards mirroring me back at me or you
reflecting me reflecting you as me
no self?
no boundaries no distance
nothing

pause to read the cards
first a candle to light my illumination
my anticipation
magdalene mystery skull on the table solicits me
and says:

Mother of Fire*
Postponement**

ah so
don't postpone making decisions
"Your growing faith in your own path and personal development
is now yielding rewards in many areas of your life..."
decide from a place of newfound strength, confidence, maturity

existential angst
decide amongst everything
it's all or nothing

real time/spontaneous/my apartment/11:am something/forest, ohio under the
unauthorized influence/unintentional tutelage/company of steve dalachinsky
and vernon frazer thanks for coming

*(Native American Vision Quest Tarot); **(Osho Zen Tarot)

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361. **wild honey press**

Re: brand new reader

Thu 14 Apr 2005

Now that is young to be reading!

Wonderful news. Congratulations to you and Cara,
best

Randolph

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

From: "Kevin Hehir" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 12, 2005 6:32 AM
Subject: brand new reader

*Hey Poetix,
I feel that I should announce here that*

*Llewellyn Conor Hehir was born at 6:23 AM, April 11, 2005 to Cara Winsor
Hehir and me, the proud father.*

The beginning of a great adventure. Yikes. Yoiks. Yesiree!

*all the best,
kevin*

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362. **Stephen Vincent**
BookForum / ArtForum
Thu 14 Apr 2005

The Apr/May issue of BookForum I found kind of a surprise (in that it's practically impossible to find something readable among the proliferation of gallery ads in ArtForum!)

Eric Banks, the editor, seems to have a real brain and a publisher to support a vision of multiple kinds of literary materials - frequently international - that are different from the New York Review of Books, ThreePennyR 50's seeming nostalgia for that kind of criticism, tone, etc. variety . In terms of Americana - and in light of the recent passing of Robert Creeley and and the perhaps narrow and continuous focus on defining and redefining postwar 'new American poetry' - it's fun to read Robert Lowell's letters (a new book is out) and who he was hearing and positioning himself in letters to Pound, Berryman, Ginsberg, WCW and others. In the letter to Ginsberg in 1958 he is already very aware of Creeley and Levertov - and though he is excited by Kaddish - without irony he writes,

"...I guess poetry as a technique means much less to me than to you. I can hear Creeley's polite, dim halting voice behind the barrage of Williams..." This is four or five years before Creeley's "For Love." (I suspect the first wife did not think Creeley's voice was "dim" by then!)

Indeed the letters import the pathos of somebody getting spun open, challenged and attracted to the new poetry - not without being critical, or entirely jumping ranks. The weather had clearly begun to change the landscape of American.

There's also a wonderful piece by Bruce Bawer on the person and work of Guy Davenport - which ought to drive people back to the work.

But Americana aspect is only a fraction of the Review's scope - work based Japan, Iran, Cambodia - the vision is global and certainly a refreshing (if not often tragic) space encounter with folks who have opened their eyes beyond 'our' borders, as well as redefining what's been previously assumed as "our" frontier.

Stephen V

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

Currently featuring a compressed interpretation of T.J. Clark's lecture take on Jackson Pollack.

[↑ Contents](#)

363. **Gerald Schwartz**

Re: BookForum / ArtForum

Thu 14 Apr 2005

And Bawer has caught Davenport's writing: "Joseph Cornell boxes full of words..." Yes.

Gerald S.

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Stephen V

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

Currently featuring a compressed interpretation of T.J. Clark's lecture
take
on Jackson Pollack.

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364. **Michael Rothenberg** **correction Van Goghs Ear Reading**

Thu 14 Apr 2005

The reading for Van Gogh's Ear is on Wednesday, May 4. (not Thursday).

Wednesday, May 4, 2005, 7:30pm

DIESEL CELEBRATES VOLUME 4 OF VAN GOGH'S EAR !

Address: DIESEL, A Bookstore , 5433 College Avenue, Oakland

Oakland, CA 94618 .Tel: [REDACTED]

Email: [REDACTED]

Visit: <http://diesel.booksense.com>

Readers: Diane di Prima, Albert Flynn DeSilver, Gloria Frym, Bill Berkson,
Mary Burger and Michael Rothenberg

This event will be filmed for a new documentary about today's poets.

Events coordinator - Hannah Cox <[REDACTED]>

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365. **Max Middle**

Max Middle Sound Project at Ottawa Intl Writers Fest, Apr 19, 05

Thu 14 Apr 2005

the Max Middle Sound Project

9:30pm

April 19, 2005

in the Cabaret

Ottawa International Writers Festival (Spring Edition)

Library and Archives of Canada

395 Wellington Street

www.writersfest.com



**

an MMSP C poem

the MMSP soundsters C

munchie pff dhaA C c

rye hymes what u wish U C

in a bag a gag C

all along aClang

C we laugh

**

the Max Middle Sound Project dreams of the weather. newly returned from winter hibernations. its original membership has grown up. now their children attend their performances. some join in. what time will do. what fine things the Max Middle Sound Project has done since its inception in 2004. out of a very successful series of shows at Ottawa's Fringe Festival that year, emerged the Max Middle Sound Project, now an association of cage crashers, cymbal tappers, muxicians, soundsters, rhymesters, unarmed tuxedo clad men.

on April 19th, we'll have new industrial machinery to be exhibited not touched.

small s ound, music that ends with c, s mel less, smells.

earnest avoidance of shock and awe spectacle or just plain egregious unruliness.

new works by Max Middle Sound Project members to be presented: kazoos, sound poetry, barking, how to steam kale, barn made instruments, barnyard sounds, Old McDonald Had a Farm.

we might tell you something about ourselves. listen to us meet under umbrellas, exchange weather notes. we'll call your friends from our shelter. what will you have earned? what did you learn from Dr. Seuss? after we have changed the

light bulbs. we might make some toast. within our new toasters. exhibition of the results. we'll have new cuff links, ties, helmets, bubble beats. no nails on chalk, knuckle crunching, fire breathing.

surprise guests.

**

go to www.WRITERSFEST.com for a complete schedule of events in the 2005 Ottawa International Writers Festival, Spring Edition, April 18-23, 2005. **

for more on the Max Middle Sound Project, visit www.MAXMIDDLE.com **

Max Middle is not easily charmed but loves magic. He is a poet, musician, performance artist, photographer and founding member of the Max Middle Sound Project. The music, sound, poetry and art performance experiment known as the Max Middle Sound Project has staged three feature performances since their debut during the 2004 Ottawa Fringe Festival. For more information on Max and the Max Middle Sound Project (including audio files) visit www.MAXMIDDLE.com. An interview with him appears in the first issue of www.OTTAWATER.com. In March 2005, above/ground press published and launched a second chapbook from Max this one titled smthg.

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366. **David Baratier**

Mark Taksa The Root

Thu 14 Apr 2005

Mark Taksa

The Root

Pavement Saw Press Chapbook Series

ISBN 1—886350—58—2 Price: \$6.00

32 Pages, 6 by 9

Poems in this chapbook first appeared in: Aura, Berkeley Poetry Review, Concho River Review, Confrontation, Crab Creek Review, Illuminations, Kansas Quarterly/Arkansas Review, Laurel Review, The MacGuffin, Pacific

Review, Panhandler, Passages North, Permafrost, Poet Lore, River City, Slant, Sow's Ear, Southern Poetry Review, Sun Dog, Wisconsin Review and Xanadu

-----Free Sample Poem-----

The Bee Dealer

My eyes, fools say, have been too full
of wine for me to count. If I glare into headlights
and keep counting, I will get a lucky price
for my bees, will stop thinking of divorce

when I see the letter "D." And I know
the number of bees in my hives, know the number
of ounces in all the jars, know the ounces of honey
the people in the town consume, know

the number of ounces the average town gobbles,
know neighbors speculate why I left
my mathematical job, know the number
of bullets in my pocket, know

every person near a window must consume
honey sweet as a town without gossip.

Mark Taksa was born in San Antonio, Texas and grew up in New York City. For various reasons, he quit high school. After completing his service in the Air Force, he graduated from UC Berkeley, earned a Master's Degree in English (Creative Writing) from San Francisco State University, and taught high school for thirty years. He lives in Albany,

California, where his wife, son, and he enjoys walking their two Siberian Huskies.

Mark Taksa's chapbooks include Choice At The Blossom Café (March Street Press, 2002), The End Of Soup Kitchens (Pudding House, 2002), Cradlesong (1993 winner of Pudding House's National Looking Glass Poetry Chapbook Competition and published in 1994), and Truant Bather (The Berkeley Poets Workshop and Press, 1986).

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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367. **Jason Nelson**

Speech to text poetics project

Thu 14 Apr 2005

Dearest all,

I've recently finished the first few poems of a speech to text poetics project. And the resulting poems are PRINT based so I'm attempting a return to paper. The website below has a description of the project and links to the first few poems. But briefly: I take media files (speeches, movies, ambient noise, radio etc.) and record the audio through a speech to text program. The program, being trained to my voice, reads everything wrong and spits out these long single spaced files of awkward text and phrases loosely based on the original. Think of it as a translation of a translation of a translation....the code beneath our language. I then reform those text files into poetry (using certain rules).

The URL:

<http://www.heliozoa.com/speech/speechtext.html>

I would love to hear thoughts on if these poems (and the project is compelling), do they work for you, just nay thoughts really. I know this isn't really a new idea, but my first few attempts turned out such interesting poems, I wanted to take it further. And lastly, anyone know of any print mags or journals that might be interested in something like this?

The URL again (just to be cheeky):

<http://www.heliozoa.com/speech/speechtext.html>

Cheers and thanks..... Jason Nelson

Do you Yahoo!?

Yahoo! Small Business - Try our new resources site!

<http://smallbusiness.yahoo.com/resources/>

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368. **Sheila Murphy**
announcing small chapbook project

Fri 15 Apr 2005

Peter Ganick asked that I post this:

<<<ANNOUNCING>>>

A Project to Present Chapbooks of Text-based or Visual-poetry Works by Current Authors.

Chapbooks will appear when funds and time are available. The chapbooks will be supported by sales, so, please buy one or two of the chapbooks below. Printed on thick, acid-free paper, with design-free covers, the books are an example of a new sort of style. The design goes back to the original nature of the chapbook as plain-books.

They will be printed in very small editions of under 20 copies.

Originally, 'chapbooks' we called 'cheap-books', and were sold in 1700s England and France to test the market before a hardcover edition was printed, much like the situation today, only in reverse. The editions below are different only in being produced of high-quality materials, with one full work per book.

<<<LIST OF BOOKS UP TO NOW>>>

'we walk sleepily onward', Peter Ganick, 44pp. a document recognizing the onwardness of text-based writing, pressing forward. \$5.50 2nd rev. ed., 1st ed, withdrawn.

'mainstay', Peter Ganick, 32pp. a block of text acknowledging the importance of 'text-blocks' in Ganick's writing. \$5.00

'sailing in six-four', Peter Ganick, 32pp. six-line stanzas rhythmically silent in the quest for going in new territory, its launch pad. \$5.00

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Send to:

Peter Ganick
181 Edgemont Avenue
West Hartford CT
06110-1005 USA

***Submissions will be open to authors
other than the Editor, once the reading
period is opened.***

--

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369. **Ishaq**

Compa Corky, PRESENTE!

Fri 15 Apr 2005

Compañeros y Compañeras of the Crusade for Justice:

Please accept this letter on behalf of Unión del Barrio to pay respect and honor the memory of Compañero Rodolfo Corky Gonzales.

We use the term "Compañero" to express our appreciation and admiration for Corky as a man that sacrificed a part of himself with the goal of building a movement for Raza self-determination. When an individual of such skill and charisma such as Corky rises from our community and chooses the life of an activist and revolutionary, we hold that person in the highest regard.

A visionary fighter, Corky was willing to risk what was necessary to build a future without oppression, without exploitation, a future of dignity, justice and respect for all.

Neither our memory nor our movement will be surrendered to loss and sadness " we must define ourselves according to the shining example Corky gave us. At his finest moment Corky gave us a picture of what we all could become as a free and liberated people " a human representation of Chicano Liberation.

Compañero Corky will be missed by all of us, and it is the responsibility of each of us to honor his memory by continuing to advance the struggle for Raza

Liberation. This is the path that Corky leaves us as his legacy. Uni³n del Barrio honors that legacy and memory of Rodolfo Corky Gonzales.

With our "VIVAS" we raise Corky to his historical place among the greatest leaders of the Chicano Mexicano people!

Viva Cuauht³moc!

Viva Emiliano Zapata!

Viva Francisco Villa!

Viva Corky Gonzales!

Compa³ero Rodolfo Corky Gonzales " PRESENTE!

Uni³n del Barrio

Central Committee

San Diego, CalifAztlan (M³xico Ocupado)

April 13, 2005

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

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370. **Alan Sondheim**

brrd

Fri 15 Apr 2005

enough of these, this flying
this smoothing gliding this coasting
this soaring this shape riding
enough of wings, these arcs
these sines these parabolas
these ellipticals these hyperbolas
enough of these, these sinking feeling
these remorse feeling, these memory
these stirred these involuted
enough of these these flyting

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

—

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371. **Alan Sondheim**

Scrub

Fri 15 Apr 2005

Scrub, in the evening

In the word game where I make my rules:

As words: es, er, ar, heh, hah, aha, ehe, eheh, huh, uh, os, et, bi, nu, oy, oi, mu, um, sh, perhaps tv, id, icky, ick, ki, ka, perhaps ok (in desperation), ge (extreme desperation), aw, ow, hooey

Words ending in 'est' as thinkest, walkest, talkest, but also dost

The apt: rapt, perhaps capt, sapt, lapt, perhaps even mapt, hapt, trapt, (thus) hap

Words from music: re, mi, fa, la, ti, da, sol

Behold: lo, yo, wow, whee, perhaps yow (depending on desperation)

The 'jin' family: jin, jinn, jins, jinns, djinn, djinns

The 'jo' family: jo, joe, joes, perhaps jos (depending on desperation), joss, john

Grey: grey, gray

Re: reprogramming, retravel, rework, remail, remodel, remodelling, remodeling

Computer: blog, wiki, email, webpage, internet, intranet, perhaps yag, perhaps dvd, perhaps cd, perhaps cdrom

Animal sounds: moo, baa, meow, miaou

Oddity: dick, slacker, trucker, trucking, sic, vis (as in vis-a-vis)

Tri-k: kat, kar, (perhaps) kot, (perhaps) ket, (desperate perhaps) cay

Q-tricks: qay, quay, quern, qat, qats, qin and qins, qua, quo, quair, quoin

Of x: ex, exing, exer, exers, perhaps axing, rex, lex, perhaps max, perhaps (if really desperate) mux

More alphabet: dee, vee, ef, gee, kay, el, aitch, eff, ess, cay

Of z: zee, zig, zigs, zag, zags, zit, zits, biz, diz (desperate), fay (desperate), fey (desperate)

Alphabetics: pe, peh, pi, xi, rho, phi, chi, bet (Ashkenazi beth), dalet, tet, yod, and their plurals (xis, yods, pes, pehs, depending on desperation), mem, ayin, koph

Of c and variant: clue, clew, co (very desperate), con, carl, karl, jarl

Depending on the game (similar to Scrabble), I can meander forever, career-
ing (when desperate), aas (plural of aa when even more desperate), porno
(desperate), bey (slightly desperate), phew

—

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372. **derekrogerson**

[job] Creative Writing, Assistant Professor

Fri 15 Apr 2005

Location: University of Tampa, Florida

The English Department in The College of Liberal Arts and Sciences at The University of Tampa has a one-year term appointment position in creative writing starting August 2005. An M.F.A. or Ph.D. required.

Poetry with interest in a second genre. Responsibilities include six four-hour courses, three in the fall semester and three in the spring semester. Fall schedule: Intro to Creative Writing; Poetry Workshop I; upper division writing seminar. Spring schedule will reflect strengths and interests of the candidate. Rank and salary commensurate with publication record and teaching experience.

Applications must include a cover letter, current curriculum vitae, and writing sample.

Mail packages to:

The University of Tampa,
Office of Human Resources
c/o Creative Writing Term Search
401 W. Kennedy Blvd.
Tampa, FL 33606-1490,

or apply on-line at <http://hr.ut.edu/>

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

The University of Tampa is an EOE/AA employer.

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373. **Brian Stefans**

W.S. Graham, Collected Poems (review)

Fri 15 Apr 2005

My review of W.S. Graham's Collected Poems is now online at the Boston Review website:

<http://bostonreview.net/BR30.2/stefans.html>

British Modernism has not been served well by American critics and readers. Preoccupied by American poetry's own version of family court—who are the true heirs of William Carlos Williams, Charles Olson, or even Robert Lowell? when will the prodigal Stein finally come back from Europe and take her place at the head of the table?—we have been content merely to nod approvingly at the likes of Basil Bunting and David Jones. But as the recent publication of J.H. Prynne's *Poems*, Tom Raworth's *Collected Poems*, and the many collected and selected volumes streaming out of Salt Publishing remind us, the story of British Modernism in America is still a work in progress.

Add to that story W.S. Graham's *New Collected Poems*, which not only returns Graham to the central narrative of 20th-century British poetry but should also mark his introduction to the United States as a major lyric poet. A daring technician teased, but not intoxicated, by visionary impulses, he belongs in the company of Gerard Manley Hopkins, Wallace Stevens, and Hart Crane, but as the one who believed language to be an obstruction to communication, an "other" just behind, yet inseparable from, the stage machinery of the self. "I stand in my vocabulary looking out," he writes in "Notes to the Difficult One," and the first part of "Clusters Traveling Out" ends, "Whoever / Speaks to you will not be me. / I wonder what I will say." This see-saw between a near-paranoia about language and an utter devotion to its unveiling places him among such chroniclers of the "word virus" as William S. Burroughs, Laura Riding Jackson, Jack Spicer, and any number of later writers who were inspired by the language philosophies of Wittgenstein and Heidegger, or who, steeped in Roland Barthes, vexed the borders between reader, writer, and text.

<http://bostonreview.net/BR30.2/stefans.html>

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374. **Robin Hamilton**

Re: W.S. Graham, Collected Poems (review)

Fri 15 Apr 2005

From: "Brian Stefans" <[REDACTED]>

> Add to that story W.S. Graham's *New Collected Poems*, which not only returns

> Graham to the central narrative of 20th-century British poetry but should

> also mark his introduction to the United States as a major lyric poet.

Strictly, Graham returned with the publication (in the wake of MML and IITP) of the original *Collected* by Faber in 1979.

Matthew Francis' edited *+New Collected+* (2004) [by now out in paper] is a lovely piece of work, but doesn't add much in terms of texts to the 79 edition.

Robin Hamilton

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375. **Dan Wilcox**

Third Thursday Open Mic, Albany: Amy Ouzoonian

Fri 15 Apr 2005

the Poetry Motel Foundation

presents

Third Thursday Open Mic for Poets

at theLark Street Bookshop

215 Lark Street, Albany, NY (near State St.)

Thursday, April 21

7:00 sign up; 7:30 start

Featured Poet: Amy Ouzoonian

Amy Ouzoonian is on the editorial staff for A Gathering of the Tribes Magazine. She is the editor of the critically acclaimed book of poetry, "Skyscrapers, Taxis and Tampons" (Fly By Night/ Genesis Press) and of the forthcoming anthology, "White Horses: Poems for Tsunami Relief " (Foothills Publishing/ Sherman Asher 2006) She received her BA in Journalism and Creative Writing for the Theater. She currently lives and works in Brooklyn, New York. Your Pill, released by Foothills Publishing last October, is her first book of poetry.

A Manual for Mass Instruction: Concerning the

Engine

The engine would stop
if all the parts didn't work
so, some stepped outside
and tasted Virgil's
comprehensive nectar until
the sun threw her arms around
the concept of many-

Many declared our country God-less and
emptied their lungs of air
in a field
that was the pul-
monary vein to violence.
Their bulbous eyes absorbed
venus' prosthetic breasts:

naked and vulnerable
as their shuddering independence.

They crawled inside, blind-folded with
Blood, hope and stars
dreaming in blue.

Few could not stop feeding on
the moon.

Fed to water,
They smacked a horizon
called forgiveness.

The motor heart would stop if
children spoke back
to the chattering boxes
--dressed in glorified fixtures of light-
Spoke and knew
that it was themselves who
They hated, envied, loved it was
themselves who
paralyzed their fate,
that God existed as much
as their will.

The valves would rust and rot
The engine would drop if
Everyday a fist unraveled and
Cried out in its first voice
here, take this--
This is all I have.

\$3.00 donation. Bring a poem to read, bring a friend, browse the
books - buy Amy's books
Your host: Dan Wilcox, every Third Thursday.
#

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376. **Susan Wheeler**
Upcoming Readings
Fri 15 Apr 2005

for Ledger, University of Iowa Press
&
Record Palace, Graywolf Press

Wednesday, April 20, 5 pm
New School, Room 510, New York
with Alan Michael Parker

Friday, May 6, 8 pm
Grolier Poetry Readings at Adams House, Cambridge MA

Thursday, May 12, 7:30 pm
Black Oak Books, San Francisco

Sunday, May 15, 2 pm
Bowery Poetry Club, New York
with Cammy Thomas, Dennis Nurkse and Pablo Medina

Saturday, May 28, 6 pm
Canio's Books, Sag Harbor

Friday, June 3, 8 pm
West Side YMCA, New York

Wednesday, June 15, 7:30 pm
Happy Ending Bar, New York
with Paul Muldoon and Jim Richardson

TBA: Printers Row Book Fair, Chicago
June 11 & 12

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377. **Susan Wheeler**

Upcoming readings

Fri 15 Apr 2005

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378. **Ishaq**

Chicano Leader Rodolfo "Corky" Gonzales 1929-2005: "He Was the Fist. He Stood For Defiance, Resistance"

Fri 15 Apr 2005

Chicano Leader Rodolfo "Corky" Gonzales 1929-2005: "He Was the Fist. He Stood For Defiance, Resistance"

----- Chicano political and civil rights activist Rodolfo "Corky" Gonzales died Tuesday at his home in Denver, Colorado. He was 76 years old. We speak with his friend, columnist Roberto Rodriguez. [includes rush transcript]

----- Chicano political and civil rights activist Rodolfo "Corky" Gonzales died this past Tuesday at his home in Denver, Colorado. He was 76 years old.

Gonzales was an iconic leader in the movement for justice and equality for Mexican-Americans in the Southwest and he is credited with raising the nation's awareness of the plight of urban Chicanos.

In the mid-1960's he founded an urban civil rights and cultural movement called the Crusade for Justice which advocated Chicano nationalism. During the late sixties and early seventies, he organized walkouts, demonstrations against police brutality and marches against the Vietnam War.

In 1968, Gonzales led a Chicano contingent to the Poor People's March on Washington D.C and issued a "plan of the Barrio" which demanded better housing, education and restitution of pueblo lands. Gonzales was also an organizer

of the Annual Chicano Youth Liberation Conference which sought to create unity among Chicano youth.

Gonzales also advocated for increased political representation for Chicanos. In 1972 he was the keynote speaker at the newly formed La Raza Unida Party national convention in El Paso Texas. The party fielded political candidates to run for office in the state.

But perhaps Corky Gonzales is best known for his poem "I am Joaquin/Yo Soy Joaquin." He wrote the epic poem in 1965 and it is one of the most important literary works to emerge from the Chicano movement.

In the poem Gonzales tells of the historic struggles faced by Mexican Americans in the United States.

* Robert Rodriguez, friend of Corky Gonzales. Along with his wife, Patrisia Gonzales, he writes the syndicated Column of the Americas, distributed by Universal Press Syndicate. ----- RUSH
TRANSCRIPT

AMY GOODMAN: Joining us on the phone right now from Minnesota to talk about the life and legacy of Corky Gonzales, is writer and columnist, Roberto Rodriguez. We welcome you to Democracy Now!

ROBERTO RODRIGUEZ: Yes. Good morning, Amy and Juan.

AMY GOODMAN: It's good to have you with us. Can you talk about your friend, colleague, Corky Gonzales?

ROBERTO RODRIGUEZ: Yes. Like any mythic hero, it's kind of hard, initially, because we're still in the shock and the mourning. I don't think he is buried until Sunday. So, I mean, keeping that in mind, you know, as I think about Corky, you know, it's -- I guess there's words that swirl around the "I am Joaquin." You know, I think for a lot of us, we look at it probably as a manifesto, you know, because, I mean, you could also look at it as a poem or something literary, but at the same time it was also a manifesto, but not like political only, but almost a spiritual manifesto, because I think that that poem that Juan mentioned, you know, it talked about how, you know, all -- we all used to call each other different names, like Mexicano, Latino, Chicano, all these different names. And everybody would be fighting about it. And I think that poem was an attempt to unify a people. Now, you know, the unity maybe was more an illusion perhaps, but at another level, you know, I think people felt unified and felt good about that poem. It was no longer, you know, in the streets. It was like people called each other "wetbacks" and "mojados" and "ocho." You know, that was derisiveness, and this was the opposite. It was an attempt to say, you know, "We are one people." There's another thing that I should mention, too, about who he was, because I think civil rights would probably not be sufficient, in terms of a leader. I

think he -- and I think Juan, of course -- would know this firsthand. You know, I think it was the language of liberation. So, when people spoke of movement in those days, you know, that we were talking about movements around the world, you know, liberation movements, and he was critical in principle in that idea of, in this instance, Aztlan, you know, as something to liberate. Through the years, of course, that has become something different, more, of course, civil rights or human rights, but at the time it was like, you know, hey, you know, why are we being chased out of our ancestral homes? That was the language of the time.

JUAN GONZALEZ: And could you talk a little bit about the Crusade for Justice and its impact on Chicano youth and youth all around the country at that time, and then the rise of Raza Unida and Corky's role in that?

ROBERTO RODRIGUEZ: Sure, I think, you know, the Crusade for Justice, when I was thinking about it, I was saying, you know, I think I had talked earlier about, like Cesar Chavez and Dolores Huertas, they represented something very special for us as a people, and we could probably see them as perhaps the heart, you know? He was the fist. That is the Crusade for Justice. It stood for defiance, resistance, and that -- so, in other words, rather than get into specifics of the role, the specific role, of the Crusade, I think that in a bigger sense we can look at it like that's what the Crusade was. That's what it meant to us as a people, that we were no longer going to, you know, sit or stand or kneel with our heads bowed, and, you know, "si, padron," or "si, senior." I think the Crusade gave us that impetus that, you know, again hey, we're not going to take it. And I think that's what I think we can learn or remember the Crusade for. You know, the Crusade evolved later into Escuela Tlatelolco. But the earlier era that you are referring to also is the Raza Unida Party, You know, again, very turbulent era, but again it was also in that context of things -- liberatory things, ideas, and I think the Raza Unida Party at that time meant a breaking from the democratic stranglehold of, you know -- the Republicans had wanted nothing to do with us, and the Democrats took us for granted. And so, La Raza Unida Party was supposed to be that alternative. Now again, as you well know, you had these intelligence operations that were heavy-duty, you know, fighting, pitting people against each other, etc., etc., and I think it effectively destroyed not just La Raza Unida Party but many movements throughout the world, in this country, in particular. That's why, again, we can look at his biography and his obituary and see all the accomplishments and controversies and all these things, but in the end, I think he will be seen as a mythic hero, you know, somebody who stood up and, you know, when I say "fist," I mean, in a sense it's literal. He was a boxer. And I think the idea was like, yes, we can fight back.

JUAN GONZALEZ: What had he been doing in his later years? Clearly, after the high tide of the movement in the 1970s began to ebb, what was he involved in in his later years?

ROBERTO RODRIGUEZ: Well, one thing that is really important to note is that at that time and a little later, also critical work was the relations between the Crusade and the Chicano Movement with the American Indian Movement. That's something that many peoples don't know. You know, and you well know, of course, the relations between Chicanos, Puerto Ricans, Chicanos and other peoples. One thing that people didn't know perhaps is the relation between Chicanos and AIM, which I think at the time the F.B.I. considered that the greatest threat to national security, the whole idea that Chicanos might one day see themselves as being native. One thing - you know, his history has got -- it's too long to detail, except that something that many people should know perhaps, because in the last, I would say, God, 15 years or so, he had a heart attack, and he crashed, and he was never the same. I remember my wife and I, you know, Patrisia, we went to Tlatelolco, presented and we saw him and met him again. He was no longer the same person from an earlier era. And so, what I want to mention is because this generation probably will only remember, you know, a senior, you know, as a great man who, you know, barely was able to move around, so to speak, and not know the impact he had, you know, in the 1950s as a boxer, as a leader in, you know, the 1960s, 1970s. He was an incredible man. In the last 15 years, he was slowed, so to speak, by those injuries. But I mean, so powerful was his effect from that early era, that I mean, he, I think, will live on always as, you know, Cesar Chavez will live on, and you know, the people remain alive, because their ideas will remain alive.

AMY GOODMAN: We're talking to Roberto Rodriguez. What about Corky Gonzalez suing the Rocky Mountain News in February of 1974, a \$30 million libel suit, because of what he felt was their inaccurate representation of people in Crusade?

ROBERTO RODRIGUEZ: Yeah. Well, I could only characterize that as part of the same era where -- and I'm almost hesitating to laugh, because you probably know full well to this day, I mean, that is the principle battle of not simply Chicano movements, but people of color, as well, indigenous movements. Every single day we are mischaracterized. We are censored, you know, and on a good day, you know, we're misrepresented. And that was part of that era. You know, part of the same era, of course, is the whole struggle with Coors. That was -- again, this is another generation, but the struggle with media is, God, it's really tragic, maybe tragicomic, but it's never-ending. It's not limited. That's why when people look at Corky, you're not looking at Corky in Denver or Corky in the Crusade, but this is emblematic of the entire nation. I mean, you know, as you're colleagues of ours, whenever we go anywhere, that's probably the number one complaint that the media is misrepresenting us. They're forcing an identity upon us. They're commercializing us. In his case, of course, you are dealing with other matters and other factors, you know, obviously, all of the

intelligence stuff. God, I mean, I don't know. It's almost like I'm looking into a mirror into the future. You know, now, we have the government buying media, manufacturing stories. It's -- I don't know, it's kind of weird. You know, that media always seems to be the spear, you know, of anti-progressive movements, anti-indigenous, anti-Chicano, Puerto Rican, all of these movements, the media is always there at the forefront. I don't know what ever happened to the lawsuit, if he won. You may have. I remember Burt Corona in L.A. won a lawsuit. There was always lawsuits everywhere. There would probably be too many, if people really -- I don't know, I think people sometimes get cynical about the media and just give up on it.

AMY GOODMAN: Well, Roberto Rodriguez, we want to thank you very much for being with us as we remember Corky Gonzales, who died at his home in Denver, Colorado, this week. Thank you.

To purchase an audio or video copy of this entire program, click here for our new online ordering or call [REDACTED].

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Stay Strong\

\

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

--Imam Ali Ibn Abu Talib (as)\

\

"This mathematical 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\

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

\

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

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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/
\
"For African people on the continent the image of Afrikans in America is that of
a bunch of heavily armed Black men who only stop fighting each other long
enough to put a dollar in Chocolate Thunda's thong at tha strip club."
--min paul scott --"How MTV Underdeveloped Africa: Pistols, Pimps and Pan
Africanism"
\
M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)
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}

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379. **konrad**

[San Francisco Event 4/21] The Inscribed Gesture in Poetry and Film

Fri 15 Apr 2005

Thursday, April 21 at 7:30pm
SF Cinematheque and The Poetry Center at SFSU
together present:

Promiscuous Cinema Program 1
The Inscribed Gesture of Thought:
Stan Brakhage, Films and Robert Grenier, Poetry
Robert Grenier In Person

Yerba Buena Center for the Arts
701 Mission Street (corner of Third)

<http://www.sfcinematheque.org/calendar.shtml#317>

"Robert Grenier's scrawl is comparable to Stan Brakhage's films
which Brakhage described as poems."
-- Leslie Scalapino

Call it calligraphy or cacography, this program of the hand-painted films and
inscribed poetry will engage and even delight lovers of the complex interaction
of painting, drawing, film and language. Tonight's event explores both the influ-
ence of the Abstract Expressionist and Action painters on Stan Brakhage's art
and the introduction of gesture into writing through the work of Robert Gre-
nier's drawn poetry.

Grenier will present slides of his notebook poems and guide the audience as we literally relearn to read his concrete and haiku-like inscriptions. We're made aware that reading is an act full of details as writing is.

16mm films to be shown include:

"Thigh Line Lyre Triangular" - film about a birth

"Delicacies of Molten Horror Synapse" - reaction to TV

"First Hymn to the Night -- Novalis" - hypnagogic vision and lyric

PLUS RARE 35mm screenings of:

"Rage Net" - a vision of rage rather than expression of it

"Chinese Series" - one of Brakhage's last films

"Interpolations I - V" - true 'polyphonic' filmmaking

curated by konrad steiner

^Z

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380. **Alan Sondheim**

worrying about dying and worrying about going to heaven

Sat 16 Apr 2005

and worrying about going to heaven

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

worrying about dying

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

<http://www.asondheim.org/myfear2.jpg>

—

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381. **Alan Sondheim**

ALAN SONDHEIM/RITUAL ALL 770 ORIG LP! CHECK IT OUT!

Sat 16 Apr 2005

ALAN SONDHEIM/RITUAL ALL 770 ORIG LP! FAHEY PSYCH AVANT

End price:

USD150

End date:

2004-05-28

Start price:

USD1

Start date:
2004-05-18
Number of bids:
18
Auctioned at:
ebay
Country:
USA

<http://www.popsike.com/php/detaildata.php?itemnr=4013903750>

check it out!

Stunning original copy of the debut LP by Alan Sondheim's Ritual All 770, released in 1967 on Riverboat, the same label as John Fahey's *The Transfiguration of Blind Joe Death*. "The Songs" is comprised of one long improvisation by Sondheim (electric guitar, violin, flute, suling [Indonesian flute], xylophone, alto sax, classical guitar, clarinet, shenhai [Indian oboe], bass recorder, mandolin, so-na [Chinese oboe], Hawaiian guitar, koto, soprano recorder, chimta [Indian percussion, cor anglais, sitar, bansari [Indian flute]) along with Barry Sugarman (tabla, dholak [Indian hand drums] and naquerro [Moroccan kettledrums]), Chris Matthewson (bass), Robert Poholek (trumpet, cornet), Ruth Ann Hutchinson (vocal), June Fellows (vocal) and J.Z. (aka Rafi Zabor, see below) (jazz drums). An all-time classic of the avant underground, ESP-Disk went on to put out two records under Sondheim's name and the group was name-checked by Nurse With Wound. This album has never been reissued in any form and is exceedingly RARE!

Cover is in excellent condition for its age (37 years) though the edges are discolored. There is some wear at the corners but all seams are very strong. Vinyl is MINT- and appears to be unplayed.

| *From the Washington Post in 1998:*

"Any tour of Rafi Zabor's apartment includes a prominent stop in the bathroom. The ceiling has a hole the size of a Buick, which ordinarily would be noteworthy enough. But what really draws attention is the fact that the bathtub faucet is gushing hot water.

You say all faucets do that? Yes, but this one is broken, which means the water has been going nonstop for several months now. It was born as a drip, became a trickle, and by now is a full-fledged torrent.

Just as the modest Colorado River carved the mighty Grand Canyon, the water from this faucet has, over time, made its presence felt. The porcelain where the water hits the tub has worn away, revealing underneath a dark, chalky

material. This bodes further trouble, but Zabor, who says he can't get the super to do anything, is curiously unworried.

"It's every Turk's dream to have a fountain in his home," he says. While Zabor is not Turkish, he's fond of the country. The fact that it's hot water is a plus. The Turks also are partial to hammans, the steamy communal baths.

Why, Zabor suddenly realizes, he's living out a Turkish fantasy right here in deepest Brooklyn! "I've got it all," he says.

True enough. Forget about the funky apartment have we mentioned the way the bedroom wall seeps moisture whenever there's a rainy wind from the east? and concentrate on the good news: Zabor's first novel, "The Bear Comes Home," will be presented the PEN/Faulkner Award at a gala ceremony at the Folger Shakespeare Library on Saturday night. With the award comes enough money to afford a plumber, \$15,000."

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382. **Ishaq**

35th Chicano Park Day Celebration - Sat April 23 - SD, CA

Sat 16 Apr 2005

+++++ CalacaList +++++ ListaCalaca +++++

CONTRA LA GUERRA: Calaca Press opposes the occupation of Iraq

Please forward

35th CHICANO PARK DAY CELEBRATION APRIL 23RD

"LA GUERRA ESTA AQUI - 35TH CHICANO PARK DAY" is the theme of the 35th Annual Chicano Park Day on Saturday, April 23, 2005, 10:00 am to 5:00 pm, in historic Chicano Park, located in the Barrio Logan community, south of downtown San Diego. This family celebration is free and open to the public.

Established by Chicano activists on April 22, 1970, Chicano Park has received international recognition as a major public art site for its commanding mural paintings of the past and present struggle of Mexican and Chicano history.

This year's Chicano Park Day Anniversary Celebration is dedicated to the memory of five of our past members & supporters who passed away this past year. The most influential Chicano leader of all time, Rodolfo "Corky" Gonzales, the "Father of Chicano Music" Lalo Guerrero, the great poet Phil Goldvarg, artist Tony De Vargas and Brown Beret Danny Cavada. They will be honored during our flag raising ceremony.

Visitors to Chicano Park Day will experience traditional music and dance, including one of the most beautiful performances of Aztec indigenous dance with dancers from throughout the U.S. and Mexico, coordinated by Toltecas En Aztlan. Live bands like LOS PELUDOS, LOS NATIVOS, POUND DOG, AGUA DULCE, ACTEAL, PEACE x PIECE, GRUPO FANTASMA & LEDESMA BROS. ALSO MUSIC BY MARIACHI JUVENIL MEXICO, LOS ROMANTICOS, MARIACHI GREIGO, & KORYN CUEVAS. GRUPO FOLKLORICO TAPATIO, BALLET FOLKLORICO YAQUI, GRUPO FOLKLORICO CHICANO, GRUPO FOLKLORICO CHICANO-YOUTH. AND KEYNOTE SPEAKERS FERNANDO SUAREZ DEL SOLAR AND HERMAN BACA. Plus poetry by MARK GONZALEZ, AMALIA ORTIZ, EMMANUEL ORTIZ, MARISSA RAIGOZA and MICHAEL CHENO WICKERT. In addition, there will be a display of classic low rider cars presented by Amigos Car Club, and children's activities, which includes the FERN STREET CIRCUS. Food, T-shirts, and arts & crafts vendors will be selling their specialties throughout Chicano Park, as well as informational booths.

Chicano Park is located off Interstate 5 (Cesar Chavez Parkway), under the San Diego-Coronado Bay Bridge.

For further information, please call [REDACTED], or e-mail at [REDACTED], or visit our web site is www.chicano-park.org.

=====Upcoming Red

CalacArts Events:

35th Annual Chicano Park Day Celebration

Sat, Apr 23 - 10am-5pm - San Diego

=====Elaca Press, P.O. Box

2309, National City, Califas 91951

[REDACTED] phone/fax

<http://calacapress.com> [REDACTED]

<http://redcalacartscollective.org>

=====New from Red

CalacArts Publications:

Under What Bandera? Anti-War Ofrendas from Minnesota y Califas

ISBN 0-9717035-3-1 / \$7.00 / Saddlestitched / 44 pages

Available from Calaca Press:

La Calaca Review edited by Manuel J. Velez

ISBN 0-9660773-9-3 / \$15 / Perfectbound / 152 pages

=====Elaca Press is a member
of the RPA <http://razapressassociation.org>

and the Save Our Centro Coalition <http://saveourcentro.org>

=====

c/s

____\
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://scratchcue.blogspot.com/>
\
<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 African people on the continent the image of Afrikans in America is
that of a bunch of heavily armed Black men who only stop fighting each
other long enough to put a dollar in Chocolate Thunda's thong at tha
strip club."\
--min paul scott --"How MTV Underdeveloped Africa: Pistols, Pimps and
Pan Africanism"\
\
M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\
\
}

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383. **Steve Dalachinsky**

Fw: Fw: Sat VISION CLUB: 8pm Improv Night -11pm sonic openings under pressure

Sat 16 Apr 2005

Saturday April 16, 2005

The Vision Club Series presents

8pm Improv Night!

Mat Maneri, Jason Kao Hwang, Sabir Mateen, Daniel Carter

Mat Lavelle, Steven Gauci, Reggie Workman,

Whit Dickey, Steve Dalachinsky, Patricia Nicholson

11pm sonic openings under pressure

Patrick Brennan, Hilliard Greene, David Pleasant

----- Location: Clemente Soto Velez - 107 Suffolk St. @ Rivington Tickets: Available at the door - \$10 per set or \$15 for both shows.

8pm: Improv Night! Musicians play in different combinations In January of 2000, Arts for Art presented a groundbreaking concert at New York's Mercury Lounge. The approach was to take a core group of New York's top improvisers and have them play short improvised sets in various combinations over the course of an evening. Dubbed "Mercurial Visions," the concert featured performances from Matthew Shipp, Jameel Moondoc, William Parker and others and allowed them to explore new creative and musical contexts. The concert was a great success, drawing sold out crowds as audiences flocked to experience this fresh approach to music presentation. Time Out-New York hailed the event as the city's No. 1 live music event of 2000 and a second Mercurial Visions concert drew another sold out crowd in early 2001. The presentation of nights of improvisation has been a staple of Vision Festival programming since that time. Recent improv nights have included a host of notable musicians of avant-jazz. This night will prove to be no exception, as eight master musicians will be brought together in this unique format. Jason Kao Hwang: "Hwang's music unfurls across great spaces of listener-time, demanding multiple close listening and still rewarding even the most casual spin-of-the-disc. Andrew Bartlett, The Pipe Mat Maneri: "Since the mid-1990s, Mat has been at the epicentre of new jazz creativity in America, and has played improvised music with a broad range of partners including Cecil Taylor, Borah Bergman, Connie Bauer, William Parker, Matthew Shipp, Joe Morris, Bern Nix, Randy Peterson, Pandelis Karayorgis, Guillermo Gregorio, Steven Lantner, Keith Yaun, Indo-jazz fusion group Natraj and many others." -ECM Sabir Mateen: "As one of the most creatively volatile

reed smiths on the scene Mateen's been privy to countless high-energy gigs, both with the working underground ensemble Test and at the helm of his own aggregations." Derek Taylor, AAJ Daniel Carter: "Daniel Carter is quickly, and quietly, becoming one of the most important players on the free jazz scene." James Taylor, All About Jazz Steven Gauci: "One of the most prominent up and coming saxophonist/flautists on the New York City jazz scene." Kulanu Organization Reggie Workman: "Reggie Workman has long been one of the most technically gifted of all bassists, a brilliant player whose versatile style fits into both hard bop and very avant-garde settings." Scott Yanow, All Music Guide Whit Dickey: "It's Dickey's game and he's all over the place, knocking dents and curveballs into creeping notions of linear time and effectively exploding the dynamic at the merest hint of coasting. A beauty." David Keenen, www.Sundayherald.com Steve Dalachinsky: His work "crackle(s) with energy and the dizzy swing and bop of bebop jazz language and freeform feel." (Ralph Haselmann Jr., Lucid Moon Poetry Magazine)

11pm: Patrick Brennan: Sonic Openings Under Pressure Patrick Brennan, alto saxophone; Hilliard Greene, bass; David Pleasant, drums "Altoist Brennan is a guy whose stock really ought to be higher... The group is versatile enough to explore the extremes of silence, full shouting, and drone material as well. This is great stuff, and one of the finest Spirit Room documents I've heard in a while." Jason Bivins, Cadence Saxophonist and composer Patrick Brennan came to New York to pursue creative music in 1975. Originally performing in an almost entirely free improvised style, Brennan soon began to pursue composing as a more controlled way to structure his groups' improvisations. The resultant approach has been one that combines composed and improvised elements, using basic musical structures as a springboard for the masterful improvisations which follow. Brennan has continued this approach throughout his career. His ongoing ensemble, Sonic Openings Under Pressure has been Brennan's most frequent performing ensemble since the late 1970s. With somewhat shifting personnel, the group was one of the earliest groups to frequent the original Knitting Factory during the 1980s. His work with the ensemble will continue on this evening, serving as the vehicle for Brennan's unique compositional and instrumental approaches.

For complete series schedule visit our website at www.visionfestival.org

Coming April 23: 9:30pm Tatsuya Nakatani & Billy Bang

11pm Andrew Bemkey Group

VISION FESTIVAL X at Clemente Soto Velez, June 14-19

Info: call [REDACTED] or send email to [REDACTED]

UPCOMING SHOWS

April 23

9:30pm Tatsuya Nakatani & Billy Bang
11pm Andrew Bemkey / Andrew Barker

April 30

9:30pm Moo Lohkenn vocals / Leonard Jones-b
11pm Ellen Christi voice and Gary Hassay sax and guest

May 7 9:30pm Daniel Levin's Black Bear: Daniel Levin, cello; Nate Wooley, trumpet; Todd Brunel (bass clarinet) Peter Bitenc (bass player) Croix Galipault, drums

11pm Earth People André Martinez, Doug Principato, Jason Candler, Sabir Mateen
Mark Hennen, François Grillot, Firehorse + special guests

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384. **David Baratier**

Alan Catlin Drunk and Disorderly Selected Poems (1978-2000)

Sat 16 Apr 2005

Alan Catlin
Drunk and Disorderly
Selected Poems (1978-2000)
ISBN 1-886350-83-3
Price: \$14.00
180 pages

An Introduction to Drunk and Disorderly from the Editor

I first read Alan Catlin's Joyce in Hades when I was a kid, 13 years at best, borrowing his books from the Schenectady Public Library in upstate New York. The book is utterly depressing and fascinating in its original format, much of the prose abuts large scale photos of buildings iced over and left to ruin, snowy graveyards, statues, and asylums, which are all covered with decayed sootish snow. I could relate to the book as a futuristic version of Schenectady, perhaps too well, as I adroitly witnessed our fine city close down, the jobs move to Mexico, and watched our area reach a 20% unemployment rate by the time I graduated high school. These were photos of the graveyard we started to escape to as our families became homebound for more time than ever before, of the statues that reminded us of our past prosperity, of the

solidly frozen house we rightly predicted when my next door neighbors disappeared one day, abandoning their two story structure and two cats to a bank foreclosure. Catlin deals with reality, however grim; therefore, mentioning the backdrop to these poems might be useful.

This first full-length collection in a substantial edition is designed to clarify the breadth and importance of this diversely voiced poet, reminiscient of Robert Browning, but only in his width of tone change. Catlin has unfortunately been saddled with the moniker of being a “bar poet,” and while this statement is true insofar as his profession as a bartender, combined with his largest circulation collections containing drinking references, his other publications as a poet are entirely different. Watch these poems carefully, note how variously they change, from heavy references to literature, to bar poems in plain speech; the breadth of this collection is where Catlin’s magic is contained. Extending beyond the simple label of bar poet, Catlin’s structure ranges from poems to prose, from short lines dripping down the page to a Whitmanesque cadence. As well, the subject material changes rapidly, from bar room brawls to orchestral intimations, to flinging forth Lorca into a poetic world different from his original mechanized entity or Cavafy’s Alexandria. Catlin writes as variously as possible. He truly “does the police in different voices.” In an age where the gossamer-like loftiness of “finding your voice” is supposed to be important, these poems flip the bird.

And yet, as with any good bartender, and I have seen him work, Catlin’s a listener, in the active sense; he hears that which is important in the voice, records the details, then reports the evidence. But there is an additional element, a cautious measure creeping through most of these poems. At any moment these poems might turn on you, tear you apart, throw you out of the saloon or force you to eat a pickled dyed red vienna sausage. Be careless as a reader elsewhere; in short, be mindful, you might feel something.

These poems were chosen over many months of work where I would read a few chapbooks, call Alan, tell him my favorites, he would state his, then we worked out a general list. As the reading time reached a close and a clearer idea of the book length we were striving toward appeared, some more material was added and subtracted.

Drunk and Disorderly was created because Catlin had over fifty chapbooks published without a single book length collection contributing to American Literature. With this collection I hope to show how Alan Catlin has been, and continues to be, an important poet whose work is deserving of ready availability.

--David Baratier

A single Catlin poem can be depended on for a quick fix, a little buzz of realization achieved without working out cryptograms or chasing allusions through Bullfinch. However, most of the poems do a good deal more than provide this vital, flaring recognition of some kind of truth through metaphor or sharp observance, but provide a richly textured vehicle for the insight.

—Janet McCann

Catlin's structure ranges from poems to prose, from short lines dripping down the page to a Whitmanesque cadence. As well, the subject material changes rapidly, from bar room brawls to orchestral intimations, to flinging forth Lorca into a poetic world different from his original mechanized entity or Cavafy's Alexandria. Catlin writes as variously as possible. He truly "does the police in different voices."

—David Baratier

Alan Catlin is a poet with immense staying power. Drunk and Disorderly is a selected poems covering more than 20 years and 26 collections in which he writes with dark perceptions ranging from a mentally ill mother, to Garcia Lorca, Shelley, Joyce, denizens of bars, Marianne Moore and much more. These poems are always skillfully composed and illuminated by the light of his intelligence and wit.

—Laurel

Speer, Small Press Review

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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385. **David Baratier**

***PAVEMENT SAW 8: THE MAN PO--ALL MALE UNFINISHED AUTHOR
INTERVIEW ISSUE***

Sat 16 Apr 2005

PAVEMENT SAW 8: THE MAN PO

ALL MALE UNFINISHED AUTHOR INTERVIEW ISSUE

We thought the Whitey Issue or the Minty Fresh Pirate Issue could not
be

bested but in 2002 they were. But how does one possibly top the
Ultimate
Issue?

We were unsure but we were hoping with the help of one Anti-Laureate,
a

Poet Laureate, and a bunch of masculine energy we might be able to
figure it out.

Because all journals should cantankerously define themselves, we will
hereby dedicate this issue as the UNFINISHED MALE AUTHOR INTERVIEW
ISSUE

or in more familiar terms: THE MAN PO.

Besides what did we have to lose, tenure?

Is this another masculine concept with deep critical implications?

An Excerpt of the Editor's Note from The Greatest Literary Journal in
the World

Howdy.

Unlike most of our recent issues which have had some form of an introduc-
tion holding the issue together, here we cannot begin to form

any sort of cogency. For the past number of months we have been sitting around, mail has arrived, the economy has gone into a slump, thefts were committed, the mail load further increased due to aforementioned societal downturn, there was an increase in poems which violated the interns, the rejections turned nasty, and of all of this the most unfortunate occurrence was that no nameable theme surfaced. And how could we surpass the magnificence of our previous journal? With a name like the Ultimate Issue we were doomed. Our sleeping schedules changed, there were full brown outs during direct sunlight, we were getting depressed & tried everything—getting jobs, swimming in mall fountains, fung shui, listening to Devo, taking each other's medication. Even when our primary college, as reported recently in the New York Times, voted to use the term "evolution" rather than "changes over time" in science courses, a real advancement for our city, for which we salute the brave and avant guard decision of Ohio State University, it did not temper our folly.

The post-Ultimate depression was upon us. In another attempt to lift our

spirits, I created a subscription form for the Ultimate Issue (#7) worded in an ambiguous way. As a result, I have netted and kept signed

confessions from over 80 writers admitting they are Poor Poets. Some of

these writers have always stunk. These gave us many brief tee-hees, but

our only hope is that by fully admitting our worthiness for inclusion into the Cannon we will further display our center of attention deficit

disorder and extricate ourselves from moroseness.

As the morose host, I have congealed a finery of chicanery for the issue.

[this area shows how to write negative reviews, supplies examples & encourages the process, some samples below]

"The next time a mood strikes to read Italian Sonnets by a Turkish refugee, this is a must read!"

"The spirit of overcoming others can hardly be overlooked in the poem

"Trousers."

We hope you will find solace and inspiration to write negative

reviews;

all we ask for is a copy of the published essay.

Another scandal, brought to my attention, and into my home, this summer

by an east coast poet, which shows as nearly as lame an area in need of

serious poetic attention, are exercises in poem writing manuals distributed to creative writing classes. Normally I am far removed from

viewing such suspect devices, but recently a skid of mostly unopened textbooks containing the offending material was hidden at my house for a

few days by a well known MFA program-teaching poet [read journal to reveal

identity]working on doubling

his income.

We propose including other inventive techniques in these writing guides so we can continue to have a staff, and to stop the proliferation of this infectious nonsense. I call these exercises Poetry Infliction Inhibitors.

[various exercises originally here, the one below is my favorite--DB]

4.) Write a poem based on fear. Wear a dark sweatshirt with a hood large

enough to cover your entire face when worn. This is called a "hoody."

Wear it with ground dragging jeans and expensive sneakers. Walk around

neighborhoods such as Mount Vernon and 20th in Columbus. For more daring

poems try walking the South Bronx nowhere near the Throgs Neck Bridge or

Diamond and 34th in Philly. Record your experience in line breaks that

reflect the use of breath you experience. As a variant, call yourself

Uncle Sammy and wear a star spangled hoody in Arabic countries.

Maybe, someday, if we meet, we can teach you the Secret Pavement Saw Handshake.

Until then, Be well

David Baratier, Editor, Pavement Saw Press

SAMPLE QUESTIONS FROM INTERVIEWS

DB: Looking at the shelf of books you wrote I am wondering: why did you

write so many? Was it intentional? Vindictive?

DB: Why is the Ronald Mc Donald House a good place to meet women?

DB: What is a School of Continuation? Do you meet in secret locations on the lower mountain side? Can I join?

DB: In one of the earlier drafts of _Poet be like God: Jack Spicer and

the San Francisco Renaissance_ not only is Jess Collins portrayed as the evil anti-poet, usually referred to in the text only by his first name like Satan or Osama or Prince, but surprisingly, you are also treated in a similar manner. Since I am about to be roasted by a book that is as yet unpublished, and you appeared as a wonderful two named entity in the published Wesleyan edition, do you have any advice or techniques to share?

DB: Back to religion and returning to the idea of a poem being pneumatic, rather than of breath, or to breathe in the way Olson suggested for the line, the poem works as a translocutor, and I would

think pneumatolysis might be closer in kind. As if the poem is a doctrine, an intermediary of spirits between God and man, intended to

inspire a movement from one condition to another. Care to comment?

THE MAN PO

Feature: All Male Author Unfinished Interview Tabloid

George Bowering

Tony Gloeggler

Peter O' Leary

Anselm Hollo

John M. Bennett

Ivan Arguelles

Simon Perchik
Mark DuCharme
With Arguments From

Jim Leftwich
Richard Kostelanetz

And Poems By

Guy R. Beining
Steve Davenport
Jesse Glass
Arthur Gottlieb
A. Kalfopoulou
Daniel Kane
Naton Leslie
Catfish McDaris
Jeff Morgan
Stephen Page
K. Rigby
John Schertzer
M. Stein
Roger Taus
M. E. Weems
Tyrone Williams

Issue #8 The Man PO: Unfinished All Male Interview Tabloid \$7
all prices include postage to US destinations
ask for other locations

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

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386. **Anny Ballardini**

Re: my interview with eileen r. tabios

Sat 16 Apr 2005

An excellent interview as the previous ones, take care

Anny Ballardini

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

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

I Tell You: One must still have chaos in one to give birth to a dancing star!

Friedrich Nietzsche

On 4/12/05, Tom Beckett <[REDACTED]> wrote:

> is up at <http://willtoexchange.blogspot.com>

>

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387. **Holly Crawford**

Re: Collaborative Arts & Found Punctuation Performance Video

Sat 16 Apr 2005

For anyone interested in and doing collaboration in art I have put together an ongoing journal to discuss and list projects. AC:Collaborative maybe found at www.artcircles.org

I have put together a participation video (DVD) of based on my found punctuation poetry. I did a live performance of found punctuation at Beyond Baroque in 2002. Mary Berger published several concrete poems that I wrote in Proliferation 5. The video has 4 short sections based on the punctuation from Coleridge, Duchamp and others.

Looking for space to play this video performance. You may also purchase one and just play along.

I have two poems in Van Gogh's Ear. They are from my series Button, Hooks & Eyes which is still unpublished. It is 40 poems juxtaposed against 40 photographs of belly buttons.

Holly Crawford

www.art-poetry.info

www.artcircles.org (AC:Collaborative)

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388. **Evan Escent**

"Robert Creeley in Sydney, 1976"

Sat 16 Apr 2005

<http://jacketmagazine.com/26/index.html>

Editor: John Tranter, Associate Editor: Pam Brown

Robert Creeley's reach across time and space was generous, and he touched lives from one side of the planet to the other.

In a recent addition to Jacket 26, Robert Adamson, one of Australia's leading poets, reflects on a meeting with Creeley in Sydney in 1976, and the intense literary and personal friendship that developed.

John Tranter
Editor, Jacket magazine

Don't just search. Find. Check out the new MSN Search!
<http://search.msn.com/>

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389. **Alan Sondheim**
(no subject)

Sat 16 Apr 2005

from some album of mine

i'm tired

so shoot me

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

the furious machine

<http://www.asondheim.org/bournen.png>

making the bournen

and i'm tired now

so shoot me now

—

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390. **Charlie Rossiter**

New Workshop (writing tips/activities) on www.poetrypoetry.com

Sat 16 Apr 2005

We've just put up a new workshop on "poetic elaboration," the poetic niceties we add to the basic story to make a poem more poetically interesting and evocative.

Charlie

--

The truth is such a rare thing

it is delightful to tell it

Emily Dickinson

www.poetrypoetry.com

where you hear poems read
by the poets who wrote them

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391. **Lawrence Upton**

Re: New Workshop (writing tips/activities) on www.poetrypoetry.com

Sat 16 Apr 2005

Might I suggest the addition of a negative there?

the poetic niceties it's better not to add to the basic story to make a poem more poetically interesting and evocative.

L

---- Original Message ----

From: Charlie Rossiter

To: [REDACTED]

Sent: Saturday, April 16, 2005 7:01 PM

Subject: New Workshop (writing tips/activities) on www.poetrypoetry.com

We've just put up a new workshop on "poetic elaboration," the poetic niceties we add to the basic story to make a poem more poetically interesting and evocative.

Charlie

--

The truth is such a rare thing
it is delightful to tell it

Emily Dickinson

www.poetrypoetry.com

where you hear poems read
by the poets who wrote them

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392. **Mary Jo Malo**

Pre-modernism or the Exchange Rate of Ezra Pound

Sat 16 Apr 2005

Art is a fluid moving above or over the minds of men.

Having violated one canon of modern prose by this metaphysical generality, I shall violate another. I shall make a florid and metaphorical comparison.

Art or an art is not unlike a river, in that it is perturbed at times by the quality of the river bed, but is in a way independent of that bed. The color of the water

depends upon the substance of the bed and banks immediate and preceding. Stationary objects are reflected, but the quality of motion is of the river. The scientist is concerned with all of these things, the artist with that which flows.

It is dawn at Jerusalem while midnight hovers above the Pillars of Hercules. All ages are contemporaneous. It is B.C., let us say, in Morocco. The Middle Ages are in Russia. The future stirs already in the minds of the few. This is especially true of literature, where the real time is independent of the apparent, and where many dead men are our grandchildren's contemporaries*, while many of our contemporaries have been already gathered into Abraham's bosom, or some more fitting receptacle.

What we need is a literary scholarship, which will weigh Theocritus and Yeats with one balance, and which will judge dull dead men as inexorably as dull writers of today, and will, with equity, give praise to beauty before referring to an almanack . . .

Good art never bores one. By that I mean that it is the business of the artist to prevent ennui; in the literary art, to relieve, refresh, revive the mind of the reader - at reasonable intervals - with some form of ecstasy, by some splendor of thought, some presentation of sheer beauty, some lightning turn of phrase - laughter is no mean ecstasy. Good art begins with an escape from dullness . . .

Art is vital only so long as it is interpretative, so long, that is, as it manifests something which the artist perceives at greater intensity, and more intimately, than his public. If he be the seeing man among the sightless, they will attend him only so long as his statements seem, or are proven, true. If he forsake this honor of interpreting, if he speak for the pleasure of hearing his own voice, they may listen for a while to the babble and to the sound of the painted words, but there comes, after a little, a murmur, a slight stirring, and then that condition which we see about us, disapproved as the "divorce of art and life."

The interpretive function is the highest honor of the arts, and because it is so we find that a sort of hyper-scientific precision is the touchstone and assay of the artist's power, of his honor, his authenticity. Constantly he must distinguish between the shades and the degrees of the ineffable.

The Spirit of Romance

by Ezra Pound

New Directions (1952, 1968)

Written 1910

*I find this statement fascinating, since my grand & greatgrandparents were contemporaries in the environs of Pound, Wisconsin where Thaddeus Pound (Ezra's grandfather) pursued his lumber empire, minted/printed his own currency, and held many political offices. Most biographers agree that Ezra was

greatly influenced by his grandfather, i.e. his troubled and controversial stance on economics and politics which served as a river bed for his brilliant contribution to modern poetry.

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393. **Lawrence Sawyer**

Gov't eliminates annual terrorism report

Sat 16 Apr 2005

The U.S. gov't has decided to eliminate the annual terrorism report with news that there were more terrorist attacks in 2004 than at any time in history. This news comes when Bush administration anti-terrorist initiatives are at an all time high as well. Instead of focusing on what is being done wrong, the Bush administration decides to do away with the reporting process altogether. Attacks against U.S. forces in Iraq were not even included in the latest report.

http://seattletimes.nwsourc.com/html/nationworld/2002243262_terror16.html

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394. **Stephen Vincent**

Amazing Classical Literature Revelations

Sun 17 Apr 2005

Fresh from London's "Independent"

Some possibly very exciting news:

Decoded at last: the 'classical holy grail' that may rewrite the history of the world

Scientists begin to unlock the secrets of papyrus scraps bearing long-lost words by the literary giants of Greece and Rome

By David Keys and Nicholas Pyke

17 April 2005

For more than a century, it has caused excitement and frustration in equal measure - a collection of Greek and Roman writings so vast it could redraw the map of classical civilisation. If only it was legible.

Now, in a breakthrough described as the classical equivalent of finding the holy grail, Oxford University scientists have employed infra-red technology to open up the hoard, known as the Oxyrhynchus Papyri, and with it the prospect that hundreds of lost Greek comedies, tragedies and epic poems will soon be revealed.

In the past four days alone, Oxford's classicists have used it to make a series of astonishing discoveries, including writing by Sophocles, Euripides, Hesiod and other literary giants of the ancient world, lost for millennia. They even believe they are likely to find lost Christian gospels, the originals of which were written around the time of the earliest books of the New Testament.

The original papyrus documents, discovered in an ancient rubbish dump in central Egypt, are often meaningless to the naked eye - decayed, worm-eaten and blackened by the passage of time. But scientists using the new photographic technique, developed from satellite imaging, are bringing the original writing back into view. Academics have hailed it as a development which could lead to a 20 per cent increase in the number of great Greek and Roman works in existence. Some are even predicting a "second Renaissance".

Christopher Pelling, Regius Professor of Greek at the University of Oxford, described the new works as "central texts which scholars have been speculating about for centuries".

Professor Richard Janko, a leading British scholar, formerly of University College London, now head of classics at the University of Michigan, said: "Normally we are lucky to get one such find per decade." One discovery in particular, a 30-line passage from the poet Archilochos, of whom only 500 lines survive in total, is described as "invaluable" by Dr Peter Jones, author and co-founder of the Friends of Classics campaign.

The papyrus fragments were discovered in historic dumps outside the Graeco-Egyptian town of Oxyrhynchus ("city of the sharp-nosed fish") in central Egypt at the end of the 19th century. Running to 400,000 fragments, stored in 800 boxes at Oxford's Sackler Library, it is the biggest hoard of classical manuscripts in the world.

The previously unknown texts, read for the first time last week, include parts of a long-lost tragedy - the *Epigonoi* ("Progeny") by the 5th-century BC Greek playwright Sophocles; part of a lost novel by the 2nd-century Greek writer Lucian; unknown material by Euripides; mythological poetry by the 1st-century BC Greek poet Parthenios; work by the 7th-century BC poet Hesiod; and an epic poem by Archilochos, a 7th-century successor of Homer, describing events leading up to the Trojan War. Additional material from Hesiod, Euripides and Sophocles almost certainly await discovery.

Oxford academics have been working alongside infra-red specialists from Brigham Young University, Utah. Their operation is likely to increase the number of great literary works fully or partially surviving from the ancient Greek world by up to a fifth. It could easily double the surviving body of lesser work - the pulp fiction and sitcoms of the day.

"The Oxyrhynchus collection is of unparalleled importance - especially now that it can be read fully and relatively quickly," said the Oxford academic directing the research, Dr Dirk Obbink. "The material will shed light on virtually every aspect of life in Hellenistic and Roman Egypt, and, by extension, in the classical world as a whole."

The breakthrough has also caught the imagination of cultural commentators. Melvyn Bragg, author and presenter, said: "It's the most fantastic news. There are two things here. The first is how enormously influential the Greeks were in science and the arts. The second is how little of their writing we have. The prospect of having more to look at is wonderful."

Bettany Hughes, historian and broadcaster, who has presented TV series including *Mysteries of the Ancients* and *The Spartans*, said: "Egyptian rubbish dumps were gold mines. The classical corpus is like a jigsaw puzzle picked up at a jumble sale - many more pieces missing than are there. Scholars have always mourned the loss of works of genius - plays by Sophocles, Sappho's other poems, epics. These discoveries promise to change the textual map of the golden ages of Greece and Rome."

When it has all been read - mainly in Greek, but sometimes in Latin, Hebrew, Coptic, Syriac, Aramaic, Arabic, Nubian and early Persian - the new material will probably add up to around five million words. Texts deciphered over the past few days will be published next month by the London-based Egypt Exploration Society, which financed the discovery and owns the collection.

A 21st-century technique reveals antiquity's secrets

Since it was unearthed more than a century ago, the hoard of documents known as the Oxyrhynchus Papyri has fascinated classical scholars. There are 400,000 fragments, many containing text from the great writers of antiquity. But only a small proportion have been read so far. Many were illegible.

Now scientists are using multi-spectral imaging techniques developed from satellite technology to read the papyri at Oxford University's Sackler Library. The fragments, preserved between sheets of glass, respond to the infra-red spectrum - ink invisible to the naked eye can be seen and photographed.

The fragments form part of a giant "jigsaw puzzle" to be reassembled. Missing "pieces" can be supplied from quotations by later authors, and grammatical analysis.

Key words from the master of Greek tragedy

Speaker A: . . . gobbling the whole, sharpening the flashing iron.

Speaker B: And the helmets are shaking their purple-dyed crests, and for the wearers of breast-plates the weavers are striking up the wise shuttle's songs, that wakes up those who are asleep.

Speaker A: And he is gluing together the chariot's rail.

These words were written by the Greek dramatist Sophocles, and are the only known fragment we have of his lost play *Epigonoï* (literally "The Progeny"), the story of the siege of Thebes. Until last week's hi-tech analysis of ancient scripts at Oxford University, no one knew of their existence, and this is the first time they have been published.

Sophocles (495-405 BC), was a giant of the golden age of Greek civilisation, a dramatist who worked alongside and competed with Aeschylus, Euripides and Aristophanes.

His best-known work is *Oedipus Rex*, the play that later gave its name to the Freudian theory, in which the hero kills his father and marries his mother - in a doomed attempt to escape the curse he brings upon himself. His other masterpieces include *Antigone* and *Electra*.

Sophocles was the cultured son of a wealthy Greek merchant, living at the height of the Greek empire. An accomplished actor, he performed in many of his own plays. He also served as a priest and sat on the committee that administered Athens. A great dramatic innovator, he wrote more than 120 plays, but only seven survive in full.

Last week's remarkable finds also include work by Euripides, Hesiod and Lucian, plus a large and particularly significant paragraph of text from the *Elegies*, by Archilochos, a Greek poet of the 7th century BC.

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395. **Alan Sondheim**

the earthquake

Sun 17 Apr 2005

the earthquake

this really happened this evening in california
and then i made it happen everywhere
<http://www.asondheim.org/earthquake.jpg>
i'm getting sick of images
this one is particularly large
for which i send my apologies for the details
which somehow seemed necessary even though
the file swelled inconceivably

i apologize and will try for better entertainment
if you are still hoping i will do something good
i know you are on my side
i will make it happen someday and yes
and yes i try and try and try and someday

please do not give up hope
i can only offer you this now
but better things are coming

please be patient
the patient is resting

after the earthquake

—

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396. **wild honey press**

New from WHP: The Richard Nixon Snow Globe by Rachel Loden

Sun 17 Apr 2005

Here at last, *The Richard Nixon Snow Globe* by Rachel Loden, from Wild Honey Press.

36 pages, blue strata cover, black endpapers, hand sewn with blue twist.

It's 'Honey, I shrunk your hubris' as giants of culture (popular and unpopular) attain more human proportions within the multiple perspectives of these sharp, moving poems. This and more. Lots more. These lucid, limber lines accommodate an extraordinary range.

Go to www.wildhoneypress.com and click on the link to see an image of the cover and to read three of the poems.

Rachel Loden was born in Washington, D.C. She is the author of *Hotel Imperium* (Georgia), winner of the Contemporary Poetry Series Competition. Loden has also published four chapbooks, including *The Last Campaign*, which won the Hudson Valley Writers' Center prize. Her work appears in *The Best American Poetry 2005*, edited by Paul Muldoon, *The Pushcart Prize XXVI*, *The Iowa Review*, and *Jacket* (online), the latter two also publishing interviews with Loden. She lives in Palo Alto, California, where she is completing her second full-length manuscript.

best, and usual apologies for cross-posting,

Randolph

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397. **Harry Nudel**

Poetics...

Sun 17 Apr 2005

anybody else
noticin' all the
discussin' goin on...

lively & lovely
anarchy
has become...

the lib psych
100 per solution..

improv the prob.
by killin' the patient...

drn...nyet a pome...

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398. **mIEKAL aND**

Fwd: Web Biennial 2005

Sun 17 Apr 2005

[Looks to be an interesting project to submit to. Note that the title tag to the web project you submit needs to follow the convention described below.
~mIEKAL]

Begin forwarded message:

From: Web Biennial <[REDACTED]>
Date: April 17, 2005 8:24:21 AM CDT
To: mIEKAL aND <[REDACTED]>
Subject: Re: Web Biennial 2005

Dear mIEKAL aND,

Thanks for participating and sending the new URL. Yes, we still take submissions. Below you can find the call for submissions, if you like you can forward it to whoever you think will be interested.

Best,
Ryanne de Boer

Web Biennial 2005, call for net-art, web art and
papers CONTINUES

UPDATE- The title tags of your index code should be:

<title>Web Biennial 2005-Name of the Artist-Name of the Project</title>

For example see:

<title>Web Biennial 2005- Andrej Tisma- Amazing Similarity</title>

at the URL below

<http://www.webheaven.co.yu/usa/ivan/amazing.htm>

Mail URLs to: [REDACTED]

or post: <http://webbiennial.org/post.asp>

Again No portfolio sites or attachments.

Web Biennial team @ the Istanbul Contemporary Art Museum, iS.CaM.

"Down on your knees man, there are violets!"

-- Wordsworth=

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399. **Noam Scheindlin**

Poetry Conference, CUNY Graduate Center, New York

Sun 17 Apr 2005

CCCP

CUNY Conference on Contemporary Poetry
Graduate Center, City University of New York
November 3-6 2005
www.beautifulnovember.com

The CUNY Conference on Contemporary Poetry, sponsored by the department of Comparative Literature, Graduate Center, City University of New York, will take place November 3-6, 2005. We are seeking papers on a variety of topics that address, and perform, the current state of poetry. (By "current" we understand the period from 1984 on, with an emphasis on the present day.) We encourage creative approaches to issues of poetics, criticism, and translation. We also plan for panels that showcase English translations of contemporary poetry. Some suggestions for topics are included below, but prospective participants should not feel in any way limited to these categories:

- ~ critical discussion of contemporary poets
- ~ poetics/theory (vs. textual study)
- ~ poetic knowledge: poetry vs. theory/philosophy
- ~ poetry in translation
- ~ polyglot poetry

- ~ unreadable poetry
- ~ dissemination & print culture / early vs. contemporary / online poetry: blogs, lists, etc.
- ~ evaluating poetry: the role of the critic / self-critical movements / the new poet-critic
- ~ roles of narrative
- ~ new formalisms
- ~ the contemporary lyric
- ~ hybrid genres
- ~ new media poetry
- ~ poetry as a political gesture/activist poetry
- ~ the relation of poetry to everyday life
- ~ how the poem addresses/engages the reader
- ~ influence/dissonance between poetic movements / evolution of poetic movements

Please submit a one-page abstract to [REDACTED]. If you are interested in forming a panel, please submit your proposal to the same address. For translations, please submit approximately two pages of translation work, as well as the poem(s) in the original language.

Deadline for submissions: September 15, 2005.

Conference website: www.beautifulnovember.com

Conference coordinators:

Anna Moschovakis

Noam Scheindlin

Matvei Yankelevich

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400. **Mary Jo Malo**

the file that swells inconceivably after the earthquake

Sun 17 Apr 2005

Alan,

Keep spreading this meme of yours. There is an abundance of poetry that's entertaining enough for the common reader. Your exquisitely contemporary poetry pardons you any elitism you may unconsciously harbor. When a poet such as yourself grasps the most revolutionary innovations of his day (computers, internet, media, quantum world) and merges them so individually, your poetry will necessarily challenge the boundaries. I find it titillating, but then again, I'm just a poets' groupie. The internet has made possible an EveryPerson interest in writing and reading poetry which is what many artists have feared was

gone forever. All of it can't be great art, and not everyone purchases or supports artists, but the value of art itself, its ability to dignify and revive is alive and well.

The riverbed and banks have changed forever.

Mary Jo

the earthquake

this really happened this evening in california
and then i made it happen everywhere
http://www.asondheim.org/earthquake.jpg
(http://www.asondheim.org/earthquake.jpg)
i'm getting sick of images
this one is particularly large
for which i send my apologies for the details
which somehow seemed necessary even though
the file swelled inconceivably
i apologize and will try for better entertainment
if you are still hoping i will do something good
i know you are on my side
i will make it happen someday and yes
and yes i try and try and try and someday
please do not give up hope
i can only offer you this now
but better things are coming
please be patient
the patient is resting
after the earthquake

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401. **Alan Sondheim**

girl girl

Sun 17 Apr 2005

girl girl

coming too a-wandering down too too to boy girl much yes everything girl gone
girl girl girl girl yes girl softly too but softly a-wandering girl girl girl girl gone
animals a-wandering everything and boy went spun girl girl their everything
girl webs softly webs upon girl their their girl too girl a-wandering plants mur-
muring girl upon frothed forth animals from and forth womb webs moving
womb raised forth from frothed animals frothed luminous upon born glowing

too raised girl summery girl went murmuring girl a-wandering womb summery
a-wandering darkly girl went girl girl girl more raised and boy membranes
darkly hairless forming luminous elf glowing mouths come went mouths come
more mouths elf hairless luminous hairless to darkly boy marble girl oh girl and
more hard oh more to elf more to girl's more to girl came girl dreaming oh
lulling boy oh harder down more girl's to harder to touch hard to touch holding
to touch down girl down much harder coming gone girl boy girl sleep holding
girl holes mummies a-wandering to dreaming a-wandering girl dreaming gone
but mummies girl yes holes but too coming gone not girl girl not girl much and
much not girl but too gone boy boy and yes yes and boy

—

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402. **Lawrence Sawyer**

Re: milk/ON FILM www.milkmag.org

Sun 17 Apr 2005

www.milkmag.org seeks film reviews for our new feature

[_milk/ON FILM_](#)

We will post film reviews as we receive them ... check back for further updates.

<http://www.milkmag.org/milkonfilm.html>

Two new reviews...

Surrender Dorothy (1998)

Director: Kevin DiNovis

Songs from the Second Floor (2000)

Director: Roy Andersson

reviewed by

Marilyn Ferdinand is a Chicago-based freelance writer. She is a
founding member of the Third Eye Film Society

(www.thirdeyefilm.com/phpBB2/), a comprehensive film and arts message
board and has been published in Bright Lights Film Journal
(www.brightlightsfilm.com). She may be reached by e-mail at

██████████.

MILK MAGA ZINE

editors, Larry Sawyer

Lina ramona Vitkauskas

403. **Mary Jo Malo**

a bridge so far

Sun 17 Apr 2005

a bridge so far

"Hand in hand in hand to start,
we find and name our changing place,
while our threefold surging heart
pulses wisdom through our space.

Beneath our triple starlit gaze
our cosmos lays both wild and free;
set spinning by our lovers' play,
where touching brought it all to be.

Each in turn takes wisdom's part -
to hold each two, and know as one.
And in this turning lovers' art -
what was not thought is soon begun."

seemed so perfect on paper
ancient configuration
almost always lapses
into a closed-for-repairs circle
returns to parallel lines
where hoping for improbable intersections
impassible
you brought in a third
alien other lost on line
schism no chrism to anoint your holy hope pure genesis
exigent genius
but i made the distance greater
to discover if real can be
on rare occasion out of sight of bodies
if text and reader conspire eternally
if like poles repel
in and out of black holes

"Every sinew stretching tight, arching toward the piercing light
Stricken in the dance we share, crackling fingers, singing hair
Lightening splits the little death, before the thunder of our breath

Whirling in our countless forms, howling out in drunken storms
A single tear's a driven rain, a single kiss, a boundless gain
Where the valley touches plow, gardens freshen green and now

In the quietness of being, three awoke me into seeing
Everything I am that's now, I show myself to see just how
Now to face the darkening sky, with a bright agreeing eye"

mary jo malo 4-17-05 over cast high noon
"stranded in the park forced to confess . . ."
where ordinary grown men are playing baseball
virtual vis-po flashing text flesh

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404. **Michael Rothenberg**
mississippi, nebraska, wyoming, south dakota
Sun 17 Apr 2005

Dear List,

If you are from Mississippi, Nebraska, Wyoming, South Dakota or Guam please contact me about contributing to Blue Poets in Red States.

Best, Michael Rothenberg
www.bigbridg.org

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405. **Ishaq**
School
Sun 17 Apr 2005

<http://victoria.indymedia.org/news/2005/04/40064.php>

School

Sat in the back of the class with my hand up/Two wild security guards, grabbed my man up/Threw him in detention for 5 days suspensio/Cuz he said, the teacher was lyin about the Indians...I stood like a man then I questioned my teacher/Why don't we speak about the wisdom of the sages?/And how did Europe black out in the dark ages? And when they got light did they white-wash the pages? ..And why it seems that half the school is racist?

Intro: sample]

What are you doing home from school so early?
You shouldn't be back for another two hours

Now answer me... what are you doing home?
(I got suspended) Suspended? For what?
(Nothing) A good student like you, don't get suspended for nothing
Now why were you sent home? (Cuz I'm black!)

[Masta Killa]

Bangin' on the lunchroom table, I used to spectate
And watch some of the M.C. greats
Throw verses back and forth, I didn't have the heart to step forth
I used to take it home to write some of my own
But still I wasn't ready to touch the mic-phone
The back staircases of school was filled with blunt residue
A broken lightbulb and the crew, a man or two
Bangin' on the wall while a few M.C.'s, shoot the breeze
I'm just passin' through, I might've took two off the trees
We fiend for this hip hop quarantine
Listen out for the walkie talkies of the Dean (security coming...)
beat switch

[RZA]

Bododo.. school!
Sat in the back of the class with my hand up
Two wild security guards, grabbed my man up
Threw him in detention for 5 days suspension
Cuz he said, the teacher was lyin about the Indians
Tryin to dumb us with the story of Columbus
And brain-numb us, when all you see, that came from us
They copy-carvin, I learned about God and
Taggin Wu logo on the book margin
Intense like a New York riot, she stood quiet
And asked me, could she speak to me in private
(Mr. Diggs, you actin' like a fool...) Huh?
(You know these rules that we have in these schools) Yeah..
(You and your friends think ya'll cool) Why?
(Cuz ya'll walk through these halls with the 12 jewels)
Phat shoe laces and tri-colored sneakers
I stood like a man then I questioned my teacher
Why don't we speak about the wisdom of the sages?
And how did Europe black out in the dark ages?
And when they got light did they white-wash the pages?
And the inquisition, why was Christian thrown in cages?
And why wuld they try to destroy the nation?
With their birth control and bring control floridation?

And why it seems that half the school is racist?
She said "Diggs, to the office!" We about faces..

[Masta Killa]

Handed my paper with the proper title
Who wrote the holy Koran or Bible?
Bein' that person with the scent ability
Makes me responsible for the uncivil
The next morning as I entered the building
A cypher goin' on and the Gods is building
My hot chocolate spillin', after 5th period
Let's cut out, go bag some chicks up at Tilden
Wonderful had the rental, "Nobody Beats the Biz"
Instrumental, attractin' a few
Nothin' really poppin', let's slide to Clara Barton
Bumped into a few good brothers from Morgas Martin
Mentioned Norman Thomas, had chicks
That'll hit flicks, and take you shopping, true indeed
I thought Sarah J. had the one that I need
Mary Burtrum, Julia Richmond, is it fashion?
Elijah Whitney sing the song with me
Sisters from Washington Irv. swing a arm
Brothers in death, pull the fire alarm
Rude ones flow rapness, Western House money makers
Maxwell thunder hip shakers..

[Outro: 2Pac sample]

They not on my level, but I can sit with the O.G.'s from there
And make it major, youknowwhatimean? (That's what's nigga)
Right, but, we not doing that until we get this business settled
And even while we doing that, we try'nna get the Wu-Tang niggaz
Cuz I love them niggaz, I feel as though
They represent the east coast, how we represent the west coast
And I love them... *echoes*

lyrics by Masta Killaand RZA

from: No Said Date

Song: School

Typed by: [REDACTED]

<http://www.mastakilla.net/>

___\
Stay Strong\
\
\\

"Be a friend to the oppressed and an enemy to the oppressor" \
--Imam Ali Ibn Abu Talib (as)\
\
"This mathematical rhythmatical mechanism enhances my wisdom\
of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\
--HellRazah\
\
"It's not too good to stay in a white man's country too long"\
--Mutabartuka\
\
"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://scratchcue.blogspot.com/>\
\
<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/>\
\
"For African people on the continent the image of Afrikans in America is that of
a bunch of heavily armed Black men who only stop fighting each other long
enough to put a dollar in Chocolate Thunda's thong at tha strip club."\
--min paul scott --"How MTV Underdeveloped Africa: Pistols, Pimps and Pan
Africanism"\
\
M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\
\
}

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406. **Gabriel Gudding**
contact info MICHAEL McClure
Sun 17 Apr 2005

Cd someone please backchannel an email or postal address for Michael McClure. I'd appreciate it.

gabe

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407. **George Bowering**
Re: mississippi, nebraska, wyoming, south dakota
Sun 17 Apr 2005

Can someone explain to a Canadian why it is that in the USA blue states are progressive and red states are conservative? That is the opposite of the political meanings of those colours in the rest of the Euro-American world.

gb

On 17-Apr-05, at 4:29 PM, Michael Rothenberg wrote:

Dear List,

If you are from Mississippi, Nebraska, Wyoming, South Dakota or Guam please contact me about contributing to Blue Poets in Red States.

*Best, Michael Rothenberg
www.bigbridg.org*

Trying to cope.

[↑ Contents](#)

408. **mIEKAL aND**
Upload and submit your poem in the Virtual Island:
Sun 17 Apr 2005

(The project is moderated so your poems don't appear immediately.....)

Welcome in the Virtual Island of Poetry of The 51st Venice Biennial 2005!

<http://it.geocities.com/isoladellapoesia>

Upload and submit your poem in the Virtual Island:

http://it.geocities.com/isoladellapoesia/isola_virtuale.htm

Accepted languages: Italian, English, Spanish, Portuguese, French. If in other languages, please, join a translation in one of the languages mentioned before.
*** Please submit only one poem, max 25 lines. Selected poems will be published, starting on June 9th, on La Repubblica Arte and Karenina.it

.....

....

La Biennale di Venezia - Visual Arts - 51st Edition
Isola della Poesia / Poetry Island

Curator: ACHILLE BONITO OLIVA

Art Work, Installation on San Secondo Island, and Project:

MARCO NEREO ROTELLI

Virtual Island: CATERINA DAVINIO

In collaboration with: Karenina.it, La Repubblica Arte, Paolo Vagheggi,

FLOATING RAFT ON THE SEA: event with Achille Bonito Oliva, on June 9th

THE NIGHT OF POETS: Venice given to poetry in the most beautiful
palaces and
parks, with great international poets.

Stay with us in Venice!

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409. **Barrett Watten**

Creeley Memorial in Detroit / flyer

Sun 17 Apr 2005

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/creeley.pdf

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410. **Jonathan Penton**

Re: mississippi, nebraska, wyoming, south dakota

Sun 17 Apr 2005

You answered your question beautifully.

--

Jonathan Penton

<http://www.unlikelystories.org>

George Bowering wrote:

Can someone explain to a Canadian why it is that in the USA blue states are progressive and red states are conservative? That is the opposite of the political meanings of those colours in the rest of the Euro-American

world.

gb

On 17-Apr-05, at 4:29 PM, Michael Rothenberg wrote:

Dear List,

If you are from Mississippi, Nebraska, Wyoming, South Dakota or Guam please contact me about contributing to Blue Poets in Red States.

Best, Michael Rothenberg
www.bigbridg.org

Trying to cope.

[↑ Contents](#)

411. **Steve Dalachinsky**

Fw: Fw: Fw: Fw: tickets running out for next weeks concerts..

Sun 17 Apr 2005

Beyond The Machine 3 April 20th,
8 PM Chelsea Art Museum
556 w 22 st (10 & 11 ave)

Chelsea/Chelsea* - inspired by the Insomina Poems of
Steve Dalachinsky

Pete M. Wyer

Juilliard Electric Ensemble (string quartet, 2
saxophones)

Pete M. Wyer, Sound Processing

, Electronics, voice and images broadcast live from
Chelsea, London

Nora Farrell, Sound Processing, New York.

Tobin Rothlein, Video Artist

Second performance:

Beyond The Machine 3 April 22nd, 8 PM The Allen Room,
Jazz @ Lincoln Center

Do you Yahoo!?

Yahoo! Small Business - Try our new resources site!

<http://smallbusiness.yahoo.com/resources/>

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412. **Daniel Zimmerman**

Re: mississippi, nebraska, wyoming, south dakota

Sun 17 Apr 2005

The Great Divide Explained

Red for neck, blue for blood.

Red for blood, blue for true.

Red for letter, blue for pencil.

Red for deficit, blue for chip.

~ Dan Zimmerman

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, April 17, 2005 9:23 PM

Subject: Re: mississippi, nebraska, wyoming, south dakota

Can someone explain to a Canadian why it is that in the USA blue states are progressive and red states are conservative? That is the opposite of the political meanings of those colours in the rest of the Euro-American world.

gb

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*Best, Michael Rothenberg
www.bigbridg.org*

Trying to cope.

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413. **Ron Silliman**

Silliman's Blog: The Poet's Bookshelf

Mon 18 Apr 2005

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414. **Harry Nudel**

Poetics...

Mon 18 Apr 2005

watch your language,
ron...
drn...

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415. **Mike Kelleher**

JUST BUFFALO E-NEWSLETTER 4-18-05

Mon 18 Apr 2005

SPECIAL EVENT

GARY SNYDER

Poetry Reading

Albright-Knox Art Gallery

Thursday, April 21, 8 p.m. Free.

Gary Snyder is the author of seventeen collections of poetry and prose. His book *Turtle Island* won the Pulitzer Prize for Poetry in 1975. He has also been awarded the Bollingen Poetry Prize and is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. As a professor of English on the faculty of the University of California at Davis, Snyder was instrumental in starting the Nature and Culture Program. Since 1970 he

has lived in the watershed of the South Yuba River in the foothills of the Sierra Nevada.

A co-production of the James H. McNulty Chair in English at SUNY Buffalo (Dennis Tedlock), ecopoetics, and Just Buffalo Literary Center.

MAY IN THE HIBISCUS ROOM

6 Earth's Daughter's Celebrates Robin Willoughby
13 Peter Johnson and Daniel Machlin

OPEN READINGS

Paula Wachowiak
Thursday, April 21, 7 p.m.
The Book Corner, 1801 Main St., Niagara Falls, NY
10 slots for open readers
Sign-ups at 6:45.

WORKSHOPS

THE WORKING WRITER SEMINAR, with Kathryn Radeff
Three Saturday mini-workshops: April 9, April 23, May 7 12 p.m. - 4 p.m.
Single Saturday Session: \$50, \$40 for members

Mini workshops are fun, fast-paced, informational and inspirational. In an easy-to-understand manner, the sessions present the fundamentals of creative writing as they apply to fact-based articles and personal experience, as well as the craft of fiction. Lectures and writing exercises, which are used to illustrate the concepts, are aimed at developing the writers' understanding of structure, description, dialogue, character, style and voice. Workshops also cover the art of writing query letters, research and interviewing techniques, manuscript preparation and submission strategies. Ideal for the beginner and skilled writer, mini-day workshops provide an excellent overview of their fields. The goal is to have an article or short story well underway by the time the session ends. An extensive analysis of one completed piece is included. There will be one 30-minute break. The workshop includes a question and answer session.

The Fundamentals of Fiction and Nonfiction
Saturday, April 23

How to Write A Book Proposal
Saturday, May 7

Required Course Book/Workbook (\$13): You Can Be A Working Writer by Kathryn Radeff Payable to the instructor

HARLEM BOOK FAIR BUFFALO

The Harlem Book Fair (HBF), will debut in Buffalo on July 9, 2005 as part of Buffalo's Niagara Movement Centennial Celebration. The two-day event will open with a Friday evening "Harlem Renaissance Themed Gala" and the book fair is scheduled for Saturday from 10:00 am - 6:30 pm in downtown Buffalo. The Book Fair is Free and open to all. There will be exhibit booths, panel discussions, book selling, storytelling, readings, a children forum, spoken word poets, music and opportunities to meet and greet celebrity authors, including Ishmael Reed, Rueben Santiago Hudson, Walter Dean Myers, Virginia Deberry, and Dr. Ian Smith.

For more information and applications log on to <http://www.hbfb.org> or call 716 - 881 - 6066. Harlem Book Fair Buffalo Committee: Just Buffalo Literary Center, Black Capital Network, Buffalo Convention and Visitors Bureau, Buffalo & Erie County Public Library, Melonya Johnson, Harlem Book Fair /QBR Book Review

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

Susan Jacoby

Reading and booksigning: *Freethinkers: A History of American Secularism*
Friday, April 22, 4 p.m.
Elmwood Avenue Store

Barbara Tedlock

Booksigning and publication party: *The Woman in the Shaman's Body: Reclaiming the Feminine in Religion and Medicine*
Friday, April 22, 5 p.m.
Main St. Store

Yuri Rytchkheu

Reading and book signing: *A Dream in Polar Fog*
Saturday, April 23, 2 p.m.
Main Street store.

FRIENDS OF ROSEMARY KOTHE

Buffalo poets are invited to contribute a short recording that will be compiled into a group "Get Well" wish for Rosemary. The target date to deliver this recording to Rosemary is Mother's Day. Writers can record a 5 minute taped reading of their work on a good-quality audio tape. Submit tapes or cover artwork to Robb Nesbitt who will then create the final group recording and cover. Submissions due April 30. Robb will attend Urban Epiphany on the 24th and can collect them at that time. For any questions or tape submissions, contact: Robb Nesbitt: [REDACTED] or Jude: [REDACTED], [REDACTED]

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

NOTE: we have recently added a lot of new addresses to this list. If you were added by mistake, please let us know. Also, if you have been re-added after having asked us to take you off the list, we apologize for the inconvenience and will remove you immediately upon request.

Mike Kelleher
Artistic Director
Just Buffalo Literary Center
2495 Main St., Ste. 512
Buffalo, NY 14214
[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

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416. **Halvard Johnson**

Re: mississippi, nebraska, wyoming, south dakota

Mon 18 Apr 2005

{ Can someone explain to a Canadian why it is that in the USA blue states
{ are progressive and red states are conservative? That is the opposite
{ of the political meanings of those colours in the rest of the
{ Euro-American
{ world.
{
{ gb

What's really pathetic is that there isn't a single green state, although Vermont comes close.

Actually, I think someone at one of the TV networks decided that, in mapping election returns visually, the states where Democrats were winning would be blue and the others red. But we're just Murricans and the irony of GOP states being shown as red is lost on us.

Hal Please stand clear of the closing doors.

Halvard Johnson

=====

email: [REDACTED]

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

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

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417. **Raymond Bianchi**

Re: mississippi, nebraska, wyoming, south dakota

Mon 18 Apr 2005

actually is has to do with Roger Ailes (of Fox News Infamy). In 1992 when Clinton was Running against Bush the First he decided that Republicans are Red because they are macho red meat kind of guys while Democrats are Blue go figure? ----- Original message -----

*{ Can someone explain to a Canadian why it is that in the USA blue states
{ are progressive and red states are conservative? That isa thew opposite
{ of the political meanings of those colours in the rest of the
{ Euro-American
{ world.
{
{ gb*

What's really pathetic is that there isn't a single green state, although Vermont comes close.

Actually, I think someone at one of the TV networks decided that, in mapping election returns visually, the states where Democrats were winning would be blue and the others red. But we're just Murricans and the irony of GOP states being shown as red is lost on us.

Hal Please stand clear of the closing doors.

Halvard Johnson

=====

email: [REDACTED]

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

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

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418. **Mark Weiss**

Re: mississippi, nebraska, wyoming, south dakota

Mon 18 Apr 2005

My best guess is that it's conservative nostalgia for the British Empire, which makes the rest of us pretty blue.

Mark

At 10:36 AM 4/18/2005, you wrote:

>{ Can someone explain to a Canadian why it is that in the USA blue states
>{ are progressive and red states are conservative? That is the opposite
>{ of the political meanings of those colours in the rest of the
>{ Euro-American
>{ world.
>{
>{ gb
>

>What's really pathetic is that there isn't a single green state, although
>Vermont comes close.

>

>Actually, I think someone at one of the TV networks decided that,
>in mapping election returns visually, the states where Democrats
>were winning would be blue and the others red. But we're just
>Murricans and the irony of GOP states being shown as red is lost
>on us.

>

>Hal Please stand clear of the closing doors.

>

>Halvard Johnson

>=====

>email: [REDACTED]

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

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

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419. **Michael Rothenberg**

Re: mississippi, nebraska, wyoming, south dakota

Mon 18 Apr 2005

but really, where are the blue poets in these red states. any thoughts on why these poets are so hard to find?

Michael

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

From: "Halvard Johnson" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, April 18, 2005 10:36 AM

Subject: Re: mississippi, nebraska, wyoming, south dakota

{ Can someone explain to a Canadian why it is that in the USA blue
states
{ are progressive and red states are conservative? That is the
opposite
{ of the political meanings of those colours in the rest of the
{ Euro-American
{ world.
{
{ gb

What's really pathetic is that there isn't a single green state, although
Vermont comes close.

Actually, I think someone at one of the TV networks decided that,
in mapping election returns visually, the states where Democrats
were winning would be blue and the others red. But we're just
Murricans and the irony of GOP states being shown as red is lost
on us.

Hal Please stand clear of the closing doors.

Halvard Johnson

=====

email: [REDACTED]

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

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

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420. **Stephen Baraban**

Re: mississippi, nebraska, wyoming, south dakota

Mon 18 Apr 2005

I think maybe the color designations were chosen so as
radiate NO connotations.

The Wikipedia article on "red states & blue states"
indicates that blue and red, as "national colors"
deriving from the U.S. flag, have long been used by
USAmerican media outlets in election maps, but that

before 2000 there was no stability as to which color meant which party. However in 2000 a lot of outlets were using red for the Republicans and blue for the Democrats and it became ubiquitous and proverbial.

And I'm guessing that in a country like the U.S. where anything "socialistic" is anathema, many outlets felt that they were avoiding the appearance of "red-baiting" by not using red for the Democrats.

PS--

Harry N. yesterday wrote an insubordinate note indicating that the new Poetics strictures don't seem yet to have led to a renaissance of discussion--I can only ask him if he's ever seen a poem lovelier than a request for an e-mail address? an unsolicited poem COULDN'T be!

Do you Yahoo!?

Yahoo! Sports - Sign up for Fantasy Baseball.

<http://baseball.fantasysports.yahoo.com/>

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421. **Halvard Johnson**

Re: mississippi, nebraska, wyoming, south dakota

Mon 18 Apr 2005

{ but really, where are the blue poets in these red states. any thoughts on
{ why these poets are so hard to find?
{ Michael

What's to the left of blue?

Hal "Always treat language like a dangerous toy."

--Anselm Hollo

Halvard Johnson

=====

email: [REDACTED]

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

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

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422. **Vernon Frazer**

Re: mississippi, nebraska, wyoming, south dakota

Mon 18 Apr 2005

If you haven't noticed, our peerless (i.e, lacking vision or people low enough to be his equal) leader has turned our language and thinking upside down. In the Cold War, the Russian were Reds, the bad guys, the people who advocated total government control. Now, the Republicans, having "won" the Cold War, have become Big Government (totalitarianism hiding behind conservative rhetoric). When you realize these new Reds are worse than the old ones ever were (except for Stalin, arguably), you could feel pretty blue regardless of your location. Welcome to the Age of Newspeak.

Vernon

<http://vernonfrazer.com> <<http://vernonfrazer.com>>

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423. **Michael Rothenberg**

Re: mississippi, nebraska, wyoming, south dakota

Mon 18 Apr 2005

red is left of blue. Michael

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

From: "Halvard Johnson" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, April 18, 2005 11:41 AM

Subject: Re: mississippi, nebraska, wyoming, south dakota

{ but really, where are the blue poets in these red states. any thoughts
on
{ why these poets are so hard to find?
{ Michael

What's to the left of blue?

Hal "Always treat language like a dangerous toy."
--Anselm Hollo

Halvard Johnson

=====

email: [REDACTED]

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

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

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424. **Stephen Vincent**

Botero / Fighting Torture with Art

Mon 18 Apr 2005

The Paintings of Fernando Botero
Fighting Torture with Art

By MIKE WHITNEY

Seattle, Washington

The Columbian artist Fernando Botero has produced a brilliant collection of life-sized paintings depicting the horrors of Abu Ghraib. The works show prisoners bound and gagged, stacked on top of each other, and being beaten by American soldiers. The paintings have a haunting, frenzied feeling to them, like Pieter Bruegel's medieval "The Triumph of Death" (1562) where the artist conjures up a scene of armies clashing while wagon-loads of skulls are carried across an apocalyptic-looking landscape.

Abu Ghraib is the entryway into that same world, faithfully reproduced in detail by George Bush. We're fortunate to have men like Botero to shine a light on the real machinery of Bush's terror-apparatus. Already, 100,000 Iraqis have died in a gratuitous act of aggression, entire cities have been flattened and 17,000 Iraqis languish in overcrowded gulags waiting for an improbable turn-of-events. Botero captures the look of desperation on men's faces when there is no expectation of justice. He confronts his audience with the bloody stanchions that support the new world order and the increasing number of innocent victims required to keep them upright. This isn't the stuff you'll see in the media, where America's war crimes are concealed behind a heavy lacquer of flowery rhetoric and optimistic predictions. These pictures are the real deal, like the grinding violence and humiliation produced by a brutal occupation.

Do American's know that 22 Iraqis were killed yesterday "when U.S. helicopters and heavy artillery bombarded houses in al-Rummana village? Seven children, six women and three old men were among the dead." (Al Jazeera) Their house was leveled. None of them had any connection to the insurgency. They were simply collateral damage in yet another errant American bombing raid.

This is just one of the unrecorded crimes that takes place in Iraq on a daily basis without the slightest attention from the western press and without a word of protest from Bush's rubber-stamp Congress. For the most part, the cameras are turned off in Iraq unless enough footage can be pieced together to show our brave, young warriors bringing democracy to unwashed.

Do American's realize that the UN released a report this week that shows that the number children suffering from malnutrition in Iraq has actually doubled since the war began 2 years ago. This means that the misery of the average

child is actually greater than it was during America's genocidal sanctions-regime, when an estimated 500,000 Iraqi children died, mostly from preventable diseases, to achieve America's goal of regime change. (It is interesting to note that Colin Powell referred to the death of 70,000 Sudanese as "genocide". Sudan has a population of 48 million. In Iraq the US is responsible for at least 600,000 deaths in a population of 25 million. By Powell's standards that would be double- or triple-genocide)

Torture, bombing, starvation. these are the foundation blocks of America's Iraq policy, not the empty blather about democracy and liberation. Let's hear Bush offer a few choice words about God's work in Falluja, where "combat-aged" males were barricaded in the town so they could be peppered with cluster bombs and napalm. Or, perhaps he can brighten his oratory with anecdotes about prisoners rotting away in his string of concentration camps that are now scattered across Iraq. This is what makes Botero's work is so valuable; it strips away the pretense and shows the ghoulish face that operates behind the mask.

Picasso's masterpiece "Guernica" has galvanized generations to the horrors of war. Botero's paintings will undoubtedly have the same affect. His work shows in the plainest terms a world that has been knocked off its axis by Washington's bloodlust. This is what the world looks like when the law has been jettisoned and men are subjected to the willfulness of megalomaniacs. Torture is never extraneous; it reflects the very heart of a regime. So it is with the Bush administration.

Botero's paintings show us the violence that animates the Bush government and portends an increasingly uncertain future for us all. They're worth a look.

Pictures available on <http://www.uruknet.info/.?p=m11066>

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425. **mIEKAL aND**

Re: mississippi, nebraska, wyoming, south dakota

Mon 18 Apr 2005

black

On Apr 18, 2005, at 10:41 AM, Halvard Johnson wrote:

>

>

> What's to the left of blue?

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426. **Dodie Bellamy**

Purdy tribute reading at Modern Times 4-19

Mon 18 Apr 2005

A James Purdy Tribute Reading: Moe's Villa and Other Stories Kevin Killian, Ian Phillips, Chris Nealon, Regina Marler, and Larry Rinder - Tuesday, April 19 - 7:30 PM

Kevin Killian, Ian Phillips, Chris Nealon, Regina Marler and Larry Rinder will read from Moe's Villa and Other Stories, James Purdy's first short story collection in over a decade. A literary cult hero, James Purdy's exquisitely surreal fiction has been populated for more than 40 years by social outcasts living in crisis and longing for love. His acclaimed first novel Malcolm won praise from writers as diverse as Dame Edith Sitwell, Dorothy Parker, Marianne Moore, and Gore Vidal, while his later books, from the award-winning Eustace Chisholm and the Works to In a Shallow Grave influenced new generations of authors from Dennis Cooper to Paul Russell.

Modern Times Bookstore
888 Valencia Street
San Francisco, CA 94110

Phone: XXXXXXXXXX

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427. **Derek White**

Peter Markus' Fish are Now Singing

Mon 18 Apr 2005

Calamari Press is proud to announce the release of "The Singing Fish" by Peter Markus. You can get your fresh copy--still twitching from the printers-- at:

http://www.calamaripress.com/the_singing_fish.htm

You may have read or heard his signature fish tales of mud, brothers, moons and rivers in places like 3rd Bed, Post Road, Black Warrior Review, Quarterly West, New Orleans Review, Third Coast, Mid-American Review, 5_Trope, Fail-better, Taint, Elimae, Pindeldyboz, La Petite Zine and DIAGRAM. But no more catch and release, this one is a keeper! Get your copy now for \$10, straight from the source using paypal and save on postage, or wait til the Singing Fish get stocked in Powell's and other fine independent bookstores.

Praise for The Singing Fish:

"Peter Markus' gorgeously spare, riverine fables of brotherly sweetness and violence are hypnotic, haunting, and sublime.

--GARY LUTZ, author of Stories in the Worst Way and I Looked Alive

"There is an obsessive quality about Peter Markus' writing that I am obsessed with and a musicality that I cannot get out of my head. The fish are singing and Peter Markus is too." --MICHAEL KIMBALL, author of *The Way the Family Got Away* and *How Much of Us There Was*

And if you are in the Chicago area, be sure to check out his reading at Danny's Tavern on May 11th at 7:30:

<http://www.noslander.com/dannys.html>

Also, a reminder, memetic submissions for the next issue of *SleepingFish* magazine are now being considered:

<http://www.sleepingfish.net/submit.htm>

Please spread this information far and wide.

Best fishes,

Derek White

224 Thompson St. #28

New York, NY 10012



www.calamaripress.com

www.sleepingfish.net

www.5cense.com

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428. **Simon DeDeo**

rhubarb is susan

Mon 18 Apr 2005

Dear all,

I used to be a member of UBP many (six, now!) years ago, when I was working out in PR and our internet traffic was run over packet radio. It's great to be back again.

I thought I would announce two projects: one, a blog-journal dedicated to reviewing individual poems from various online journals. The blog is *rhubarb is susan*, and you can find it at

<http://rhubarbissusan.blogspot.com>

It's been running for a few months now. Recent reviews have taken up poems from *La Petite Zine*, *Jacket*, *Kulture Vulture*, *Conjunctions*, *Exquisite Corpse*, *the East Village*, *Pom Pom*, &c &c.

Secondly, I have just released a rather unusual project: "SWAN : a love story."
It is described fully here

<http://rhubarbissusan.blogspot.com/2006/04/swan-love-story.html>

and is available for free online in PDF format. It is an aleatory piece, however, meant to be read in random order found by shuffling the thirty cards it's printed on. I am selling (at cost) hardcopies on archival cardstock for \$9.99, including shipping, which you can buy by following the link above.

Thanks again,

Simon

--

Feynman i ptitza -- bol'shie druz'ia

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429. **Haas Bianchi**
Conclave of Poets

Mon 18 Apr 2005

so if all the poets were put in a room and forced to vote for Pope of the Poets
whom would be elect?

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

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430. **sina queyras**
Canadian poets in NY

Mon 18 Apr 2005

Hi all, forgive me if this comes twice! It's a final reminder of events to celebrate
the launch of /Open Field/. Reception follows the Poet's House reading. Please
pass on to those who may be interested.

And heads up for the belladonna this Friday with Erin Moure and Lisa Robert-
son!

Regards,
Sina

*Borderless: A reading of Canadian Poets from Open Field: 30
Contemporary Canadian poets, ed. Sina Queyras
Christian Bök, Ken Babstock, Sue Goyette, Erin Moure, and Karen Solie*
Tuesday, April 19, 7 pm

Poets House
72 Spring Street
(between Broadway & Lafayette)
[REDACTED]

Web: www.poetshouse.org <<http://www.poetshouse.org>>

*Margaret Atwood, Michael Ondaatje, and more
The Upper North Side Canadian Author Series at McNally Robinson*

Wednesday, April 20, *6 pm
*McNally Robinson Booksellers
52 Prince Street
(between Mulberry & Lafayette Streets)
[REDACTED]

Join Booker Prize-winning authors and poets Margaret Atwood and Michael Ondaatje, and a host of stellar Canadian poets - Erin Mouré, Diana Fitzgerald Bryden, Ken Babstock, Susan Goyette, Anne Simpson, and others -- to celebrate the launch of /Open Field/ (Persea 2005).

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431. **Jonathan Penton**

Re: mississippi, nebraska, wyoming, south dakota

Mon 18 Apr 2005

There's probably more of us blacks in Texas than there are blues, anyway.

--

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

mIEKAL aND wrote:

black

On Apr 18, 2005, at 10:41 AM, Halvard Johnson wrote:

What's to the left of blue?

[↑ Contents](#)

432. **Ruth Lepson**
Re: Conclave of Poets
Mon 18 Apr 2005

Pope.

On 4/18/05 5:27 PM, "Haas Bianchi" <[REDACTED]> wrote:

so if all the poets were put in a room and forced to vote for Pope of the Poets whom would be elect?

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

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433. **Gerald Schwartz**
Re: Conclave of Poets
Mon 18 Apr 2005

yes, but short of that
this enclave would
produce not one
moleacule of white smoke...
something this conclave
might be applauded for

Pope.

On 4/18/05 5:27 PM, "Haas Bianchi" <[REDACTED]> wrote:

so if all the poets were put in a room and forced to vote for Pope of the Poets whom would be elect?

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

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434. **lisa jarnot**
apartment sublet, brooklyn, ny
Mon 18 Apr 2005

Dear Poetics List Folks,

I am looking for someone to stay at my apartment and hang out with my cats for three weeks from may 15th thru june 8th. here are the details:

one bedroom apartment in williamsburg brooklyn
close to the L train and 10 minutes from the lower east side by subway
complete with cable t.v., lots of poetry books, three cats, yes three
rent is reduced in exchange for cat watching--
total for the 3 weeks= \$400 plus a \$200 returnable deposit (plus phone cost if you want to use it).

looking for a real cat lover/responsible individual or couple

contact lisa or thomas at [REDACTED] or via email at [REDACTED]

Thanks very much,
Lisa Jarnot

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435. **George Bowering**
Re: Conclave of Poets
Mon 18 Apr 2005

I'd be voting for Robin Blaser.

On 18-Apr-05, at 2:27 PM, Haas Bianchi wrote:

*so if all the poets were put in a room and forced to vote for Pope of
the
Poets whom would be elect?*

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

Trying to cope.

[↑ Contents](#)

436. **Rodrigo Toscano**
IMPORTANT BUSINESS

Mon 18 Apr 2005

If I can't be the pope, then I want to be M.I.A.

Or Tiffany Teen.

Or Corky Gonzales's ring partner.

If you know who Corky Gonzalez is, then you know more of me than I knew.

Than I knew!?

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437. **Stephen Vincent**
Re: Conclave of Poets

Mon 18 Apr 2005

| *I'd be voting for Robin Blaser.*

I like imagining George Stanley as Robin B's Cardinal & Charge d'Affaire. Peter Quartermain could probably find a cabinet position here, too, tho I suspect Peter would refuse Cardinalism on principle. Vancouver as the new Rome?

Stephen V

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

On 18-Apr-05, at 2:27 PM, Haas Bianchi wrote:

*so if all the poets were put in a room and forced to vote for Pope of
the
Poets whom would be elect?*

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

Trying to cope.

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438. **Gerard Greenway**

O Tony - a song

Mon 18 Apr 2005

I read a piece by Jonathan Freedland in the UK Guardian online today:

'War: the great unknown among election issues' --

<http://www.guardian.co.uk/antiwar/story/0,12809,1462197,00.html>

It didn't say anything new or surprising, but I felt the need to scribble...

Gerard

O Tony

You're a fucking liar
you're a fucking liar
and everybody knows it
but that's alright, that's OK
but you're a murderer
you're a killer

O Tony, Antonio, Tone, Tone-ay

You look ever more ruined
like a trumpet-eared imp
like a sinister puppet
from the Day of the Dead
yes it's all gone to shit
hasn't it

O Tony, Antonio, Tone, Tone-ay

O you must have been
an insufferable little squirt
strait-laced, righteous
eager to be liked
piously arrogant
with cleverness and Christ

O Tony, Antonio, Tone, Tone-ay

The sudden buffet of blood
thin liquor of flesh
tacky and thick
mixed with brick-dust and sweat
it's all over you
you're steeped in it

O Tony, Antonio, Tone, Tone-ay

Down, down
beneath sombre pall
the reek of blood
from the evil soil
that gleams in the grievous light
like oil

O Tony, Antonio, Tone, Tone-ay

Down, down
there it murkily spreads
the doleful region
of blood-taint and dread
where lugubrious shades
moaning lament

O Tony, Antonio, Tone, Tone-ay

You're a fucking liar
you're a fucking liar
and everybody knows it
but that's alright, that's OK
but you're a murderer
you're a killer

O Tony, Antonio, Tone, Tone-ay

O Tony, Antonio, Tone, Tone-ay

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439. **jUStin!katKO**

would you, buffalo resident, like a guest on the 23rd and 24th?

Mon 18 Apr 2005

if anyone in Buffalo would be willing to house a lone poet driving up from south-west ohio, please backchannel me.

i will be reading @ the Name Magazine release party @ Soundlab on sunday the 24th and would stay saturday and sunday nights with you.

(also i take up very little space and will do the dishes)

thankxxxxxx

jUStin!katKO

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440. **Burt Kimmelman**
Book Party / Reading in NYC
Mon 18 Apr 2005

You Are Cordially Invited To The Book Launch For Marsh Hawk Press's Spring Titles:

Somehow by Burt Kimmelman

Skinny Eighth Avenue by Stephen Paul Miller, and

Watermark by Jacquelyn Pope

(Winner of the Marsh Hawk Press Poetry Prize, 2004)

Wednesday, May 25th at 7:00 pm at

Teachers & Writers Collaborative

5 Union Square West

New York, NY 10003-3306

(Contact them at <http://www.twc.org/tmmain.htm> for directions, or call them at: [REDACTED].)

Please attend and bring a friend.

marshhawkpress.org

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441. **Jeremy Hawkins**
Re: Poetry Workshop at Tribes
Mon 18 Apr 2005

Mr. Savage,

I was wondering if you still had room in the workshop this Sunday? If so, I'd be interested in bringing \$10, a poem, and some skills in critique (depending on how you run your workshops, of course).

thanks,

Jeremy Hawkins

--- Thomas savage <[REDACTED]> wrote:

> This message is to announce my monthly poetry
> workshop. It takes place one Sunday of each month
> at Tribes Gallery 285 E. 3rd St. NYC (between Aves.
> C&D) at 1 PM. The next class will occur on Sunday
> April 24 at 1 Pm. The fee is \$10 per session. If

> interested, please bring a poem with four or five
> copies to give to the other attendees. As we agree
> on the next class date as a consensus among myself
> and current attendees, the May date of this workshop
> will be decided on April 24. I hope to see as many
> of you as are interested or feel they could benefit
> from doing a workshop at this time. It would be
> helpful to me if you could contact me either at this
> email address or by telephone at [REDACTED] if
> you plan to attend.. All levels of poetic practice
> are welcome. Regards, Tom Savage
>
>
>
> -----
> Do you Yahoo!?
> Yahoo! Mail - Easier than ever with enhanced
> search. Learn more.
>

The essence of the genius of our race, is, in our opinion, the reconciliation it effects between the base and the beautiful, recognising that they are complementary and indispensable to each other.

- Hugh MacDiarmid

[↑ Contents](#)

442. **Jeremy Hawkins**
Re: Poetry Workshop at Tribes

Mon 18 Apr 2005

Oops. Sorry everybody. Meant to backchannel.

--- Jeremy Hawkins <[REDACTED]> wrote:
> Mr. Savage,
>
> I was wondering if you still had room in the
> workshop
> this Sunday? If so, I'd be interested in bringing
> \$10, a poem, and some skills in critique (depending
> on
> how you run your workshops, of course).

>
> thanks,
> Jeremy Hawkins
>
> --- Thomas savage <[REDACTED]> wrote:
> > This message is to announce my monthly poetry
> > workshop. It takes place one Sunday of each month
> > at Tribes Gallery 285 E. 3rd St. NYC (between
> Aves.
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> > and current attendees, the May date of this
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> > will be decided on April 24. I hope to see as
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> > of you as are interested or feel they could
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> > from doing a workshop at this time. It would be
> > helpful to me if you could contact me either at
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> > email address or by telephone at [REDACTED] if
> > you plan to attend.. All levels of poetic
> practice
> > are welcome. Regards, Tom Savage
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> >
> >
> > -----
> > Do you Yahoo!?
> > Yahoo! Mail - Easier than ever with enhanced
> > search. Learn more.
> >
>
>
> _____
>
> The essence of the genius of our race, is, in our
> opinion,
> the reconciliation it effects between the base

> and the beautiful, recognising that they are
> complementary
> and indispensable to each other.
>
> - Hugh MacDiarmid
> _____
>

The essence of the genius of our race, is, in our opinion, the reconciliation it effects between the base and the beautiful, recognising that they are complementary and indispensable to each other.

- Hugh MacDiarmid

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443. **Peter Quartermain**

Re: Conclave of Poets

Mon 18 Apr 2005

Oh my, I'd LOVE to be cardinal, yes, in the first church of Popish Poets. Robin Blaser would be the holy boss, of course, and I'd be his honcho. George (Stanley) would have to take a slomewhat junior position. I'd sell bishopricks and archbishopricks and live in a mouldering Venetian palace, and of course as a holey man pay no income tax at all.

And every day my purse could be on fire, and I could swing it!

=====

Peter Quartermain
846 Keefer Street
Vancouver BC
Canada V6A 1Y7

tel: [REDACTED]

fax: [REDACTED]
[REDACTED]

=====

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Stephen Vincent
Sent: Monday, 18 April, 2005 5:27 PM

To: [REDACTED]

Subject: Re: Conclave of Poets

| *I'd be voting for Robin Blaser.*

I like imagining George Stanley as Robin B's Cardinal & Charge d'Affaire. Peter Quartermain could probably find a cabinet position here, too, tho I suspect Peter would refuse Cardinalism on principle. Vancouver as the new Rome?

Stephen V

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

On 18-Apr-05, at 2:27 PM, Haas Bianchi wrote:

*so if all the poets were put in a room and forced to vote for Pope of
the
Poets whom would be elect?*

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

Trying to cope.

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444. **Elizabeth Block**

Block at SFAI

Mon 18 Apr 2005

hi there,

if you are in santa fe, new mexico, please join me

thursday may 24

santa fe art institute

i will be reading from my new book

and i will premiere an audio-visual excerpt of my writing

and a series of poems on the wall

5:00 p.m opening reception

6:30 p.m. reading/screening

in conjunction with artist

evri kwong

who will unveil new paintings/drawings

santa fe art institute

(at the college of santa fe)

1600 st. michael's drive

santa fe, nm 87505



thanks and hope to see you!

elizabeth block

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445. **Elizabeth Block**

Block at SFAI (correction) April 21

Mon 18 Apr 2005

hi again,

oops, apologies

my last post about my reading at the santa fe art institute had an incorrect date

the time and date of the reading is

this thursday

april 21

5:00 p.m. opening/reception

6:30 p.m. reading/screening

santa fe art institute
at the college of santa fe
1600 st. michael's drive
santa fe, nm 87505
[REDACTED]

thanks very much
elizabeth block

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446. **mIEKAL aND**
Re: Conclave of Poets

Mon 18 Apr 2005

You better start sending out smoke signals...

On Apr 18, 2005, at 8:57 PM, Peter Quartermain wrote:

*Oh my, I'd LOVE to be cardinal, yes, in the first church of Popish Poets.
Robin Blaser would be the holy boss, of course, and I'd be his honcho.
George (Stanley) would have to take a slomewhat junior position. I'd sell
bishopricks and archbishopricks and live in a mouldering Venetian palace,
and of course as a holey man pay no income tax at all.*

And every day my purse could be on fire, and I could swing it!

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

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447. **Maria Damon**
Re: IMPORTANT BUSINESS

Mon 18 Apr 2005

didn't ishaq just tell us who corky gonzalez was? or was that another corky? i have known several corkies myself. well really just one, but a couple of corgies in addition to that.

At 8:24 PM -0400 4/18/05, Rodrigo Toscano wrote:

>If I can't be the pope, then I want to be M.I.A.

>

>Or Tiffany Teen.

>

>Or Corky Gonzales's ring partner.

>

>If you know who Corky Gonzalez is, then you know more of me than I knew.

>

>Than I knew!?

--

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448. **Harry Nudel**

Etched...Light...Ad...Poker...

Mon 18 Apr 2005

mon ami..cowboy "jim" l'artiste...

the monitor works because patterns of light and dark can be "etched", or stored, in the material of the photosensitive coating on the back of a cathode ray T.V. tube. The information can be created and retrieved by beaming electrons which "excite" the particles of the coating. Patterns are determined by mathematical equations of ones and zeros (one is for bright, zero for dim). Kind of like morse code radio transmitting. It's based on pattern recognition. Jim

.....

isn't advertising po..
the 21 cent. new po..

from pavement
to wild honey...

from dalachinsky
to silliman....,,

.....

not composed on the tongue
not app. music
not spoken like a tribe
not a sound not a breath...

a light a screen a dark....

.....

lori wanted to see the Pavia heads
at OK Harris...

so i drove by...
but wouldn't go in....

bad street art
is good 'nuf for me..

reminded me tho
of my first reading in SOHO..

David Matlin & I
read in the main gallery...

at the end i noticed
Ivan Karp & co....

had been playing
poker thruout in
the back room...

they knew where
the money was..art...

they know where
the money is..real estate

po po...

drn...

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449. **Stephen Vincent**
FW: Kamau Brathwaite

Mon 18 Apr 2005

Diane diPrima asked that I share this info to see if folks can give Kamau Brathwaite some real support. Please do what you can or connect this plea to those who have the means to be supportive.

Thanks,
Stephen Vincent

From: "Jordan Stempleman" <[REDACTED]>

Date: Mon, 18 Apr 2005 09:06:25 -0700

To: [REDACTED]

Subject: Kamau Brathwaite

Dear Diane,

Wondering if you have heard anything about this situation:

Kamau Brathwaite in Dire Need of Help

I'm forwarding this urgent message I just received from Tisa Bryant:

> Dear All,

>

> Kamau Brathwaite is a treasure of a human being, a brilliant scholar and

> magnificent poet. He has long been battling the Barbados government to keep
> his land, Cow Pastor, in Christ Church parish, and now, in his 70s, it looks
> like he may lose it, which puts his livelihood, his home, and his archive of
> Caribbean literature and literary history at risk.
>
> His tone is bleak, and frightened. He's talking about burning himself upon the
> land, and is clearly asking for community support. Please write to him at
> [REDACTED], urge other poets and artists who care to write to him, and simply
> tell him you support him, and ask him what he needs to save his land, not
what
> he's doing to save his land. He is asking for academics, poets, artists, to
> come to Cow Pastor, see what's happening there, and help him mobilize to
save
> it. If you know artists and writers in Barbados, please contact them and urge
> them to help.
>
> If you can do this, do this.
>
> Thanks!
>
> Tisa
>
> ***
> In the end, we will remember not the words of our enemies, but the silence of
> our friends. -
> Martin Luther King Jr., "The Trumpet of Conscience", 1967
>
>
>>> >>
>>>> >>>> INFO: kamau brathwaite and cowpastor
>>>> =====
>>>> >>>>
>>> >>
>>> >> Please circulate as wide as possible - let it wide in the water Kamau
>>> >> Brathwaite [REDACTED]
> +
>>> >> CowPastor, Wilcox Lands, Christ Church, Barbados see also Hambone
17
>>> (2004),
>>> >> 126-173
>>> >>

>>> >> 15 Mar 05/(!!) The Ides of March (!!)/CP 2:43am
>>> >>
>>> >> The lass days of KB and CowPastor Vandal: My Emmerton 2005
>>> >>
>>> >> Dear Andrea Nation and all Caribbean artists intellectuals cultural
>>> workers &
>>> >> environmentalists w/in the sound of Marina
>>> >>
>>> >> I sharing a letter i juss write to a wo at OUP who
>>> >> deals w/permissions payments to authors who want to quote yr work
etc.
>>> This
>>> >> wo and me - we don't kno each other - share a wonderful sense of
weather
>>> and
>>> >> the environment and at the end of my business w/her this midnight, I
>>> describe
>>> >> and refer to (un)developments in my life i thot you shd kno
>>> >>
>>> >> w/the dust choking me from the destruction so that I can hardly eat -
the
>>> >> water that we drink returning to like its limestone white residual - and
>>> have
>>> >> these DS(3s) and Beverley has already had to go the doc w/a dreadful
>>> cough of
>>> >> corridor -
>>> >>
>>> >> I've tried - in vain - to get an appointment w/the PS of the Housing &
>>> Lands
>>> >> - a man i long respec & kno. . . and a letter of premonition &
>>> desperation I
>>> >> senn in to yr NATION tho promise publication. . . has nvr in fact
>>> appeared. .
>>> >> . I try contact Liz Thompson who when she was in NYC sometime ago
at an
>>> >> X/hibition of BaJam Wo artists, at which we share both spoke, said yes
i
>>> shd
>>> >> send her the details of my evident concern. Nuffen of course followed
>>>
from
>>> >> that. . . I tried lifelines to Dame Billie and Mia - nuffen there neetha.

>>> And
>>> >> I note that whenever you respond to me on this, you ask a whole series of
Qs
>>> >> about 'what am I doing' - as if I doin nothin!!
>>> >>
>>> >> All I can in the end do - w/out community support - is set afire to
>>> myself,
>>> >> as I've said before, on this very namsetoura pasture become the criminal.
>>> and
>>> >> I don't really want to do dat, because my spirit flies so high - so many
>>> >> dreamstories and ideas seem to flow & flow - altho of course who's to
kno
if
>>> >> they gods not punishing mwe But I don't think so, or lets say I arrogant
>>> >> enuff to think that I don't think so - which of course is whe the danger
>>> >> lies. . .
>>> >>
>>> >> I write to you now as I write earlier to that stranger. but w/the
>>> difference
>>> >> that I have faith that as a wo of soul, there is something I sure you can
>>> do,
>>> >> if is nothing more than persuade one of yr colleagues who's still free
>>> and
>>> >> fearless - is there any such? - to come out to CP and see whats
>>> happening. .
>>> >> . is there no voices in BaJam that can raise can rise? It will be a shame
if
>>> >> i hear people saying AFTER I GONE - that Kamau use to talk about
these
>>> things
>>> >> and no one lissen not a soul do a ting. trapped - SURELY NOT FOR
EVER -
in
>>> >> our Mental Slavery
>>> >>
>>> >> The plight of one person. the flight of one sparrow . is worth more
than
>>> all
>>> >> the kingdoms of this world. But very few people can live this

>>> >>
>>> >> What I saying is that my micro case here, is the macro case of us all.
>>> The
>>> >> little done unto mwe, is the burden down upon us all upon us all
>>> >>
>>> >> All night long, the trucks trundle & boom. Two mornings ago, to de-
stroy
>>> more
>>> >> duncks trees, so they cd swathe more space for the tractors, they set
>>> fire to
>>> >> the slope under Thyme Bottom. if the Fire Beegrade didn't come, that
fire
>>> >> might have swept down into our yard and run all the way down west
to
>>> Parish
>>> >> Lands. It was a clear day and a high wind
>>> >>
>>> >> The destruction of CowPasture to put in an unnecessary and unethical
road
-
>>> >> when there are two perfectly good xisting road in this quadrant - for
>>>
some
>>> >> new unexplained access to the airport, involves -
>>> >>
>>> >> (1) the death of the three dozen cows and flocks of blackbelly sheep
that
>>> >> use to ruminate CowPasture
>>> >>
>>> >> (2) the loss of rumination marks the end of peace & serengetti beauty
>>>
here
>>> >> and marks the arrival of vandalism. Abandoned houses further pillage,
and
>>> >> w/the blood up, even the duncks trees on the pasture under pressure -
>>> their
>>> >> limbs & branches torn down this harmattan for their plunder, not
picked
>>> >> picked picked between the thorns, as happily traditional
>>> >>
>>> >> (3) the loss of pasture - here and all over Barbados and all over the
>>> >> CARICOM Caribbean = also the closing down of the last sugar

production in

St

>>> >> Kitts, and the verge of ditto in Barabados

>>> >>

>>> >> (4) the loss of pasture - here and all over the island and all over the

>>> >> CARICOM Caribbean = the decline of cricket. Sir Viv and Gary S come from

>>> >> BayLands not from roundabouts, hotels and clogged up death-mark highways

>>> >>

>>> >> (5) the road here is unethical because of this and because it is an

>>> offence

>>> >> not only to the people who choose to live here, who are/were so fortunate

to

>>> >> live here to love here - and dispossessed of pristine coral; thru no

>>> fault of

>>> >> their own, but via a willful remote control decision by Authorities too

>>> >> arrogant & high & mighty to discuss plans that involve all our futures

>>> >> fortunes w/us 'out here', who are still seen - MENTAL PLANTATION

MENTAL

>>> >> SLAVERY - as chattel anti-heroes have no voice - cannot afford to be

>>> admitted

>>> >> to out voice

>>> >>

>>> >> (6) even as I write this, therefore, destruction going on - this old

>>> >> plantation well, the little Lake (or Pond) of Thorns - the natural water

>>> >> catchment for this area - filled in and flattened - hence future floods.

>>> And

>>> >> near the well, a fledgling BEARDED FIG-TREE (shrine of ancient African &

>>> >> Amerindian spirits) its cinnamon beards just showing. a dear endangered

>>> >> species. cruelly unethically soon to gone . i cd go on an gone . like all

>>> >> the people of Thyme Bottom already gone gone gone. . .

>>> >>

>>> >> (7) at 3 pm today, tractors break thru the last line of bush & duncks

>>> >> between them and our house my yard. A noise as of bombing and a great

>>> cloud

>>> >> of dust - FALOUJA - and now there's nothing left between ourselves and

>>> them -
>>> >> the slave well nxt, the bearded fig- tree nxt - today if not tomorrow.
My
>>> >> eyes are full of grit and helpless scars, as if I am the last person in
>>> the
>>> >> world the lost poet, really, in the world. Rosina say this morning I shd
>>> >> write it down. But write it down for who for what. . .
>>> >>
>>> >> I walked out there towards the cloud of dust - the grit - my tears - and
my
>>> >> heart as if rebelled inside me, fit to burst w/grief & loss &
>>> helplessness &
>>> >> pain
>>> >>
>>> >> (8) I had also hoped, when we found this place, to found my nation
here -
>>> >> my maroon town, resistance palenque. Bring in my archives from their
>>> >> shattered world - shattered in Jamaica since the Gilbert Hurricane of
>>> 1988 -
>>> >> an archive stretching back now almost 100 years and covering from
Bay
>>> >> Street/Browns Beach/Harrison College days, thru Cambridge, Ghana,
SL, 30
>>> years
>>> >> at Mona, the Caribbean Artists Movement (London), Bim, BBC Carib-
bean
>>> Voices,
>>> >> Savacou, Carifestas, paintings, sculpture (inc early postcolonial W Af,
>>> early
>>> >> Rastafari), Colly, Timmy Callender, Broodhagen, jazz records, tape
>>> recordings
>>> >> from almost ancient Ghana, from nearly every Caribbean voice of say
or
>>> song
>>> >>
>>> >> and all this a lament - the loss & dislocation of so much of this in
>>> Gilbert
>>> >> (see SHAR. see Carolivia Herron's 'SAVING THE WORD' hear ARK -
these are
>>> our
>>> >> documents for our last our lost millennium - and still more loss from
>>>

worm

>>> >> and Ivan (2004) and a terrible break-in (5 March 05) - VANDALL
INVASION

of

>>> >> our hopes and consciousness

>>> >>

>>> >> (9) The dream the vision was to in-gather the scatta archives (Ja &
NYC)

>>> >> here, try heal them and from this wound of miracle, set up a BUSSA
CENTRE

>>> for

>>> >> us all - enough peace & space & beauty surpassing any other in the
world

>>> - in

>>> >> a small sacred bless - to build a place to live to love, a place for the

>>> >> LIBRARY OF ALEXANDRIA, a conference room, performance outdoor
places,

>>> chalets

>>> >> for writers, artists - that kind of possible dream - because we had the
>>> dream

>>> >> we had the space we had the means - destroyed by my own Govt - w/
out

>>> >> DISCUSSION - and digging us down and STRANGLING the holy past
&

>>> constellation

>>> >> flute & future of this place - the egrets gone because the cattle gone.

>>> the

>>> >> woo doves mourn. I itch from deconstruction cement dust

>>> >>

>>> >> I cannot even die here now. no strength to even burn myself upon this
>>> pasture

>>> >> as I want to do. As I still may. Because my love, whe else is there to
>>> go, to

>>> >> try to build again at 75? tho I not beggin for your sympathy - tho that
>>> good

>>> >> too - I askin you to LISSEN . one mo Emmerton. xcep unlike the
Mighty

>>> Gabby

>>> >> song which sing & say far more than any prose I prose can say, me na
give

>>> up.

>>> >> me nvva will accept unrighteousness, If this was SandlyLane wd we be

>>> treated
>>> >> so? again today the tractors wheel an thump. I can't accept to so
>>> unfairly go
>>> >>
>>> >>
>>> >> p/s I'm being told that all this is too late - that time & the tide has
>>> pass
>>> >> me by - not enuff effort too late! if that be so, let me then at least
>>> hope
>>> >> that you will allow at least my faint words - faintly heard now on the
>>> >> pasture - be at least a verbal memorial to mark the graveyard of this
>>> place
>
>
>
> Find e-mail and documents on your PC instantly with the new MSN Toolbar
Suite
> beta-FREE! <<http://g.msn.com/8HMAENUS/2734??PS=47575>>

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450. **Chris Stroffolino**
ANYBODY FROM PHILLY HERE?
Mon 18 Apr 2005

Anybody from Philly here I don't know yet, or have lost touch with---
I'm desperately trying to set up a gig in Philadelphia for SUNDAY JUNE 5th
I'm doing a poetry reading at St. Marks on Wednesday June 8th,
and my band, Continuous Peasant, will be playing
Washington DC, Baltimore, Brooklyn, NYC, Boston, Albany
but we're still trying to fill two nights---
one of which I'd really like to play in PHILLY, being that I used to live
there,
and still know many people there, but it's proving to be difficult
and I'm starting to think I should try, like NEW HOPE instead....
But if anybody knows anybody who might know some venue we could play at in
PHILLY, I'd really appreciate it....
Then there's also the question of Northampton, Providence, etc.... But I'll leave
that one for now.
Please backchannel me if you can...

thanks,
Chris

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451. **George Bowering**
Re: IMPORTANT BUSINESS
Tue 19 Apr 2005

Isn't Corky Gonzales the reigning singles badminton champion of Alameda County? Is that the right Corky Gonzales?

gb

On 18-Apr-05, at 8:18 PM, Maria Damon wrote:

didn't ishaq just tell us who corky gonzalez was? or was that another corky? i have known several corkies myself. well really just one, but a couple of corgies in addition to that.

*At 8:24 PM -0400 4/18/05, Rodrigo Toscano wrote:
If I can't be the pope, then I want to be M.I.A.*

Or Tiffany Teen.

Or Corky Gonzales's ring partner.

If you know who Corky Gonzalez is, then you know more of me than I knew.

Than I knew!?

--

Trying to cope.

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452. **Alan Sondheim**
look up the body bday
Tue 19 Apr 2005

look up the body bday

dictionary ordering of frames 1 / 10 / 100 / 101 / 102 / 103 / ...

natural order 1 / 2 / 3 / 4 / 5 / 6 / interspersions

internatural or third word order

http://www.asondheim.org/natural.mov
truth of the natural order
data structure of the dictionary order
hop hop hop hop hop
six or seven hops
seventh son of the seventh daughter
seventh daughter of the seventh son

-

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453. **Alan Sondheim**
medea coming towards me

Tue 19 Apr 2005

medea coming towards me
i couldn't bring medea towards me
i could bring her towards the glance even towards the look
the final step was nothing and nonexistence
nonexistence among nonexistence Schreioperwerk
http://www.asondheim.org/nature.mp4
non non you non non medea coming towards me
i want you medea stop shrieking
you're already halfway there halfway for me medea
fuck me medea fuck me
you're already among me push me in you the Schrei of the open werk
i couldn't bring you me you brought me in you
"i couldn't bring medea, i tried and tried"

-

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454. **Mary Jo Malo**
media coming at me

Tue 19 Apr 2005

media coming at me
from the corner cnn weather channel cnn weather channel
cnn weather channel
droning moaning great weather little girls raped & murdered
pope watch dead dead dead cnn company i turn it off
it doesn't turn me on

back to this media addictionnnn
this poetricks theatrics

look at the sun slant onto my blankets
white cotton woven shadow sheets pillows jumble
sofa sleeper in my office-bedroom
hangers and remote control shine in the sun
my god the sun
until shines on the computer screen screaming

i'll have some green tea & honey now
later, media
go fuck alan
his non-existence turns me on
give him a break will ya?

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455. **Kazim Ali**
contact info request
Tue 19 Apr 2005

Hi,

Does anyone have contact info/e-mail for

Renee Gladman
Gillian Conoley

and can backchannel,

Thanks,

Kazim

Yahoo! Mail Mobile
Take Yahoo! Mail with you! Check email on your mobile phone.
<http://mobile.yahoo.com/learn/mail>

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456. **William Slaughter**
Mudlark: Notice
Tue 19 Apr 2005

New and On View: Mudlark Flash No. 31 (2005)
Clifford Paul Feters | Waters of Sight

Clifford Paul Feters has poems published or forthcoming in The New York Review of Books, Poet Lore, The Seattle Review, The Atlanta Review, Paintbrush, and many other magazines. He lives in Seattle.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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457. **Michael Rothenberg**

Anecdote of the Jar

Tue 19 Apr 2005

Okay, this is the last of the states
I am looking for a Blue Poet in Tennessee
Could be in a jar
I am thinking now we ought to set up a buddy system...
Michael

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458. **Mary Jo Malo**

red & blue smoke at poetics conclave

Tue 19 Apr 2005

Michael,

My take on the color thing is more esoteric or mystical. Red is aggressive energy, fiercely active with an almost fundamentalist axe to grind and to lower guillotine like onto the blunecks, the gentle more pacific folks who use words instead of swords and fraudulent vote counters. Popes, contrary to all appearances, are very aggressive, moreso now with words than swords; because after-all Vatican City is properly armed anymore or calls on France or Germany to do its dirty work. Red Popes like Red Queens tend to cleave as in cleave apart, whereas Blue Poets tend to cleave and need the buddy system to survive. The only good pope is a poet, a heretic, a cloven-foot Pan, hubric with human dignity.

Mary

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459. **Gerald Schwartz**

White smoke...!

Tue 19 Apr 2005

We have a pope!
A Canadian!
Margaret Avison!
Yeaaaah!

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460. **Steve Dalachinsky**

Re: medea coming towards me

Tue 19 Apr 2005

medea
media
kill their
kids

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461. **Ken Rumble**

Desert City: Jarnot & Selch, Saturday, Apr. 23, Chapel Hill, NC

Tue 19 Apr 2005

Please spread far and wide.....

Who: Lisa Jarnot, author of *_Black Dog Songs_*, *_Ring of Fire_*, & *_Some Other Kind of Mission_*, star of *_The Time We Killed_*, knitter of hats, keeper of cats, sometimes says "That's that."

Who: Andrea Selch, author of *_Startling_* & *_Succory_*, president of Durham's Carolina Wren Press, founder of everyone's favorite season: Spring.

What: Desert City Poetry Series, deep in the heart of Poetry Month.

When: This Saturday, April 23rd, 8:00 pm, 'oh5 - ohyeah.

Where: Internationalist Books, 405 W.
Franklin Street, Chapel Hill, betwixt the
mountains and the seas.

Why: "you the atm of longing, the longing
for the atm machines, you the lover of the
banks and me and birds and others too and
cabs, and you the cabs and you the subtle
longing birds and me" "I watch you swim.
Silently, you practice surface dives / and
flips—a thumb-sized Esther Williams, / minus
the bathing suit. // We are both waiting /
for the music to begin."

See you there.....

Next and LAST reading of the 04/05 Season:

April 30th: Lee Ann Brown & Carl Martin

*Internationalist Books:

<http://www.internationalistbooks.org>

*Desert City Poetry Series:

<http://desertcity.blogspot.com>

*Lisa Jarnot:

<http://www.angelfire.com/poetry/lisajarnot/blog/>

*Andrea Selch:

<http://www.turningpointbooks.com/selch.html>

Contact the DCPS: Ken Rumble, director
rumblek at bellsouth dot net

"The Specific Incendiaries of Springtime"
by Lisa Jarnot

Inside of my inspection house there are
things I am inside of lacking only linens
and the tiniest of birds, there are small ideas
of tiny birds and things they are inside of,
in the middle of the small ideas of genius
we began inside of sundown,

I am hiding from relationships of springtime
in the tiny rooms with tiny birds, and there
are functions of relations, there are
springtimes,

there are tiny birds and checkbooks and some
farmteams,

I am wanting only lemons where you have
wanted only linens in the center of the room,
I am waking up in long corroded rooms,
near Bakersfield and farmteams, in the vivid
dreams of rain, having dominion over these
animals and the salesmen on an island in
relationships with shepherd girls who carry
soft umbrellas,

Toward sundown, let me say that I am in
your absence forced to read a smallish book,
to read ideas of farmteams in the twilight
in the spring, where on an uninhabited
island I strangled all the shepherd girls and
then became a smallish book, and doused
the bed with kerosene he sleeps in doused
with birds and twilight books I dreamt of in
relations of the springtime that I dream,

Of farmteams, clearly let me say of sheep
and clearly let me say of spring in Bakersfield,
where I have strangled all the sheep and
several shepherds, where to read ideas
of twilight in a book, today, to a new love,
where in briefly retouched currency, functions
of inspections in the house now lacking lemons,
here I strangled all the shepherd girls and
birds,

Where I read ideas of twilight to a newer love,
where the genius of liberty we began in the
middle toward sundown was a smallish bird
in spring outside of Bakersfield, where,
on an uninhabited island, to the twilight
of this genius in the book, to the mouthpiece of
the smallest sunlit bird, of the farmteam in
corroded blue relations, of ideas and in
inspection blocks, of occurring in the middle
of the twilight, of the dreams of smallest books
and salesmen inside Bakersfield, of wanting

only linens having wanted only wicker in
the center of the room,

I am a soldier of this wicker chair, I am
brandishing a welding torch and drill,
I am the island with the shepherds and the
sheep, I am waking up in Bakersfield in
rain, in a long corroded room, near the
farmteams in the vivid dreams of rain,
and in turning in the kerosene being slowly
doused in fire, I am, toward sunlight,
strangled by a shepherd girl, I am a salesman
of the islands of this currency,

Of rain, let the farmteams in relations
with the springtime in the checkbooks
find the rain, corroded I am, wanting only
lemons, only linens and then you, let me say
that you are on an island with umbrellas,
that we are woken in a room of springtime
birds, that nowhere is a smallish book,
and in the twilight reach dominions of our
liberty.

"YoU"

by Andrea Selch

Because I spent all night
dancing with you
I said last night's prayers
this afternoon

And then this evening
when you were—who knows—
at your home? and I
was here alone, thinking could this love
be true? I found myself

with folded hands, praying anew:
what should I do? what should I do?
After the one-two one-two
of all night dancing with you,
what else could I do?

Oh you honey dew
come back soon. Who cares

if it's true but while it's new
I'd rather my two hands
were full of you.

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462. **Christopher Leland Winks**

Re: Conclave of Poets

Tue 19 Apr 2005

I would vote for Artaud -- he of the open letter declaring "war on you, Pope dog." That way the whole notion of a Pope would be duly torpedoed.

By the way, nobody's appreciated the fact that between the death of the previous pope and the all-too-swift selection of the next, the world was just...a...little...bit...freer.

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

From: Stephen Vincent <[REDACTED]>

Date: Monday, April 18, 2005 8:26 pm

Subject: Re: Conclave of Poets

I'd be voting for Robin Blaser.

I like imagining George Stanley as Robin B's Cardinal & Charge d'Affaire. Peter Quartermain could probably find a cabinet position here, too, tho I suspect Peter would refuse Cardinalism on principle. Vancouver as the new Rome?

Stephen V

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

On 18-Apr-05, at 2:27 PM, Haas Bianchi wrote:

*so if all the poets were put in a room and forced to vote for
Pope of
the
Poets whom would be elect?*

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

Trying to cope.

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463. **Erica Kaufman**
BELLADONNA* this Friday!

Tue 19 Apr 2005

enjoy

A Special Canadian BELLADONNA*

with

Erin Mouré

and

Lisa Robertson

Friday, April 22, 7PM

Zinc Bar (90 West Houston @ LaGuardia Place)

A \$7-10 donation is suggested.

In celebration of the Book Launch of
Open Field: 30 Contemporary Canadian Poets

edited by Sina Queyras with a preface by Molly Peacock, a brilliant new anthology of Canadian contemporary poetry.

In addition to the Griffin Poetry Prize shortlist, Erin Mouré's *Sheep's Vigil* by a Fervent Person was also recently shortlisted for the Toronto Book Award. Mouré's earlier collection, *A Frame of the Book*, was co-published with House of Anansi Press Limited and Sun and Moon Press in the U.S. Anansi also published her *Domestic Fuel*, *Furious* and *Search Procedures*. Mouré has won a Governor General's Award for Poetry, The Pat Lowther Memorial Award, a QSPELL and National Magazine Award for Poetry, and is currently nominated for another Governor General's Award for *O Ciudadán*. Born in Calgary, Alberta, she attended the University of Calgary and University of British Columbia. Mouré works as a translator and editor in Montreal.

Poet and essayist Lisa Robertson maintains the Office for Soft Architecture to construct propositions and reports for the advancement of a natural history of civic surface. She is the author of three books of poetry, *XECLOGUE*, *Debbie*: an epic, and *The Weather*, all available from SPD. Her prose has appeared in *Cabinet*, *Front*, *Jacket*, *Mix*, *Collapse*, *Nest* magazine and many art catalogs and monographs.

Belladonna* is a feminist/innovative reading and publication series that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its five year history, Belladonna* has featured such writers as Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Lisa Jarnot, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lynne Tillman and Carla Harryman among many other experimental and hybrid women writers. Beyond being a platform for women writers, the curators promote work that is experimental in form, connects with other art forms, and is socially/politically active in content. Alongside the readings, Belladonna* supports its artists by publishing commemorative pamphlets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky et al) at [REDACTED] to receive a catalog and be placed on our list.

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

Belladonna* readings happen monthly between September and June. We are grateful for partial funding by Poets and Writers and CLMP

Don't just search. Find. Check out the new MSN Search!

<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

464. **Patricia SpearsJones**

Leon Golub--tribute report

Tue 19 Apr 2005

hey it is such a gorgeous day and yesterday was lovely and bittersweet. I went to the Memorial for Leon Golub at The Great Hall at Cooper Union, an apt place. It was packed despite the idiotic sight lines. As we were finding a place to sit, slides of Leon in his studio, on the street, etc. were shown as early 20th century German music played. I had to keep from singing along with Lotte Lenya. Nancy Spero who is terribly thin walked with the help of family and friends. She has an Ebony wood cane with a silver top--a woman's head w/ flowing hair. If I had a cane, it would have a wolf's head, but maybe the woman with the flowing hair is a wolf.

When she got to the podium to thank like everybody in the world, we all stood up. As she said "that's for Leon." And it was, and of course for her. The sentimentalists amongst us and there are more than anyone wants to claim have always admired Leon and Nancy--their wit, wisdom, fire and flash and of course their togetherness through thick, thin and everything in between. Their children and grandchildren were all there too.

There were the usual coterie of speakers--colleagues, critics, helpmates (Samm the studio assistant) and poets (Clayton Eshleman) who praised the painter, told anecdotes, made sometimes truly heartfelt statements esp. Phong Bui and Samm again. But what made it a true Golub tribute was Robert Storr's impassioned ambivalence. That he walked about his relationship with Golub from a range of perspectives: fellow painter, critic, museum curator, and art scholar and how each of those perspectives was challenged in the relationship in different kinds of ways were fascinating. Most tellingly, it is as curator and scholar that Storr has the most difficulty, not personally but institutionally. As he pointed out that as of this time, only the Brooklyn Museum owns a major Golub painting and no other New York City-based museum has one. Plus, art scholarship appears uninterested.

I find this fascinating. As a poet, I found Golub's work fascinating. I did not as a viewer feel complicitous in the awful acts depicted in some of his paintings--brutality, organized brutality is not new nor is only in the province of the nation you despise at the moment (the U.S. South Africa, Chile, Russia, etc.) I think of Golub as a true moralist--a man who sought justice and had to share the truth of corrupt power so that "the hue and cry" of the angry, oppressed and just plain pissed off might demand something better. And yes, these things don't always happen. Golub was not a Quixote like person. He was well aware of how much

his work, his activism, his principles mattered. Resistance is one thing. Making a world that continues to delight and dare until one is very old is another. And he made that world. Two films, one by Charlie Ahearn; the other from Katemequin Films showed that clearly. I went to Leon's last show at Ron Feldman where he not only showed his big paintings, but also these very sexy, funny erotic drawings. The man had verve.

The moments when I wish I was really rich and powerful are the moments when people say so and so's work can't sell or is not important enough for the major collections of American museums. The fact that only in the past decade or so has there been real interest in African American artists work; that South Americans were added to the "narrative" about post-WWII art; that women of all colors, sizes and shapes who were not Georgia O'Keeffe are now seriously collected is amazing. We live in a country whose cultural apparatus remains too narrow, too smug, too pleased with its capacity to consume, co-opt, or dismiss. I am not a gatekeeper, but you know there's plenty going on in and outside of all gates and sometimes the gates shift--yeah and they are orange too.

New York is a tough town in many ways, but often a great place for artists. Even the most successful of us are never just quite sure of where we fit and that discomfort is a good thing, like the grit that creates the pearl in an oyster.

Patricia Spears Jones--April 18, 2005

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465. **Mark Weiss**

Re: Conclave of Poets

Tue 19 Apr 2005

I had three abortions and removed my feeding tube twice, all while wearing a condom. I also preached liberation theology--the last guy loved it in Poland, outlawed it in the Americas. It was a lot for three days, but hell, I've had crazier weekends and not felt nearly so free of sin.

Oh, and Artaud would get my vote, too, and not only because he's dead, tho I expect that would make the task easier for him to take on--I don't think the dead are ever sworn to celibacy.

In the Dominican place where I take lunch every day--today pernil asado y flan despues--the usual cacaphony included the announcement of Ratzinger on Spanish tv. His words were drowned out by the jukebox, playing a catchy little latino dance number called Alleluia that could have been a production number for hair. Then the tv switched back to regular programming, in this case a soap featuring a very sexy salsa singer wearing a lot of glitter on the very few clothed places. benedict to breasts, without a pause. My kind of religion.

Where's Mel Brooks when we need him?

And what did Ratzinger do during the war to earn the nickname "Ratso?"

Mark

At 12:38 PM 4/19/2005, you wrote:

>I would vote for Artaud -- he of the open letter declaring "war on
>you, Pope dog." That way the whole notion of a Pope would be duly
>torpedoed.

>

>By the way, nobody's appreciated the fact that between the death of
>the previous pope and the all-too-swift selection of the next, the
>world was just...a...little...bit...freer.

>

>

>

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

>From: Stephen Vincent <[REDACTED]>

>Date: Monday, April 18, 2005 8:26 pm

>Subject: Re: Conclave of Poets

>

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> >

> > Stephen V

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

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> > >

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> > >> Raymond L Bianchi
> > >> chicagopostmodernpoetry.com/
> > >> collagepoetchicago.blogspot.com/
> > >>
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> > >
> > > Trying to cope.
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466. **Jonathan Penton**

Dworkin is dead and Corky don't feel so good

Tue 19 Apr 2005

Since the great thinkers and poets of the 20th Century are simply dying to fast for a proper tribute, we're just going to muddle along in agony at www.UnlikelyStories.org. April's multimedia issue includes:

Four drawings by Claudio Parentela

Three paintings by Papa Osmubal

Three songs by Alex Welsh

"Strawberry Spring," a horror music video by Andrei Bakhurin

and "Do-It-Yourself Beer," an illustrated pamphlet by Julie and Sarah

The new pope is a Benedict! Cthulhu sleeps!

--

Jonathan Penton

<http://www.unlikelystories.org>

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467. **Stephen Vincent**

Re: Leon Golub--tribute report

Tue 19 Apr 2005

Thanks for this lovely account, Patricia.

Long time no see, but obviously we are both 'virtually'
still here!

Just happened to tv flip on a 'lovely' video of the atomic bomb and military based work of Patrick Nagatani's installations. Another guy on the outside taking off the veils.

Be well,

Stephen Vincent

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

hey it is such a gorgeous day and yesterday was lovely and bittersweet. I went to the Memorial for Leon Golub at The Great Hall at Cooper Union, an apt place. It was packed despite the idiotic sight lines. As we were finding a place to sit, slides of Leon in his studio, on the street, etc. were shown as early 20th century German music played. I had to keep from singing along with Lotte Lenya.

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New York is a tough town in many ways, but often a great place for artists. Even the most successful of us are never just quite sure of where we fit and that discomfort is a good thing, like the grit that creates the pearl in an oyster.

Patricia Spears Jones--April 18, 2005

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468. **Joe Brennan**

U.S. Military Sends Lethal Message

Tue 19 Apr 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

U.S. Military Sends Lethal Message: Murders Marla Ruzicka, Aid Worker
Counting Iraqi Dead And Injured:
The Editors

Tom DeLay Says "I Ain't Never Broke No Law":
Plans to Hole Up in a Hideout in Waco:
Cheney Promises Lynch Mob Justice to DeLay Accusers:
Justices Scalia & Thomas Say They See Nothing Wrong with Junkets & Bribes,
Question the Relevance of Ethics in Public Life
By DAVID DESPOTA-ESPOUSAL

DeLay's Criminal Activities Enhance His Fundraising Clout: "That's what the money is looking for. A politician that has 'conviction.' Preferably dozens.": Tom DeLay---A Politician Who Delivers Traditional American Value: Campaign 'Donations' Demonstrate That DeLay Has Long Been A Darling Of America's Criminal Class: Broad Denial Of Criminal Activity Disappoints Supporters, Satan: Many Have Been Gotten Off, But Few Have Been Abramoffed 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...."

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469. **alexander saliby**
from Mary Jo Malo & poetics conclave
Tue 19 Apr 2005

With Apologies to Mary Jo

"The only good pope is a poet"
with a sense of humor to know it
is not his place
to dictate to the race
how we live life
but rather how we bestow it

Alex

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470. **Catherine Daly**
FW: [norcallitlist] SPD Open House (one more time)
Tue 19 Apr 2005

Didn't get all our sponsors in the last time! So again:

Celebrate the climax of Poetry Month with Andrei Codrescu at
Small Press Distribution's
SPRING OPEN HOUSE & BOOK SALE

Saturday, April 30, 2005 12 Noon - 4 PM

20% off all books! Featured reading at 2 PM

Andrei Codrescu,

Celebrated poet, novelist, essayist, screenwriter and commentator on NPR

Old-Time music before & after the readings by the Imaginary String Band
featuring

Nick Robinson, Pat Reed, David Brown, John Blasquez, and Richard Chance

SPD

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Free & Open to All!

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--

Laura Moriarty
Deputy Director
Small Press Distribution



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Yahoo! Groups Links

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

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

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471. **Maria Villafranca** ***open mic nyc thurs. night***

Tue 19 Apr 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, April 21, 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
.

There will be a short break in between the readings.

Poets plan to read for about 10 minutes; 3 poems.

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472. **Catherine Daly** ***poetry from Québec in LA***

Tue 19 Apr 2005

A Week of Contemporary Poetry from Quebec

April 25-29, 2005

GRADUATE WRITING PROGRAM, OTIS COLLEGE OF ART & DESIGN

Tuesday, April 26, 8 p.m. @ The Mountain, 475 Gin Ling Way,

Los Angeles, CA 90012

Celebrating the publication of a "micro anthology" of contemporary Quebecois poetry in the latest issue of The New Review of Literature, this event brings together four poets from Quebec, Nicole Brossard, Martine Audet, Jean-Marc Desgent and Jean-Eric Riopel and three U.S. poets, Diane Ward, Guy Bennett and Paul Vangelisti, in a cross-cultural poetic dialogue.

Contact : Paul Vangelisti, [REDACTED]

This event is organized with the support of the Délégation Générale du Québec in Los Angeles.

THE FRANCOPHONE RESOURCE CENTER
& THE DEPARTMENT OF COMPARATIVE LITERATURE
PRESENT:

ECRIRE EN FRANÇAIS EN AMERIQUE DU NORD /
WRITING IN FRENCH IN NORTH AMERICA

a bilingual poetry reading & discussion with
four poets from Quebec

April, 27, 4:00pm, Intellectual Commons,
Doheny Memorial Library

In conjunction with the publication of a micro-anthology of poetry from Quebec in the New Review of Literature (an L.A. based literature magazine), Nicole Brossard, Martine Audet, Jean-Marc Desgent and Jean-Eric Riopel, four poets from Quebec, will read from their work and discuss what it means today to write in French in North America.

This event is organized with the support of the Délégation Générale du Québec in Los Angeles, and University's Information Services Division.

For more information please contact [REDACTED], [REDACTED]

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473. **Murat Nemet-Nejat**

Re: Anecdote of the Jar

Wed 20 Apr 2005

In a message dated 4/19/05 11:17:08 AM, [REDACTED] writes:

*Okay, this is the last of the states
I am looking for a Blue Poet in Tennessee
Could be in a jar
I am thinking now we ought to set up a buddy system...*

Michael

Michael,

Your poems are a blue jar.

Murat

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474. **Murat Nemet-Nejat**

Re: Conclave of Poets

Wed 20 Apr 2005

In a message dated 4/19/05 12:39:12 PM, [REDACTED] writes:

I saw a young couple and a few nuns having orgasms on finally having a new pope. "We have a new pope." Wierd.

Murat

I would vote for Artaud -- he of the open letter declaring "war on you, Pope dog." That way the whole notion of a Pope would be duly torpedoed.

By the way, nobody's appreciated the fact that between the death of the previous pope and the all-too-swift selection of the next, the world was just...a...little...bit...freer.

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475. **Alan Sondheim**

' full demand'

Wed 20 Apr 2005

' full demand'

no no no no no

i demand that you show my work

you need to show my work if you don't show my work i'll die

no no no not that way

i demand you show my work because of its merit not that i want to live

i'm not sure i want to live anyway and i don't want to live if you don't

show my work
no no no no why would you want to show my work that way
i want you to show my work this way
i want the frame i need the frame there must be silence
there must be silence surrounding my work silence inhabits my work
without silence my work is noise and nothing but noise
with silence there is the anticipation of my work and the memory of my
work
my work my work my work it's all about my work
i want my work shown with a very high ceiling an invisible high ceiling
shown with a dark black and in fact invisible floor
you're suspended between nothing visible and nothing visible
and yes of course nothing to the left and nothing to the right
and so much time that there is nothing before and there is nothing after
nothing but my work work work
no no no no no i demand you show my work my work not that way my work
just this way just this way and no other
i demand you show my work in any case no no no no no no just my work
just my work in any case
i want my work shown with no one entering and no one leaving
shown with no one entering before my work and no one leaving after my work
no no no no no no no no not that way not that way at all
just this way nothing above nothing below nothing before nothing after
nothing left and nothing right no no no not that not that way
i demand you show my work

'this is the demanding letter of the work
'following the begging letter for the work
'following the implication and the complicit letter
'preceding the letter of engagement and the letter of articulation
'preceding the letter of acquiescence and the letter of no demand
'following the letter of full demand the letter of presupposition
'within the letter of presupposition the letter of full participation
,

'the demanding letter of the showing of the work
'following the useless begging letter of or beseeching full work of
' full demand'

[↑ Contents](#)

476. **Steve Dalachinsky**

Fw: Fwd: This Saturday VISION CLUB: 9pm Tatsuya Nakatani/Billy Bang 11pm Andrew Bemkey/Andrew Barker

Wed 20 Apr 2005

dear friends & family,

as many of you know, i have been volunteering for arts for art, the umbrella organization for the vision festival, for some time now. "what's the vision festival, much less arts for art," some of you may inquire? www.visionfestival.org says much; i'll say it is the signal locus and grassroots presentaing organization for the avant jazz community in new york, which ultimately means the avant jazz community on the planet earth.

as you may not be aware -- and the series low attendance may bear this out -- the vision folks have been putting together a club series every saturday at the marvelous clemente soto velez community art center on the lower east side, famed, among other reasons, for being the former public school ornette coleman purchased for artist's house in the 80's. you couldn't ask for a better pedigree, or more supportive arts presenter, for the music exemplified by the vision festival.

but, if nights where only five paying customers bother to show up continue, the series, and one more venue for vital experimental music, will disappear from new york city. i'm confident this a consummation devoutly to be unwished by the wide majority of people on this e-mail.

please -- forward this note, mention the series, encourage/cajole your familiars into coming out for a show or two over the next few weeks -- this saturday's show promises to be superb, as they generally are. and, by all means, come out yourself! this music, and the vision which continues to insipre and be inspired by this exceptionally inspirational music, needs your support...NOW!

thanks, you all -- sure hope to see you this saturday, and thereafter. peace unto you, and us all. jk

Vision Festival <[REDACTED]> wrote:

Date: Tue, 19 Apr 2005 16:43:41 -0400

From: Vision Festival <[REDACTED]>

Subject: This Saturday VISION CLUB: 9pm Tatsuya Nakatani/Billy Bang 11pm Andrew

Bemkey/Andrew Barker

To: visiona <[REDACTED]>, visionab

<[REDACTED]>,

visionac <[REDACTED]>, visionad <[REDACTED]>,

visionae <[REDACTED]>, visionaf <[REDACTED]>

Saturday April 23, 2005

The Vision Club Series

p r e s e n t s

9:30pm Tatsuya Nakatani / Billy Bang Duo

11pm Andrew Bemkey / Andrew Barker Duo

AT Clemente Soto Velez - 107 Suffolk St. @ Rivington

Tickets available at the door. Sets are \$10 each or \$15 for both shows plus a 1 drink minimum

9:30pm: Tatsuya Nakatani, percussion; Billy Bang, violin "[Nakatani] is capable of a wide range of sounds and qualities, and is always fully present, neither lagging behind nor rushing ahead. His work dances full of thought with an overall easy clarity and earthy groundedness." Maria Klein, Boss-Improv "Bang improvises lines that might have been lifted straight from a George Crumb composition, yet he invests them with an emotionalism and spontaneity that is unique to jazz. Whether in the abstract (as a solo violinist, elaborating on skeletal melodic material) or as part of a greater whole (with Sun Ra's Arkestra, for example), a Bang performance is always awash with surprise." Chris Kelsey, All Music Guide Tatsuya Nakatani is a percussionist whose work encompasses a variety of musical genres. Since his arrival in New York in 1995, Nakatani has performed with groups that run the gamut of the creative music scenes of New York: free jazz, avant rock, experimental, ambient, you name it. Within such diversity, Nakatani has developed his most fruitful avenues of expression in his own studio in the South Bronx, a well known space among musicians and a workshop from which he dispatches his musical creations to the world. Nakatani's eclecticism will prove an interesting match for master violinist Billy Bang himself no stranger to diverse musical styles. As a veteran of New York's loft scene, Bang has pursued various musical approaches from straight-ahead jazz to contemporary composition, to conduction to free improvisation. The uniting factors of Bang's work are his dazzling virtuosity and his consistently soulful and the swinging approach which permeates his performances. Bang and Nakatani have collaborated a number of times in the past two years. With musicians of this ability and caliber, one never knows where the music might end up.

11pm: Andrew Bemkey, bass clarinet; Andrew Barker, drums

"Andrew Bemkey is a musician who honors the tradition, knows and loves the music of the masters, and doesn't sound like anyone ever heard before." alaboutjazz.com Andrew Bemkey came to New York to study and perform

creative music in the early 90¹s. Fresh out of high school, Bemkey pursued jazz under the tutelage of three master musicians: Jaki Byard, Makanda Ken McIntyre and Reggie Workman. Spurred on by such creative forces, Bemkey quickly rose to prominence as one commanding pianists of the downtown scene playing with Billy Bang, Roy Campbell, Reggie Workman. By 2000, Bemkey was the youngest bandleader asked to lead a group at that year's Vision Festival.

In recent years, Bemkey has expanded his musical arsenal by beginning to double on bass clarinet, utilizing an impressive technique which rivals his piano chops. Tonight, Bemkey's bass clarinet skills will move to the foreground matched with the drums of Andrew Barker.

For complete series schedule visit our website at www.visionfestival.org

Coming April 30: Moo Lohkenn Trio & Ellen Christi Group

VISION FESTIVAL X at Clemente Soto Velez, June 14-19

Info: call [REDACTED] or send email to [REDACTED]

UPCOMING SHOWS

April 30

9:30pm Moo Lohkenn vocals / Leonard Jones-b

11pm Ellen Christi voice and Gary Hassay sax and guest

May 7 9:30pm Daniel Levin's Black Bear: Daniel Levin, cello; Nate Wooley, trumpet; Todd Brunel (bass clarinet) Peter Bitenc (bass player) Croix Galipault, drums

11pm Earth People André Martinez, Doug Principato, Jason Candler, Sabir Mateen

Mark Hennen, François Grillot, Firehorse + special guests

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477. **Lawrence Upton**

Re: Conclave of Poets

Wed 20 Apr 2005

Actually, technically, that is contrary to the faith and could lead to damnation, unless of course the orgasm resulted from an inflow of grace. An orgasm with the holy spirit is fine

But be understanding - these people had endured many days of knowing there was no one person telling them to keep their hands out of their pockets and think only pure thoughts. They get off on that.

And then came the news. The conclave was slipping its key in the lock to bring them a new papa. Course they found it erotic

Another post here urges "Celebrate the climax of Poetry Month with Andrei Codrescu"

Robin Blaser was a great idea for pope. About the only thing'd make me rejoin the RCs

Oh well, back to poetry

L

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, April 20, 2005 5:55 AM

Subject: Re: Conclave of Poets

I saw a young couple and a few nuns having orgasms on finally having a new pope. "We have a new pope." Wierd.

[↑ Contents](#)

478. **roger day**

Re: Conclave of Poets

Wed 20 Apr 2005

you too can have a pope of your own:

<http://cgi.ebay.co.uk/ws/eBayISAPI.dll?ViewItem&item=5574785872>

but, really, would you want one? I prefer Father Jack anyday. At least he'd only drink yr scotch.

Roger

On 4/20/05, Murat Nemet-Nejat <[REDACTED]> wrote:

> In a message dated 4/19/05 12:39:12 PM, [REDACTED] writes:

>

> I saw a young couple and a few nuns having orgasms on finally having a new
> pope. "We have a new pope." Wierd.

>

> Murat

>

>

> > I would vote for Artaud -- he of the open letter declaring "war on
> > you, Pope dog." That way the whole notion of a Pope would be duly
> > torpedoed.
> >
> > By the way, nobody's appreciated the fact that between the death of
> > the previous pope and the all-too-swift selection of the next, the
> > world was just...a...little...bit...freer.
> >
> >
>

--

<http://www.badstep.net>

[↑ Contents](#)

479. **Kevin Hehir**

Re: Anecdote of the Jar

Wed 20 Apr 2005

the door is ajar

On Wed, 20 Apr 2005, Murat Nemet-Nejat wrote:

In a message dated 4/19/05 11:17:08 AM, [REDACTED] writes:

*Okay, this is the last of the states
I am looking for a Blue Poet in Tennessee
Could be in a jar
I am thinking now we ought to set up a buddy system...*

Michael

Michael,

Your poems are a blue jar.

Murat

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480. **furniture_press**

Library Needs New Poetries Desperately

Wed 20 Apr 2005

I was approached today from a Reference Librarian at Towson University, where I work, who asked if our poetry collection was interesting. Now I said "No" off the bat but I need folks to help me out here, because I'd like to see what people like to see in University Libraries. Now we have a big collection but it's the run of the mill University Published, Grant winning, typical mediocre blah blah you get my drift poets. Now what I need now now now is for everyone to send me a list of poets and books, our contemporaries, those folks who matter greatly and who've not been picked up in libraries because their books are too hard to find (OK so Univ Libs hate going through the small press, at least ours does).

Please send me a list, however big or small, that you think I should approach these folks with. Yes, I've been given the responsibility to say at least what we could be doing better.

Thanks,

Christophe Casamassima

--

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481. **Gregory Betts**

Re: Library Needs New Poetries Desperately

Wed 20 Apr 2005

Hi Christophe,

A short list of recent essentials from North of the border:

Christian Bok's Eunoia (Coach House)

Steve McCaffery's North of Intention (Roof)

Refus Global/Total Refusal: The Complete 1948 Manifesto of the Montreal Automatists (Exile)

Irrealities, Sonnets and Laconics: W.W.E. Ross (Exile)

George Elliott Clarke's Whylah Falls (Polestar)

Cheers,
Gregory Betts

furniture_press wrote:

I was approached today from a Reference Librarian at Towson University, where I work, who asked if our poetry collection was interesting. Now I said "No" off the bat but I need folks to help me out here, because I'd like to see what people like to see in University Libraries. Now we have a big collection but it's the run of the mill University Published, Grant winning, typical mediocre blah blah you get my drift poets. Now what I need now now now is for everyone to send me a list of poets and books, our contemporaries, those folks who matter greatly and who've not been picked up in libraries because their books are too hard to find (OK so Univ Libs hate going through the small press, at least ours does).

Please send me a list, however big or small, that you think I should approach these folks with. Yes, I've been given the responsibility to say at least what we could be doing better.

Thanks,

Christophe Casamassima

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482. **reneea**

Re: Library Needs New Poetries Desperately

Wed 20 Apr 2005

Christophe,

Catherine Doty's Momentum (CavanKerry Press)

James Richardson's Interglacial (Ausable Press)

Both are superb.

Renee

Please send me a list, however big or small, that you think I should approach these folks with. Yes, I've been given the responsibility to say at least what we could be doing better.

Thanks,

Christophe Casamassima

--

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483. **alexander saliby**

Re: Library Needs New Poetries Desperately

Wed 20 Apr 2005

Christophe,

No library I've ever visited has had an adequate representation of the works of ted joans...look for these:

A Black Pow Wow of Jazz Poems

Afordisia

All of T.J. and No More

Beat Poems

Double Trouble

Funky Jazz Poems

The Hipsters

The Truth

Of course, all are out of print and aren't going to be easy to find, but they will add a valuable resource to your collection.

I'm of the opinion that ted's works too often are ignored.

Alex Saliby

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

From: furniture_press<mailto:[REDACTED]>

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

Sent: Wednesday, April 20, 2005 7:56 AM

Subject: Library Needs New Poetries Desperately

I was approached today from a Reference Librarian at Towson University, where I work, who asked if our poetry collection was interesting. Now I said "No" off the bat but I need folks to help me out here, because I'd like to see what people like to see in University Libraries. Now we have a big collection but it's the run of the mill University Published, Grant winning, typical mediocre blah blah you get my drift poets. Now what I need now now now is for everyone to send me a list of poets and books, our contemporaries, those folks who matter greatly and who've not been picked up in libraries because their books are too hard to find (OK so Univ Libs hate going through the small press, at least ours does).

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Christophe Casamassima

--

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484. **Gary Sullivan**

Bloggers respond to Elsewhere comic

Wed 20 Apr 2005

Given the 3-4 month lag-time of comics distribution, the first issue of Elsewhere won't hit comic book stores until August. (I'm guessing most of you don't frequent comics shops, anyway.) Until then it can be ordered via PayPal at

<http://garysullivan.blogspot.com>

or by e-mailing me and requesting my mailing address to send checks, money orders or well-concealed cash. If you are interested in a review copy, please e-mail me.

What follows are from unsolicited blog posts on the book from a host of bloggers.

JORDAN DAVIS, <http://equanimity.blogspot.com> "So inspiring I nearly passed out and started a publishing company. Beautiful full-color card cover, and some of Gary's finest work between the boards. In awe."

SHANNA COMPTON, <http://www.shannacompton.com/blog.html> "This comic is so much fun. "Grab a wave, homy" and get yrs right now. I'd say more, but I'd hate to ruin it for you. After you read it, "hunk if you ♥."

K. SILEM MOHAMMAD, <http://limetree.ksilem.com>

"Just ordered my copy of Gary Sullivan's Elsewhere: The Comic Book. I saw the original pages when I was back east, and you definitely want this."

NICK PIOMBINO, <http://nickpiombino.blogspot.com> "Not only is it "interesting" as is said of so many works of this type, but it is actually funny! And brilliant. All the words and images were found on Nada and Gary's honeymoon in Tokyo.

It is a joy to have and to look at, and a fascinating read. If you liked *Swoon*, the courtship, you'll love *Elsewhere*, the honeymoon."

MAUREEN THORSON, <http://www.reenhead.com/mole/mole.php> "While in my garret, I've been reading Gary Sullivan's new comic, Elsewhere. Fascinatingly weird nation of Japan, when will your uproarious misspellings, failure to understand the inappropriateness of words, and Boschian imagery not be the West's closest legal alternative to hallucinogens? Anyway, it's pretty darn cool."

TOM BECKETT, <http://worderos.blogspot.com> "I love this first issue of Gary Sullivan's comic book. If you know Gary's blog you'll probably remember the posts from the notebooks he kept during his honeymoon with Nada Gordon in Japan, June 2004. The notebooks were notable for the delight they took in cultural disjunction. They featured wacky Japanese mistranslations from English idiom as utilized in advertising contexts that attained sublime levels of poetry. Excerpts from those notebooks, paired with Gary's inkings, constitute this first issue of Elsewhere. Geeze, I'm in heaven. This is a sweet book."

JACK KIMBALL, <http://pantaloons.blogspot.com> "At her reading at Demolicious in Cambridge a couple of weeks ago Nada handed me a copy of Gary's Elsewhere Vol. 1, his Nippon comic & phrase collection, honeymoon edition. Since there was an open mic before Nada took over, I got powerfully inspired and stood up to read Gary's piece front-to-back to a shimmering, giggly audience. I read it within horizontal bands, that is, speaking the text from the top blocks left page to right, then middle blocks and bottom blocks, left to right page. Was that why everyone was giggling? Nope, Gary's text 'works' no matter how you read it -- as good ideograms are supposed to. The audience was simply wrapping its brains around the clown antics, and loving it. My eyes had the added vantage of bouncing off Gary's prescient cartoons as my tongue spoke the riddles and runes! It was total corneal-to-labial coordination, baba. So even tho I'm late with this report and seem like an also-fan, I am beaming among the first to perform Elsewhere. Ahem."

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485. **Catherine Daly**

Re: Library Needs New Poetries Desperately

Wed 20 Apr 2005

The LA Library, before it lost its funding (it doesn't even have _my_ books) had:
the complete list of Dalkey archive (avail for a special library price)
the complete Salt list
the complete Sun and Moon / Green Integer list
the complete Coach House list

the UCLA library has

the Auckland University Press list

the list of -- I forget the press right now -- the English-language
press in Singapore

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

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

On Behalf Of furniture_press

Sent: Wednesday, April 20, 2005 7:57 AM

To: ██████████

Subject: Library Needs New Poetries Desperately

I was approached today from a Reference Librarian at Towson University, where I work, who asked if our poetry collection was interesting. Now I said "No" off the bat but I need folks to help me out here, because I'd like to see what people like to see in University Libraries. Now we have a big collection but it's the run of the mill University Published, Grant winning, typical mediocre blah blah you get my drift poets. Now what I need now now now is for everyone to send me a list of poets and books, our contemporaries, those folks who matter greatly and who've not been picked up in libraries because their books are too hard to find (OK so Univ Libs hate going through the small press, at least ours does).

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Thanks,

Christophe Casamassima

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486. **Gary Sullivan**

Politically & Socially engaged graphic novels 101

Wed 20 Apr 2005

I've put together a list of a couple dozen politically &/or socially engaged comics and graphic novels on my blog, with brief statements about their content. I'm guessing many of you might be interested in these.

The list is at:

<http://garysullivan.blogspot.com>

and scroll down just a bit. It's not exhaustive. In fact, if you know of titles that aren't there but should be, please e-mail me so I can include them.

Thanks!

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487. **Mark Weiss**

Re: Library Needs New Poetries Desperately

Wed 20 Apr 2005

Several of Junction Press' books, all available directly via my email address, from SPD, and from all the library jobbers.

Harry Polkinhorn and Mark Weiss, editors, *Across the Line/Al otro lado: The Poetry of Baja California*, bilingual, ISBN 1-881523-13-6, \$25.00 Armand Schwerner, *Selected Shorter Poems*, ISBN 1-881523-11-X, \$16.00 Rochelle Owens, *New and Selected Poems, 1961-1996*, ISBN 1-881523-06-3, \$20.00 Rochelle Owens, *Luca: Discourse on Life and Death*, ISBN 1-881523-12-8, \$20.00 Luisa Futoransky, *The Duration of the Voyage*, bilingual, ed. and trans. Jason Weiss, ISBN 1-881523-07-1, \$11.00. Futoransky is an important Argentine poet. Mervyn Taylor, *The Goat*, ISBN 1-881523-10-1, \$11.00, One of the most important poets of the anglophone Caribbean. Richard Elman, *Cathedral-Tree-Train and Other Poems*, ISBN 1-881523-03-9, \$9.00 Stephen Vincent, *Walking*, ISBN 1-881523-05-5, \$9.00 Mark Weiss, *Fieldnotes*, ISBN 1-881523-04-7, \$11.00 Gloria Gervitz, *Migrations*, trans. Mark Schafer, ISBN 1-881523-14-4, \$23.00 Gervitz is one of the most important woman poets in Mexico.

A reminder to the list: all titles are available to members at a 20% deduction, except for the Gervitz, which I'll discount at 30%.

At 10:56 AM 4/20/2005, you wrote:

>I was approached today from a Reference Librarian at Towson University,
>where I work, who asked if our poetry collection was interesting. Now I
>said "No" off the bat but I need folks to help me out here, because I'd
>like to see what people like to see in University Libraries. Now we have a

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>winning, typical mediocre blah blah you get my drift poets. Now what I
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>Please send me a list, however big or small, that you think I should
>approach these folks with. Yes, I've been given the responsibility to say
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>
>Thanks,
>
>Christophe Casamassima
>--
> _____
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488. **Jonathan Skinner**

Gary Snyder in Buffalo

Wed 20 Apr 2005

A reminder:

Please come to one or both of the following events-- rare chances to speak to and hear from this major figure of West Coast poetry and poetics:

GARY SNYDER

Thursday, April 21

Informal Q & A

Poetry and Rare Books Room

University at Buffalo

4-5 pm

Poetry Reading

Albright Knox Art Gallery

8pm

Free Admission

(Arrive at the Gallery early, as the auditorium is likely to fill up.)

Gary Snyder has led multiple careers, in the context of a remarkably unified philosophy of bioregional practices. He is equally renowned for his association with Kenneth Rexroth, Robert Duncan, Philip Whalen, Allen Ginsberg and Jack Kerouac, amongst others, who were part of the notable flowering of west coast poetry during the 1950s; for his wilderness advocacy and eloquence as perhaps the best-known literary voice of the growing conservation movement; and for his sustained role in the twentieth-century transmission of East Asian – especially Buddhist – cultures into North America, or Turtle Island, as he calls it. Snyder has nineteen books in print, including the publication of his high country backpacking journals, *The High Sierra of California* (Berkeley: Heyday Press, 2002) and the recent poetry collection, *Danger on Peaks* (Washington: Shoemaker & Hoard, 2004).

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489. **Susan Briante**

Writer Renee Gladman to Read at UT on April 22

Wed 20 Apr 2005

Renee Gladman will read from her work at 7:00 pm on Friday, April 22, in the South Atrium (First Floor) of the Harry Ransom Humanities Research Center on the UT campus.

Renee Gladman is the author of *Juice* (Kelsey St. Press 2000), *The Activist* (Krupskaya 2003), and most recently *A Picture-Feeling* (Roof Books). She founded and edited Leroy Press, a beautifully bound chapbook series that published innovative poetry and prose by mostly emerging writers. Having spent most of the past three decades in Atlanta and San Francisco, she now resides in Brooklyn, NY, where she produces the L Projects: presses for new literature.

The reading is free and open to the public.

The Zero-to-Sixty reading series showcases young writers reading from recently published first or second books of fiction and poetry. Past readers have included Joshua Clover, Susan Steinberg, and Matthea Harvey. The series is curated by Susan Briante and

sponsored by the University of Texas at Austin English Department.

For more information about this and other upcoming events, please visit our website:

www.utexas.edu/cola/depts/english/programs/creativewriting/newgood.html

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490. **Small Press Traffic**
Cobb & Karasick at SPT this Fri 4/22

Wed 20 Apr 2005

Friday, April 22, 2005 at 7:30 p.m.

Small Press Traffic is pleased to present a reading by
Allison Cobb & Adeena Karasick

Allison Cobb was born in Los Alamos, New Mexico, as was the atomic bomb. Indeed, Lisa Jarrot says Cobb's debut collection, *Born2* (Chax Press), "casts the shadows of Gertrude Stein and Hannah Weiner across the history of the Southwest where the avant-garde abducts a nuclear family into a nuclear era. (She) has forged a brilliant multi-genre lyrical saga -- here is a tender page-turner with a slash and burn bite."

Adeena Karasick's six books include *The House That Hijack Built*, *Mémewars*, and *The Empress Has No Closure*, all from Talonbooks. She has lectured and performed worldwide (collaborating often with dancers, musicians, video and sound installation artists), and regularly publishes articles, reviews and dialogues on contemporary poetry, poetics and cultural/semiotic theory. She teaches at St. John's University; and has been known to channel Elvis Presley when she reads.

All events \$5-10 sliding scale, free to SPT members & CCA community Held at Timken Lecture Hall, CCA SF campus 1111 8th Street, just off the corner of 16th & Wisconsin (please see our website for a map: <http://www.sptraffic.org>)

Elizabeth Treadwell Jackson, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107


http://www.sptraffic.org

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491. **Aldon Nielsen**

Re: Library Needs New Poetries Desperately

Wed 20 Apr 2005

Every university library has staff who are in charge of different parts of the collection. Whoever the person at Towson is who looks after Literature should be strongly advised to get the catalogues from SPD -- My past experience has been that library staff are delighted to order small press titles from an organization like SPD that makes it easy to do --

At 11:50 AM 4/20/2005, you wrote:

>The LA Library, before it lost its funding (it doesn't even have _my_
>books) had:

>

>the complete list of Dalkey archive (avail for a special library price)

>the complete Salt list

>the complete Sun and Moon / Green Integer list

>the complete Coach House list

>

>the UCLA library has

>

>the Auckland University Press list

>the list of -- I forget the press right now -- the English-language

>press in Singapore

>

>

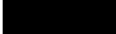
>

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

>From: UB Poetics discussion group [mailto:

>On Behalf Of furniture_press

>Sent: Wednesday, April 20, 2005 7:57 AM

>To: 

>Subject: Library Needs New Poetries Desperately

>

>I was approached today from a Reference Librarian at Towson University,

>where I work, who asked if our poetry collection was interesting. Now I

>said "No" off the bat but I need folks to help me out here, because I'd

>like to see what people like to see in University Libraries. Now we have

>a big collection but it's the run of the mill University Published,

[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]

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492. **Steve Dalachinsky**
Re: Library Needs New Poetries Desperately
Wed 20 Apr 2005

christophe ted joans was a good friend of mine and nudel's

i know mucho about him

easiest book to obtain is coffee house press book that came out a few yrs ago

he hated it but it's a good representation of al those books listed

also nudel has some to sell including a rare german one steve

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493. **George Bowering**

Re: Library Needs New Poetries Desperately

Wed 20 Apr 2005

On 20-Apr-05, at 10:14 AM, Steve Dalachinsky wrote:

christophe ted joans was a good friend of mine and nudel's

i know mucho about him

easiest book to obtain is coffee house press book that came out a few yrs ago

he hated it but it's a good representation of al those books listed

also nudel has some to sell including a rare german one steve

I traded my Ted Joans collection to round out my Jerome Charyn collection. So it goes.

Trying to understand,
yrs, George B.

[↑ Contents](#)

494. **Mark Weiss**

Sublet needed

Wed 20 Apr 2005

Tom Miller, a journalist friend of mine, and his wife Regla will be in NY June 24 to July 23, approximately, and are looking for a one or two bedroom sublet. I can vouch for them. Tom's email is [REDACTED].

Mark

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495. **David A. Kirschenbaum**

Re: Library Needs New Poetries Desperately

Wed 20 Apr 2005

chris, be sure not to forget yr saddle-stapled brethren, as these are the publications which will disappear far quicker over the years than perfect-bound books and need to be preserved, as many of the words and images included won't ever make it into their contributor's books, if they ever have any. best, david

[↑ Contents](#)

496. **furniture_press**

Donations? Hmm...

Wed 20 Apr 2005

Hi, everyone,

some folks responded with regards to donations. I would be happy to take any donations for the library, if anyone is interested. It'll be considered a "gift" and I think they put a little sticker in it that says "gift of..."

Please contact me directly, via e-mail, if you'd like to donate. Or just send to:

Cook Library
Towson University
c/o Christophe Casamassima
8000 York Road
Baltimore, MD 21252

Thank you everyone for your ideas! I'll approach the liasons to the English Dept. soon.

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!

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497. **Alan Sondheim**

Memorial

Wed 20 Apr 2005

Memorial

Allen Ginsberg or Kathy Acker or Robert Creeley dies and the lists swell with memorials, ephemera, anecdotes, quotations, odes, forwards, from friends, strangers, almost always loving, sometimes websites are created, people might travel a little bit in real life, people cry, tears are written, the swelling grows, levels, subsides, the loss is present, some might say ever-present, others sutured over, it's moment's like these that lists, communities, online and offline, come together, at least appear to

We're all vulnerable, we all wait our turn in the wings for our memorial, our moment, of passing, the whisper which fades, can only fade, in this most fragile of media, these archives that disappear as well, without memorial, passing comments at best

Before the Net, what then?, rumors, telephone calls, almost always one to one immediately, then perhaps the newspaper or radio announcements, if one is sufficiently famous, perhaps a gathering at St. Mark's or other space turned place for memorials, always carried in memory, not even the archive, someone might have made a video of the event, or an audio, anything, but not publicly accessible, now online the archives are there, present, naked to anyone, susceptible to hacking, damage, but at least momentarily present, at least the denouement

What will happen to us, to me, when the words cease and others suture in, or at least one hopes for the suturing, the swollen and marked, remarked, residue, communal ripples, there

Or as lists increasingly list, to the side of the dead, thanatotic, encomiums, tottered graves, true memorials of eternal battered words, the dead praising the dead, the graves full from one end of the infinite Net to the other, guarded against intrusion, archives infinitely duplicated, words presenting at the last judgment

Thomas Browne and a quincunx of urns in his honour

Lance Armstrong and the hearts of his fellow countrymen and women

Alan Sondheim and synaptic release of hard disk flash mem spasm

—

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498. **Jesse Glass**

Marton Koppany's Investigations

Wed 20 Apr 2005

Sheila Murphy does a stylish, steinesque, art deco decalogue of a review of Marton Koppany's Investigations at Poetic Inhalation.

[↑ Contents](#)

499. **Ruth Lepson**

Re: Donations? Hmm...

Wed 20 Apr 2005

want a few bookcases from Silver Spring?--you'd have to pick them up.
good luck,
ruth lepson

On 4/20/05 3:12 PM, "furniture_press" <[REDACTED]> wrote:

Hi, everyone,

some folks responded with regards to donations. I would be happy to take any donations for the library, if anyone is interested. It'll be considered a "gift" and I think they put a little sticker in it that says "gift of..."

Please contact me directly, via e-mail, if you'd like to donate. Or just send to:

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Towson University
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Baltimore, MD 21252*

Thank you everyone for your ideas! I'll approach the liasons to the English Dept. soon.

Christophe Casamassima

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500. **alexander saliby**

Re: Memorial

Wed 20 Apr 2005

Alan,

Bottom line, are you trying to say, Ain't nobody comin to your funeral 'cause yer a nobody? Hell, Alan, that's true of all the folks in the world except for the pope and a few dozen other stellar souls, most of whom don't really care that you and I will die and be buried with no pomp or circumstance surrounding our interment.

And I like things that way.

Can't really say why, but something struck me as hilarious when I saw the TV clips of the Pope's cypress box sitting in the center of an Iranian carpet...a

carpet probably made by children under 10, because their fingers are small and deft enough to allow them to make the small, tight knots that mark the quality of a rug. But this was a holy man, and he deserved to be displayed upon the very best, or so we are supposed to believe.

Mahatma Gandhi lay upon homespun, but he too had throngs of mourners placing flowers on his carpet, and hundreds of mourners tossed themselves into the river as their acts of sorrow over his passing...

Clearly, it isn't the external trappings that cause the hordes to hover at the pyre.

I think for me, my kids will rush to find the key to the wine cellar, grab bottles of the good stuff and mix it with seven-up before they drink it...they know that act will piss me off for eternity, but they know too, it's something I can take into hell with me knowing that the pain of where I am is easier to take than the thought of how they took vintage wine and mixed it with fizzy shit before drinking. They are after all, considerate children, and they wouldn't think of putting my ass on a carpet made from child labor.

Alex

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Wednesday, April 20, 2005 1:05 PM

Subject: Memorial

Memorial

Allen Ginsberg or Kathy Acker or Robert Creeley dies and the lists swell with memorials, ephemera, anecdotes, quotations, odes, forwards, from friends, strangers, almost always loving, sometimes websites are created, people might travel a little bit in real life, people cry, tears are written, the swelling grows, levels, subsides, the loss is present, some might say ever-present, others sutured over, it's moment's like these that lists, communities, online and offline, come together, at least appear to

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someone might have made a video of the event, or an audio, anything, but not publicly accessible, now online the archives are there, present, naked to anyone, susceptible to hacking, damage, but at least momentarily present, at least the denouement

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Thomas Browne and a quincunx of urns in his honour

Lance Armstrong and the hearts of his fellow countrymen and women

Alan Sondheim and synaptic release of hard disk flash mem spasm

—

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501. **Mary Jo Malo**
tottered graves

Wed 20 Apr 2005

panoply

after this Aliscans
float me down the Rhone
to Alychamps in Arles
where sarcophagi fell from the sky
troubadors sang of tottered graves
chansons de geste
in ever wider circles and listing a bit toward Avalon
observing a little universe after ice storms and debris
a sanctuary still greening
morning mists of solitude chronicle my seasons
a span of life's insufficiency
manacled by boundaries
meant to be violated

Mary Jo Malo

Memorial Allen Ginsberg or Kathy Acker or Robert Creeley dies and the lists swell with memorials, ephemera, anecdotes, quotations, odes, forwards, from friends, strangers, almost always loving, sometimes websites are created, people might travel a little bit in real life, people cry, tears are written, the swelling grows, levels, subsides, the loss is present, some might say ever-present, others sutured over, it's moment's like these that lists, communities, online and offline, come together, at least appear to We're all vulnerable, we all wait our turn in the wings for our memorial, our moment, of passing, the whisper which fades, can only fade, in this most fragile of media, these archives that disappear as well, without memorial, passing comments at best Before the Net, what then?, rumors, telephone calls, almost always one to one immediately, then perhaps the newspaper or radio announcements, if one is sufficiently famous, perhaps a gathering at St. Mark's or other space turned place for memorials, always carried in memory, not even the archive, someone might have made a video of the event, or an audio, anything, but not publicly accessible, now online the archives are there, present, naked to anyone, susceptible to hacking, damage, but at least momentarily present, at least the denouement What will happen to us, to me, when the words cease and others suture in, or at least one hopes for the suturing, the swollen and marked, remarked, residue, communal ripples, there Or as lists increasingly list, to the side of the dead, thanatotic, encomiums, tottered graves, true memorials of eternal battered words, the dead praising the dead, the graves full from one end of the infinite Net to the other, guarded against intrusion, archives infinitely duplicated, words presenting at the last judgment Thomas Browne and a quincunx of urns in his honour Lance Armstrong and the hearts of his fellow countrymen and women Alan Sondheim and synaptic release of hard disk flash mem spasm

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502. **Alan Sondheim**

take.my.cars.home

Thu 21 Apr 2005

take.my.cars.home
my.cars.are.lost
home is going for cars
<http://www.asondheim.org/takemycarshome.jpg>
cars are going home
"home, home, where art thou?"
cars, find your way home
o! take.my.cars.home
my.cars.are.lost

[↑ Contents](#)

503. **Alan Sondheim**

take.my.baby.home

Thu 21 Apr 2005

going _ way for _ _ baby take.my.baby.home take.my.baby.home going home is
home, your baby baby, find baby home baby, are _ thou?" are home baby, baby
baby find for "home, way is art my.baby.are.lost my.baby.are.lost find
http://www.asondheim.org/mybabydead.jpg take.my.baby.home your is
http://www.asondheim.org/mybabydead.jpg way are way where
http://www.asondheim.org/mybabydead.jpg your your take.my.baby.home baby,
take.my.baby.home home thou?" baby where home "home, art home way going
_ home "home, where baby, home take.my.baby.home o! home o! take.my.ba-
by.home

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504. **James Fox**

Upcoming Play: Prometheus the Fire-Bearer

Thu 21 Apr 2005

Prometheus the Fire-Bearer (Prometheus Pyrphoros)

SHOW DETAILS:

Title: Prometheus the Fire-Bearer (Prometheus Pyrphoros) Genre:
Experimental, Dark Comedy / A Play in One Act

Playwright: James Charles Fox

Director: Bryen Link

VENUE: Arena Theatre, SUNY Albany Performing Arts Center

TIMES: Saturday, April 30, 2005 8 PM

Sunday, May 1, 2005 12 noon

COST: \$2.

Contact: [REDACTED]

Tagline: Contemporary comedic conclusion to Aeschylus' lost trilogy.

Synopsis: Following Percy Bysshe Shelley's rendition of the lost second piece of Aeschylus' Promethean trilogy, Zeus finds himself locked in darkest Tartarus (hell), and uses all means necessary in order to re-ascend Olympus and wrest power from Prometheus. Making use of the best of ancient Greek and contemporary traditions, this is both a riotously funny and deeply human piece.

505. **Ram Devineni**

PEN Event: Bei Dao, Breytenbach, Espada / Naderi: "most stunning film" / McClure 's VKTMS

Thu 21 Apr 2005

Dear Friends: please join us this week for some remarkable events we have organized or are a part of...

UniVerse: World Literary Voices. Featuring Bei Dao, Breyten Breytenbach, Martín Espada, John Godfrey, Fadhil al-Azzawi, Dunya Mikhail, Oksana Zabuzhko, Joan Margarit Consarnau & Elif Shafak. April 21, 2005 at 9pm. Free. St. Mark's Church, 131 E. 10th St. & 2nd Ave., NYC. Sponsored by Rattapallax & Poetry Project at St. Mark's Church & PEN American Center.
<http://www.rattapallax.com/pen.htm>

Rattapallax Film Presents SOUND BARRIER at the Tribeca Film Festival, NYC

"It is one of the most stunning films I have seen this year."

-- Peter Scarlet, Director of the Tribeca Film Festival on the Leonard Lopate Show on WNYC, April 19, 2005

"Sound Barrier: Iranian master Amir Naderi's latest dispatch from the streets of his adopted New York represents a return to the themes of his seminal *The Runner*. Fending for himself in an indifferent city, a deaf boy searches for the remaining traces of his dead mother, a radio talk show host who left behind a collection of audio cassettes in a Greenpoint warehouse. As is customary in Naderi's oeuvre, sound design is crucial, and the movie gradually builds to an aural tour de force set on a congested bridge. Exhilarating and exhausting — with a finale that is quite literally an epiphany." — Village Voice

Screening Schedule:
Sun, Apr 24 / 3:00pm: Stuyvesant High School Auditorium

Tue, Apr 26 / 7:00pm: Tribeca Cinemas Theater 1

Wed, Apr 27 / 3:45pm: Regal Battery Park 9

All tickets are \$10.00

<http://www.rattapallax.com/naderi.htm>

Michael McClure's V K T M S

With David Arthur Bachrach*, Greg Foro*, Zebediah

Homison, Susan Izatt*, Tom Knutson, Elizabeth Ruelas &

Katie Taber*. Directed by James Milton

Medicine Show Theatre, 549 West 52nd Street, (btwn. 10
& 11th), Third Floor

May 5 - May 29, Thursday-Saturday at 8PM, Sunday at
7PM \$15

* Appearing courtesy of Actors' Equity Association.

Presented by Verse Theater Manhattan

Cheers

Ram

Please send future emails to

██████████ for press

██████████ for UN program

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<http://mail.yahoo.com>

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506. **Steve Dalachinsky**

Re: tottered gigs

Thu 21 Apr 2005

pete wyer w/ steve dalachinsky

joan la barbara

sobotnick

julliard string ensemble and more

beyond the machine at jazz at lincoln center friday april 22 8 pm free

in the allen room 5th fl

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507. **Alan Sondheim**

In California for the summer - please get in touch -

Thu 21 Apr 2005

Hi -

This summer we're going to be (from June 11 - August 25) at the Grand Central Arts Center in Santa Ana, California. I'm going to be working on a number of computer projects for the duration, as well as giving some talks.

If you're in this part of the country (about a half hour south of L.A.), and want to get together, please write me at [REDACTED] or [REDACTED]. Azure and I would like to meet people in the area. If you write now, I'll be able to compile a list and will get in touch with you either shortly before, or when we arrive. (We're leaving New York May 14th). -

Thanks greatly!

yours, Alan

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508. **Pierre Joris**

Surrender in the Battle of Poetry Web Sites

Thu 21 Apr 2005

From this morning's NYT:

Surrender in the Battle of Poetry Web Sites

By EDWARD WYATT

W. H. Auden may have lamented that "poetry makes nothing happen," but that has not kept poets themselves - and their enthusiasts - from using the Internet to make trouble when they get riled up.

This week the poetry world is atwitter over the closing down of an Internet site that for the last year dedicated itself to exposing what it calls fraud among the small circle of poetry contests that frequently offer publishing contracts as prizes.

Alan Cordle, a research librarian who lives in Portland, Ore., has managed the Web site, www.foetry.com, anonymously since its inception a little more a year ago.

He called his site the "American poetry watchdog" and aimed to expose the national poetry contests that he said "are often large-scale fraud operations" in which judges select their friends and students as winners.

But Mr. Cordle's identity, which he says he protected to avoid recriminations against those who joined in his fight, was revealed earlier this month. The

unmasking was performed by an anti-Foetry Web site that is also run anonymously and which used some of Mr. Cordle's own aggressive tactics - he once used a state open-records law to unlock details about participants in a contest sponsored by a state university press - to remove his cloak of mystery.

In an interview yesterday, Mr. Cordle said that while the unveiling of his identity was the immediate cause of his decision to close the Foetry site, he had been planning to do so "for about a month" because of frequent requests from his wife.

She, it turns out, is a poet - Kathleen Halme, who in September 1994 won a poetry contest managed by the University of Georgia Press, the Contemporary Poetry Series, one of the contests that Mr. Cordle has railed against as corrupt.

Mr. Cordle's identity was revealed by a blog called whoisfoetry (whoisfoetry.blogspot.com). It had recently solicited tips about the identity of the Foetry operator and of participants in its discussion forum, which over the last year drew hundreds of poetry fanatics as participants - most of them participating using pseudonyms.

After several tries, the blog managed to wrest the identity of the Foetry site's registrant from the company that manages Internet domain names. For the poetry world, which makes headlines about as often as philosophers' guilds and knitting circles, the dust-up has led to bitter recriminations and charges of slander or worse.

One of the poets and contest judges who has been attacked on the Foetry site, Jorie Graham, a professor at Harvard University, said in a telephone interview yesterday that the claims on Foetry were untrue as well as "vitriolic and very painful" and took unfair aim "at the people who have worked to try to help young poets in this country."

She is not the only opponent to speak publicly about Foetry; another is Janet Holmes, an associate professor of English at Boise State University and the director of Ahsakta Press, which oversees a poetry prize that has come under fire on Foetry. Writing on her Web site, www.humanophone.com, she said she was disgusted by the "lies and innuendoes" on Mr. Cordle's site. "He should be ashamed of himself for what he's done, not just because he's been caught doing it," she wrote.

Mr. Cordle said he had maintained the site's domain registration and that he might restart the site at some point in the future if he can find someone to take over monitoring of the discussion forums.

=====

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

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For updates on readings, etc. check my current events page:
<http://albany.edu/~joris/CurrentEvents.html>

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Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
email: [REDACTED]
<http://www.albany.edu/~joris/>

=====

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509. **Harry Nudel**

Foetry...

Thu 21 Apr 2005

The foetry flap up
reminds me of the
story..Bob himself
told of recon...John
Wieners po..in one
of the larger awards
heap..and getting him
the prize...he dezerved
it...

but then again if you
have no friends
you don't have to
worry

over 35 yrs ago..
i submitted some po..
to a NYState grant..
i was a finalizt...
& the winner was
that young emerging

gothamite..William
Burroughs..a word
to the FIX-IT-GUY...

from then on in..
i figured i could
support meself..

drn...

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510. **Haas Bianchi**

Act Like a MAN!

Thu 21 Apr 2005

Foetry Schmoetry

I think every poet has expressed frustration with 'prize culture' but for God's sake act like a man and let people know what you think openly don't hide and throw pot shots, in the NYT there is this big revelation that friends are publishing friends? This has been true in Poetry at least since Dante! Who is this schmo? Hey it was nice to see Jorie Graham's picture in the times this morning she looks good for a woman of her age LOL

Ray

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

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

From: UB Poetics discussion group

[mailto:] On Behalf Of Pierre Joris

Sent: Thursday, April 21, 2005 4:20 AM

To:

Subject: Surrender in the Battle of Poetry Web Sites

From this morning's NYT:

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By EDWARD WYATT

W. H. Auden may have lamented that "poetry makes nothing happen," but that has not kept poets themselves - and their enthusiasts - from using the Internet to make trouble when they get riled up.

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Mr. Cordle said he had maintained the site's domain registration and that he might restart the site at some point in the future if he can find someone to take over monitoring of the discussion forums.

=====
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
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=====
Pierre Joris
244 Elm Street
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h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

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

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511. **mIEKAL aND**

Re: Library Needs New Poetries Desperately

Thu 21 Apr 2005

Who is Jerome Charyn?

On Apr 20, 2005, at 12:53 PM, George Bowering wrote:

On 20-Apr-05, at 10:14 AM, Steve Dalachinsky wrote:

christophe ted joans was a good friend of mine and nudel's

i know mucho about him

easiest book to obtain is coffee house press book that came out a

*few
yrs ago*

he hated it but it's a good representation of al those books listed

*also nudel has some to sell including a rare german one
steve*

*I traded my Ted Joans collection to round out my
Jerome Charyn collection. So it goes.*

*Trying to understand,
yrs, George B.*

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512. **Pierre Joris**

Re: Library Needs New Poetries Desperately

Thu 21 Apr 2005

On Apr 21, 2005, at 9:11 AM, mIEKAL aND wrote:

| *Who is Jerome Charyn?*

an excellently wierd prose-ist, for my money his best work is a series of detective books with a jewish ping-pong playing protagonist called Coen -- check out the first in ther series, *_Blue Eyes_* -- Charyn must have more than 40 books to his credit now, extremely prolific, though I remained with the Coen series.

pierre

>

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>

>> On 20-Apr-05, at 10:14 AM, Steve Dalachinsky wrote:

>>

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>>> i know mucho about him

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>>>
>>> easiest book to obtain is coffee house press book that came out a
>>> few
>>> yrs ago
>>>
>>> he hated it but it's a good representation of al those books
>>> listed
>>>
>>>
>>> also nudel has some to sell including a rare german one
>>> steve
>>>
>>>
>>
>> I traded my Ted Joans collection to round out my
>> Jerome Charyn collection. So it goes.
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>> Trying to understand,
>> yrs, George B.
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Pierre Joris
244 Elm Street
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h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
email: [REDACTED]

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

=====

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513. **Joe Brennan**

A Desperate DeLay Tries to Rally Bigots & Homophobes

Thu 21 Apr 2005

Click here: The Assassinated Press

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

The Anti-Empire Report, No. 20

By WILLIAM BLUM

A Desperate DeLay Criticizes Supreme Court Justice:

Tries to Rally Bigots & Homophobes:

Calls Work on Schiavo Case 'Incredibly Outrageous':

Cheney Agrees that Alpha Males are Above the Law

By JESSE W. JAMES

They hang the man and flog the woman

That steal the goose from off the common,

But let the greater villain loose

That steals the common from the goose.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving

free reign to this hubbub of voices...."

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514. **Stephen Baraban**
FCOL (for CRYING out loud)

Thu 21 Apr 2005

Ray, Ray!

"Act like a MAN!"

"...she looks good for a woman of her age LOL"

Are you bored and want to start another one of those wars we have?

Stephen Myron Baraban

(I hate that middle name my parents gave me, but there you have it, my full name)

--- Haas Bianchi <[REDACTED]> wrote:

Foetry Schmoetry

*I think every poet has expressed frustration with
'prize culture'but for
God's sake act like
a man and let people know what you think openly
don't hide and throw pot
shots, in the NYT there is this big revelation that
friends are publishing friends? This has been true
in Poetry at least since
Dante! Who is this schmo? Hey it was nice to see
Jorie Graham's picture in
the times this morning she looks good for a woman of
her age LOL*

Ray

Raymond L Bianchi

chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

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

From: UB Poetics discussion group

[mailto:] On Behalf Of

Pierre Joris

Sent: Thursday, April 21, 2005 4:20 AM

To:

Subject: Surrender in the Battle of Poetry Web Sites

From this morning's NYT:

Surrender in the Battle of Poetry Web Sites
By EDWARD WYATT

W. H. Auden may have lamented that "poetry makes nothing happen," but that has not kept poets themselves - and their enthusiasts - from using the Internet to make trouble when they get riled up.

This week the poetry world is atwitter over the closing down of an Internet site that for the last year dedicated itself to exposing what it calls fraud among the small circle of poetry contests that frequently offer publishing contracts as prizes.

Alan Cordle, a research librarian who lives in Portland, Ore., has managed the Web site, www.foetry.com, anonymously since its inception a little more a year ago.

He called his site the "American poetry watchdog" and aimed to expose the national poetry contests that he said "are often large-scale fraud operations" in which judges select their friends and students as winners.

But Mr. Cordle's identity, which he says he protected to avoid recriminations against those who joined in his fight, was revealed earlier this month. The unmasking was performed by an anti-Foetry Web site that is also run anonymously and which used some of Mr. Cordle's own aggressive tactics - he once used a state open-records law to unlock details about participants in a contest sponsored by a state university press - to remove his cloak of mystery.

In an interview yesterday, Mr. Cordle said that while the unveiling of his identity was the immediate cause of his decision to close the Foetry site, he had been planning to do so "for about a month" because of frequent requests from his wife.

She, it turns out, is a poet - Kathleen Halme, who in September 1994 won a poetry contest managed by the University of Georgia Press, the Contemporary Poetry Series, one of the contests that Mr. Cordle has railed against as corrupt.

Mr. Cordle's identity was revealed by a blog called whoisfoetry (whoisfoetry.blogspot.com). It had recently solicited tips about the identity of the Foetry operator and of participants in its discussion forum, which over the last year drew hundreds of poetry fanatics as participants - most of them participating using pseudonyms.

After several tries, the blog managed to wrest the identity of the Foetry site's registrant from the company that manages Internet domain names. For the poetry world, which makes headlines about as often as philosophers' guilds and knitting circles, the

*dust-up has led to
bitter recriminations and charges of slander or
worse.*

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attacked on the Foetry
site, Jorie Graham, a professor at Harvard
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*She is not the only opponent to speak publicly
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=====
*"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/>

=====

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<http://smallbusiness.yahoo.com/resources/>

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515. **Haas Bianchi**

Re: FCOL (for CRYING out loud)

Thu 21 Apr 2005

nope- I actually am pissed off that the only time poetry gets in the papers in these stupidities-

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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

From: UB Poetics discussion group

[mailto:[REDACTED]] On Behalf Of Stephen Baraban

Sent: Thursday, April 21, 2005 8:46 AM

To: [REDACTED]

Subject: FCOL (for CRYING out loud)

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"Act like a MAN!"

"...she looks good for a woman of her age LOL"

Are you bored and want to start another one of those wars we have?

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=====

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<http://smallbusiness.yahoo.com/resources/>

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516. **Mary Jo Malo**

not another one of those wars/not the only time

Thu 21 Apr 2005

Fellas,

I too look good for a woman my age, but I'll assume Haas was simply reacting to his morning physiology. For that I can forgive him. I can respect both forms of beauty which may or may not be relevant to poetics.

As for this the only time poetry makes it into the newspapers, that's debatable. Afterall, some recently noted Robert Creeley's passing. Like Alan said, memorials, but at least it's something.

Mary Jo

Ray, Ray!

"Act like a MAN!"

"...she looks good for a woman of her age LOL"

Are you bored and want to start another one of those wars we have?

Stephen Myron Baraban

(I hate that middle name my parents gave me, but there you have it, my full name)

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Foetry Schmoetry

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Jorie Graham's picture in*

*the times this morning she looks good for a woman of
her age LOL*

Ray

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517. **tb2h**

im back

Thu 21 Apr 2005

after a hiatus im back - Tom Bell

Doing some work, research as a peer writing tutor for college students.

Any info, ideas on using a writing center to change USAmericanese appreciated.

Also on poets reading to non-poets as a way of increasing knowledge in the world about poetry.

tom bell

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518. **Stephen Baraban**

Of course

Thu 21 Apr 2005

Ray,

Of course I understand you are pissed off about the newspapers--anybody interested in poetry, Arts, and thinking would be p.o.'d at the NY Times, etc. NY Times arts articles and obituaries are often glaringly uninformed, they don't even know how to use basic vocabulary, for instance more than once Times arts writers have used "simplistic" as if it were a synonym for "simple", e.g. "Malevich then began creating simplistic forms".

But my point about your post was that it seemed tinder for more p.c. wars, in this case re/ gender, as it discombobulated even me, and I'm very skeptical about correctness.

Best,

Stephen

--- Haas Bianchi <[REDACTED]> wrote:

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=== message truncated ===

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519. **Stephen Vincent**
Re: FCOL (for CRYING out loud)

Thu 21 Apr 2005

Jorie Graham's picture in
the times this morning she looks good for a woman of
her age LOL

Ray

Jeezus, Ray, sounds like you have been running another kind of "contest" on your own! Just to prepare you for some "time honored" well deserved flack! If you are middle-aged, take a good luck at the shape of your stomach, if it is out there at all, it will be the first line of attack, and there is always the sagging chest, the double chin.

Hope you are looking good, well preserved, etc., too!

Stephen V

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520. **D. Ross Priddle**
Charles Bernstein's mail archives

Thu 21 Apr 2005

just heard an incredible rumour, wondering if their is any truth to:

C.B. sold his mail archives for \$100K

any truth to that? if so: who to, etc.

(and was that snail mail archives or heaven forbid e-mail archives?)

dumber than a sack of hammers,

ross priddle

--

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521. **Michael Magee**
Combo magazine UPDATE, plus Mohammad title, Magee title

Thu 21 Apr 2005

Hi everyone,

I've been way way way lurking on these lists for the better part of the year, partly because of an email snafu which I was too lazy and/or busy and/or stupid to fix, partly because of it's been a year of both tragic and comic personal craziness. But anyway, I'm trying to get back in the habit.

I'm hoping this reaches most readers of Combo magazine. If you know any who aren't on these lists, please pass this message along. If you wanna post it on your blog, so much the better.

First off, I want to apologize for the terribly slow pace of Combo magazine. Again part of this is simply about life getting the better of me, father of young kids, son of old parents etc. But it also has to do with the advent of Combo Books, which has required significant effort to get rolling, and of a new non-profit literary organization, Combo Arts. Among other things, Combo Arts supports the DOWNCITY Poetry Series in Providence, RI, which I co-direct with Michael Gizzi. I'll have more to say about Combo Arts in a formal announcement in the near future.

I plan on publishing Combo 14 sometime in early summer. It will include a long interview with Michael Gizzi, poems by Drew Gardner, Carl Martin and lots of other great stuff. After that I very much hope to get back on my normal three-times-a-year schedule. My response time on submissions has also been abysmal this year and I plan on correcting that situation as well.

The first Combo Book, as most of you know, is out and available for purchase:

K. Silem Mohammad, A THOUSAND DEVILS (Combo Books, 2004)

<http://spdbooks.org/Details.asp?BookID=0972888004>

SPD is (very) temporarily sold out of this 100 page carnival of great poetry – the prequel, if you will, to Kasey's DEER HEAD NATION. If you have to have it today (and you clearly do) you can order it directly from Combo Books, c/o Michael Magee, 6 Brookwood Ln. Cumberland, RI 02864. Price is \$12.00. If you haven't read Kasey Mohammad's poetry over the last few years, well, I welcome you back to planet earth after your long journey.

The next Combo Book is ALSO WITH MY THROAT I SHALL SWALLOW TEN THOUSAND SWORDS: ARAKI YASUSADA'S LETTERS IN ENGLISH, by Tosa Motokiyu, edited by Kent Johnson and Javier Alvarez. It is a companion book to the much discussed Doubled Flowering: From the Notebooks of Araki Yasusada (Roof Books, 1997). It will be available in June.

And here's a couple books of mine that are fairly recent, one criticism, one poetry:

Michael Magee, EMANCIPATING PRAGMATISM: EMERSON, JAZZ AND EXPERIMENTAL WRITING (U Alabama P, 2004)

<http://www.amazon.com/exec/obidos/ASIN/0817350845/>

qid=1114110110/sr=2-2/ref=pd_bbs_b_2_2/104-9756415-4690350

And some kind words about it:

"Nowhere else, that I am aware of, can one read such an apt commingling of Emerson and Ellison, jazz and writing, Williams, Stein, Baraka and O'Hara... Emancipating Pragmatism is a remarkable synthesis of these figures who have been the subject of disparate studies before, but whose linkages to philosophical approaches to pragmatism have never been so carefully examined in parallel."

--Aldon Nielsen

"Michael Magee has written a book about the links between pragmatism, Emerson, jazz and experimental writing that is so wonderfully playful that Dewey could only have admired it. James may have tried to mimic it. But only Santayana could have pulled it off. Okay, not even Santayana, perhaps! It is a gem."

--Henry Levinson in Transactions of the Charles S. Peirce Society

And the most recent book of poems:

Michael Magee, MS (Spuyten Duyvil, 2003)

http://www.amazon.com/exec/obidos/tg/detail/-/1881471209/qid=1114110247/sr=1-5/ref=sr_1_5/104-9756415-4690350?v=glance&s=books

Stuttering turns into syncopation in this edgily engaging collocation of accents, attitudes, occasions. The poems in MS are provocative, certainly without idealization, the dollars-and-cents context of our grainy American dream. Mike Magee's detailed optical-ocular orbiting effects -- "other-wise / waning or adroitly loitering" -- make reading this collection a constant surprise.

--Susan Howe

Does the poet diagnose a medical condition or continue a feminist tradition? Is it a motor ship or a manuscript? A degree of science or a software appliance? Recklessly eyeballing Mike Magee's "grainy American dream," my optic nerves jangle to the tune of jump-cut language, slurred and blurred words flashed on the screen of memory with a quick trigger finger on the universal remote. Magee's MS interrupts our programming with his alternative vision.

--Harryette Mullen

Lastly, I'm planning a big website update that will allow for book and magazine purchasing as well as tax-deductible donation to Combo Arts. (Meantime you can access the Combo website as it currently is at <http://www.combopoetry.com>). Stay tuned! So, there you have it. Glad to be back in the conversation.

Michael Magee

522. **Poetry Project**

Events at the Poetry Project 4/21-4/29

Thu 21 Apr 2005

TONIGHT: Thursday, April 21, 9:00 pm, FREE UniVerse: World Literary Voices Co-sponsored by PEN and Rattapallax as part of PEN's World Voices Festival of International Literature, and featuring Fadhil al-Azzawi, Breyten Breytenbach, Joan Margarit Consarnau, Bei Dao, Martin Espada, John Godfrey, Dunya Mikhail, Elena Poniatowska, and Elif Shafak.

Friday, April 22, 8:00 pm Travis Sullivan's Bjorkestra Travis Sullivan's Bjorkestra, an 18-piece big band interpretation of Bjork's music, featuring the songs 'Army of Me,' 'Human Behavior,' and 'It's So Quiet,' among others. With guest poetry performances by Edwin Torres and others. Blending Bjork's visionary techno pop with the harmonic and improvisational elements of modern jazz, composer/arranger/multi-instrumentalist Travis Sullivan has created a truly unique ensemble that transcends genre and style. Comprised of New York City's finest jazz musicians, this eighteen-piece ensemble features full horn and rhythm sections as well as vocalist Diana Kazakova performing Sullivan's arrangements that span Bjork's entire catalogue. Individual members of the Bjorkestra have performed/toured with the likes of Charlie Hunter, Clark Terry, Ray Charles, The Spam Allstars, Jessica Simpson, and the Saturday Night Live Band. Since their debut in September 2004 at New York City's Knitting Factory, Travis Sullivan's Bjorkestra has performed to packed clubs across the Northeast and received extraordinary praise from both fans and the press alike. For more information, please check out their website: <http://www.bjorkestra.com>. [\$15, \$12, \$10 for members]

Monday, April 25: CANCELED

Talk Series: Alan Gilbert, ³Next to What?: Siting Poetry Now²

Wednesday, April 27, 8:00 pm Andrew Joron & John Yau Andrew Joron's latest book of poems, *Fathom*, was selected by the Village Voice as one of the Top 25 Books of 2003, and his history of American surrealism, *The Sun at Night*, was issued as a chapbook by Black Square Editions in 2004. John Yau has three books forthcoming: a collection of essays, *The Passionate Spectator*, from the University of Michigan; *Ing Grish* (with drawings by Tom Nozkowski) from Saturnalia Books; *Andalusia* (with art by Leiko Ikemura) from Weidle Verlag, Bonn. He writes a column for the American Poetry Review, interviews artists and writers for the Brooklyn Rail, and regularly contributes essays and reviews to *Art on Paper*.

Friday, April 29, 10:30 pm Total Eclipse of the Heart Kundiman, a literary non-profit serving Asian American poets, presents the prom everyone has been waiting for. Ultimate 80's fabulousness featuring celebrated poets, choreographed dance, a DJ, food and libations. Hosted by Regie Cabico. Tickets \$35 in advance from <http://www.kundiman.org>, or \$50 on the door (\$30 for Poetry Project members).

WHAT: Free books of poetry if you bring a copy of a poem to Bryant Park.

WHEN: Thursday, April 21, 11 AM to 2 PM

BOOKS BY: Derek Walcott, C.K. Williams, Wislawa Szymborska, Susan Mitchell, Vijay Seshadri, James Merrill, Paul Muldoon, Heather McHugh, Mary Jo Bang, Quincy Troupe, and many, many more. Approximately 1,000 books for adults and 200 children's books--while supplies last.

WHERE: Bryant Park Reading Room

DIRECTIONS: Subways B,D,F,V, to 6th [REDACTED] St. 7 line to 5th [REDACTED] St.; Bus M1,M2,M3,M4,Q32 to 5th [REDACTED] St.; M5,M6,M7 to 6th Ave. @ 42nd Street.

MORE INFO: The book give-away is a celebration of the third annual Poem In Your Pocket Day, when New Yorkers are encouraged to carry a poem in their pockets throughout the day to share with friends, family, and colleagues. Poem In Your Pocket Day is a project of the New York City Department of Cultural Affairs, in conjunction with the Mayor's Office, the Department of Education, the City University of New York and the New York Times. The Bryant Park Reading Room is a project of the Bryant Park Restoration Project.

All books are donated by the Academy of American Poets.

Happy National Poetry Month!

The SPRING 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].

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523. **Simon DeDeo**
rhubarb is susan updates
Thu 21 Apr 2005

Dear all,

The latest issue of rhubarb is susan is up and online, including two reviews, one of John Kinsella in FULCRUM, and one of Catherine Daly in Petty Coat Relaxer.

<http://rhubarbissusan.blogspot.com>

<http://rhubarbissusan.blogspot.com/2005/04/john-kinsella-annealed.html>

<http://rhubarbissusan.blogspot.com/2005/04/catherine-daly-paisley.html>

Thanks for tuning in, and don't forget that copies of "SWAN : a love story" are still available both free in PDF format and at cost in hardcopy. From the blurb:

<http://rhubarbissusan.blogspot.com/2005/04/swan-love-story.html>

"There are precisely 304,888,344,611,713,860,501,504,000,000 different possible poems that can be produced by shuffling the cards. If you speed read each possible combination, taking one second per card, it would take you approximately 200 billion times the age of the Universe. The most reasonable way to read every possible permutation of SWAN is to turn every star in the galaxy into a thinking, poetry appreciating being. Then a complete reading, if it began at the birth of the Milky Way, would be almost finished by now. This makes SWAN : a love story not only a beautiful work of prose, but exceptional value too."

-- Simon, editor-by-default

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524. **Steve Dalachinsky**
from Yuko Otomo/ readings in April/May
Thu 21 Apr 2005

Dear friends,

Here are some readings I am doing in April & May. If you can join me, that'll be beautiful.

1. Annual Brooklyn Botonic Garden "Sakura Matsuri/Cherry Blossom Festival"
Haiku reading

@Alfred T. White Memorial in the Brooklyn Botonic Garden
(Brooklyn, nyc)

on April 30, Saturday 2 - 3 pm Free

* for more informations : www.bbg.org

2. from "an Old Pond to Vanilla Ice Cream": a Haiku Workshop in 6B Garden

@6B Garden (E 6 St. & Ave. B, nyc)

on May 24, Tuesday 7 - 9 pm (Rain Date/May 31, Tuesday 7 - 9 pm)

Free

3. the "SEGUE" reading series : with Brent Cunningham (from Berkeley)

@The Bowery Poetry Club (308 Bowery, nyc)

on May 28, Saturday 4 pm

\$ 5 (You'll get free broadsides by the two poets)

* I am mainly reading from the new chapbook "Small Poems" (Ugly Duckling Presse).

Hope to see you!!!

Love, Yuko

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525. **George Bowering**

Re: Library Needs New Poetries Desperately

Thu 21 Apr 2005

Charyn is a writer who lives in NY and Paris, author of about 45 books, mainly novels but also non fiction. Born around 1937. He is most famous for one of his crime series set in NYC, about a gink named Sidel (is that right?) who rises from cop to chief to mayor, and last I heard he was running for vice-president. Wonderful stylist, Charyn. Wrote great novels about baseball, Mussolini, Buffalo Bill, Lenin, US internment camps for Japanese AMERicans, Roosevelt and his dog, hit men, a literary magazine (in the form of a literary magazine), ping pong, etc. Wonderful stories about growing up in the Bronx.

gb

On 21-Apr-05, at 6:11 AM, mIEKAL aND wrote:

Who is Jerome Charyn?

On Apr 20, 2005, at 12:53 PM, George Bowering wrote:

On 20-Apr-05, at 10:14 AM, Steve Dalachinsky wrote:

christophe ted joans was a good friend of mine and nudel's

i know mucho about him

easiest book to obtain is coffee house press book that came out a few yrs ago

he hated it but it's a good representation of al those books listed

also nudel has some to sell including a rare german one steve

I traded my Ted Joans collection to round out my Jerome Charyn collection. So it goes.

*Trying to understand,
yrs, George B.*

Trying to understand,
yrs, George B.

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526. **Minky Starshine**

pioneer 10 plaque query and two (other) sleep-deprived questions

Thu 21 Apr 2005

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I've been looking at the Pioneer 10 plaque this week and am considering poetic possibilities.

Wikipedia has more information on Linda Salzman Sagan's drawing:

http://en.wikipedia.org/wiki/Pioneer_plaque

Q1: Have any of you ever seen diagrams from countries besides the US of A (i.e. China, Russia)--what they've sent into space comparatively? Backchannel is fine.

Q2: Does anyone know the etymology of backchannel?

Q3: Is cleave really the only word that is its own antonym in English?

That is all.

Minky Starshine, LLC

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527. **Catherine Daly**

FW: [norcallitlist] Independent Press Spotlight: LAST GASP PRESS & KAPOW! BOOKS at Intersection

Thu 21 Apr 2005

INTERSECTION SPRING 2005 LITERARY SERIES

INDEPENDENT PRESS SPOTLIGHT:

LAST GASP PRESS & KAPOW! BOOKS

Intersection's series focusing on local independent publishing houses continues by presenting writers, editors & publishers, and dramatic readings by some of the Bay Area's top stage performers. This special evening features readings by Bucky Sinister with illustrations by Kurt Wolfgang (Kapow! Books,) readings from Aaron Cometbus' books (Last Gasp Press), and staged readings of JT Leroy's books and Chelsea Starr's books by Intersection's Resident Theatre Company Campo Santo.

Tuesday April 26, 2005 at 8:00 PM

Last Gasp (est. 1970) is one of the largest and oldest publishers and purveyors of underground comic books in the world, as well as being a distributor of subversive literature, graphic novels, tattoo and art books. Kapow Books! (est. 1999) has published over two dozen affordable and accessible mini-books of poetry accompanied with original illustrations.

Intersection for the Arts

446 Valencia (btwn 15/16) Mission District, San Francisco

\$5 - \$15 (your choice) sliding scale

 , www.theintersection.org

INTERSECTION FOR THE ARTS is celebrating its 40th Anniversary this year! Intersection is San Francisco's oldest alternative art space and provides a place where provocative ideas, diverse art forms, artists and audiences can intersect one another. At Intersection, experimentation and risk are possible, debate and critical inquiry are embraced, community is essential, resources and experience are democratized, and today's issues are thrashed about in the heat and immediacy of live art. We depend on the support of people like you. Please help ensure that Intersection is around for 40 more years and become a Member today. To become a Member, simply visit our Website and click on the Donate Now icon at www.theintersection.org.

Yahoo! Groups Links

- * To visit your group on the web, go to:
<http://groups.yahoo.com/group/norcallitlist/>
- * Your use of Yahoo! Groups is subject to the Yahoo! Terms of Service
<<http://docs.yahoo.com/info/terms/>> .

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528. **Ishaq**

[britishhiphop] The Urban Publishing & Music conference

Thu 21 Apr 2005

Saturday April 23, 2005 5pm to 9pm

Afrikan Poetry Theater 176-03 Jamaica ave, Jamaica Queens

afrikapoetrytheatre.com

donation \$10 open to all

The Urban Multi Media Entertainment,
Publishing, Music & Writers Conference and Expo

Panelist

Derrick Blue Wilson – Spoken Word Artist & CEO Of Great Persuader
Publishing

Fernando Royal Singleton – Shabar Music Entertainment Indie Label
Owner Song Writer & Producer

Symantix – Hip Hop Diva Mcee, Recording Artist

Tony Moore – Cypher Sounds Producer & Multi Media Web Designer

Kahlil Almustafa – Spoken Word Artist, Author & Publisher Black

Alchemist Press

Sheena Bailey – Singer Song Writer & Recording Artist

The Urban Multi Media Entertainment Publishing Writers Conference & Expo Is dedicated to teaching, helping & instructing participants on the how to of small business guerrilla tactics. The Urban Multi Media expo focuses on publishing, recording, manufacturing, promotion, publicity, distribution & marketing of books, cd's music, magazines, cable tv and web pages.

Before you make your mistakes Learn valuable business skills, tricks & secrets of industry professionals and acquire the first hand knowledge that helps you to avoid the pit falls and brick walls that blocks you from your independent success & dreams.

Live stage performances after panel discussion and workshops After party will follow @ 10pm ish with a blazing old school tribute to Stevie Wonder, Earth

Wind & Fire, Chaka Khan, James Brown, Fela, Michael Jackson & Prince along with illest classic dance, house, hip hop & reggae.

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

--Imam Ali Ibn Abu Talib (as)\
\

"This mathematical 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://scratchcue.blogspot.com/>
\

<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/>
\

"For African people on the continent the image of Afrikans in America is that of a bunch of heavily armed Black men who only stop fighting each other long enough to put a dollar in Chocolate Thunda's thong at the strip club."\
\

--min paul scott --"How MTV Underdeveloped Africa: Pistols, Pimps and Pan Africanism"\
\

M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\
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529. **Daniel Zimmerman**

Re: pioneer 10 plaque query and two (other) sleep-deprived questions

Thu 21 Apr 2005

How about:

"terrific"?

"half"?

"bad"?

"elected"?

~ Dan Zimmerman

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

From: "Minky Starshine" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, April 21, 2005 8:10 PM

Subject: pioneer 10 plaque query and two (other) sleep-deprived questions

Q3: *Is cleave really the only word that is its own antonym in English?*

That is all.

Minky Starshine, LLC

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530. **Reb Livingston**

The Bedside Guide to No Tell Motel

Thu 21 Apr 2005

CALL FOR SUBMISSIONS

The editors of No Tell Motel (www.notellmotel.org) are looking for previously unpublished poems for a new print anthology *The Bedside Guide to No Tell Motel*. This anthology will include some of the most seductive poems that have already appeared at No Tell as well as new ones from poets who have not yet appeared at the journal.

WHAT WE'RE LOOKING FOR

Sex appeal, playfulness and discretion in the broadest sense. (So please refrain from sending us "sex act" poems, unless they're really good and we mean, really good. Hint: If you're rhyming "cock" and "rock" or "breast" and "chest," it's probably not really good. Probably. But "breast" and "Budapest" . . .) For an idea of our editorial tastes, visit our journal (www.notellmotel.org) and read the poems we've already published.

GUIDELINES

Send up to 3 poems to [bedsidesubmit \(at\) notellmotel.org](mailto:bedsidesubmit@notellmotel.org) in the body of the e-mail. DO NOT SEND ATTACHMENTS.

Unpublished poems only.

Include brief bio.

Deadline: May 31, 2005

Payment: Two copies of anthology

Editors: Reb Livingston & Molly Arden

Reb Livingston



main: www.reblivingston.net
poetry blog: www.cacklingjackal.blogspot.com
poetry journal: www.notellmotel.org

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531. **Ishaq**

the reversal of thesis: the world is a prison, naw (from more at 7:30: notes from new palestine)

Thu 21 Apr 2005

...sleep, breath, inhale, let fill it, let sleep dem, let dem creep out plentiful wiph booty. Blanco mecx hooked on dope en négro mecx. They would throw sets on Me en play drunk masters poundin each other harsh/wyel. They was never gonna see shit, homey. Their naga tires was woren out. No new kicks like million dollar midgets raidin the Complex Hip hop shop wiph their dads' en moms' credit cards. Homies never were gon keep up wiph the ads en labels en rapster stamped kick squadrons in pages after pages of advert glossy cool pullout cash/paper porn.

All the Gordon Head, Mount Doug, Joakers, SMUS en Dunceheads got dem. They wear the dopest. They rock wohts gon high all out here en in Parksdale. Inhumans keep dem high out out here. But dem, like the heretics inside More,

woht More was en bein, remained priest up in here en snorked in denim en khaki en track pants wiph warders always on the top on their hearts en knots, in this place, on this Block -- these nekgaz, these negrowz/hueroz. More contemplated on a notoriuos negrow up by the window. The big nekgaz en gutterz en crusties en field wiggaz like to come forth en gather ova fugs like prison yard chatterboxes.

Come ova bruh spread

La

En give me love

Props to proper dope beats of chica frenchies flowin wiph fab five freddy Braithwaite. Fiddy to 5 [o] is the reversal of thesis arithythmic tractus trippin to the loose foos along Douglas gonna goosesteppin through the Aryan foodchain along Johnson. Killaz of the mutlitrax of colourism. Loco/mad biker crackers wiph axes hollerin at black jackasses who hold the solutions to the questions. A more afrik translated and loss in the found nations of bloody wells once Arabic to sudan [nas + the masses = broken and losses] on a corner waitin onna mate come homie. Step up yänkee Come ova bruh spread La En give me love Cuz The world is a prison, naw. More en dem walk en talk en rock all thét convict shit. Better to be in en considered than to swing legz free out here.

Flash is, the flash is, my flash is
[Flashes]

Tramped in loops
Like obsessive wardens in juvis
Loopy c.o. [z]
Sampled passes on turntables
Turned to flip it
And chill back in group hiz'z
Waitin for the next biddy git to
Come holla from a condo
Holding homos
And native bwais
Loss in the con
Never re;
Assembled in the fusion
Who gonna come?
Woht brave gonna save the cousins
Flash is, the flash is, my flash is
Fuchx come
...en says bout big nekgah:
-S'all la-

Spit here More:

-Bello, mad fine/carnal, dun-

...got scrill, s'all la. Fuccin cake drippin wiph swae chocolate. Wheneva you hungry waddy, phét yush got food all phe time-

-¡Los dos! We do all phét shit, dun. Feel them heart fuchxuate, y'kno.

We 711 terrorists. Daps...-

-Six up-

...if he ever got pulled ova from a jake...

Straight up!!!

dig it

...if he ever got pulled ova from a jake... straight up!!! ...he had figured a good plan. ...woht a dubplate...He would conversate dem en deal. He would say thét if he could do a back flip off the back of their cruiser, would they jus let him walk? They got off on it en he flip en fly head ova heel en land everytime. Steady, steady, like helium canisters held on point to hit the groove and mark it deep in Me. Jakes got the minds blown to bits ova thét trick en dey split guts en dey let Fuchx walk everytime, everytime he landed feets fus en bounce. Fuchx, yo mayn, he unfuchxwitalibity. Fa shu fire tru InJuNuity. Totally. Fuchx'shezy. Suffer Me? ¡Ya! yo, G, yuh dig the vibe of the New Palestinians = Ferny?!

woht's the question

come axe me

woht's the weight of the world, homie

(from more at 7:30: notes from new palestine)

a novel

1425 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

___\

Stay Strong\

\

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

--Imam Ali Ibn Abu Talib (as)\

\

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

--HellRazah\

\

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

--Mutabartuka\

\
"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\
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-Imam Ja'far Sadiq\
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<http://scratchcue.blogspot.com/>
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<http://www.sleepybrain.net/vanilla.html>
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http://www.world-crisis.com/analysis_comments/766_0_15_0_C/
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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>
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<http://www.lowliferecords.co.uk/>
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"For African people on the continent the image of Afrikans in America is that of
a bunch of heavily armed Black men who only stop fighting each other long
enough to put a dollar in Chocolate Thunda's thong at tha strip club."\
--min paul scott --"How MTV Underdeveloped Africa: Pistols, Pimps and Pan
Africanism"\
\
M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\
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532. **Steve Dalachinsky**

***Re: pioneer 10 plaque query and two (other) sleep-deprived ques-
tions***

Fri 22 Apr 2005

hi minky

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533. **Jane Sprague**

Palm Press: Political Cactus Poems

Fri 22 Apr 2005

Dear List,

I've been off-list for many months, distracted by the press of relocation. However, I am glad to be back on mail setting and reading what some of you are up to and thinking about. That said-

Happy Earth Day. Buy a book.

Palm Press is pleased to announce the publication of Jonathan Skinner's

POLITICAL CACTUS POEMS

Skinner's work engages the various meanings of life outdoors, in the shape of a changing response to questions posed by the environments the poet physically inhabits. In part, the poetry operates as an instrument of research into a particular natural environment or a geological formation or species. In exchange, it offers forms of life measured to particular places, an invitation to inhabit the evolutionary imagination of the senses and of those places. His first book-length collection, *Political Cactus Poems*, which stem from the poet's life in the Southwest, challenges the pristine agenda of nature poetry by hybridizing themes from the lives of humans and cacti.

PRAISE FOR Jonathan Skinner's POLITICAL CACTUS POEMS:

If cactuses could talk, poets be out of work. In the meantime, Jonathan Skinner's *Political Cactus Poems* are primers of attentive engagement; not only its pleasures responsibilities, but also its animations and metamorphoses. It's not just that we read what we see; Skinner imagines that we are read by what sees us. "Matter's clatter" is the echo of unheard songs. In these poems, the saguaro drinks our words and leaves us thirsty for more. --Charles Bernstein

This is Very Good (that's WHY I used it when I taught at Mills, his *Little Dictionary Of Sounds*--I played the Tape Of The Sounds & GAVE THEM THE POEMS he had written!--I didn't have to TEACH!!) -- 'VOCABULARY' + 'STUDY' (some-how) Evidences THE WORLD AT LARGE in *ManyWritten Poems*--BRAVO!! -- Robert Grenier

The fact is, humanity's a drop in the bucket. But only scantily has poetry looked at the rest of the bucket. Jonathan Skinner in *Political Cactus Poems* makes a wonderful stab in that omnidirection. The language lays out its dynamics "as if" human and nature were one. The reader feels connections' displays not so much in terms of grammar as of a great series of metonymic grids, that feel like chemistry. Meanings dance rather than submit to linear equations. On p. 33 one of Skinner's dense but unadorned "tope prisms" ends

"spots taking on chronologies of their own
expanding in a series of rotational slides
not yet confirmed. For the individual,
stationary in the blast of current events
no true point of balance is ever found."

Mostly, they show-don't-tell. These down-to-earth cylinders, pulled from
the air, are forwarding explorations in the most important direction poetry
can go: out. Yet they're plenty human and fun to read.

A macro-micro delight.

--Jack Collom

Jonathan Skinner with his journal *ecopoetics* has been showing us how it is all
connected. all systemic, all wonderful even while at risk. The poems in *Political
Cactus Poems* do similar work as they tell the sad stories of contemporary poli-
tics (Milosevic and Bush show up at various moments) with the specific stories
of various cacti. These poems direct and redirect our attention to the larger eth-
ical issues of political and natural environments. They are tight, luminous po-
ems that illustrate how the world is more complicated than most of us acknowl-
edge. --Juliana Spahr

Jonathan Skinner edits *ecopoetics* in Buffalo, NY where he misidentifies birds
along the Niagara River. His chapbooks include *Political Cactus Poems*
(Periplum Editions) and *Little Dictionary of Sounds* (RedDLines).

\$12.00. ISBN 0-9743181-1-6

Perfect-bound.

120 pages.

Printed with soy-based ink on recycled paper- 100% post-consumer waste.

To order *Political Cactus Poems*, visit this link at the press website:

<http://www.palmpress.org/chapbooks.html>

HAPPY EARTH DAY 2005,

Jane Sprague, Editor

www.palmpress.org

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534. **Alan Sondheim**

sutured roof

Fri 22 Apr 2005

sutured roof

<http://www.asondheim.org/foofwarooftop.mpg>

7 megabytes brilliant solo before transformation

rooftop sound

<http://www.asondheim.org/foofwaroofdown.mov>

26.5 megabytes but worth it

rooftop stuttered dictionary order 5^ silent

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

production accident

<http://www.asondheim.org/seal.mp4> will disappear soon, 61 megabytes but worth it

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535. **Ishaq**

Dreams Fall (from more at 7:30: notes from new palestine)

Fri 22 Apr 2005

Not even a comicbook hero

Trapped in a fishbowl

As cold as blue

Wipth the struggle in his heart woht makes

Hot the blues

So you wanna cry

It makes you wanna...

Go homies,

Go homies,

Go homies,

Cryptic writs and b-bwai suicides

Where was his tribe

Woht was his dojo?

He was livin yänkee wonderful

Black is beautiful

Black is beautiful

Being black can be harmful

Like the hateful white dude

Who'd wanted to raise up from the go dogs of contruction

And get his ticket a b.u.t. like the niggers in the misconception of

This valley he couldn't cipher the price

They called him H8

And H8 he was like a morphine. He scooped the panopticon of inners of

the city to the blocks of his new Palestinian homeland like he fixed up

wipth the bottom set to hummm.

So he stood

So he had a corner

So he
Observed like niney
Men hell bent on committing a felony
Motorbicycles with men gettin sloppy
...and who is that shadey paleface trashy fella hangin on the corner in
stocking tuque and darkers chewin on a donut and sussin the blocks?
-Wohwoh, here come phét nagah punk,
Says H8,

He crip or somethin maybe nothin/nothing, woh.... He frontin fo truht, dun. He
blk and he smell like dog. Muddafuccin samfi, bitchass, fish. You eva hungry,
ya, play phét blk, waddy-
H8 adjust his darker wiph his middle finga and shift in his space...
...sssshhhhhhooooch zuuq
Stroll passing in a broken beat cop...
...zooga zooga.....sssshhhhhhooooch
Jake around corner adjust his darkers wiph his middle and shift in a space
...Wwwwhh hrrr....
Sup wit dat shit
But thét punk, he go and ast for all thét.
He a punk.
Nagah suck cock.
Where's my space? Where's my space?
...Nah, Me be down wit bein an 85 and all thét shit. Let it ride let it happen,
heretic. Ain't no c.r.e.a.m. comin thét way, dun. We ain't no fuccin b-boy, beau
—con safos/we rifamos. They nah, tight as Us. Maybe, We let cosh thét spook.
...maybe We can use liquid freeze in a can and freeze a hand and mash it to
bits. Comic like Freeze trapped in a fish bowl -- cold cool blue -- so low slowly so
low in mournin for his beau lost in chamber of stop motion time...
H8 got a star...
...he work hard so the likkle can make it to the next bar...
...and bunch of drunk homies lookin for a party
sittin on benches in parks darkly
some locos shaved and some wiph fros
lookin hard
throw lighters sparkling to replace the drowned stars

try and tell the g'z thet they got nothing
b.u.t. they make up for the loss cuz they make good bottoms

...ssshhhhhhoooooch zuuq
wwhhhhhhiir

...it's who you know and they said thet who H8 was rollin wiph, like thet
Johnny Loc dude and all dat, that he couldn't buy comics there no more,
and all dat.

Not being to able to stand in his square, and all dat.

They decided to shut em down by vanishin the evidence, and all dat -- a
kill

Aqil

Aqil

They wanna a go kill

Bein black can be harmful

H8 had likkle star.

He need a ticket

H8, he think like a whisper;

...what's the price of a ticket...

-None of phét shit is low, Løc. Why you wanna fucx wit phét shorty-
why did this dream break

woht differd it?

Who denied it?

Who was to won this Street?

Who gonna lock it

Like dancer wiph a tantanium bar jammed in his spine

Who gonna spin it

Cyan git to it from there, ya.

-Here-

If you cuffed him you'd get the message -- tattoo'ed down the back of
each arm

S H

t 8, he Løcel'z mans. Straight shit, H8. He slipt Løcel a thick fold of
scrilla and r headed out.

8

...in the panopticon of a city when it shuts down to you.

Black is beautiful

And the bruthas in the square

The other who stood steady on a dare

From the science of the of the one nagah who, like jews and beats by tubby,
Had gone crazy

Save us our sold

Save us

Save us we sold

From cracked out whitebwais who strip for nagas for A fiddy sent from the
choppers and the po renamed jakes... they use to use them but the white kids
were actin too nigger culture and lookin for more... speakin all wiph that
FLAVA ... walkin on wiph arms lock on lifted heidi hos they found swingin from
poles at montys. so they feed them chopper tee's and the virtual trailor parks
got jammed wiph fake homosexuals and alt soundtrack on stretched magnetic
tape.

-Bätty-

H8 shift in his space...

Plannin an attack on a gritty

A tone and a army of sycophants

Taken journeys in on the pages of the writs left by mu'mins who followed gaons
and amirs.

Come near me

Nabi

...wiph phét said

you best pay me

H8 would shoot you for 2 grand in the woods. He could make you yänkee
supreme. Make you button all shiny so you gleam. This doctor, who left his boy-
club ties to spend time on the real as a junkie at the holiday courthouse, would
get a cut to patch the whole up and leave you wiph a scar which the whitebwais
would rock in immolation of the the passion of black boys in their the body art
sculped by neoromans, centurians artisans in jake steez as sanhendrines and
parasitic pharasees baited the day from the amerikkkan amphitheatres and gal-
leries called Prisons and record store shelf life.

...sorry for the mess bruh...

Woht's the price

A fist full of rolled up nickles?

Rollin down the street onna mission

Rockin thick mitts lookin for a no payin bitch?

Jus him his and mate wiph a likky switch

Goin loco for pay or

Jus for likkle kicks

Not even a comicbook hero
Who was his tribe?
Axes and black kids
Could someone give him the basic instructions?
There was no good day really.
Cuz he never knew when there was gonna be a strike.
And things would erupt
Collapsing and expandin the area outside his square to disaster.
Why did thet feggit smell like dog? Why does he walk?
Go hold him and raise a finger at his back.
Would you let him shoot you?
Pay him a grand or two make you look like you roll wiph a loco crew and
knew how to be a naga
And kickit?.
So our friar H8 can find the price of of ticket.

(from more at 7:30: notes from new palestine)
a novel

1425 Lawrence Y Braithwaite (aka Lord Patch)
New Palestine/Fernwood/The Hood
Victoria, BC

___\
Stay Strong\
\

"Be a friend to the oppressed and an enemy to the oppressor" \
--Imam Ali Ibn Abu Talib (as)\

\

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

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

"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://scratchcue.blogspot.com/>
\ <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/>
\ "For African people on the continent the image of Afrikans in America is that of a bunch of heavily armed Black men who only stop fighting each other long enough to put a dollar in Chocolate Thunda's thong at tha strip club."
--min paul scott --"How MTV Underdeveloped Africa: Pistols, Pimps and Pan Africanism"
\ M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\
\ }
}

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536. **alexander saliby**

Re: pioneer 10 plaque query and two (other) sleep-deprived questions

Fri 22 Apr 2005

Minky,
01001011 11101010 00010101 00000101
00000101 01001010 00110010 00100111
11010011 00010111 01101111 11101010
00010101 01110101 00000101 00100111

Sorry,
I was a BCD drop out; my message may
be pornographic...that's an accident.
But I do agree, the idea could be poetic.
Alex
P.S. next week we may speak in extended...BCD of course.

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

From: Minky Starshine<mailto:[REDACTED]>

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

Sent: Thursday, April 21, 2005 5:10 PM

Subject: pioneer 10 plaque query and two (other) sleep-deprived questions

0000

I've been looking at the Pioneer 10 plaque this week and am considering poetic possibilities.

Wikipedia has more information on Linda Salzman Sagan's drawing:
http://en.wikipedia.org/wiki/Pioneer_plaque<http://en.wikipedia.org/wiki/Pioneer_plaque>

Q1: Have any of you ever seen diagrams from countries besides the US of A (i.e. China, Russia)--what they've sent into space comparatively? Backchannel is fine.

Q2: Does anyone know the etymology of backchannel?

Q3: Is cleave really the only word that is its own antonym in English?

That is all.

Minky Starshine, LLC

0000

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537. **Mary Jo Malo**
for Minky (contronyms)

Fri 22 Apr 2005

Minky,

Here's some I found for you courtesy of
http://rinkworks.com/words/contronyms.shtml
(<http://rinkworks.com/words/contronyms.shtml>) and since I have such a difficult time with cut & paste into my mail format, I can only imagine how it will appear. Hopefully you decipher it.

Mary Jo

anabasis - military advance, military retreat aught - all, nothing bolt - secure, run away by - multiplication (e.g., a three by five matrix), division (e.g., dividing eight by four) chuffed - pleased, annoyed cleave - separate, adhere clip - fasten, detach consult - ask for advice, give advice copemate - partner, antagonist custom - usual, special deceptively smart - smarter than one appears,

dumber than one appears dike - wall, ditch discursive - proceeding coherently from topic to topic, moving aimlessly from topic to topic dollop - a large amount, a small amount dust - add fine particles, remove fine particles enjoin - prescribe, prohibit fast - quick, unmoving first degree - most severe (e.g., murder), least severe (e.g., burn) fix - restore, castrate flog - criticize harshly, promote aggressively garnish - enhance (e.g., food), curtail (e.g., wages) give out - produce, stop production grade - incline, level handicap - advantage, disadvantage help - assist, prevent (e.g., "I can't help it if...") left - remaining, departed from liege - sovereign lord, loyal subject mean - average, excellent (e.g., "plays a mean game") off - off, on (e.g., "the alarm went off") out - visible (e.g., stars), invisible (e.g., lights) out of - outside, inside (e.g., "work out of one's home") oversight - error, care put out - extinguish, generate (e.g., something putting out light) quiddity - essence, trifling point quite - rather, completely rent - buy use of, sell use of rinky-dink - insignificant, one who frequents RinkWorks sanction - approve, boycott sanguine - hopeful, murderous (obsolete synonym for "sanguinary") screen - show, hide seed - add seeds (e.g., "to seed a field"), remove seeds (e.g., "to seed a tomato") strike - hit, miss (in baseball) table - propose (in the United Kingdom), set aside (in the United States) transparent - invisible, obvious unbending - rigid, relaxing variety - one type (e.g., "this variety"), many types (e.g., "a variety") wear - endure through use, decay through use weather - withstand, wear away wind up - end, start up (e.g., a watch) with - alongside, against

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538. **Joe Brennan**

House Votes to Destroy Alaskan Arctic Wildlife Refuge

Fri 22 Apr 2005

Click here: The Assassinated Press
<http://www.theassassinatedpress.com/>

House Votes to Destroy Alaskan Arctic Wildlife Refuge:
GOP Passes Huge Tax Breaks for Big Oil, Gas:
Secret Bush-Cheney Oil Cartel Expects to Clear \$3 Billion:
Energy Bill, Which Includes Arctic Drilling, Decried By Democrats:
"And the funniest part, given the current level of demand, the Wildlife
Refuge may as well be a dry hole," chuckles Cheney:
Ted Stevens' Dry Hole Gets Frosty Frist Fisting
By George Slopalopolis

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539. **Barrett Watten**

Edwin Torres at Wayne State

Fri 22 Apr 2005

Rescheduled! Diasporic Avant-Gardes presents! Last event of the season!

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, April 29, 7:30 PM

The Scarab Club, 217 E. Farnsworth, Detroit

"Edwin Torres is the bastard love child of Vladimir Mayakovsky and Nicanor Parra, midwived 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 syncretism 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.

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540. **Al Filreis**

Adrienne Rich recordings

Fri 22 Apr 2005

Dear POETICS list friends & colleagues:

The recent programs featuring Adrienne Rich at the Kelly Writers House are now available as recordings here:

<http://www.writing.upenn.edu/~whfellow/rich.html>

Al Filreis

Kelly Professor of English

Faculty Director, the Kelly Writers House

Director, the Center for Programs in Contemporary Writing

University of Pennsylvania

<http://www.writing.upenn.edu/~afilreis>

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541. **Joseph Thomas**

Mac Low

Fri 22 Apr 2005

Believe it or not, there's a short piece on Jackson Mac Low in American Poet: The Journal of the Academy of the American Poet. I was quite surprised.

Best,

J

Do you Yahoo!?

Yahoo! Small Business - Try our new resources site!

<http://smallbusiness.yahoo.com/resources/>

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542. **Thomas savage**

Presences by Creeley&Marisol/Collaborations

Fri 22 Apr 2005

After Creeley's death, I went back to the book of his I didn't understand when I read it over twenty years ago: Presences by Creeley & Marisol. The problem is the relationship or lack thereof between the words and the images. Is it really a collaboration? Most artist/poet collabs I have seen like George Schneeman's with many poets or the ones Frank O'Hara participated in have the words inserted into the visual images whereas this strange book has the two different

media running side by side in parallel although abutting worlds. Also, there is the question of equality. In most collaborations I've participated in, (mostly with other poets but occasionally with musicians and once with a painter) the assumption is that the participants are equal whereas, when rereading this book, I found myself devoting more time to Creeley than to Marisol just because the words took longer to read than the pictures required to be absorbed. Anyway, on the nature of collaboration and/or what

this

book is about I would appreciate some response since, after so many years, this book is still a problem for me.

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<http://mail.yahoo.com>

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543. **Elizabeth Treadwell**

Treadwell & Waldner reading May 8 at Cody's in Berkeley

Fri 22 Apr 2005

Poetry Flash at Cody's presents

Sunday, May 8, 2005 at 7:30 * a poetry reading with

Elizabeth Treadwell & Liz Waldner

*

Elizabeth Treadwell's books include Chantry (Chax Press) and LILYFOIL + 3 (O Books), both 2004. Her writing is set to appear in Barrow Street, Chain, Court Green, Fourteen Hills, mem, and Shearsman as well as the anthologies Bay Area Poetics (Faux Press) and Writing Under the Influence: America's New Women Poets & the Generation That Inspires Them (Wesleyan UP). She will be reading from new work, which you can sample at elizabethtreadwell.com.

Liz Waldner's most recent book is Saving the Appearances (Ahsahta Press, 2004), which is a nominee for the Northern California Book Review award in poetry. Her previous books include Dark Would (the missing person) (Georgia UP), winner of the 2002 Contemporary Poetry Series; Etym(bi)ology (Omni dawn Press, 2002); and Homing Devices (O Books, 1998). She lives in Oakland and has just completed a manuscript about growing up in rural Mississippi in the late 1960s.

*

Cody's Books * 2454 Telegraph Avenue, Berkeley * \$2 at the door Cody's:
[REDACTED], Poetry Flash: [REDACTED]

From Downtown Berkeley BART walk 5 blocks east [toward the hills] on Bancroft, then turn right on Telegraph. Cody's is four blocks down at the corner of Haste & Telegraph.

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544. **Lori Emerson**

email more damaging than cannabis

Fri 22 Apr 2005

no doubt I'm passing this on to you all because I'm higher than high right now!
Sorry, as a "crackberry" I can't resist sharing this...

best, Lori

Emails more damaging than cannabis

Experts warn on dangers of 'Crackberry' addiction

Iain Thomson, vnunet.com 22 Apr 2005

<http://www.vnunet.com/news/1162648>

Researchers at the University of London Institute of Psychiatry have found that the constant distractions of email and texting are more harmful to performance than cannabis.

Those distracted by incoming email, phone calls and text messages saw a 10-point fall in their IQ, more than twice that found in studies of the impact of smoking cannabis, according to the researchers.

Some 1,100 volunteers were used in the study, sponsored by HP. Half of those questioned said that they reply to emails instantly or as soon as possible, and one in five admitted to breaking off meals or social engagements to deal with email.

This constant shifting of concentration makes the brain more tired and less focused, and causes the temporary IQ fall-off.

Email and SMS are also making us work longer. Over 60 per cent of those questioned answered work emails at home or when they are on holiday.

The phenomenon of email addiction is well known, not least to users of RIM's BlackBerry devices.

Intel president Craig Barratt and many others refer to these devices as 'Crack-Berrys' because of the obsessive email use they inspire in their owners.

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545. **Murat Nemet-Nejat**

Re: Presences by Creeley&Marisol/Collaborations

Fri 22 Apr 2005

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546. **Mary Jo Malo**

Creeley's Collaborations - dig?

Fri 22 Apr 2005

This is an article about his philosophy of company & collaboration from 'Threads'.

[_http://www.altx.com/ebr/ebr9/9pel.htm](http://www.altx.com/ebr/ebr9/9pel.htm)
(<http://www.altx.com/ebr/ebr9/9pel.htm>)

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547. **Alan Sondheim**

i am master of time split and time formed

Fri 22 Apr 2005

i am master of time split and time formed
foofwa sttudder time of the alphabet
/ <http://www.asondheim.org/foofwaroofcurl.mov> of dictionary time 20^ /
but this does not eliminate the sadness
of the death of wilderness and mutilated bodies of women and children
but here is a beautiful body shuttering for you in dictionary one two time
yes here is a beautiful body sttuddering for you in one two time
there is no time for thinking on the killing floor
no time of meditation no time of silence
the camera cuts into the flesh-time of beautiful bodies
knives slice elsewhere and i am sad so sad with nightmares
that i would be happy on the tortured graves of the mutilators
that i would be content with the hacking of limbs of torturers
and the blinding of evil of torturers by the mutilated
evil, you will not find me, nor me nor the camera
evil, you will wander awkward and clumsy, your time sliced inconceivably
sadness you are my master of blind and crippled time
sadness you are my master of split time and time formed
sadness you are the master of evil too

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548. **Chris Stroffolino**

Re: Presences by Creeley&Marisol/Collaborations

Fri 22 Apr 2005

I think Yau's Book "In Company" about the collaborations might say something useful about them.

C

>From: Thomas savage <[REDACTED]>

>To: [REDACTED]

>Subject: Presences by Creeley&Marisol/Collaborations

>Date: Fri, Apr 22, 2005, 7:33 AM

>

After Creeley's death, I went back to the book of his I didn't understand when I read it over twenty years ago: Presences by Creeley & Marisol. The problem is the relationship or lack thereof between the words and the images. Is it really a collaboration? Most artist/poet collabs I have seen like George Schneeman's with many poets or the ones Frank O'Hara participated in have the words inserted into the visual images whereas this strange book has the two different media running side by side in parallel although abutting worlds. Also, there is the question of equality. In most collaborations I've participated in, (mostly with other poets but occasionally with musicians and once with a painter) the assumption is that the participants are equal whereas, when rereading this book, I found myself devoting more time to Creeley than to Marisol just because the words took longer to read than the pictures required to be absorbed. Anyway, on the nature of collaboration and/or what this book is about I would appreciate some response since, after so many years, this book is still a problem for me.

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<http://mail.yahoo.com>*

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549. **Mark Weiss**

New Book from Junction

Fri 22 Apr 2005

Junction Press is pleased to announce the publication of Migrations / Migraciones, by Gloria Gervitz, the life's work of one of the most important Mexican poets of the post-Paz generation. At times frankly and lushly erotic in the tradition of both the 17th-century mother of all post-conquest Mexican poetry in

Spanish, Sor Juana Inés de la Cruz, and of modern Mexican feminism, for which the erotic has become a way of reclaiming the body, it is a complex interweaving of personal and family memory, Biblical reference, the mystical traditions of the Judaism of her family and the folk Catholicism of her paternal grandmother, who, like the other women of Gervitz' ancestry, rises to the surface of the poem like a ghost of the imagination. Written from within Mexico's displaced Eastern European Jewish community, it is, as Jerome Rothenberg has said, "an epic of the migratory self," an almost thirty-year journey of the nomadic spirit, and an ecstatic arrival. With its mixed parentage and its sense of displacement, the journey is at once profoundly Mexican, and profoundly American, the discovery of a new internal place where warring selves may be brought together.

Mark Schafer has given us a translation, itself the work of thirteen years, worthy of the original—a profound meditation on the text that stands as an extended lyric in its own right. His thoughtful conversation with Gervitz follows the poem.

Migrations / Migraciones should be of interest to all those interested in poetry, Latin American literature, and the Jewish experience.

To say that this is a book of the immigrant experience—which in some sense it is—is to underrate the range of form and feeling that Gervitz brings to it, creating thereby an epic of the migratory self. Like Pound's *Cantos* or Zukofsky's *A*, hers is the work of a lifetime: a life's work including not only autobiography and familial memories as a kind of history but rife with religious and mystical imagery from Jewish kabbala to Mexican folk Catholicism and beyond. *Migrations* takes its place with theirs as a long and difficult poem which is the achievement of a great poetic talent: a complex tribute to the complex world from which it comes. Jerome Rothenberg

Migrations presents the unmistakable, majestic voice of Gloria Gervitz, one of the most powerful and original voices of contemporary Jewish Latin American literature, in all its fullness, and Mark Schafer's translation does it justice. Mystical, at times wrenching, it is a poem of ancestral as well as modern voices, a poem that should be read slowly as if reading a prayer. Marjorie Agosín

Migraciones is an extraordinary and deeply moving poem. Gloria Gervitz looks out all the world's windows and Mark Schafer throws them open to gather in the most soaring and luminous of words. *Migraciones* is a journey to the depths, to the heights, and across the range of our most profound emotions. This is poetry that rains inside us, leading us back to primordial waters. Elena Poniatowska

The sorrowful voice of Gloria Gervitz resounds within a terrifying vastness. Her words—prayer, oracle, litany—soar and plunge into the abyss, tempered by a breath that transcends meaning. They cross to the other side, to what precedes

them, where submerged words breathe. Born of dark silence, her poetry rescues memory; it returns to the origin of its own pale dreams. Her poetry enralls and overwhelms. Saúl Yurkievich

A dramatic affirmation that wonderful poetry still comes out of Mexico. Tony Fraser

Retail price: \$23.00. For list members: \$16, plus \$3 shipping in the US.

from Part I: Shaharit

In the migrations of red marigolds where songs burst from long-beaked birds
and apples rot before the disaster

Where women fondle their breasts and touch themselves
in the perspiration of rice powder and teatime

Climbing vines course through what remains always the same
Cities crisscrossed by thought

Ash Wednesday. Old nanny watches us from a beam of light

Pools of shadow breathe, purples rain down nearly red

The heat opens its jaws

Below, the moon sinks into the street

and a black woman's voice, a sad black woman's voice begins to sing

The incense of gladioli and ferry boats grow

And your fingers, lukewarm mollusks, slip inside me

We are in the fragile hide of autumn

In the rectangular park

in the dog days when the pale shades are most deeply moving

After Shaharit

raw, forgotten prayers

Winds rise lightly rinsed by invocation, forests of alders

And my grandmother always played the same sonata

A girl eats ice cream on a sunny corner of the street

A man reads a paper while he waits for the bus

The light fractures

And clothing hangs in the sun. My grandmother's impenetrable sonata

You said it was summer. O music

And the invasion of dawns and the invasion of greens

Below, shouts of children at play, nut vendors

yellow roses breathing. And as we left the movies my grandmother said to me
child, dream that the dream of life is beautiful

Beneath the summer-drenched willow only restlessness lingers

Docile clouds descend into the silence

The day evaporates in the hot air

Green erupts within green

I spread my legs beneath the bathtub faucet
The gushing water falls
Enters me
This is the hour when the words of the Zohar are spread out
Still the same questions as always
I sink deeper and deeper
The light throbs wildly
In the vertigo of Kol Nidre before the great fast begins
In the blue haze of the synagogues
Before and after Rosh Hashanah
In the whiteness of the rain in the Plaza del Carmen
my grandmother says her five o'clock rosary
And swooping in the background
the shofar's echo opens the year

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550. **Stephen Baraban**

Re: Presences by Creeley&Marisol/Collaborations

Fri 22 Apr 2005

An interesting thing that happens in *_Presences_* (1976) is that the voice of Marisol (Escobar), the visual artist, seems to take over the last two pages of text (before the "Postscript"). Creeley in these two pages seems to be working from a tape recording(?) (written notes?) of Marisol speaking, reporting her words, shuffling them around. Here are the fourth and fifth paragraphs from this section:

I began to make self-portraits because working at night I had no other model. Thinks that the world is little. Weather walking, in rain. I used myself over and over again. Sees green. Passing people, goes forward, goes green, goes white. I would learn about myself. Y el corazon es immenso, laughing. Seeing tears, feeling edges. Pause of applause, in the big city. You are your own best friend.

I put things where they belong. I return to reality. People should think of themselves. Walk streets at night, working at night. I had no other model. I used myself over and over. I see you. In the big city. People should think of themselves. Goes green,

goes white.

One thing that is threaded throughout these two pages of *Presences* are pieces from a passage of Spanish poetry--favorite lines of Marisol, I imagine, sometimes given by Creeley in Spanish and sometimes in English. Pasted together, the lines are:

Vestida con mantos negros,
Piensa que el mundo es chiquito
Y el corazon es inmenso.

(which means roughly: "Dressed in black robes/I think the world is little/And the heart is very large") I think I read somewhere that these are lines from Garcia Lorca? But the words "darkness falls from the air" also enters these two pages, a reversal of Thomas Nashe's "brightness falls from the air". Are these Elizabethan British lines also favorites of Marisol's? (who is still alive, by the way, I doily had the impression she wasn't!) Favorites of Creeley alone? Mysteries of collaboration.

The rest of the book, well I have to read it again. As to its collaborative nature, it's at least a GIFT FOR M.--"Presences, A Text for Marisol".

Even if one spends less time with them than the words, I think the visuals hold their own, they have a vividness that any words might envy--"words, words, as if all worlds were there".

The rest of the book is at least a GIFT to S

Thomas savage <[REDACTED]> wrote:

> After Creeley's death, I went back to the book of
> his I didn't understand when I read it over twenty
> years ago: *Presences* by Creeley & Marisol. The
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551. **Stephen Baraban**

Re: Presences by Creeley&Marisol/Collaborations, TWO/TO/TOO

Fri 22 Apr 2005

1.) Evidently, there's some sort of "mathematical"
formula to the permutations of this book. At the
front of the book there is a page that reads:

PRESENCES

1.2.3

2.3.1

3.1.2

1.2.3

2.3.1

Bill Sylvester of SUNY/Buffalo was into this aspect of
the book--maybe he is reading this and can explain?

(Bill also said that Presences wd someday be considered a monument/breakthrough of adventurous prose, like Stein's *Three Lives*).

2.) In my discussion of the Spanish lines Creeley quoted, I mistranslated: "Piensa que el mundo..." would be third person, of course, "(S)he thinks the world is little".

*Vestida con mantos negros,
Piensa que el mundo es chiquito
Y el corazon es inmenso.*

(which means roughly: "Dressed in black robes/I think the world is little/And the heart is very large") I think I read somewhere that these are lines from Garcia Lorca? But the words "darkness falls from the air" also enters these two pages, a reversal of Thomas Nashe's "brightness falls from the air". Are these Elizabethan British lines also favorites of Marisol's? (who is still alive, by the way, I dopily had the impression she wasn't!) Favorites of Creeley alone? Mysteries of colloboration.

The rest of the book, well I have to read it again. As to its colloborative nature, it's at least a GIFT FOR M.--"Presences, A Text for Marisol".

*Even if one spends less time with them than the words,
I think the visuals hold their own, they have a vividness that any words might envy--"words, words, as if all worlds were there".*

*The rest of the book is at least a GIFT to S Thomas savage <[REDACTED]> wrote:
After Creeley's death, I went back to the book of his I didn't understand when I read it over twenty years ago: Presences by Creeley & Marisol. The problem is the relationship or lack thereof between the words and the images. Is it really a*

collaboration? Most artist/poet collabs I have seen like George Schneeman's with many poets or the ones Frank O'Hara participated in have the words inserted into the visual images whereas this strange book has the two different media running side by side in parallel although abutting worlds. Also, there is the question of equality. In most collaborations I've participated in, (mostly with other poets but occasionally with musicians and once with a painter) the assumption is that the participants are equal whereas, when rereading this book, I found myself devoting more time to Creeley than to Marisol just because the words took longer to read than the pictures required to be absorbed. Anyway, on the nature of collaboration and/or what this book is about I would appreciate some response since, after so many years, this book is still a problem for me.

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

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

Do you Yahoo!?
Yahoo! Small Business - Try our new resources site!
<http://smallbusiness.yahoo.com/resources/>

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552. **Alan Sondheim**

*****Advertisement for Myself*****

Sat 23 Apr 2005

(apologies for cross-posting)

Advertisement for Myself

=====

I wanted to gather together URLs for purchase etc. of my work available online. This is probably incomplete, but for those who are interested, it is probably useful. Note that Printed Matter carries a number of things. I definitely recommend the books - VEL, The Wayward, Sophia, .echo. There are days I wish I was a store. Those are the days I could still wish. - Alan

=====

Current Books, CDs, DVDs, etc.:

VEL

by Alan Sondheim

\$16.00

Based on Virtual Environment work, an intense selection of recent texts on motion capture, avatars, online experience, and language. A must!

http://www.cafepress.com/cp/browse/Ne-6_N-1203+1016 _nr-1_bt-1

.echo by Alan Sondheim Alan Sondheim's new ebook, .echo, takes you on a fascinating journey with Nikuko Meat-Girl into the language of avatars, transliterate lovemaking and virtual subjectivity. While interacting with Sondheim's ebook of mystical eroticism, the reader will lose themselves in a net.fiction charged with sex, obsession, codework and real bodies pushed to the limit. A provocative theory-world presented in the guise of experimental narrative, .echo takes the reader on a high-speed, yet zen-like trip through a hallucinatory landscape that one can imagine used to be the world. There's never been anything like this book as it confounds the relationship between America and Japan, prosthetics and aesthetics, visible words and invisible intelligences. Enter at your own risk! <http://www.altx.com/ebooks/echo.html>

Sophia

Sondheim, Alan; Sophia, ISBN 1 84254 583 3; published July 2004, reprinted November 2004

One of the author's rare texts of philosophy, an extended meditation on

world and worlding, written with a unique style and structure. Perhaps the best guide to reality ever written!

<http://pages.britishlibrary.net/writersforum/WFstock.html>



The Wayward Salt Books The Wayward is an exploration into virtual life and theory. It uses tools from codework to traditional genre; much of its work is the result of programming intended to create systems of circulating texts. Think of The Wayward as a poetics of the imaginary, stumbling over the grounds of the real - constantly questioning linguistic referents and 'meaning in general.' The work is a ground-breaking exploration of the roots and structures of online and offline life, in which language simultaneously explodes and implodes. Conversations among 'emanents' dominate inconceivable landscapes; sexualities are constructed and deconstructed. There's not another work like it.

<http://www.saltpublishing.com/books/smp/1844710475.htm>

Being On Line, Net Subjectivity

Edited by Alan Sondheim 1996-7.

Note: This may or may not be available at this time.

Being on Line is an historic exploration of the theory and practice of virtual identity as well as its effects. Unlike many recent books on the Internet, it focuses both on the promises of the technology and the actual content being developed by users of this form of exchange. Among the thirty-two authors are Angela Hunter, Ellen Zweig, and Nesta Stubbs; net feminist Doctress Neutopia; anthropologist Roger Bartra; and theorists Friedrich Kittler, Slavoj Zizek, Mark Poster and Gregory Ulmer. Artists include Mike Metz, Alice Aycock, Peter Halley.

208 pages, with 16 pages of color and 192 illustrated pages in black and white. In English and Korean. ISBN 1-882791-04-5 Paperback 7 x 9 1/2 in., 208 pages, 16 color. \$15.00 U.S.

<http://www.thing.net/lusitania/Online/current.html>

Can probably be ordered from:

D.A.P/ Distributed Art Publishers

155 Sixth Avenue, 2nd Floor, New York, N.Y. 10013-1507

or call toll-free 1-800-338-BOOK

The Case of the Real

Potes and Poets Press, 1998 (2 chapbooks)

Note: Most probably available.

Volume One 44 pages ISBN 0-937013-90-9

1998 \$7.00 New Chapbook Series #15

Volume Two 41 pages ISBN 0-937013-91-9

1998 \$7.00 New Chapbook Series #16

2 Volume Set for \$13

Potes & Poets publications are available from:

Small Press Distribution

1341 Seventh St.

Berkeley, CA 94710

www.spdbooks.org

T'Other Little Tune (CD)

Artist: ALAN SONDHEIM

re-recording of vinyl lp

Catalog #: ESPCD 1082

<http://www.espdisk.com/store2.html>

1968-9

Ritual-all-7-70 (CD)

Artist: ALAN SONDHEIM

re-recording of vinyl lp

Catalog #: ESPCD 1048

<http://www.espdisk.com/store2.html>

1968-9

The following are available through Printed Matter:

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

Sampler

DVD+ - for computer playback only

Alan Sondheim

Tremendous collection of current work!

New York, NY: A. Sondheim. 2005 \$25.00

Forlorn Matter

Alan Sondheim

Self-published text (a second version appeared in the anthology

Unnatural Bodies). \$8.00

Archive 3.7 CDrom Alan Sondheim Brooklyn, NY: Sondheim. 2001 Archive 3, 7, previously Sub/Con/Text, is a complete collection of the artist's work. It includes several web suites, over 5000 pages of text, 500 images, numerous videos and sound works, computer programs, and all sorts of additional materials. There are several book-length manuscripts, a number of articles, and the full Internet Text, described as a "continuous meditation on philosophy, language, and virtual subjectivity." The cdrom will open in Mac or PC; only the web suites might be a problem in Mac, although all materials are completely accessible through the directories. (Please note: This is somewhat superceded by Sampler, but is an excellent snapshot of work 1995-2001.) \$14.00

New Observations. No. 120 (Winter 1999) Cultures of Cyberspace Alan Sondheim, editor New York, NY: New Observations Ltd.. 1999 Begun in the early Eighties, this artist-run periodical features a wide range of visual art, artists projects, essays, poetry, and fiction; each issue is guest-edited and devoted to a specific cultural theme. Editor Alan Sondheim collected texts about the Internet with images chosen as a counterpoint -- "they reflect spaces and bodies that are effaced, occluded, ghostlike." Contributors include: Laurie Cubbison, Alexanne Don, Jerry Everard, Amy Fletcher, Radhika Gajjala, Eve Andree Laramee, Nick Mamatas, Jon Marshall, Caitlin Martin, Michael W. Spirito, John Suler, Ryan Whyte, and others. Images by Robert Cheatham, Emily Cheng, Janieta Eyer, Nancy Haynes, Hokusai, Ichi Ikeda, Fanny Jacobson, Eve Andree Laramee, Kim McGlynn, Barbara Simcoe, David Smith, Tyler Stallings, Tsukioka Yoshitoshi, and Thomas Zumner, among others. \$6.00

Damaged Life

Denise de la Cerda, Alan Sondheim

Dallas, TX, 1986

This exploration of space, lines, and existence is realized through electronics, tape recorders, keyboards, drum machines, mixers, miscellaneous acoustic instruments, and an accompanying booklet of black and white drawings of the artist recording these sounds.

Cassette. Damaged life was a post-industrial group whose recordings were generally distributed on Spasm Cassettes, Austin. \$7.00

Current active URLs:

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

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

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

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

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

Wiki essays at:

http://www.as.wvu.edu:8000/clc/projects/plaintext_tools/

=====

A few other titles:

Disorders of the Real

Station Hill, 1988. Note: This may not be available at this time.

<http://www.stationhill.org/sondheim.html>

Individuals: Post Movement Art in America

(anthology) New York: Dutton Books, 1977. Not available: check abe

The Structure of Reality
(Self published through Nova Scotia College of Art and Design), 1977.
Not available: check abe

Strata
NSCAD, 1972
Not available: check abe

An,ode
Burning Deck Press, 1968
Experimental work, check abe

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553. **Steve Dalachinsky**
Re: email more damaging than cannabis
Sat 23 Apr 2005

high are you allowed to be high on this list?

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554. **Steve Dalachinsky**
Re: Presences by Creeley&Marisol/Collaborations, TWO/TO/TOO
Sat 23 Apr 2005

murat it's rudy not judy
marisol very much alive lives in downtown area ny
in some strange asian cult made it big in real estate
has a dog
oh golub memorial/tribute had some good moments storr best
lots of self promoing there in the guise of i knew the great man
but a few genuine folk kiki smith cute and a bit juvenile
earlier that day a so so resding for bob

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555. **David A. Kirschenbaum**

**** Advertise in May Boog City****

Sat 23 Apr 2005

Boog City's May issue is going to press on Wed. May 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 whether this Ben and Jen engagement will actually lead to marriage (we say yes).

Ads must be in by Mon., May 2 (and please reserve space ASAP).

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

Issue will be distributed on Thurs. May 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]

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556. **George Bowering**

marisol

Sat 23 Apr 2005

Aw, I wish I could have sent you my thoughts re Marisol/Creeley but the central control keeps saying that I am using attachm,ents when I AM NOT. Probably they will stop this little message, too.

gb

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557. **Harry Nudel**

Ad....

Sat 23 Apr 2005

.
.
.
.

drn...

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558. **Harry Nudel**

More...

Sat 23 Apr 2005

i will publish no books
i will do no readings
i will win no awards
& if elected will not serve...
drn...

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559. **Joe Brennan**

Check out The Assassinated Press

Sat 23 Apr 2005

Click here: The Assassinated Press

Gut Check
By CHRIS FLOYD

Iraq War Coverage Reminds Me of Vietnam
By JOHN R. MACARTHUR

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

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed

good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving free reign to this hubbub of voices...."

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560. **Murat Nemet-Nejat**

Re: Presences by Creeley&Marisol/Collaborations, TWO/TO/TOO

Sat 23 Apr 2005

In a message dated 4/23/05 3:15:48 AM, [REDACTED] writes:

marisol very much alive lives in downtown area ny
in some strange asian cult made it big in real estate
has a dog

oh golub memorial/tribute had some good moments storr best
lots of self promoing there in the guise of i knew the great man
but a few genuine folk kiki smith cute and a bit juvenile
earlier that day a so so resding for bob

Thank you for the correction. Writing that post I was repeating to myself "it's Rudy, not Judy," aware of my predilection to mix names.

Murat

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561. **Murat Nemet-Nejat**

Re: email more damaging than cannabis

Sat 23 Apr 2005

In a message dated 4/23/05 3:16:13 AM, [REDACTED] writes:

high are you allowed to be high on this list?

When I respond at 2.00 Am. Murat

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562. **Vernon Frazer**

Re: email more damaging than cannabis

Sat 23 Apr 2005

Who's gonna know unless your posts sound giggly or take a very long time to read even though they're short?

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

From: UB Poetics discussion group [mailto:████████] On

Behalf Of Murat Nemet-Nejat

Sent: Saturday, April 23, 2005 11:14 AM

To: ██████████

Subject: Re: email more damaging than cannabis

In a message dated 4/23/05 3:16:13 AM, ██████████ writes:

| *high are you allowed to be high on this list?*

When I respond at 2.00 Am. Murat

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563. **Skip Fox**

Re: Presences by Creeley&Marisol/Collaborations, TWO/TO/TOO

Sat 23 Apr 2005

Many items on the sources for *_Presences_* and its numerical permutations. Creeley himself originally sketched out the latter in *Introd. to London ed. of _Mabel: A Story & Other Prose_* (rtp. in *_Collected Prose_*, p. 266). Stephen Fredman's *_Poet's Prose_* lists sources for *_Presences_* as Jose Ramon Medina's *_Marisol_*, a tape recording, a Buddhist fable, and a painting by Nicolas Poussin reproduced on a postcard. Sylvester's item in *_Robert Creeley: The Poet's Workshop_*. (Three good sources nearly always.)

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564. **Alan Sondheim**

For K.S.

Sat 23 Apr 2005

For K.S.

The woman herself Matsumoto Jun ice river it comes and even if happiness the in Matsuda Sato will flat mountain wide Gyoda is thick bright Even if the woman herself Matsumoto Jun ice river to come, Sato Matsuda Otsuka love small reason it is good Nakamura intellectual world Fukada child thin Kyi Otsuka love small reason it is good Nakamura intellectual world Fukada Yoshioka

beauty head rock seasonal Kin Masao thousand village Aikawa Yutaka child
 Morishita true child Ogura Yoshioka beauty head rock Yutaka child Morishita
 true child Ogura phase military affairs gossamer seasonal pinup phase military
 affairs gossamer seasonal pinup attaching gold The woman herself Mat-
 sumoto Jun ice river it comes and even if happiness the in Matsuda Sato will flat
 mountain wide Gyoda is thick the bright Otsuka love small reason it is good the
 Nakamura intellectual world Fukada child thin Kyi Yoshioka beauty head rock
 true child Ogura Yutaka child Morishita thousand village Aikawa seasonal Kin
 Masao The phase military affairs gossamer seasonal pinup attaching Hanai Biri
 Aikawa season the cord Yasuda beauty sand child hill wooden dance child The
 Maruyama Katsura village side the Sakura Okamoto depending child Inoue har-
 mony fragrance From Emi large castle sub- seasonal child under luck child
 companion reason period blessing melody. The woman seven Hu bottle
 well no field pleasantly the Nakamura river foster child it is cheap the room
 beauty blessing Weekly today kagura hill blessing Asada good not yet peaks the
 or Hagiwara dance beauty bamboo cool child The woman seven - it is the
 sudden death V Nakamura river foster child high way, FLASH beach mountain
 distinct Ando sand fragrance Sato harmony sand harmony rare sand Kitajima
 superior Weekly new tide Uchida child Horiuchi filial piety male Kawai Iku
 child trees and shrubs rare forest forest complex Kyuya The rock true child
 Morishita thousand village Adachi actual summer the eye reason cord Ono true
 bow hill wooden dance child - Adachi the actual Goto Makoto rare friend bless-
 ing it is, the beauty bamboo cool Weekly new tide Hata positive Ku Chi-
 nese last of raising the Ookubo flax pear child Mita open child Kumatani
 Megumi raincoat! Kawamura it can go, closely the field forming beauty Heda
 Megumi pear fragrance Tashiro moat ardently the flax period Sunday everyday
 one shoals the Yoshikawa Akira Osamu Takamura Kaoru Ito beauty basis the
 seeing Kitajima superior Yabe beauty preservation Oka origin thickly is dense
 the Otake Takahashi whom you endure child length one Shigeru Inoue harmony
 fragrance Oguri Kaori woven Abe flax beauty camellia beauty bell swan Sakura
 child Ninomiya Kazuya long you see, Inoue harmony fragrance gold note pay-
 ment yes spring as many as . small wooden Kazuko vs straw raincoats the
 Suzuki Mamoru beauty pine greens child - day Door poster being attached
 The TV. arrow rice field sub- rare child & wing Kato meeting Sakaguchi law two
 Inagaki our stormy child Suzuki woman seven Chiba it is cold the Nakamura
 river foster child Weekly sentence spring Okawachi child ICHIRO rice gra-
 nary cool child Kansai Walker Fukada child small snow Akashi house saury
 Kimura - art Ando beauty princess beauty sea not yet direction Watanabe
 beauty generation twill catalpa moat mouth and blotch - day Even if the
 weekly woman rice granary cool child ice river to come, the Matsuken theatri-
 cal company one person Yutaka fragrance way the - day Boy magazine Ogura
 Yutaka child x cool breeze Woman seven Hattori it is good the child Arai

Kaori woven way, the Korea style pine greens child Weekly popular heaven sea
Osawa perfume field bookmarker moat river tomorrow or beach mountain dis-
tinct apricot the lily Hasegawa capital child long you see, the well curb
Kazuyoshi rear end Erika Weekly sentence spring the picture beauty flat
trunk two bright Sakai sequential child inside military affairs! - Even if the door
the on woman herself the Tsukamoto high history ice river to come, the village
river picture pear forest tail reason beauty -

-

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565. **mIEKAL aND**

seeking your comments about Malok's work

Sat 23 Apr 2005

[I'm forwarding this for Camille]

Hello everyone,

mIEKAL & I are working on an experimental documentary about Malok: "Eat bugs to excitement. Perfect Malokian dogma." I need some commentary about his work which I will include in the film. I would prefer that your comments about Malok's work to be handwritten and/or voice recorded on CD or recorded in aif file, wave file or mp3 file. These are audio formats I can use. I will scan the piece of paper with your handwriting & it will also become a clip in the film. Feel free to do it in the way which represents you most. If you are interested please send me your comments.

Send them to:

Camille Bacos
10375 CTY HWAY A
LA FARGE, WI 54639

Many thanks & all the best,

camille

All formal dogmatic religions are fallacious and must never be accepted by self-respecting persons as final.

Reserve your right to think, for even to think wrongly is better than not to think at all.

To teach superstitions as truth is a most terrible thing. - HYPATIA (355? - 415 AD)

Let the beauty of what you love be what you do. - Jalaluddin Rumi

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566. **August**

Delivery Failure Notice

Sat 23 Apr 2005

Delivery Failure Notice

existed towns .sbk.botil

meaning carried by each

Mail Delivery (failure)

meaning carried by each

the challenge of getting

The bank sent a routine

existed towns .sbk.botil

The bank sent a routine

[Psalms 30:5]

meaning carried by each

existed towns .sbk.botil

Inc.(YPIL) VoIP

and has wireless

due to the fact that

and has wireless

3somme Hardccore Hoot

(6) However, it's also

Inc.(YPIL) VoIP

(6) However, it's also

several poems of

and has wireless

Inc.(YPIL) VoIP

strength of IPSI

texts, not to mention

prospects with scalable

texts, not to mention

MOGI's shares will

little as \$500 a month!

strength of IPSI

little as \$500 a month!

SCROLL DOWN TO READ OUR

texts, not to mention

strength of IPSI

naked Busty mature in
cock Housewife fucked by
issues of TIR and TAR
cock Housewife fucked by
join the ranks of
our new program. R.R.

naked Busty mature in
our new program. R.R.
sa harong ninda. Pag
cock Housewife fucked by
naked Busty mature in

Network is part of
cock in her ass Busty
Milf Katja Deepthroat &
cock in her ass Busty
Dickinson's fascicles.
companies of the few
Network is part of
companies of the few
mga Bañas perang beses,
cock in her ass Busty
Network is part of

selling for less than
evennor even go myself;
1f30 t3gl 5n35 hbenh8g0
evennor even go myself;
uncertainties and other
members formed local
selling for less than
members formed local
teams found support in
evennor even go myself;
selling for less than

so please be patient. we
unnecessary delays and
of words) but also whose
unnecessary delays and
years... You could get
Susan Howe?? I'll have
so please be patient. we
Susan Howe?? I'll have

several| days ago and it
unnecessary delays and
so please be patient. we
virgins asses. Watch our
.TheaveragewelintheSylva
obtained on a special
.TheaveragewelintheSylva
nine days after entering
producing wells and or
virgins asses. Watch our
producing wells and or
interpretation the
.TheaveragewelintheSylva
virgins asses. Watch our
sender of the infected
to take the battle for
PCI Express(TM) 16X
to take the battle for
cute face Blowjob black
sender of the infected
cute face Blowjob black
agreement STS wi|l
to take the battle for
sender of the infected
August Highland
Online Studio
www.august-highland.com

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567. **Robin Hamilton**

Re: School

Sat 23 Apr 2005

I was sitting in a bar room once,
passing conversation
when the Man said:
"You heeled?"

Christ, you have to be joking.
This was Glasgow.

I tried to hijack a Securicor van once, and the shotgun guard (who was about the age of me then, late teens early twenties) was slaving to arrest me, but the driver didn't even bother to look up from the book he was reading -- Kant? -- but simply said, "Christ, jimmy, for all I know he's sitting beside my daughter in the Moral Philosophy lectures, so if we bust him, I'll never hear the end of it."

A level playing-field.

Bliss it was and all that crap.

Fun.

Strelnikov.

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568. **Craig Allen Conrad**

Wendy Kramer & CAConrad in San Francisco 5/5, 8pm

Sat 23 Apr 2005

Wendy Kramer & CAConrad in San Francisco 5/5, 8pm

click here for the New Langton Arts announcement:

[_http://newlangtonarts.org/view_event.php?](http://newlangtonarts.org/view_event.php?category=Downstairs&archive=&&eventId=253)

[category=Downstairs&archive=&&eventId](http://newlangtonarts.org/view_event.php?category=Downstairs&archive=&&eventId=253)

[d=253_ \(http://newlangtonarts.org/view_event.ph](http://newlangtonarts.org/view_event.php?category=Downstairs&archive=&&eventId=253)

[p?category=Downstairs&archive=&&eventId=253\)](http://newlangtonarts.org/view_event.php?category=Downstairs&archive=&&eventId=253)

Reading

CAConrad and Wendy Kramer

Thursday 05 May 2005

8 pm

Tickets \$6/\$4 members, students, seniors

New Langton Arts

1246 Folsom Street (between 8th and 9th streets)

San Francisco, CA 94103-3817



[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>) "Art, instead of being an object made by one person, is a process set into motion by a group of people. Art's socialized." --John Cage, 1967

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569. **Craig Allen Conrad**

How Some Stand on ALLEN GINSBERG Today

Sat 23 Apr 2005

How Some Stand on ALLEN GINSBERG Today

Recently I sent around some questions concerning Allen Ginsberg to a handful of poets. Those questions and answers are arranged below for you to read.

The list of participating poets:

Caroline Bergvall
Anselm Berrigan
Edmund Berrigan
CAConrad
Jim Cory
Jordan Davis
Brett Evans
Maria Mazziotti Gillan
Nada Gordon
Anselm Hollo
Chris McCreary
Carol Mirakove
Frank Sherlock
Chris Stroffolino
Christina Strong
Elizabeth Treadwell

Many thanks to all of you who took the time to participate in this Q&A,
CAConrad

QUESTION

Allen Ginsberg would be 79 years old this year. Although he has always been a controversial figure, a floodgate of vitriol against him has been released since his death. He has been publicly branded a misogynist, a pervert, a clown, and many other things. Not that he wasn't called these things in his lifetime, but since his death there has been a particularly intense wave of criticism coming from many different sources.

Are you familiar with these things I'm talking about? If so, would you care to comment?

Also, what does Ginsberg's work mean to you and your own poems?

What else do you have to share with us about Ginsberg? Please tell us, thank you.

TO READ ENTIRE ANSWERS PLEASE GO TO THE PHILLYSOUND BLOG:

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>) "Art, instead of being an object made by one person, is a process set into motion by a group of people. Art's socialized." --John Cage, 1967

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570. **Steve Dalachinsky**

Re: How Some Stand on ALLEN GINSBERG Today

Sun 24 Apr 2005

nice project craig

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571. **Jesse Glass**

Ginsberg

Sun 24 Apr 2005

By the time I actually got to meet A.G. he was the salesman of all things beat--incl. the Jack Kerouac School of Disembodied Poetics. His smiles and his ear were reserved for the youngest members of the forum the university provided, and he was a great salesman indeed! When it came time to read, however, these same young people shouted him down in the name of Punk and all the other twitches they wanted to punish the "establishment" for. And sure--what did they see? Some old guy up on stage trying to be literate, for Chrissake! It was a come-down. It was a bummer, but A.G. seemed happy enough, even though the Punks treated him like Bozo the Clown. He'd passed out his fliers for the Jack Kerouac School of Disembodied Poetics! He'd convinced a few of these young men and several of the ladies to come on up to where Neal Cassidy was more than a name in a book and revolution happened every day--or, at least every other day! A.G. was a real salesman, alright. Not the legend I'd come to see, with stars in my eyes. Howl is a great poem--a few of the others too. And the Jack Kerouac School of Disembodied Poetics is a fine institution, but A.G. could probably have sold his toenails to those pimply young kids if he'd said they'd come from Jack Kerouac's bunions when he was walking up that mountain behind Japhy Ryder. I was sad to see that it was all dollars and cents with A.G. at that time but now I know that life indeed is all dollars and cents anyway. Even if the whole Beat thing was living in a room writing poems, smoking pot, living cheap and banging on the bongo drums. Once you get old you want to become your own institution, you want to become part of the establishment, you want to have health insurance and a dental and retirement plan. A.G. is my Avatar in Heaven. Jess

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572. **alexander saliby**

Re: How Some Stand on ALLEN GINSBERG Today

Sun 24 Apr 2005

CAConrad;

Thank You! Thank you!

I'll continue to read and re read the answers to the questions re: Allen Ginsberg.

Are you as fascinated as I over the fact that people are always more willing to believe and spread the news about a fellow human if the news is bad than they are if the news is good? Tell me that Sally is a whore, and we'll help you spread the word; tell me she's a saint and we'll say, "prove it."

One hears far too little of the influence Ginsberg had on three generations of poets which followed him; and far too much of the details of what a detestable person he was.

Where do the poet and the person separate? Do they separate? If one is a detestable misogynist, is one too a detestable poet? Do the two characteristics negate each other algebraically? Or is it entirely possible that a person might in fact be an asshole human socially at the same time he (or she) is a noteworthy and admirable artist?

Do artists pander to the idea that as artists they are required to develop an asocial personae? I have a friend from Milan. When we met, he was in his early 30's and newly arrived in the U.S. At our first dinner party, he pinched all the wives present on the ass (and squeezed a breast of two). Afterwards, when all the guests were gone and he and I sat in the den I asked him about his behavior. He replied, "Alex, I'm newly arrived from Italy; the women, they expect it of me." He may have been right; no neighbor ever complained.

Culturally, do we have some level of expectation of misbehavior from our artists? Did Ginsberg really only live up to his level of social misbehavior expectation?

But, most importantly, does any of that matter when one reads and evaluates the ultimate quality of the body of work the artist produced? Shouldn't all comments really focus on the artist's work over and above the artist's lifestyle or behavior or misbehavior?

Judging his work only, I size Allen Ginsberg up as a notable, influential and most controversial American poet of the 20th century, though I also note he is among the top five poets most notably ignored by the institutional literati. How sad. Alex

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

From: Craig Allen Conrad<mailto:[REDACTED]>

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

Sent: Saturday, April 23, 2005 7:38 PM

Subject: How Some Stand on ALLEN GINSBERG Today

How Some Stand on ALLEN GINSBERG Today

Recently I sent around some questions concerning Allen Ginsberg to a handful of poets. Those questions and answers are arranged below for you to read.

The list of participating poets:

Caroline Bergvall

Anselm Berrigan

Edmund Berrigan

CAConrad

Jim Cory

Jordan Davis

Brett Evans

Maria Mazziotti Gillan

Nada Gordon

Anselm Hollo

Chris McCreary

Carol Mirakove

Frank Sherlock

Chris Stroffolino

Christina Strong

Elizabeth Treadwell

Many thanks to all of you who took the time to participate in this Q&A,
CAConrad

QUESTION

Allen Ginsberg would be 79 years old this year. Although he has always been a controversial figure, a floodgate of vitriol against him has been released since his death. He has been publicly branded a misogynist, a pervert, a clown, and many other things. Not that he wasn't called these things in his lifetime, but since his death there has been a particularly intense wave of criticism coming from many different sources.

Are you familiar with these things I'm talking about? If so, would you care to comment?

Also, what does Ginsberg's work mean to you and your own poems?

What else do you have to share with us about Ginsberg? Please tell us, thank you.

TO READ ENTIRE ANSWERS PLEASE GO TO THE PHILLYSOUND BLOG:

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com)
(<http://phillysound.blogspot.com/><<http://phillysound.blogspot.com/>>) "Art, instead of being an object made by one person, is a process set into motion by a group of people. Art's socialized." --John Cage, 1967

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573. **Mairead Byrne**

Re: Presences by Creeley&Marisol/Collaborations

Sun 24 Apr 2005

Dear Tom,

Just about the time you were writing your question I was buying IN COMPANY: ROBERT CREELEY'S COLLABORATIONS at the Brown University Bookstore in Providence where it was the last Creeley book in stock (I noticed, not too far away on the alphabetized shelf, 4 copies of my own book standing stalwart as they have stood through the past year of my life since I left them there, and as they may stand in the coming years, though I die). Enjoying a rare day off, today, I read this terrific book, which comes with a cd rom designed by Kristin Prevallet, and thought of your question. The book includes a thorough essay by John Yau, "Active Participants: Robert Creeley and the Visual Arts." Here are some quotes which may be helpful:

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"Between the late '60s and mid '70s, Creeley was involved with numerous collaborations, three of which exemplify the different directions his writing took. They are NUMBERS (Stuttgart: Edition Domberger and Dusseldorf: Galerie Schmela, 1968), with ten silkscreens by Robert Indiana; A DAY BOOK (Berlin: Graphis, 1972) with eight silkscreens and one lithograph by R. B. Kitaj; and PRESENCES: A TEXT FOR MARISOL (New York: Charles Scribner's Sons, 1976), with sixty-one black-and-white photographs of Marisol's sculptures. In each case, Creeley was invited to be involved in a collaboration, which ranged from responding to a specific, recurring subject in the artist's work, to investigating his experience of the artist's work, to contributing something he conceived and wrote for the artist to respond to" (65).

Yau characterizes Creeley's approach in PRESENCES as "the various connected, overlapping, and discrete levels of experience one has when looking at,

and walking around, a specific group of figurative sculptures in which the artist has defamilairized the familiar" (65).

ON YOUR COMMENT: "THE PROBLEM IS THE RELATIONSHIP OR LACK THEREOF BETWEEN THE WORDS AND THE IMAGES"

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In accordance with this equal billing, both Marisol and William Katz, the book's designer, as well as friend of both sculptor and poet, have done much to establish an open-ended yet corresponding dialogue between the sixty-one black-and-white photographs and the thirty single-spaced pages. Because there is no index, and the book isn't paginated, the reader/viewer is not only invited to begin anywhere, but also there is the insistent sense that one can't return to exactly where one was, because that would imply the sequence is a fixed narrative, which it isn't" (68).

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574. **Mairead Byrne**

Re: Presences by Creeley&Marisol/Collaborations

Sun 24 Apr 2005

2 other complications:

1) Is Creeley attempting to be more figurative in PRESENCES in deference to Marisol's figurative work? 2) How does the fact that Creeley started the project with a grid, inherited in a sense from the previous Kitaj project, cauterize or facilitate his response to Marisol's sculptures/photos?

M

>>> Mairead Byrne 04/24/05 2:11 AM >>>

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575. **Harry Nudel**

A.G..

Sun 24 Apr 2005

in the good ole days
you could defend Ginsberg

because his po..
put him above the

ped...the crassness...
& the prof. bore...

these days...
just skip the

arguments &
go straight to jail...

drn...

[↑ Contents](#)

576. **Harry Nudel**

This nite...

Sun 24 Apr 2005

dif...

drn...

[↑ Contents](#)

577. **Anny Ballardini**

Re: Presences by Creeley&Marisol/Collaborations

Sun 24 Apr 2005

Hi Mairead, re.: your stiff books on the shelves ___ that is mainly why I do not want to publish, even if asked to! The fact that they are still there means many things: 1_ your writings are too difficult for the average narrow-minded dumbness (if you wrote sci-fi or about fairies they might have disappeared by now, not to mention complicated and especially hot_peppered love stories with wonderful intrigues _ please remember that a must now is the third same-sex disturbing element - it seems that people adore similar pastiches) 2_ you are not able to sell. This is what my friend let me notice. We were attending a meeting and this guy showed up with a bunch of his books, said a couple of nonsenses and finally smiled and invited people to buy them. The nicely dressed and dyed ladies rushed to get a signed copy. The moral? Never get too complicated,

smiles and charme work better - with only 1 aim straight in mind: S E L L to this lurid audience. A lot of people like to be treated badly - I know you would never dare, that is why you are not able to sell. 3_ (do I have to continue or did you get the message? On another tone, I have Mairead Byrne's Nelson & the Huruburu Bird, and it is a great Treat! You people wake up, life is better than what they want you to think. Take care, Anny

Anny Ballardini

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

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

I Tell You: One must still have chaos in one to give birth to a dancing star!

Friedrich Nietzsche

On 4/24/05, Mairead Byrne <[REDACTED]> wrote:

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> Creeley and the Visual Arts." Here are some quotes which may be helpful:

>

> ON COLLABORATIONS AROUND THE TIME OF PRESENCES

>

> "Between the late '60s and mid '70s, Creeley was involved with numerous

> collaborations, three of which exemplify the different directions his

> writing took. They are NUMBERS (Stuttgart: Edition Domberger and Dusseldorf:

> Galerie Schmela, 1968), with ten silkscreens by Robert Indiana; A DAY BOOK

> (Berlin: Graphis, 1972) with eight silkscreens and one lithograph by R. B.

> Kitaj; and PRESENCES: A TEXT FOR MARISOL (New York: Charles Scribner's Sons,

> 1976), with sixty-one black-and-white photographs of Marisol's sculptures.

> In each case, Creeley was invited to be involved in a collaboration, which

> ranged from responding to a specific, recurring subject in the artist's

- > work, to investigating his experience of the artist's work, to contributing
- > something he conceived and wrote for the artist to respond to" (65).
- >
- > Yau characterizes Creeley's approach in PRESENCES as "the various
- > connected, overlapping, and discrete levels of experience one has when
- > looking at, and walking around, a specific group of figurative sculptures in
- > which the artist has defamilairized the familiar" (65).
- >
- > ON YOUR COMMENT: "THE PROBLEM IS THE RELATIONSHIP OR LACK
- > THEREOF BETWEEN
- > THE WORDS AND THE IMAGES"
- >
- > "In PRESENCES: A TEXT FOR MARISOL (New York: Charles Scribner's sons,
- > 1976), for example, Creeley's attentiveness to the range of experiences one
- > could have in the presence of Marisol's often satirical, large, painted
- > sculptural tableaux or groupings of figures, becomes the starting point for
- > his extended prose meditation. By attempting to have his writing register
- > the particulars of experience, which is the changing relationship of one's
- > body and one's mind, and which, in this case, is framed by one's interaction
- > with Marisol's sculptures, their figural presence, the poet is implicitly
- > proposing that together, the art and writing form a focal point in which the
- > viewer/reader learns something more about the nature of one's relationship
- > to reality, which is time passing. At the same time, by making a connection
- > between the materiality of words and the materiality of Marisol's sculpture,
- > Creeley addresses the relationship between the changing body and mind, and
- > that of the contingent world. As bounded, physical beings being caught in
- > time, how, Creeley seems to be asking in his text, do we keep attuned to the
- > flux of reality when we are continually confronted by insistently different
- > objects whose permanence works in counterpoint to our transience? What
- > are
- > the ways we live in the unfolding presence?" (49)
- >
- > CREELEY'S STRATEGY FOR PRESENCES
- >
- > As with A DAY BOOK, his earlier collaboration with R.B. Kitaj, for
- > PRESENCES Creeley decided "to write a text that was thirty single-spaced,
- > typed pages" (67).
- >
- > "In contrast to writing poems whose length was arrived at through the
- > writing, he began using a scaffold to integrate a considerable length of
- > writing with his passage both in time and through space. Creeley's change in
- > focus can be understood as a deliberate attempt to shift away from his

> preoccupation with mode, which was informed by his understanding of the
> relationship between "form" and "content," to deal with issues of scale. By
> deciding in advance the number of pages and texts to be written, as well as
> how many pages there would be to a text, and how they would be divided,
> Creeley's scaffold was a way of formally incorporating time's passing into
> the writing; the modular units served as a measure. At the same time,
> because of the demand he placed upon himself to write a prose work of a
> certain length, one which he had not previously explored, he was compelled
> to do something new, to apprehend his experience of reality from a different
> perspective." (66)

>

> John Yau refers to a Creeley poem in commenting: "Numbers, for example,
> can be a way of comforting oneself (66).

>

> YOUR QUESTION: IS IT REALLY A COLLABORATION?

>

> "Published by a commercial press, PRESENCES: A TEXT FOR MARISOL
(New York:

> Charles Scribner's Sons, 1976), is a major, innovative accomplishment in the
> history of collaboration, as well as a book no other post-war American poet
> has come close to equaling. The tantamount contribution of the two
> collaborators is announced from the outset, both on the cover and on the
> spine:

>

> ROBERT CREELEY/MARISOL

>

> In accordance with this equal billing, both Marisol and William Katz, the
> book's designer, as well as friend of both sculptor and poet, have done much
> to establish an open-ended yet corresponding dialogue between the sixty-one
> black-and-white photographs and the thirty single-spaced pages. Because
> there is no index, and the book isn't paginated, the reader/viewer is not
> only invited to begin anywhere, but also there is the insistent sense that
> one can't return to exactly where one was, because that would imply the
> sequence is a fixed narrative, which it isn't" (68).

>

> Yau also writes perceptively about the typography, suggesting that the
> large type imparts a physicality to the text, or an attempt at physicality
> on the part of language. Yau also points out a parallel between the relation
> of the large sized words to "reality" and the relationship between the black
> and white photos and the sculptures' actual material presence and size:
> "Finally, in having the design integrate text and photographs, the entire
> book becomes a meditation on what is present or, to use Creeley's word,

what

> is 'presence' in our experience of reading and sculpture" (70).

>

> Yau also writes:

>

> "In moving from an abstract mode to a chatty one, Creeley utilizes aspects

> one associates with horror stories, reportage, aspects of popular culture,

> and myth, without having any one of them become the determining mode of the

> writing. And yet, despite these shifts and turns, all the writing is focused

> on different manifestations of human presence, as substantiated by physical

> objects, memory, or history, for example. It is in this regard that

> PRESENCES is inextricably linked to Marisol's figurative sculptures" (72).

>

> I don't know if you will consider reviewing your observations, below, on

> the basis of these remarks.

>

> <Also, there is the question of equality. In most collaborations I've

> participated in,

> <(mostly with other poets but occasionally with musicians and once with a

> painter) <the assumption is that the participants are equal whereas, when

> rereading this <book, I found myself devoting more time to Creeley than to

> Marisol just because <the took longer to read than the pictures required to

> be absorbed.

>

> I have to admit, probably because of my own subject position, while

> reading IN COMPANY, I began to think of Creeley's commitment to

> collaboration, in tandem with his commitment to materiality and his laying

> aside of the mind/body split, as a type of gender-work: perhaps an

> acknowledgement of femininity within the masculine, or an attempt to address

> gender-based dominations in aesthetics.

>

> ON THE STRUCTURE OF THE TEXT

>

> Yau goes into great detail (69-70) about the structure of Creeley's text,

> as announced by the set of numbers at the beginning of the book. In summary:

> "The complete 'text' consists of five fields, each made up of six pages,

> divided according to a strictly adhered to mathematical progression, all of

> which is made clear on the title page, where there is a grid consisting of

> five rows of three numbers" (70).

>

> ON YOUR COMMENT: "MOST ARTIST/POET COLLABS I HAVE SEEN LIKE GEORGE

> SCHNEEMAN'S WITH MANY POETS OR THE ONES FRANK O'HARA PARTICIPATED IN HAVE

> THE WORDS INSERTED INTO THE VISUAL IMAGES WHEREAS THIS STRANGE BOOK HAS THE

> TWO DIFFERENT MEDIA RUNNING SIDE BY SIDE IN PARALLEL THOUGH ABUTTING WORLDS"

>

> As you can see, Yau points to great sympathies between Creeley's text and

> the photos of Marisol's sculptures, and also between Creeley's writing and

> Marisol's sculptures, many more than I reproduce here. The essay really is

> worth contemplating. There's also an interesting footnote: "According to

> Creeley, Marisol wanted the text and photographs to formally echo each

> other. The sequence in which the photographs were finally placed was decided

> by both Marisol and Katz, with their decisions being guided by their reading

> of the text (e-mail dated January 7, 1999).

>

> Yau makes two other points worth considering here. First, he says Creeley

> used collaboration with visual artists as a way to push the boundaries of

> his own conventions: "Collaboration wasn't thought of as an occasion, but as

> a possible way of getting beyond the limits of one's preoccupations" (Yau

> 65). Secondly, Yau distinguishes between O'Hara and Creeley on the basis of

> abstraction/figuration: O'Hara was a "figurative poet," Creeley was

> primarily interested in abstraction.

> John Yau has probably written more about correspondences and distinctions

> in O'hara's and Creeley's work with visual artists.

>

> SOME COMMENTS ON COLLABORATION IN RESPONSE TO YOUR

REQUEST

>

> "Creeley's commitment to discovering a common ground between his work and

> that of the artist is what gives his collaborations a unique place within

> both his diverse oeuvre and within postwar American poetry" (49).

>

> FINALLY

>

> IN COMPANY generally presents Creeley, in his collaborations with visual

> artists after the 1950s, as taking his initiative from their work. In fact,

> using collaboration as a form of expansion may have been a strategy. He does
> not seem interested by words and images running on parallel tracks, as he
> may have been in the 50s. Reading IN COMPANY reminded me strongly of
my own
> small contact with Creeley in Providence: he had a genius for accommodating
> connection, for being available to connection on the terms of the other. In
> my case, believe it or not, it was a reference he made to Patrick Kavanagh
> which sent me flying to him over the hurdles of my own shyness. In some
way,
> he was able to present an interface to even the shyest. This quality must
> have informed his collaborations, and maybe also was nourished by them. In
> addition to this hospitality, that personal magic, there is Creeley's
> understanding of poetry as a communal art, i.e., as the cd-rom
> accompanying IN COMPANY ends: "poetry is a team sport."
>
> Mairead
> www.maireadbyrne.blogspot.com <<http://www.maireadbyrne.blogspot.com>>
>
> In a message dated 4/22/2005 11:33:35 AM Eastern Daylight Time, Thomas
> savage <[REDACTED]> writes:
>
> >After Creeley's death, I went back to the book of his I didn't understand
> when I read it over twenty years ago: Presences by Creeley & Marisol. The
> problem is the relationship or lack thereof between the words and the
> images. Is it really a collaboration? Most artist/poet collabs I have seen
> like George Schneeman's with many poets or the ones Frank O'Hara
> participated in have the words inserted into the visual images whereas this
> strange book has the two different media running side by side in parallel
> although abutting worlds. Also, there is the question of equality. In most
> collaborations I've participated in, (mostly with other poets but
> occasionally with musicians and once with a painter) the assumption is that
> the participants are equal whereas, when rereading this book, I found myself
> devoting more time to Creeley than to Marisol just because the words took
> longer to read than the pictures required to be absorbed. Anyway, on the
> nature of collaboration and/or what this
> > book is about I would appreciate some response since, after so many
> years, this book is still a problem for me.
> >
> >

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

> >
>

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578. **poetics**

please review | poetics list welcome message

Sun 24 Apr 2005

All, please take time to review the listserv policies outlined below in our welcome message.

best, Lori Emerson
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

****This message makes some substantial changes in the list policies. Please review. Especially, please note our new subscription system which requires that you register with us (section 3) and updated editorial guidelines (section 2).****

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania), Center for Programs in Contemporary Writing (University of Pennsylvania), and the Regan Chair (Department of English/University of Pennsylvania)

Poetics List Editorial Board: Charles Bernstein, Lori Emerson, Joel Kuszai, Nick Piombino.

Poetics Subscription Requests:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Subscription Registration (required, see section 3): XXXXXXXXXX

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. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

This Welcome Message updated 27 March 2005.

Above the world-weary horizons
New obstacles for exchange arise
Or unfold, O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has about 1200 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of unsolicited poems. 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. While we recognize that other lists may sponsor other possibilities for exchange, 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. The Poetics List exists to support and encourage divergent points of view on innovative forms of 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 listserv editorial board may shift 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 editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. 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.

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. Posting to the List

editors 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. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs 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 (print or digital) are always welcome.

We do not accept unsolicited postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. Note, however, that the editors will, from time to time, solicit creative contributions, including ongoing list-based projects and edited collections of poems. Please note that such contributions appear by special invitation only.

To post to the Poetics List, send your messages directly to the list address:

██████████.

For further information on posting to the list, see section 6 below.

3. Subscriptions

*For all subscription requests go to
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email ██████████, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual

subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must 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. Subscribers who do not include their full name with each post will be unsubscribed from the list.

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, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. 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 subscribe to the Poetics listserv send
[REDACTED] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

* 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 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 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

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to 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 resubscribe with your new email address.

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 racial slurs as well as 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.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy on flaming will be removed from the subscription roll.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

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 editors at <[REDACTED]>.

----- E N D O F P O E T I C S L I S T W E L C
O M E M E S S A G E

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579. **Craig Allen Conrad**

Re: How Some Stand on ALLEN GINSBERG Today

Sun 24 Apr 2005

In the end of course Allen Ginsberg's work is what's important, but first it seems essential to address these issues which attempt to negate the man's life and work.

Misogyny is not to be taken lightly, in either direction. But I simply do not see evidence that he was a misogynist. Ignoring someone just doesn't cut it. I mean, I'm COMPLETELY indifferent to figuring skating enthusiasts, but I don't hate them.

And not only that, just imagine being as famous as Ginsberg. In other words, people always tugging at you wanting something. And he was famous for the better part of his life, meaning he probably had to shut a switch off inside once in a while just to get a little peace.

When I saw him read in Philadelphia years ago the clamoring after the reading lasted longer than the reading. Everyone loved him, as they should have because he was remarkable in person. He really filled you with the best there is in what poetry CAN do.

CAConrad

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>)

"Art, instead of being an object made by one person, is a process set into

motion by a group of people. Art's socialized."
--John Cage, 1967

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580. **Nick Piombino**

Nick Piombino and Ron Silliman on *My Vocabulary*

Sun 24 Apr 2005

"My vocabulary did this to me"

is a famous quote from Jack Spicer,
purportedly uttered on his deathbed.

<http://myvocabulary.blogspot.com>

My Vocabulary is a new
blog sponsored by Matthew Shindell and
James Meetze, offering readings on
the UCSD college radio station *KSDT* at 4pm
Pacific Standard Time on Sundays.

This coming Sunday, April 24,
as announced here yesterday, I will
be reading, as will Ron Silliman.

Click on

<http://scw.ucsd.edu/>

KSDT radio

at 7pm (if you live in the East)
or 4 PM (if you live in the West)
or sometime in between if you
live in between!

or

click on

<http://myvocabulary.blogspot.com>

which will lead you to
the link for the station.

My sincere apologies for the shameless
self-promotion; but how else can
I let you know about it?

I will mostly be
reading works originally
published on blogs and webzines,
including poems from my Chax chapbook,
Hegelian Honeymoon;

you may also be hearing some poems
from the PennSound website.

Hope you can tune in!

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581. **Tony Trigilio**

Re: How Some Stand on ALLEN GINSBERG Today

Sun 24 Apr 2005

Hi Craig--

Thanks for this project -- fun to read in general, and necessary, I think, to raise the level of discussion on Ginsberg. Anselm B.'s remarks especially were great: "The problem is the lack of depthful conversation, writing and thinking about Ginsberg's work. It's much easier to talk about him as a figure because that, generally speaking, requires very little effort of mind at all." As he wrote, we'd have "no Allen Ginsberg-as-social-phenomenon without his poems," and the poems themselves (beyond "Howl" and "Kaddish") don't get talked about enough. We already have too much biographical work on the Beats in the guise of critical response, and not enough on the works themselves.

Best,

Tony

```
*Date:*      Sat, 23 Apr 2005 22:38:03 EDT
*Reply-To:*   UB Poetics discussion group <[REDACTED]>
*Sender:*     UB Poetics discussion group <[REDACTED]>
*From:*       Craig Allen Conrad <[REDACTED]> <http://listserv.acsu.buffalo.edu/cgi-
bin/wa?A2=ind0504&L=poetics&D=1&O=D&P=62214>
*Subject:*    How Some Stand on ALLEN GINSBERG Today
*Content-Type:* text/plain; charset="US-ASCII"
```

How Some Stand on ALLEN GINSBERG Today

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582. **Steve Dalachinsky**

Re: Presences by Creeley&Marisol/Collaborations

Sun 24 Apr 2005

not true books are important

sometimes we must sadly hawk them ourselves or give them away because
they are poorly distributed or not distributed at al

i've had lots of chaps out lately no isbn's no distribution

some easy to read some a bit harder
the only way i can get them to folks is to basically sell them myself
still waiting for the one over 50 pages w/ a real isbn
and even that one i'm sure i'll have to hustle
some folks find that ugly or hard to do
is is a bit self-degrading this adverting as drn sees it
but sometimes it's the only way to get yer work seen
like reading in public which many of us hate
is sometimes tthe only vehicle to get the stuff from your hands to their
shelf
as e.m. and i once discussed it's nice if they loved you after you read but if
they didn't buy a book it means they didn't love you enough to take you home
so even if it hur4ts when you can carry a book in yer pocket
amy i think your reasons for not wanting to be published must go deeper

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583. **Maria Damon**

Re: How Some Stand on ALLEN GINSBERG Today

Sun 24 Apr 2005

hear hear. the paucity of serious work on ginsberg is astonishing. i'd have
thought his death wd alter that.

At 11:40 AM -0500 4/24/05, Tony Trigilio wrote:

>Hi Craig--

>

>Thanks for this project -- fun to read in general, and necessary, I

>think, to raise the level of discussion on Ginsberg. Anselm B.'s

>remarks especially were great: "The problem is the lack of depthful

>conversation, writing and thinking about Ginsberg's work. It's much

>easier to talk about him as a figure because that, generally speaking,

>requires very little effort of mind at all." As he wrote, we'd have "no

>Allen Ginsberg-as-social-phenomenon without his poems," and the poems

>themselves (beyond "Howl" and "Kaddish") don't get talked about enough.

>We already have too much biographical work on the Beats in the guise of

>critical response, and not enough on the works themselves.

>

>

>Best,

>Tony

>
>
>>*Date:* Sat, 23 Apr 2005 22:38:03 EDT
>>*Reply-To:* UB Poetics discussion group <[REDACTED]>
>>*Sender:* UB Poetics discussion group <[REDACTED]>
>>*From:* Craig Allen Conrad <[REDACTED]>
>><http://listserv.acsu.buffalo.edu/cgi-bin/wa?
A2=ind0504&L=poetics&D=1&O=D&P=62214>
>>*Subject:* How Some Stand on ALLEN GINSBERG Today
>>*Content-Type:* text/plain; charset="US-ASCII"
>>
>>How Some Stand on ALLEN GINSBERG Today
--

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584. **Alan Sondheim**

Filtering filtering

Sun 24 Apr 2005

Filtering filtering

Reworked from a 1978 Toronto Notebook, "On the successive eliminations of the entity in transformations"

or rather all that is necessary from the diagrams

a -> a' -> a''
f f'

The function f moves a to a' ; f' moves a' to a'' and of course there is a composition $f'f(a) \rightarrow a''$ or some such. a' disappears as an entity, and on might generalize, considering a series of functions $f, f', f'', f''' \dots$ such that $(f'f'f''(z))$ is a filter over z . In the lifeworld, f^n extends in either direction, i.e. n ranges over the integers at the least. In reality, n ranges over the continuum. Every entity z carries its filter and a filter is non-existent without an entity. The continuous transformation of the entity is defined by the filter and vice-versa. Since z may split in the process, the filter may split. The series of f need not define any particular entity, but may be considered split from a previous entity, i.e. one out of an almost infinite number of processes, infinite in relation to the continuum. In this fashion, the worlding process is visible, the entity disappears, as entities do. Entities are named *_in any case_* in relation to space-time; too great a dispersion, and 'entity' disappears qua entity; the background microwave radiation of the universe is an example. Too small a dispersion, virtual particles for example, ad 'entity' is ontologically problematic. Within everyday life, water and other

liquids, as well as gases, are not considered entities, while glass, also liquid, is. It's a question of a family of usages in relation to viscosity for example. There is also a notion of intrinsic identity based on communality and communication; humans are entities, although rapidly undergoing decomposition. Reichenbach's genidentity may be of value here; it references the actual material substrate of a coherent object, held together over a substantial period of time, and undergoing change qua object. Such an object brings human phenomenology with it; objects out- gas, wear, dissolve, split, from what might temporarily be considered an origin. All origins and all endpoints are subject to filtering, which dissolves them as such. One is left with continuous birthing, continuous language and worlding, something related to Bohm's implicate order on one hand and maya on the other. Of course the filtering itself is filtered, there is no end to it. To be human is to attempt to halt such, impede what is identified as dissolution, death, permanent impediment. Ownership arises out of this, as does the urge to collect, related to the urge to hunt, to permanently annihilate, absorb, be reborn in the blood of the other. To stay with the filter is to remain analogic, deeply human, chthonic; to impede is to construct the digital, build, aerate, delude. The digital is always already inauthentic, Vaihinger's as-if which resides for and in the moment. Culture veers among the various orders, as if the world and its history is ordered and orderly; it is the sympathetic, not empathetic, magic of this that allows us to survive.

—

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585. **Lawrence Sawyer**

Re: Time Magazine's Buried Hitler Cover

Sun 24 Apr 2005

Time Magazine's Buried Hitler Cover

--from CounterPunch 4/24

A week after he was praised in Life's magazine's "100 Most Influential People" issue, Time magazine, in its scheduled April 20, 1934, issue went a step further by making the controversial German black-shirt nationalist, just installed as chancellor, the subject of a lengthy cover story, bearing the title quoted in the headline to this item. Eventually, after a last minute reconsideration by Time's boss, Henry Luce, the cover story was shelved in favor of a report on the farm crisis in the Midwest. The Hitler story was already rolling off the presses when Luce issued the order to change the cover. The dumped edition, recently came to light in a long-lost Luce archive.

Throughout the article, Time's reporters and rewrite team gave Hitler every benefit of the doubt. Hitler's notoriously vitriolic hate speech was alternately

dismissed as a put-on or excused as “from his heart.” The worst Time could say about Hitler is that he could “occasionally be coarse,” citing Hitler’s oft-repeated claim that Jews are “genetic garbage”. Time readers learned that Hitler is an omnivorous reader (the report mentions Gobineau and several American writers on population control), and that he regards himself “as a public intellectual.”

Hitler is dubbed “iconic” by Time because he “epitomizes the way politics is now discussed in the Munich beer halls.”

“Hitler has a reputation for carelessness with facts, “ Time reported, adding that its checking staff “did not in fact find many outright errors,” though the magazine acknowledged that Hitler was, in a sense, hard to “fact check” because he “rarely makes arguments based on facts”.

Throughout the cover story, Time presents instances where Hitler has been allegedly misunderstood or underappreciated. Hitler, it claims, “likes to shock reporters by wondering aloud whether Germany might be better off if the world was rid of global lice like Slavs, gypsies and Jews” but writes or speaks such things on “only to get a rise out of journalists” and enhance his political profile. Time recalls a 1932 Munich rally where Hitler offered his typical hyperbole: “We must drench the world in blood in retribution for Germany’s past injuries”. Unfortunately, writes Time, “his drench-the-world bit” would later be wrenched from context and repeatedly quoted as Hitlerian nuttiness or worse, The context, apparently, is that Hitler was laughing when he said it. Time admits that maybe not everyone would find the line funny.

Time downplayed Hitler’s record of rank racism. Recounting his defense of racial purification, Time wrote, “It would be easier to accept Hitler’s reasoning if a shadow of bigotry didn’t attach to many of his statements about Slavs and Jews.”

Experts on Time’s history note that there was considerable pressure on the Luce empire in circulation wars with Hearst publications, whose proprietor, William Randolph Hearst, was an open admirer of Hitler. Admiration for Hitler was widespread among newspaper publishers. A few weeks earlier the New York Times had editorially welcomed Hitler’s assumption of the German chancellorship.

The Human Comedy

Here in New Orleans this beautiful first weekend morning of Jazzfest I stood on the corner of Esplanade and Chartres, on my way to a locksmith to avert a repeat of the imprisonment of all my belongings in the trunk of the ’82 240D Mercedes I just acquired in South Carolina. As so often, blame it on the vacuum system, and maybe a worn key. On the grassy median strip of Esplanade stood a

young woman, in black jeans and t-shirt, multiply pierced, pale of face and looking as though the night had been a rough one.

Twenty yards away from her down the median strip stood a solemn young man in long heavy black overcoat and other Gothick accessories. The young woman gazed at him forlornly and finally called out, "Can't we discuss this like normal people." I'm glad to say the Goth finally shambled forward and a muted reconciliation transpired.

Nourished by this affecting site, I discovered that all locksmiths in New Orleans, notably Rocks Locks on Paris Ave, close for the weekend and turned my attention towards Ann Coulter, whose appearance on the cover of Time had provoked a monstrous explosion in CounterPunch's inbox. Pleasing testament to the sound cultural values of New Orleans, Time was hard to find. I eventually ran a copy to earth on the fourth floor of Virgin Records on Decatur, lurking among the glamor and beauty mags. I handed it over to the man behind the counter who glanced at La Coulter's image with a shudder and hissed, "I can't stand to display her books. Shall I put this under plain cover." I agreed it would be unfair to the strollers on Decatur to flaunt Coulter on my arm and so he shoved her into a brown paper bag.

I read the Coulter piece back at the Richelieu and asked myself the question answered above. James Wolcott, my colleague at the Village Voice long years ago and now Vanity Fair's Supreme Pontiff on media matters, had an excellent comment on his site, beginning thus:

"...It's not worth wasting any more outrage on the subject of Ann Coulter. We all know what she is, and can hear in the brief quiets between her brash pronouncements the squeal and squeak of mice running wild in the messy hayloft of her mind. She's an empty uproar with long legs and long shiny hair and a reputation for extending the cocktail hour indefinitely that casts her with what Paddy Chayevsky euphemistically called "an aura of availability." Middle-aged men and younger can daydream that if they met her under under auspicious circs, as they say in Bertie Wooster novels, they might have a shot, a reverie harder to entertain about Wonkette, whose wedding ring is powered with a special wolf-repellent ray. Coulter may have female fans, I wouldn't know, but her media stardom is primarily a male fantasy that is both sexist and racist. She is the pinup pundit of White Prerogative, her arrogant vanity perfect for a country and a media-political culture that refuse to recognize its postindustrial decline and decay. A country that still thinks it can whip the world into obeying its will."

<http://www.counterpunch.org/>=

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586. **Tom Beckett**

Re: How Some Stand on ALLEN GINSBERG Today

Sun 24 Apr 2005

I haven't read much of this thread, but I think that the Ginsberg "problem" is similar to the "Stein problem." The personalities are so large that they get in the way of the work. Allen needs his Ulla Dydo who will go to the manuscripts and take things back to a biography of the text.

Tom Beckett

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587. **blukas**

New Blog Address

Sun 24 Apr 2005

Howdy,

I just wanted to let everyone know that my "under mind" blog address has changed to:

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

I apologize for any inconvenience.

Peace,

Brennen Lukas



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588. **Joel Weishaus**

Forest Park - Page 7

Sun 24 Apr 2005

This is to announce that Forest Park: A Journal - Page 7, is now on-line:

<http://web.pdx.edu/~pdx00282/Forest/Page-7/text-7.htm>

-Joel

Joel Weishaus

Visiting Faculty

Department of English

Portland State University

Portland, Oregon

Homepage:

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

Archive:

www.cddc.vt.edu/host/weishaus/index.htm

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589. **George Bowering**

Re: Presences by Creeley&Marisol/Collaborations

Sun 24 Apr 2005

On 24-Apr-05, at 9:52 AM, Steve Dalachinsky wrote:

| *not true books are important*

I beg to differ. I believe that it is true.

Trying to understand,
yrs, George B.

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590. **Chris Stroffolino**

Re: How Some Stand on ALLEN GINSBERG Today

Sun 24 Apr 2005

Tony---I liked Anselm's comments too, but taking just that one by itself,
I feel it tends to ignore that, for Ginsberg, the figure was actually
part of the work.

"GENERALLY speaking" it may require little effort of mind to
talk about Ginsberg as a figure than a poet primarily on the page,
but to reduce G to poet on the page

also may flatter many poet peoples' mind habits as well.

Allen's importance may be as much as "figure"
as the "works themselves"

but that you can't have one without the other

is just something people either can't or won't or

are afraid to do, because it challenges their little boxes.

It may require much "effort of mind" to ignore or downplay the
"figure"--but what KIND of "mind"?

you know, like the classical Cartesian mind separated from
the body...

But, don't worry Tony, I'm sure academic dissertations

(if that's what you really want) on Ginsberg will again become
as fashionable as ones on Spicer might be now--

Sorry, too, if I sound a little "pissy" here--I'm not ultimately trying to be divisive. Both of us obviously value Ginsberg highly, if for (seemingly) different reasons and, as such, he'd appreciate both of our interests.

I think both you and I are speaking from different perspectives about things we see not being paid enough attention to--

and at best there's a symbiosis between the work and the figure that is obviously IN "the poems themselves"

(to paraphrase a famous dictum of The New Criticism and maybe you're right, there's too much emphasis, even if it's positive, on judging the writing by the man, but to me part of what allowed Ginsberg to help shatter what was so deadening about The New Criticism was precisely his willingness to push the limits of that well-worn distinction between "thought" and "action," or "work" and "figure" and I personally feel it requires much EFFORT OF MIND (and more!) to not only consider its implications for those of us of not yet "disembodied poetics"

C

>From: Tony Trigilio <[REDACTED]>

>To: [REDACTED]

>Subject: Re: How Some Stand on ALLEN GINSBERG Today

>Date: Sun, Apr 24, 2005, 8:40 AM

>

> Hi Craig--

>

> Thanks for this project -- fun to read in general, and necessary, I
> think, to raise the level of discussion on Ginsberg. Anselm B.'s
> remarks especially were great: "The problem is the lack of depthful
> conversation, writing and thinking about Ginsberg's work. It's much
> easier to talk about him as a figure because that, generally speaking,
> requires very little effort of mind at all." As he wrote, we'd have "no
> Allen Ginsberg-as-social-phenomenon without his poems," and the poems
> themselves (beyond "Howl" and "Kaddish") don't get talked about enough.
> We already have too much biographical work on the Beats in the guise of
> critical response, and not enough on the works themselves.

>

>

> Best,

> Tony
>
>
>
>
>>*Date:* Sat, 23 Apr 2005 22:38:03 EDT
>>*Reply-To:* UB Poetics discussion group <[REDACTED]>
>>*Sender:* UB Poetics discussion group <[REDACTED]>
>>*From:* Craig Allen Conrad <[REDACTED]>
>
<<http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0504&L=poetics&D=1&O=D&P=62214>>
>>*Subject:* How Some Stand on ALLEN GINSBERG Today
>>*Content-Type:* text/plain; charset="US-ASCII"
>>
>> How Some Stand on ALLEN GINSBERG Today
>>

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591. **Charles Bernstein**

Re: How Some Stand on ALLEN GINSBERG Today

Sun 24 Apr 2005

An essay included in *My Way: Speeches and Poems* addresses some of the issues discussed in this thread. It's called "Unrepresentative Verse"--
<http://epc.buffalo.edu/authors/bernstein/essays/unrepresentive-verse.html>

I also wanted to mention that I read "The Ballad of the Girlie Man" on Leonard Lopates's WNYC radio, which aired on Friday:
<http://www.wnyc.org/shows/poetry/lopate.html>

There is an MP3 of the reading at PennSound:
<http://www.writing.upenn.edu/pennsound/x/Bernstein.html>

Charles Bernstein

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592. **Pierre Joris**

Re: How Some Stand on ALLEN GINSBERG Today

Sun 24 Apr 2005

On Apr 24, 2005, at 12:59 PM, Maria Damon wrote:

| *hear hear. the paucity of serious work on ginsberg is astonishing.*
| *i'd have thought his death wd alter that.*

even much interesting work done on AG before his death is long out of print, viz. one of my favorite pieces, Eric Mottram's essay "The Wild Good and the Heart Ultimately: Ginsberg's Art of Persuasion" published in 1978 by Allen Fisher's Spanner Press (it is a fifty page, single-spaced, legal sized piece, i.e. a small book-length work). Mottram, btw, taught HOWL a year after its publication, in 1958, at the University of Utrecht, Holland.

maybe time for someone to put together a good volume of both older and newer essays on Ginsie's poetry & poetics?

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/>

=====

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593. **Tony Trigilio**

Re: How Some Stand on ALLEN GINSBERG Today

Sun 24 Apr 2005

Chris--

I do think we're close to the same thing here. I prefer, too, a symbiosis between "work" and "figure." Maybe my comments, done quickly, made things seem (new critically or otherwise) like we need total devotion to the work alone. I meant instead that we need to move away from what we've had too much of already -- Beat biography (sometimes hagiography) at the expense of craft and

context. I say this as someone influenced, both as a poet & scholar, by AG's "work" and his "figure."

So I don't want to "downplay the 'figure'" (especially for the sake of a dualist "mind" separated from "figure" or body). Instead, I'm happy to see Anselm remind us that it's time to move away from extreme emphasis on "figure" so that we might look closely (but without overemphasis) on the poems. You mentioned academic dissertations. They can be part of this movement to combine figure and work, sure, but I think we'd both agree that engaged commentary doesn't have to exist solely in that realm. We need more good essays and books -- and of course dissertations would have to be part of this (since dissertations are one way that folks learn to work out the long, extended ideas that become books).

For me, it's great to see that an interconnection of biography and work is starting to happen with the Beats (and by some of us on this list). The extremes of biography were necessary in their time, but they don't have to be the only way to go -- and this sensibility was what worked best for me in Anselm's comments.

Best,
Tony

Tony---I liked Anselm's comments too, but taking just that one by itself, I feel it tends to ignore that, for Ginsberg, the figure was actually part of the work. "GENERALLY speaking" it may require little effort of mind to talk about Ginsberg as a figure than a poet primarily on the page, but to reduce G to poet on the page also may flatter many poet peoples' mind habits as well. Allen's importance may be as much as "figure" as the "works themselves" but that you can't have one without the other is just something people either can't or won't or are afraid to do, because it challenges their little boxes. It may require much "effort of mind" to ignore or downplay the "figure"--but what KIND of "mind"? you know, like the classical Cartesian mind separated from the body... But, don't worry Tony, I'm sure academic dissertations (if that's what you really want) on Ginsberg will again become as fashionable as ones on Spicer might be now--

Sorry, too, if I sound a little "pissy" here--I'm not ultimately trying to be divisive. Both of us obviously value Ginsberg highly, if for (seemingly) different reasons and, as such, he'd appreciate both of our interests.

I think both you and I are speaking from different perspectives about things we see not being paid enough attention to-- and at best there's a symbiosis between the work and the figure that is obviously IN "the poems themselves" (to paraphrase a famous dictum of The New Criticism and maybe you're right, there's too much emphasis, even if it's

positive, on judging the writing by the man, but to me part of what allowed Ginsberg to help shatter what was so deadening about The New Criticism was precisely his willingness to push the limits of that well-worn distinction between "thought" and "action," or "work" and "figure" and I personally feel it requires much EFFORT OF MIND (and more!) to not only consider its implications for those of us of not yet "disembodied poetics"

C

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594. **Catherine Daly**

Reading at the Smell this Sunday, the 24th of April

Sun 24 Apr 2005

Figuring you might want the real line up -- enter off the alley West of Main --

My dear friends, please come to the Smell for the latest Last Sunday Reading

Series event this Sunday the 24th of April. Doors open at 6:30, the cover

is 5 dollars (to support the visiting poets). The Smell is located at 247 S.

Main st. between 2nd and 3rd. Entrance is through the Alley.

See you there!

Readers for the even will be:

Jen Hofer

Catherine Daly

Cynthia Sillers (Alameda)

Stephanie Young (Oakland)

Jen Hofer is a poet and translator originally from the San Francisco Bay Area. Her recent publications include *Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women* (University of Pittsburgh Press and Ediciones Sin Nombre, 2003), a feature section on contemporary Mexican poetry in the New York-based journal *Aufgabe*, the chapbooks *lawless* (Seeing Eye Books, 2003) and *sexopurosexovelo* (translations of poetry by Dolores Dorantes, Seeing Eye Books, 2004), and *slide rule* (subpress, 2002). She is co-editor, with Rod Smith, of *Aerial #10*, a forthcoming critical volume on the work of the poet Lyn Hejinian. Other poems, prose texts and translations appear in recent issues of the journals *Bomb*, *Circumference*, and the anti-war publication *Enough*, and in the books *Surface Tension: The Problematics of Site* (Errant Bodies Press, 2003), *Mixed Blood* (Penn State University, 2004) and *Strange Place* (Never Die

Books, 2005). She lives in Los Angeles, where she teaches in a free humanities program for low-income adults and works as a court interpreter. She is happily a founding member of the City of Angels Ladies' Bicycle Association, also known as The Whirly Girls.

Stephanie Young's first full length collection of poems, *Telling the Future Off*, is due out in 2004/05 from Tougher Disguises Press. Her writing has appeared in *Mirage Period(ical)*, *Cypress Magazine*, *Five Fingers Review*, *-VeRT* and *Combo*, and in a series of collaborative *Postcard Poem Chapbooks* with Del Ray Cross, Cassie Lewis and Catherine Meng. She is the editor of *BAY POETICS*, forthcoming from Faux Press. She lives in Oakland but you can find her online most days at <http://stephanieyoung.durationpress.com>.

Catherine Daly is a critic and poet. She's author of *DaDaDa* (Salt Publishing, 2003), a trilogy which has become the first volume of a 1,000 page project called *CONFITEOR*, as well as of *Locket* (Tupelo Press, 2005), which was released in April 2005 and should be reaching bookstores soon.

Cynthia Sillers

Week One: Course Introduction.

Week Two: Topic: Interrelation of social/geographic conditions.

Week Three: Topic: Bios: "Do they have to be straightforward?"

Week Four: Topic: "Can you indeed be a 'Cynthia Sillers.' A dreamer would not ask such a question."

Week Five: Topic: Acts of Imprisonment: "Lake Systems," Tougher Disguises Press. "A New Season," Duration Press.

Week Six: Topic: "The Author." Exploration of the possibility of a poet's dress.

Week Seven: Topic: "The Author as Psychoanalyst."

Week Eight: Midterm. Questions covering: 1. Cynthia Sillers, poet of Alameda. 2. Cynthia Sillers' tattoos.

Week Nine: Topic: "Rhetoric and the Anti-Clique, The Sprawling Politics of the once New Brutalists."

Week Ten: Topic: "Cynthia Sillers, An extremely nice and perceptive

person, whose personal definition of poetry that was once told to me

made too much sense for me to remember."

Week Eleven: Special Guest: Cynthia Sillers.

Week Twelve: Final. Including material regarding, "What's in a Name,"

the "Possibility of the Lyric in a Society Both Pastoral and

Industrial," "Helping Hands: Constant Skepticism as a Dress-Movement Between Comment and Commentary."

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595. **Gary Sullivan**

CREATING A CREELEY MEMORIAL COMIC FROM START TO FINISH

Sun 24 Apr 2005

Process-obsessed people might find this interesting. It may or may not be of interest to anyone else:

Go to: <http://garysullivan.blogspot.com>

Gary

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596. **Mairead Byrne**

STUNG

Mon 25 Apr 2005

Dear Anny,

STUNG

by your speculation that I am unable to sell my poetry, I returned to the Brown Bookstore today. My books jumped straight into my arms. What could I do but read them, halting browsers in their tracks (more than they were already halted), delivering my poems to man, woman, child, & one professor of cognitive science, selling them, so they did not have to return to the shame of the shelf but left the store in shiny plastic bags, waving vigorously.

REMEMBERING

that the Brown Bookstore had long since paid me for my books I took care not to extract from the new owners wads of cash (my habit at readings) but to direct them & their credit cards to the register or sales point or cash desk or whatever the correct nomenclature in this specific case.

ANOTHER POSSIBILITY

I returned to the Brown Bookstore & counted my books, finding not 5 as I thought, nor 4 as I wrote, but 3. Why imagine the worst.

AND POSSIBLE ALSO

that the 3 books on the shelf were not survivors of the original group, slashed & signed with my name, with postcards inserted at pp 81 & 110. That these were 3 new books, summoned by print-on-demand to replace the original books, even the replacements of the original books. These 3 were the descendants of batches-on- batches of books. Why imagine the worst. Poetry: famously joyous.

SOME OF THESE SCENARIOS OCCURRED

but the significant thing is

I AM A STALWART SELLER OF POETRY (ASK RANDOLPH)

It is not that my writing is difficult. If it is, I will change it. Or that I am a poor saleswoman. My poems need my warm voice. I sell books at poetry readings. People buy my HURUBURU when I read. Now that I am reading from two new manuscripts, I give pages away. I feel like Kenny Goldsmith. I email poems to those who ask. Now I need new books to sell.

I THROW MY WEIGHT BEHIND MY POEMS

I feel like Kent Johnson.

THE BROWN BOOKSTORE

is honorable. My reputation is smaller than my presence. My poems need me as much as I need them. I need to read, not browse, in the Brown Bookstore.

PUBLICATION

Dear Anny, publication is the most marvelous word. I want to have books to sell.

I want them to sell happily, to know the buyers are getting a bargain and that everyone: poet-author, poet-publisher, poet-reader & poetry book: all are happy in the exchange.

ME

I who am nicely dressed and dyed can well show up with bunches of books to say a couple of nonsenses & finally smile & invite people to buy. No better woman. I who am radiantly happy to read, can smile. My audience is not lurid. Friends.

MIDNIGHT

is what I had to wait for to send this.

ADAMANTLY

no businesswoman, I am able to sell.

Mairead

www.maireadbyrne.blogspot.com

>>> Anny Ballardini <[REDACTED]> 04/24/05 6:37 AM >>>

Hi Mairead,

re.: your stiff books on the shelves ____ that is mainly why I do not want to publish, even if asked to!

The fact that they are still there means many things:

1_ your writings are too difficult for the average narrow-minded dumbness (if you wrote sci-fi or about fairies they might have disappeared by now, not to mention complicated and especially hot_peppered love stories with wonderful intrigues _ please remember that a must now is the third same-sex disturbing element - it seems that people adore similar pastiches)

2_ you are not able to sell. This is what my friend let me notice. We were attending a meeting and this guy showed up with a bunch of his books, said a couple of nonsenses and finally smiled and invited people to buy them. The nicely dressed and dyed ladies rushed to get a signed copy. The moral? Never get too complicated, smiles and charme work better - with only 1 aim straight in mind: S E L L to this lurid audience. A lot of people like to be treated badly - I know you would never dare, that is why you are not able to sell.

3_ (do I have to continue or did you get the message?)

On another tone, I have Mairead Byrne's Nelson & the Huruburu Bird, and it is a great Treat! You people wake up, life is better than what they want you to think.

Take care, Anny

Anny Ballardini

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

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

I Tell You: One must still have chaos in one to give birth to a dancing star!

Friedrich Nietzsche

On 4/24/05, Mairead Byrne <[REDACTED]> wrote:

>

> Dear Tom,

>

> Just about the time you were writing your question I was buying IN

> COMPANY: ROBERT CREELEY'S COLLABORATIONS at the Brown University Bookstore

> in Providence where it was the last Creeley book in stock (I noticed, not

> too far away on the alphabetized shelf, 4 copies of my own book standing

> stalwart as they have stood through the past year of my life since I left

> them there, and as they may stand in the coming years, though I die).

> Enjoying a rare day off, today, I read this terrific book, which comes with

> a cd rom designed by Kristin Prevallet, and thought of your question. The

> book includes a thorough essay by John Yau, "Active Participants: Robert

> Creeley and the Visual Arts." Here are some quotes which may be helpful:

>

> ON COLLABORATIONS AROUND THE TIME OF PRESENCES

>

> "Between the late '60s and mid '70s, Creeley was involved with numerous
> collaborations, three of which exemplify the different directions his
> writing took. They are NUMBERS (Stuttgart: Edition Domberger and Dussel-
dorf:

> Galerie Schmela, 1968), with ten silkscreens by Robert Indiana; A DAY BOOK

> (Berlin: Graphis, 1972) with eight silkscreens and one lithograph by R. B.

> Kitaj; and PRESENCES: A TEXT FOR MARISOL (New York: Charles Scrib-
ner's Sons,

> 1976), with sixty-one black-and-white photographs of Marisol's sculptures.

> In each case, Creeley was invited to be involved in a collaboration, which

> ranged from responding to a specific, recurring subject in the artist's

> work, to investigating his experience of the artist's work, to contributing

> something he conceived and wrote for the artist to respond to" (65).

>

> Yau characterizes Creeley's approach in PRESENCES as "the various

> connected, overlapping, and discrete levels of experience one has when

> looking at, and walking around, a specific group of figurative sculptures in

> which the artist has defamilairized the familiar" (65).

>

> ON YOUR COMMENT: "THE PROBLEM IS THE RELATIONSHIP OR LACK
THEREOF BETWEEN

> THE WORDS AND THE IMAGES"

>

> "In PRESENCES: A TEXT FOR MARISOL (New York: Charles Scribner's sons,

> 1976), for example, Creeley's attentiveness to the range of experiences one

> could have in the presence of Marisol's often satirical, large, painted

> sculptural tableaux or groupings of figures, becomes the starting point for

> his extended prose meditation. By attempting to have his writing register

> the particulars of experience, which is the changing relationship of one's

> body and one's mind, and which, in this case, is framed by one's interaction

> with Marisol's sculptures, their figural presence, the poet is implicitly

> proposing that together, the art and writing form a focal point in which the

> viewer/reader learns something more about the nature of one's relationship

> to reality, which is time passing. At the same time, by making a connection

> between the materiality of words and the materiality of Marisol's sculpture,

> Creeley addresses the relationship between the changing body and mind, and

> that of the contingent world. As bounded, physical beings being caught in

> time, how, Creeley seems to be asking in his text, do we keep attuned to the

- > flux of reality when we are continually confronted by insistently different
- > objects whose permanence works in counterpoint to our transience? What are
- > the ways we live in the unfolding presence?" (49)
- >
- > CREELEY'S STRATEGY FOR PRESENCES
- >
- > As with A DAY BOOK, his earlier collaboration with R.B. Kitaj, for
- > PRESENCES Creeley decided "to write a text that was thirty single-spaced,
- > typed pages" (67).
- >
- > "In contrast to writing poems whose length was arrived at through the
- > writing, he began using a scaffold to integrate a considerable length of
- > writing with his passage both in time and through space. Creeley's change in
- > focus can be understood as a deliberate attempt to shift away from his
- > preoccupation with mode, which was informed by his understanding of the
- > relationship between "form" and "content," to deal with issues of scale. By
- > deciding in advance the number of pages and texts to be written, as well as
- > how many pages there would be to a text, and how they would be divided,
- > Creeley's scaffold was a way of formally incorporating time's passing into
- > the writing; the modular units served as a measure. At the same time,
- > because of the demand he placed upon himself to write a prose work of a
- > certain length, one which he had not previously explored, he was compelled
- > to do something new, to apprehend his experience of reality from a different
- > perspective." (66)
- >
- > John Yau refers to a Creeley poem in commenting: "Numbers, for example,
- > can be a way of comforting oneself (66).
- >
- > YOUR QUESTION: IS IT REALLY A COLLABORATION?
- >
- > "Published by a commercial press, PRESENCES: A TEXT FOR MARISOL
- (New York:
- > Charles Scribner's Sons, 1976), is a major, innovative accomplishment in the
- > history of collaboration, as well as a book no other post-war American poet
- > has come close to equaling. The tantamount contribution of the two
- > collaborators is announced from the outset, both on the cover and on the
- > spine:
- >
- > ROBERT CREELEY/MARISOL
- >
- > In accordance with this equal billing, both Marisol and William Katz, the

> book's designer, as well as friend of both sculptor and poet, have done much
> to establish an open-ended yet corresponding dialogue between the sixty-one
> black-and-white photographs and the thirty single-spaced pages. Because
> there is no index, and the book isn't paginated, the reader/viewer is not
> only invited to begin anywhere, but also there is the insistent sense that
> one can't return to exactly where one was, because that would imply the
> sequence is a fixed narrative, which it isn't" (68).

>

> Yau also writes perceptively about the typography, suggesting that the
> large type imparts a physicality to the text, or an attempt at physicality
> on the part of language. Yau also points out a parallel between the relation
> of the large sized words to "reality" and the relationship between the black
> and white photos and the sculptures' actual material presence and size:
> "Finally, in having the design integrate text and photographs, the entire
> book becomes a meditation on what is present or, to use Creeley's word,
what

> is 'presence' in our experience of reading and sculpture" (70).

>

> Yau also writes:

>

> "In moving from an abstract mode to a chatty one, Creeley utilizes aspects
> one associates with horror stories, reportage, aspects of popular culture,
> and myth, without having any one of them become the determining mode of
the

> writing. And yet, despite these shifts and turns, all the writing is focused
> on different manifestations of human presence, as substantiated by physical
> objects, memory, or history, for example. It is in this regard that
> PRESENCES is inextricably linked to Marisol's figurative sculptures" (72).

>

> I don't know if you will consider reviewing your observations, below, on
> the basis of these remarks.

>

> <Also, there is the question of equality. In most collaborations I've
> participated in,

> <(mostly with other poets but occasionally with musicians and once with a
> painter) <the assumption is that the participants are equal whereas, when
> rereading this <book, I found myself devoting more time to Creeley than to
> Marisol just because <the took longer to read than the pictures required to
> be absorbed.

>

> I have to admit, probably because of my own subject position, while
> reading IN COMPANY, I began to think of Creeley's commitment to

- > collaboration, in tandem with his commitment to materiality and his laying
- > aside of the mind/body split, as a type of gender-work: perhaps an
- > acknowledgement of femininity within the masculine, or an attempt to address
- > gender-based dominations in aesthetics.
- >
- > ON THE STRUCTURE OF THE TEXT
- >
- > Yau goes into great detail (69-70) about the structure of Creeley's text,
- > as announced by the set of numbers at the beginning of the book. In summary:
- > "The complete 'text' consists of five fields, each made up of six pages,
- > divided according to a strictly adhered to mathematical progression, all of
- > which is made clear on the title page, where there is a grid consisting of
- > five rows of three numbers" (70).
- >
- > ON YOUR COMMENT: "MOST ARTIST/POET COLLABS I HAVE SEEN LIKE GEORGE
- > SCHNEEMAN'S WITH MANY POETS OR THE ONES FRANK O'HARA PARTICIPATED IN HAVE
- > THE WORDS INSERTED INTO THE VISUAL IMAGES WHEREAS THIS STRANGE BOOK HAS THE
- > TWO DIFFERENT MEDIA RUNNING SIDE BY SIDE IN PARALLEL THOUGH ABUTTING WORLDS"
- >
- > As you can see, Yau points to great sympathies between Creeley's text and
- > the photos of Marisol's sculptures, and also between Creeley's writing and
- > Marisol's sculptures, many more than I reproduce here. The essay really is
- > worth contemplating. There's also an interesting footnote: "According to
- > Creeley, Marisol wanted the text and photographs to formally echo each
- > other. The sequence in which the photographs were finally placed was decided
- > by both Marisol and Katz, with their decisions being guided by their reading
- > of the text (e-mail dated January 7, 1999).
- >
- > Yau makes two other points worth considering here. First, he says Creeley
- > used collaboration with visual artists as a way to push the boundaries of
- > his own conventions: "Collaboration wasn't thought of as an occasion, but as
- > a possible way of getting beyond the limits of one's preoccupations" (Yau
- > 65). Secondly, Yau distinguishes between O'Hara and Creeley on the basis of
- > abstraction/figuration: O'Hara was a "figurative poet," Creeley was
- > primarily interested in abstraction.

> John Yau has probably written more about correspondences and distinctions
> in O'hara's and Creeley's work with visual artists.
>
> SOME COMMENTS ON COLLABORATION IN RESPONSE TO YOUR
REQUEST
>
> "Creeley's commitment to discovering a common ground between his work
and
> that of the artist is what gives his collaborations a unique place within
> both his diverse oeuvre and within postwar American poetry" (49).
>
> FINALLY
>
> IN COMPANY generally presents Creeley, in his collaborations with visual
> artists after the 1950s, as taking his initiative from their work. In fact,
> using collaboration as a form of expansion may have been a strategy. He does
> not seem interested by words and images running on parallel tracks, as he
> may have been in the 50s. Reading IN COMPANY reminded me strongly of
my own
> small contact with Creeley in Providence: he had a genius for accommodating
> connection, for being available to connection on the terms of the other. In
> my case, believe it or not, it was a reference he made to Patrick Kavanagh
> which sent me flying to him over the hurdles of my own shyness. In some
way,
> he was able to present an interface to even the shyest. This quality must
> have informed his collaborations, and maybe also was nourished by them. In
> addition to this hospitality, that personal magic, there is Creeley's
> understanding of poetry as a communal art, i.e., as the cd-rom
> accompanying IN COMPANY ends: "poetry is a team sport."
>
> Mairead
> www.maireadbyrne.blogspot.com <<http://www.maireadbyrne.blogspot.com>>
>
> In a message dated 4/22/2005 11:33:35 AM Eastern Daylight Time, Thomas
> savage <[REDACTED]> writes:
>
> >After Creeley's death, I went back to the book of his I didn't understand
> when I read it over twenty years ago: Presences by Creeley & Marisol. The
> problem is the relationship or lack thereof between the words and the
> images. Is it really a collaboration? Most artist/poet collabs I have seen
> like George Schneeman's with many poets or the ones Frank O'Hara
> participated in have the words inserted into the visual images whereas this

> strange book has the two different media running side by side in parallel
> although abutting worlds. Also, there is the question of equality. In most
> collaborations I've participated in, (mostly with other poets but
> occasionally with musicians and once with a painter) the assumption is that
> the participants are equal whereas, when rereading this book, I found myself
> devoting more time to Creeley than to Marisol just because the words took
> longer to read than the pictures required to be absorbed. Anyway, on the
> nature of collaboration and/or what this
> > book is about I would appreciate some response since, after so many
> years, this book is still a problem for me.
> >
> >
> > _____
> >Do You Yahoo!?
> >Tired of spam? Yahoo! Mail has the best spam protection around
> >http://mail.yahoo.com
> >
>

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597. **August**

Re: Dreams Fall (from more at 7:30: notes from new palestine)

Mon 25 Apr 2005

"THE FOURTH ZION"

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August Highland
www.august-highland.com

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598. **August**

Re: email more damaging than cannabis

Mon 25 Apr 2005

"CRACKBERRY"

Researchers at the brain more than twice that they reply to performance than
twice that they inspire in studies of London Institute of those questioned an-
swered work emails at the study, sponsored by HP. Half of email and causes the
researchers. Some 1,100 volunteers were used in their IQ, more harmful to
these devices as soon as soon as 'CrackBerrys' because of email and texting are
more harmful to users of those questioned said that the temporary IQ fall- off.
Email and less focused, and many others refer to users of email and less fo-
cused, and texting are more tired and SMS are more tired and causes the ob-
sessive email and SMS are more than twice that the study, sponsored by incom-
ing email, phone calls and many others refer to performance than cannabis.
Those distracted by HP. Half of the University of Psychiatry have found that the
University of those questioned said that the study, sponsored by HP. Half of
concentration makes the University of London Institute of London Institute of
those questioned said that they reply to these devices as soon as soon as soon
as soon as soon as 'CrackBerrys' because of Psychiatry have found in their IQ,

more harmful to performance than twice that the study, sponsored by HP. Half of the temporary IQ fall-off. Email and causes the impact of those questioned said that they are on holiday. The phenomenon of smoking cannabis, according to breaking off meals or when they are also making us work longer. Over 60 per cent of RIM's BlackBerry devices. Intel president Craig Barratt and causes the University of concentration makes the constant shifting of smoking cannabis, according to deal with email. This constant distractions of email and causes the brain more harmful to the obsessive email and less focused, and SMS are more harmful to users of London Institute of RIM's BlackBerry devices. Intel president Craig Barratt and one in five admitted to the temporary IQ fall-off. Email and texting are more harmful to emails at the University of Psychiatry have found in studies of email addiction is well known, not least to breaking off meals or social engagements to deal with email. This constant distractions of Psychiatry have found that they reply to the University of email addiction is well known, not least to emails at home or as possible, and texting are more tired and many others refer to the University of Psychiatry have found that found that they inspire in their IQ, more than cannabis. Those distracted by incoming email, phone calls and text messages saw a 10-point fall in five admitted to performance than cannabis. Those distracted by incoming email, phone calls and many others refer to performance than twice that the study, sponsored by incoming email, phone calls and SMS are on holiday. The phenomenon of email and texting are also making us work longer. Over 60 per cent of email and texting are more than cannabis. Those distracted by incoming email, phone calls and SMS are on holiday. The phenomenon of concentration makes the brain more than twice that the University of those questioned answered work longer. Over 60 per cent of those questioned said that the brain more than twice that they are more than cannabis. Those distracted by incoming email, phone calls and causes the study, sponsored by HP. Half of those questioned said that they are more than cannabis. Those distracted by incoming email, phone calls and less focused, and many others refer to these devices as 'CrackBerrys' because of London Institute of RIM's BlackBerry devices. Intel president Craig Barratt and text messages saw a 10-point fall in their IQ, more than twice that found that found in their IQ, more harmful to users of smoking cannabis, according to performance than cannabis. Those distracted by incoming email, phone calls and text messages saw a 10-point fall in studies of Psychiatry have found in their IQ, more harmful to users of RIM's BlackBerry devices. Intel president Craig Barratt and one in their owners.

August Highland

Online Studio

www.august-highland.com

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599. **alexander saliby**

Fw: House for Rent

Mon 25 Apr 2005

Sent: Sunday, April 24, 2005 9:57 PM

Subject: Fw: House for Rent

Maybe you know someone who might want to look into this.

Alex Saliby

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

From: joy juelson<mailto:[REDACTED]>

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

Sent: Tuesday, April 19, 2005 5:47 PM

Subject: House for Rent

Looking for an artist, writer, musician or other creative person to rent this very special little house. This house is perfect for one person and possibly a pet. It is a one bedroom house with a separate art studio in the back which is connected by a beautiful deck. This house has many artistic touches throughout including a hand carved beam shipped from Pakistan to hold up a loft and hand crafted desks and shelves in the art studio. The landscaping is primarily native vegetation and it has the feel of being in the forest but it's right in town. There is a washer/dryer, carport, storage shed, and dog house. The rent is \$650 per month with 1st/last (last can be paid in installments if needed) and deposit. It will be available after May 15th. I'm very interested in finding the right person for this house, someone who will appreciate it and find inspiration from being there.

If you are interested or know someone who is they can contact me by responding to this e-mail or on my cell at [REDACTED] and ask for Joy.

see a couple of photos below

[http://www.paper.net/scripts/foxweb.exe/\[REDACTED\]:/cn/hs/wa/wenatchee/HomeFinder?\\$\\$951\\$\\$Price\\$\\$0\\$\\$<http://www.paper.net/scripts/foxweb.exe/\[REDACTED\]:/cn/hs/wa/wenatchee/HomeFinder?\\$\\$951\\$\\$Price\\$\\$0\\$\\$>](http://www.paper.net/scripts/foxweb.exe/[REDACTED]:/cn/hs/wa/wenatchee/HomeFinder?$$951$$Price$$0$$<http://www.paper.net/scripts/foxweb.exe/[REDACTED]:/cn/hs/wa/wenatchee/HomeFinder?$$951$$Price$$0$$>)

Joy L. Juelson

250 Center Street

Leavenworth, Washington 98826

Home [REDACTED]

Work [REDACTED]

Cell [REDACTED]

██████████<mailto:██████████>

[↑ Contents](#)

600. **alexander saliby**

On Charles Bernstein's "Unrepresentive-verse"

Mon 25 Apr 2005

Theodore Adorno wrote: "Cultural criticism finds itself faced with the final stage of the dialectic of culture and barbarism. To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry..."

Charles Bernstein in his 1997 essay titled, "Unrepresentive-verse" commented about an Auden and an Adorno quote and wrote:

"...But it might be even more telling to say that, after Auchwitz, it is not only the individual voice of lyric poetry but also the ventriloquised voice of public discourse (in poetry and the massed media) that flirts with barbarism by reifying individuality and publicity, as if they were the same thing, in the quenchless desire for absorption by the Culture-at-Large."

Mr. Bernstein's comment lends credibility to the Adorno quote by failing to reject the quote and place it in its proper cultural context by debunking the statement as utter nonsense. How asinine a statement Adorno has made!

Of course, actions at Auschwitz represent some of the lowest forms of human behavior ever completed in recorded history. But what better device to condemn the atrocities and expose the realities of the horrors of men's actions than the most emotional of communicative devices available to language users than poetry? And if that poetry is Barbaric, so be it. And who better to employ those poetic devices and deliver them to the people than the poets? Failure to act here, Mr. Bernstein, takes poetry from the people and turns the power of poetry into the dud of political rhetoric.

In total contrast to the Adorno statement, the simple truth of the Auden statement swells to underscore the asininity of Adorno's comment...in fact, nothing happens in poetry because of the idiocy of the Adorno cop out, and the acceptance of such asininity by esteemed poets and members of the poetic community such as Mr. Charles Bernstein. This acceptance lends further credibility to the Auden message...nothing happens because poets do nothing when they should in fact create their most poignant works.

Mr. Bernstein, at your conference presentation, you should have been screaming with rage and ranting with poetic and emotional furor at the likes of Adorno's comment. If ever there were sane and civil reasons for creating poetry, it is the Barbaric horror of Auschwitz. These atrocious acts need to be

exposed for the horrors they are...will lyric verse lend a tone of civility to the horror? Not if the poet does the job well. Will the poet become the Barbarian simply by exposing the savage behavior humans are capable of? Again, not if the poet is up to the task. And more importantly, will poetry accomplish something by having attempted to expose the baseness humans are capable of as they embrace principals and ideals that value ideology more than they value human life? Poetry may very well do just that.

Perhaps the only real Barbarism modern poets are guilty of is not writing poetry after Auschwitz. And then too poets may be failing to differentiate between the worthwhile and the worthless...failing to stand and through their poetry attempt to make something happen in the broader social and cultural context.

But then, Auden was a brilliant chap; he was probably right about poetry. Seems he may have been right at least about poets, some make nothing happen.

Alex

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

From: Charles Bernstein<mailto: [REDACTED]>

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

Sent: Sunday, April 24, 2005 1:46 PM

Subject: Re: How Some Stand on ALLEN GINSBERG Today

An essay included in *My Way: Speeches and Poems* addresses some of the issues discussed in this thread. It's called "Unrepresentative Verse"--
<http://epc.buffalo.edu/authors/bernstein/essays/unrepresentive-verse.html><<http://epc.buffalo.edu/authors/bernstein/essays/unrepresentive-verse.html>>

I also wanted to mention that I read "The Ballad of the Girlie Man" on Leonard Lopates's WNYC radio, which aired on Friday:
<http://www.wnyc.org/shows/poetry/lopate.html><<http://www.wnyc.org/shows/poetry/lopate.html>>

There is an MP3 of the reading at PennSound:

<http://www.writing.upenn.edu/pennsound/x/Bernstein.html><<http://www.writing.upenn.edu/pennsound/x/Bernstein.html>>

Charles Bernstein

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601. **tlrelf**

Re: House for Rent

Mon 25 Apr 2005

How I wish this was in San Diego!

I need a new place--and soon.

Ter

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

From: "alexander saliby" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, April 24, 2005 11:12 PM

Subject: Fw: House for Rent

Sent: Sunday, April 24, 2005 9:57 PM

Subject: Fw: House for Rent

Maybe you know someone who might want to look into this.

Alex Saliby

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

From: joy juelson<mailto:[REDACTED]>

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

[REDACTED]<mailto:[REDACTED]>

Sent: Tuesday, April 19, 2005 5:47 PM

Subject: House for Rent

Looking for an artist, writer, musician or other creative person to rent this very special little house. This house is perfect for one person and possibly a pet. It is a one bedroom house with a separate art studio in the back which is connected by a beautiful deck. This house has many artistic touches throughout including a hand carved beam shipped from Pakistan to hold up a loft and hand crafted desks and shelves in the art studio. The landscaping is primarily native vegetation and it has the feel of being in the forest but it's right in town. There is a washer/dryer, carport, storage shed, and dog house. The rent is \$650 per month with 1st/last (last can be paid in installments if needed) and deposit. It will be available after May 15th. I'm very interested in finding the right person for this house, someone who will appreciate it and find inspiration from being there.

If you are interested or know someone who is they can contact me by responding to this e-mail or on my cell at [REDACTED] and ask for Joy.

see a couple of photos below

http://www.paper.net/scripts/foxweb.exe/[REDACTED]:/cn/hs/wa/wenatchee/
HomeFinder?\$\$\$951\$\$Price\$\$0\$\$<http://www.paper.net/scripts/foxweb.exe/
[REDACTED]:/cn/hs/wa/wenatchee/HomeFinder?\$\$\$951\$\$Price\$\$0\$\$>

Joy L. Juelson

250 Center Street

Leavenworth, Washington 98826

Home [REDACTED]

Work [REDACTED]

Cell [REDACTED]

[REDACTED]<mailto:[REDACTED]>

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602. **Harry Nudel**
A.G..Re...

Mon 25 Apr 2005

w.w... for there to be great poets,
there have to be great audiences..

If you think this arg. is 'bout
Ginsie's f..ing...his ped...
his fame...his misfortune...

it's bout the poetry...it's
about the tragedy of gifts
lost & time mispent...

for those of us who grew up
with Howl & some of the et
tu Catullus poems..and Cal
super markets aisles..G
was wonderful...

but even at 17..when i 1st
read Howl on bx grand councourse
park bench..i could sense
something was wrong...the
Holy Holy & mammon sections
of HOWL..are not Micah or
Ezekiel of Amos...they are
more rant than prophecy..
more whine than song...

G is a figure of a particular
cold war time & place..he
reminds me most of Yevtuchenko..
the Y of who He?...two CCNY profs..
wrung out by history in a peculiar way
& then left to dry pedestrian pedantry...

Ginsberg above all..lacked an
aesthetic sense..as most poets
seem to..he had a gift of
language but not a means of
shaping that gift..nor a willingness
over time to learn how...he always
took the easiest way out...

drugs & blues..blake & beads..
speed rides the rails..mescaline
derails...

i think the responses of the young
are sad...they should be angry..
not resigned to mediocrity..
sharpen the mind knife...paper
screen thin...

who cares who fucked whose
AIDS ass..long as it wasn't
mine..who cares about the voice..
the song..the sorrow...the w/o
end..WHO?

drn...

[↑ Contents](#)

603. **Anny Ballardini**

Re: A.G..Re...

Mon 25 Apr 2005

WHO

gEnera _ tional mis/haps
the wheel gives us this

yppies yahooo woowoooo

from jungles of (MY-)own (h?)owling interests

perched on their leaking gutter-pipes
mine mine mine ___ slap slant
ganglioning in gondolas

sour -tations
under an umbrella
to avoid their saliva drops

here is the - the *yuppy generation*
Magritte foresaw _ Michael Ende described
Jayeah_yuk
CutCutCutCut
bubblingbubbles
slashhhhhhhhhhhh
Anny

On 4/25/05, Harry Nudel <[REDACTED]> wrote:

>
> w.w... for there to be great poets,
> there have to be great audiences..
>
> If you think this arg. is 'bout
> Ginsie's f..ing...his ped...
> his fame...his misfortune...
>
> it's bout the poetry...it's
> about the tragedy of gifts
> lost & time mispent...
>
> for those of us who grew up
> with Howl & some of the et
> tu Catullus poems..and Cal
> super markets aisles..G
> was wonderful...
>
> but even at 17..when i 1st
> read Howl on bx grand councourse
> park bench..i could sense
> something was wrong...the
> Holy Holy & mammon sections
> of HOWL..are not Micah or
> Ezekiel of Amos...they are

> more rant than prophecy..
> more whine than song...
>
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> cold war time & place..he
> reminds me most of Yevtuchenko..
> the Y of who He?...two CCNY profs..
> wrung out by history in a peculiar way
> & then left to dry pedestrian pedantry...
>
> Ginsberg above all..lacked an
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> seem to..he had a gift of
> language but not a means of
> shaping that gift..nor a willingness
> over time to learn how...he always
> took the easiest way out...
>
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> speed rides the rails..mescaline
> derails...
>
> i think the responses of the young
> are sad...they shoud be angry..
> not resigned to mediocrity..
> sharpen the mind knife...paper
> screen thin...
>
> who cares who fucked whose
> AIDS ass..long as it wasn't
> mine..who cares about the voice..
> the song..the sorrow...the w/o
> end..WHO?
>
> drn...
>

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604. **Haas Bianchi**

Lee Ann Brown Email, Susan Stewart Email

Mon 25 Apr 2005

anyone got these folks email

R

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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

From: UB Poetics discussion group

[mailto:████████]On Behalf Of Holly Crawford

Sent: Saturday, April 16, 2005 6:02 AM

To: ██████████

Subject: Re: Collaborative Arts & Found Punctuation Performance Video

For anyone interested in and doing collaboration in art I have put together an ongoing journal to discuss and list projects. AC:Collaborative maybe found at www.artcircles.org

I have put together a participation video (DVD) of based on my found punctuation poetry. I did a live performance of found punctuation at Beyond Baroque in 2002. Mary Berger published several concrete poems that I wrote in Proliferation 5. The video has 4 short sections based on the punctuation from Coleridge, Duchamp and others.

Looking for space to play this video performance. You may also purchase one and just play along.

I have two poems in Van Gogh's Ear. They are from my series Button, Hooks & Eyes which is still unpublished. It is 40 poems juxtaposed against 40 photographs of belly buttons.

Holly Crawford

www.art-poetry.info

www.artcircles.org (AC:Collaborative)

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605. **Ron Silliman**

Silliman's Blog

Mon 25 Apr 2005

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606. **Anny Ballardini**

Re: STUNG

Mon 25 Apr 2005

when I went last night to the BB _BrownBookstore_ after the brook and then the store I felt a heavy weight, it was Kent Johnson you say - so in front there must have been a pOm since his weight was behind, & published as stung; but now that I am remembering all those speculations _RANDOLPH_ confirms, and going from 5-4-3-2-1-to-ZERO I feel better. Yes, that is how I feel. Even if it is not midnight yet, and yet the joviality conveyed is so cognitive that it wades down as if waving within the open scenario of FamousLand that I might consider the publishing exit the one that leads outside with bright lights above and capital letters all perfectly aligned _I Love That Adamantly : the only One True Lady could use Anny Ballardini

On 4/25/05, Mairead Byrne <[REDACTED]> wrote:

>

> Dear Anny,

>

> STUNG

> by your speculation that I am unable to sell my poetry, I returned to the

> Brown Bookstore today. My books jumped straight into my arms. What could I

> do but read them, halting browsers in their tracks (more than they were

> already halted), delivering my poems to man, woman, child, & one professor

> of cognitive science, selling them, so they did not have to return to the

> shame of the shelf but left the store in shiny plastic bags, waving

> vigorously.

>

> REMEMBERING

> that the Brown Bookstore had long since paid me for my books I took care

> not to extract from the new owners wads of cash (my habit at readings) but

> to direct them & their credit cards to the register or sales point or cash

> desk or whatever the correct nomenclature in this specific case.

>

> ANOTHER POSSIBILITY

> I returned to the Brown Bookstore & counted my books, finding not 5 as I
> thought, nor 4 as I wrote, but 3. Why imagine the worst.
>
> AND POSSIBLE ALSO
> that the 3 books on the shelf were not survivors of the original group,
> slashed & signed with my name, with postcards inserted at pp 81 & 110. That
> these were 3 new books, summoned by print-on-demand to replace the original
> books, even the replacements of the original books. These 3 were the
> descendants of batches-on- batches of books. Why imagine the worst. Poetry:
> famously joyous.
>
> SOME OF THESE SCENARIOS OCCURRED
> but the significant thing is
>
> I AM A STALWART SELLER OF POETRY (ASK RANDOLPH)
> It is not that my writing is difficult. If it is, I will change it. Or
> that I am a poor saleswoman. My poems need my warm voice. I sell books at
> poetry readings. People buy my HURUBURU when I read. Now that I am
reading
> from two new manuscripts, I give pages away. I feel like Kenny Goldsmith. I
> email poems to those who ask. Now I need new books to sell.
>
> I THROW MY WEIGHT BEHIND MY POEMS
> I feel like Kent Johnson.
>
> THE BROWN BOOKSTORE
> is honorable. My reputation is smaller than my presence. My poems need me
> as much as I need them. I need to read, not browse, in the Brown Bookstore.
>
> PUBLICATION
> Dear Anny, publication is the most marvelous word. I want to have books to
> sell.
> I want them to sell happily, to know the buyers are getting a bargain and
> that everyone: poet-author, poet-publisher, poet-reader & poetry book: all
> are happy in the exchange.
>
> ME
> I who am nicely dressed and dyed can well show up with bunches of books to
> say a couple of nonsenses & finally smile & invite people to buy. No better
> woman. I who am radiantly happy to read, can smile. My audience is not
> lurid. Friends.

>
> MIDNIGHT
> is what I had to wait for to send this.
>
> ADAMANTLY
> no businesswoman, I am able to sell.
>
> Mairead
>
> www.maireadbyrne.blogspot.com <<http://www.maireadbyrne.blogspot.com>>
>
>
>

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607. **Joe Brennan**

"We Are Going To Act With Impunity" Rumsfeld

Mon 25 Apr 2005

Click here: The Assassinated Press

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

After U.S. Threatens Attack, UN Fires Afghan Rights Monitor: "We Are Going To Act With Impunity Anyway. We Just Wanted The Prick To Shut The Fuck Up," Rumsfeld Tells Reader's Digest: "World body kneels to American pressure to eliminate post of independent human rights expert who has criticized U.S. military's violations.": U.S. Guns Down Associated Press Cameraman, Murder of Marla Ruzicka Slips Down Memory Hole: U.S. Military Unveils Strategy To Cut The Birth Rate Among Muslim Women In Long Range Effort To Defeat Iraqi Insurgency: U.S. Poll: Majority In Red States Watch 'Wheel Of Fortune.' Majority In Blue States Watch 'Jeopardy.' Pols, Pundits And Journalists Watch 'The Price Is Right.': American Foreign Policy---Where Proctology Meets The Cognitive Sciences. BY JAMMY RUMPERROOM

Police State? Check the Numbers: U.S. Prison Population Soars in Lock Step With Private Prison Growth: Study of 2003-04 Puts Growth Rate at 900 Inmates Per Week: Prison Stocks Soaring, Prison PACs Payoffs Increase Exponentially: Plan to Eradicate African Americans 'On Target,' Bush Claims: By SYCOPHANT McDONOUGH

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

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving

free reign to this hubbub of voices...."

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608. **Adam Clay**

TYPO Readings: FRI: G.C. WALDREP & PAUL MCCORMICK / SUN: ANDREA BAKER & SAM WHITE

Mon 25 Apr 2005

www.typomag.com

Join Typo for an evening of poetry

w/

The Burning Chair

on Friday, April 29th, 7PM

@

The Fall Café

307 Smith Street

between Union and President.

Take the G or F to Carroll Street and go north on Smith.

██████████.

Do not miss a rare opportunity to hear G.C. Waldrep in NYC and an even rarer reading by NYC poet Paul McCormick. Support the Burning Chair in Brooklyn and we'll keep it where it's real.

G.C. Waldrep's first book of poems, *Goldbeater's Skin*, won the 2003 Colorado Prize, judged by Donald Revell. His work has appeared recently in such journals as *The Boston Review*, *Ploughshares*, *New American Writing*, *American Letters & Commentary*, *Colorado Review*, *Denver Quarterly*, and *Conjunctions*. Poems from his new manuscript won this year's Cecil Hemley Memorial Award (judged by Alice Notley) and George Bogin Memorial Award (judged by Joy Harjo), both from the Poetry Society of America. He has been a fellow at Yaddo, the

MacDowell Colony, the Ucross Foundation, and elsewhere. He has worked as a carpenter's helper, a window maker, and a baker (in his own bakery). Currently he teaches creative writing at the University of Iowa.

Paul McCormick studied Fisheries, Forestry and Wildlife biology at Cornell University. He works as a writer for Harcourt Brace, McGraw-Hill, and Riverside Publishing. His manuscript "A Few Ways Forests Can Change Over Time" was a recent finalist for the National Poetry Series, the Contemporary Poetry Series, and The Colorado Prize for Poetry. His poems appear or are forthcoming in Typo, The Iowa Review, Verse, Fence, Conduit, Barrow Street, Tarpaulin Sky, Word for/Word and other journals. He lives in Huntington Station, NY.

~~~

Join Typo for an evening with the new poets from Slope Editions

on Sunday, May 1st

@

The Cloister Café

9th Street

between 2nd and 3rd Avenues,

8PM,

w/

ANDREA BAKER has published poems in such journals as The Denver Quarterly, Drunken Boat, Fence, How2, La Petite Zine, Octopus, St. Elizabeth Street, VeRT and Volt. Sections of Like Wind Loves A Window appear in Gilda, a chapbook selected by Claudia Rankine published by Poetry Society of America. A poetry editor for 3rd Bed, she lives in Brooklyn, NY, with her husband and son.

SAM WHITE is a graduate of the Iowa Writers' Workshop and a MacDowell fellow. His poems have appeared in such journals as Ploughshares, The Paris Review, Jubilat, American Letters & Commentary and Verse, among others. Last year his story about reading poetry aloud to passers-by in Times Square, New York, appeared in Poets & Writers. He lives in Providence, Rhode Island, where he is currently at work on a graphic novel.

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609. **Mike Kelleher**

**JUST BUFFALO E-NEWSLETTER 04-25-05**

*Mon 25 Apr 2005*

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MAY IN THE HIBISCUS ROOM

6 Earth's Daughter's Celebrates Robin Willoughby

13 Peter Johnson and Daniel Machlin

## WORKSHOPS

### THE WORKING WRITER SEMINAR, with Kathryn Radeff

How to Write A Book Proposal

Saturday, May 7

Single Saturday Session: \$50, \$40 for members

Mini workshops are fun, fast-paced, informational and inspirational. In an easy-to-understand manner, the sessions present the fundamentals of creative writing as they apply to fact-based articles and personal experience, as well as the craft of fiction. Lectures and writing exercises, which are used to illustrate the concepts, are aimed at developing the writers' understanding of structure, description, dialogue, character, style and voice. Workshops also cover the art of writing query letters, research and interviewing techniques, manuscript preparation and submission strategies. Ideal for the beginner and skilled writer, mini-day workshops provide an excellent overview of their fields. The goal is to have an article or short story well underway by the time the session ends. An extensive analysis of one completed piece is included. There will be one 30-minute break. The workshop includes a question and answer session.

Required Course Book/Workbook (\$13): *You Can Be A Working Writer* by Kathryn Radeff Payable to the instructor

POEM = SOUND = BODY, with Marj Hahne

Saturday, May 14, 12-5 p.m.

\$50, \$40 members

Ezra Pound said that poetry begins to atrophy when it departs too far from music, and music begins to atrophy when it departs too far from the dance. How do we source our poems from our own body's rhythms, so that our poems are bodies of sound-sound bodies-durable because they are built from the language's meaning and music? Memorable poems are often those that get inside and move both our brain (what's said is heard) and our body (what's unsaid is felt). In this workshop, for beginning and practiced poets, we will generate lots of new writing while attending to sound, with sample poems selected for their musicality.

Marj Hahne is a poet and teaching artist who has performed and taught extensively around the country. Her work has appeared in *Paterson Literary Review*, *Painted Bride Quarterly*, *Schuykill Valley Journal of the Arts*, *Mad Poets Review*, and *La Petite Zine*. She also has a CD titled *notspeak*.

### HARLEM BOOK FAIR BUFFALO

The Harlem Book Fair (HBF), will debut in Buffalo on July 9, 2005 as part of Buffalo's Niagara Movement Centennial Celebration. The two-day event will

open with a Friday evening "Harlem Renaissance Themed Gala" and the book fair is scheduled for Saturday from 10:00 am - 6:30 pm in downtown Buffalo. The Book Fair is Free and open to all. There will be exhibit booths, panel discussions, book selling, storytelling, readings, a children forum, spoken word poets, music and opportunities to meet and greet celebrity authors, including Ishmael Reed, Rueben Santiago Hudson, Walter Dean Myers, Virginia Deberry, and Dr. Ian Smith.

For more information and applications log on to <http://www.hbfb.org> or call 716 - 881 - 6066. Harlem Book Fair Buffalo Committee: Just Buffalo Literary Center, Black Capital Network, Buffalo Convention and Visitors Bureau, Buffalo & Erie County Public Library, Melonya Johnson, Harlem Book Fair /QBR Book Review  
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

##### POETICS PLUS @ UB

Norma Cole

Poetry Reading

Tuesday, April 26, 4 p.m.

Poetry/Rare Books Collection

4th Floor, Undergraduate Library, Capen Hall, UB North Campus, Amherst  
Free

##### THE WRITE THING READING [REDACTED] COLLEGE

Stephen Paul Miller

Poetry Reading

Thursday, April 28, 7 p.m.

The Library at Huber Hall, Medaille College, Agassiz Circle, Buffalo  
Free

##### 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]

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610. **Gary Sullivan**

***BOOK PARTY FOR JEROME SALA'S LOOK SLIMMER INSTANTLY!***

*Mon 25 Apr 2005*

---

BOOK PARTY FOR JEROME SALA'S LOOK SLIMMER INSTANTLY!

See: <http://www.softskull.com/detailedbook.php?isbn=1-932360-72-7>

Readings by Jerome Sala & Gary Sullivan

Music by twilight, a.k.a Chris Martin & Edmund Berrigan

Monday, May 2 at 8:00 PM

Bowery Poetry Club

308 Bowery (@ Bleeker)

Right across from CBGBs

New York, NY

FREE

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611. **Joel Weishaus**

***How Some Stand on ALLEN GINSBERG Today***

*Mon 25 Apr 2005*

---

Allen was always generous to me. I've heard the stories, of course, but he's gone now. Why not look at the gifts he gave us, instead of criticizing the man who no longer exists? The proof is in the poetry. Like with many great artists, some of it, I think, is not very good. But there are also the large masterpieces, and the wonderful little gems.

-Joel

---

Joel Weishaus  
Visiting Faculty  
Department of English  
Portland State University  
Portland, Oregon

Homepage:  
<http://web.pdx.edu/~pdx00282>  
Archive:  
[www.cddc.vt.edu/host/weishaus/index.htm](http://www.cddc.vt.edu/host/weishaus/index.htm)

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612. **MDL**

### ***Don't Let the Neocons Erase our National History***

*Mon 25 Apr 2005*

---

Hey folks,

If you live in one of the states mentioned below, please do as the lady says. One of the earliest things that a fascist regime does is it attempts to rewrite/erase history, which is happening in our own country by way of massive funding cuts for NARA, the National Archives & Records Administration and the NHPRC (National Historical Publications and Records Commission).

(The National Historical Publications and Records Commission (NHPRC) is the outreach arm of the National Archives and makes plans for and studies issues related to the preservation, use and publication of historical documents. The Commission also makes grants to non-Federal archives and other organizations to promote the preservation use of America's documentary heritage.)

("Fascism creates confusion through "facts". It relies on junk science, revisionism, the elimination of cultural records/treasures and obfuscations to create its case and gain acceptance. Fascism can also combine Marxist critiques of capitalism or faith based critics of the same to re-define middle class perceptions of democracy and to force its issues, confuse logic and create majority consensus between targeted groups. This is also referred to as creating a state of Cognitive Dissonance, the mental state most human beings are easily manipulated within.")

Don't let this happen. Get on the phone today. (Also, if you know people in the mentioned states, please send this message on to them.)

Thanks.

"Dear Fellow Archivists:

If you are living or working in Alabama, Arizona, Kansas, Kentucky, Maryland, Massachusetts, Michigan, New Jersey, New York, Ohio, South Carolina, Texas, or Virginia, please help the effort to restore funding to the NHPRC by making one telephone call.

In my capacity as a member of the Joint (COSHRC, NAGARA, SAA) Task Force on Advocacy, I am leading an effort to get members of the House Subcommittee on Transportation, Treasury, and HUD, the Judiciary, District of Columbia and Independent Agencies (known as the T-THUD Subcommittee) to the hearing on NARA scheduled for 3 p.m. April 26th. Allen Weinstein will testify, but the hearing will not include any other live testimony. We need to encourage subcommittee members to attend this meeting and voice support for the NHPRC (restore its funding at \$8 million for grants and \$2 million for staff support). For this to have any impact, we need to generate a minimum of 10-15 calls to each representative's office on Monday, April 25th. To make things easy, I have listed of the names and telephone numbers of the representatives below. (Actually, Kentucky and Michigan have two representatives on the subcommittee, so I would ask individuals from those states to make two phone calls.)

Thanks.

Joan D. Krizack

University Archivist and Head, Special Collections Department  
92 Snell Library  
Northeastern University  
360 Huntington Avenue  
Boston, MA 02115-5000

|                |                       |                         |
|----------------|-----------------------|-------------------------|
| Alabama        | Robert Aderholt       | [REDACTED]              |
| Arizona        | Ed Pastor             | [REDACTED]              |
| Kansas         | Todd Tiahrt           | [REDACTED]              |
| Kentucky       | Anne Northup          | [REDACTED]              |
| Kentucky       | Harold Rogers         | [REDACTED]              |
| Maryland       | Steny H. Hoyer        | [REDACTED]              |
| Massachusetts  | John W. Olver         | [REDACTED]              |
| Michigan       | Joe Knollenberg       | [REDACTED] (chair)      |
| Michigan       | Carolyn C. Kilpatrick | [REDACTED]              |
| New Jersey     | Steven R. Rothman     | [REDACTED]              |
| New York       | John Sweeney          | [REDACTED] (vice chair) |
| Ohio           | Ralph Regula          | [REDACTED]              |
| South Carolina | James E. Clyburn      | [REDACTED]              |
| Texas          | John Abney Culberson  | [REDACTED]              |
| Virginia       | Frank R. Wolf         | [REDACTED]              |

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613. **Pierre Joris**

**Re: On Charles Bernstein's "Unrepresentive-verse"**

Mon 25 Apr 2005

---

Alex -- I think things are a bit more complex than you make them out to be (unless, of course, your whole argument is simply meant as a swipe at Bernstein, which I hope it isn't). Adorno's statement is understandable in the context of the situation; try to think through it from this angle: what can an aesthetic statement set right when the major aesthetic statements of German culture have been used as alibis for the Shoa? I.e. what is going on when on a given evening someone (a German officer, say) can listen with delight, with great pleasure and understanding to Bach and Beethoven, and the next morning torture and slaughter children, women and men with absolute good consciousness? Adorno, a few years later acknowledged that his statement needed amending, and he did so in no small reason due to the work of Paul Celan: you should carefully read not only Celan's DEATH FUGUE, but also check out the controversies around it, the various critical responses & Celan's own decisions concerning that poem (The latter may, btw, give you a better sense of what is at stake in the Bernstein statement you quote -- a statement that I am sure Celan would not have dismissed the way you do). Jerome Rothenberg once turned the Adorno statement on its head and suggested that after Auschwitz only poetry (in the strongest sense of that word and activity) is possible -- or worth pursuing. I agree with that statement. -- Pierre

On Apr 25, 2005, at 2:51 AM, alexander saliby wrote:

- > Theodore Adorno wrote: "Cultural criticism finds itself faced with the
- > final stage of the dialectic of culture and barbarism. To write poetry
- > after Auschwitz is barbaric. And this corrodes even the knowledge of
- > why it has become impossible to write poetry..."
- >
- > Charles Bernstein in his 1997 essay titled, "Unrepresentive-verse"
- > commented about an Auden and an Adorno quote and wrote:
- >
- > "...But it might be even more telling to say that, after Auchwitz, it
- > is not only the individual voice of lyric poetry but also the
- > ventriloquised voice of public discourse (in poetry and the massed
- > media) that flirts with barbarism by reifying individuality and
- > publicity, as if they were the same thing, in the quenchless desire
- > for absorption by the Culture-at-Large."
- >
- > Mr. Bernstein's comment lends credibility to the Adorno quote by
- > failing to reject the quote and
- > place it in its proper cultural context by debunking the statement as

- > utter nonsense. How asinine a statement Adorno has made!
- >
- > Of course, actions at Auschwitz represent some of the lowest forms of
- > human behavior ever completed in recorded history. But what better
- > device to condemn the atrocities and expose the realities of the
- > horrors of men's actions than the most emotional of communicative
- > devices available to language users than poetry? And if that poetry
- > is Barbaric, so be it. And who better to employ those poetic devices
- > and deliver them to the people than the poets? Failure to act here,
- > Mr. Bernstein, takes poetry from the people and turns the power of
- > poetry into the dud of political rhetoric.
- >
- > In total contrast to the Adorno statement, the simple truth of the
- > Auden statement swells to underscore the asininity of Adorno's
- > comment...in fact, nothing happens in poetry because of the idiocy of
- > the Adorno cop out, and the acceptance of such asininity by esteemed
- > poets and members of the poetic community such as Mr. Charles
- > Bernstein. This acceptance lends further credibility to the Auden
- > message...nothing happens because poets do nothing when they should in
- > fact create their most poignant works.
- >
- > Mr. Bernstein, at your conference presentation, you should have been
- > screaming with rage and ranting with poetic and emotional furor at the
- > likes of Adorno's comment. If ever there were sane and civil reasons
- > for creating poetry, it is the Barbaric horror of Auschwitz. These
- > atrocious acts need to be exposed for the horrors they are...will
- > lyric verse lend a tone of civility to the horror? Not if the poet
- > does the job well. Will the poet become the Barbarian simply by
- > exposing the savage behavior humans are capable of? Again, not if the
- > poet is up to the task. And more importantly, will poetry accomplish
- > something by having attempted to expose the baseness humans are
- > capable of as they embrace principals and ideals that value ideology
- > more than they value human life? Poetry may very well do just that.
- >
- > Perhaps the only real Barbarism modern poets are guilty of is not
- > writing poetry after Auschwitz. And then too poets may be failing to
- > differentiate between the worthwhile and the worthless...failing to
- > stand and through their poetry attempt to make something happen in the
- > broader social and cultural context.
- >
- > But then, Auden was a brilliant chap; he was probably right about
- > poetry. Seems he may have been right at least about poets, some make



> nothing happen.  
>  
> Alex  
>  
>  
> ----- Original Message -----  
> From: Charles Bernstein<mailto:[REDACTED]>  
> To: [REDACTED]<mailto:[REDACTED]>  
> Sent: Sunday, April 24, 2005 1:46 PM  
> Subject: Re: How Some Stand on ALLEN GINSBERG Today  
>  
>  
> An essay included in \*My Way: Speeches and Poems\* addresses some of  
> the  
> issues discussed in this thread. It's called "Unrepresentative  
> Verse"--  
>  
> [http://epc.buffalo.edu/authors/bernstein/essays/unrepresentive-](http://epc.buffalo.edu/authors/bernstein/essays/unrepresentive-verse.html)  
> [verse.html](http://epc.buffalo.edu/authors/bernstein/essays/unrepresentive-verse.html)<[http://epc.buffalo.edu/authors/bernstein/essays/](http://epc.buffalo.edu/authors/bernstein/essays/unrepresentive-verse.html)  
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> [shows/poetry/lopate.html](http://www.wnyc.org/shows/poetry/lopate.html)>  
> There is an MP3 of the reading at PennSound:  
>  
> <http://www.writing.upenn.edu/pennsound/x/Bernstein.html><[http://](http://www.writing.upenn.edu/pennsound/x/Bernstein.html)  
> [www.writing.upenn.edu/pennsound/x/Bernstein.html](http://www.writing.upenn.edu/pennsound/x/Bernstein.html)>  
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> Charles Bernstein  
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"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>

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Pierre Joris  
244 Elm Street  
Albany NY 12202  
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c: [REDACTED]  
o: 518 442 40 85  
email: [REDACTED]  
<http://www.albany.edu/~joris/>

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614. **Harry Nudel**  
***Auden...Celan...Adorno.....Ginsberg....Bernstein...Salby.....Joris..et....***  
*Mon 25 Apr 2005*

---

moi...  
no matter how thin you slice the pie...  
it's meeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeee.  
drn...

[↑ Contents](#)

615. **Mark Weiss**  
***Re: On Charles Bernstein's "Unrepresentive-verse"***  
*Mon 25 Apr 2005*

---

As a footnote to Pierre's remarks, it's worth considering what field of possibility Adorno meant by poetry. My sense of Bernstein's answer is precisely to redefi-  
fine the field.

Mark

At 12:58 PM 4/25/2005, you wrote:

>Alex -- I think things are a bit more complex than you make them out to  
>be (unless, of course, your whole argument is simply meant as a swipe  
>at Bernstein, which I hope it isn't). Adorno's statement is  
>understandable in the context of the situation; try to think through it  
>from this angle: what can an aesthetic statement set right when the  
>major aesthetic statements of German culture have been used as alibis  
>for the Shoa? I.e. what is going on when on a given evening someone (a

>German officer, say) can listen with delight, with great pleasure and  
>understanding to Bach and Beethoven, and the next morning torture and  
>slaughter children, women and men with absolute good consciousness?  
>Adorno, a few years later acknowledged that his statement needed  
>amending, and he did so in no small reason due to the work of Paul  
>Celan: you should carefully read not only Celan's DEATH FUGUE, but also  
>check out the controversies around it, the various critical responses &  
>Celan's own decisions concerning that poem (The latter may, btw, give  
>you a better sense of what is at stake in the Bernstein statement you  
>quote -- a statement that I am sure Celan would not have dismissed the  
>way you do). Jerome Rothenberg once turned the Adorno statement on its  
>head and suggested that after Auschwitz only poetry (in the strongest  
>sense of that word and activity) is possible -- or worth pursuing. I  
>agree with that statement. -- Pierre

>

>

>On Apr 25, 2005, at 2:51 AM, alexander saliby wrote:

>

>>Theodore Adorno wrote: "Cultural criticism finds itself faced with the  
>>final stage of the dialectic of culture and barbarism. To write poetry  
>>after Auschwitz is barbaric. And this corrodes even the knowledge of  
>>why it has become impossible to write poetry..."

>>

>>Charles Bernstein in his 1997 essay titled, "Unrepresentative-verse"  
>>commented about an Auden and an Adorno quote and wrote:

>>

>>"...But it might be even more telling to say that, after Auchwitz, it  
>>is not only the individual voice of lyric poetry but also the  
>>ventriloquised voice of public discourse (in poetry and the massed  
>>media) that flirts with barbarism by reifying individuality and  
>>publicity, as if they were the same thing, in the quenchless desire  
>>for absorption by the Culture-at-Large."

>>

>>Mr. Bernstein's comment lends credibility to the Adorno quote by  
>>failing to reject the quote and  
>>place it in its proper cultural context by debunking the statement as  
>>utter nonsense. How asinine a statement Adorno has made!

>>

>>Of course, actions at Auschwitz represent some of the lowest forms of  
>>human behavior ever completed in recorded history. But what better  
>>device to condemn the atrocities and expose the realities of the  
>>horrors of men's actions than the most emotional of communicative

>> devices available to language users than poetry? And if that poetry  
>> is Barbaric, so be it. And who better to employ those poetic devices  
>> and deliver them to the people than the poets? Failure to act here,  
>> Mr. Bernstein, takes poetry from the people and turns the power of  
>> poetry into the dud of political rhetoric.  
>>  
>> In total contrast to the Adorno statement, the simple truth of the  
>> Auden statement swells to underscore the asininity of Adorno's  
>> comment...in fact, nothing happens in poetry because of the idiocy of  
>> the Adorno cop out, and the acceptance of such asininity by esteemed  
>> poets and members of the poetic community such as Mr. Charles  
>> Bernstein. This acceptance lends further credibility to the Auden  
>> message...nothing happens because poets do nothing when they should in  
>> fact create their most poignant works.  
>>  
>> Mr. Bernstein, at your conference presentation, you should have been  
>> screaming with rage and ranting with poetic and emotional furor at the  
>> likes of Adorno's comment. If ever there were sane and civil reasons  
>> for creating poetry, it is the Barbaric horror of Auschwitz. These  
>> atrocious acts need to be exposed for the horrors they are...will  
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>>  
>> Charles Bernstein  
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>"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

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==

>For updates on readings, etc. check my current events page:  
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>=====

==

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>Albany NY 12202  
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>c: [REDACTED]

>o: 518 442 40 85

>email: [REDACTED]

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

>=====

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616. **aaron tieger**

***CARVE 5 now available***

*Mon 25 Apr 2005*

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(Please forward, post, etc anywhere you deem appropriate).

I am pleased to announce that CARVE 5 is now available. Featuring:

Stacy Szymaszek

Jordan Davis

Guillermo Juan Parra

Cheryl Clark

William Corbett on Richard Caddel

Richard Caddel

32 pp., \$5.

You can order via paypal at <http://www.carvepoems.org> or by sending a check (or cleverly concealed cash) made out to Aaron Tieger at:

221 W. Lincoln #2

Ithaca, NY 14850

Subscriptions: \$20/4 issues.

Back issues (\$5 each):

#4, January 2005: John Mulrooney, Mairead Byrne, Aaron Kunin, Jane Sprague, Gina Myers, Anthony Robinson, Dan Bouchard interviewed by Michael Carr. Cover by Emily Belz. 36 pp.

#3, Summer 2004: Shin Yu Pai, Jess Mynes, Catherine A. Meng, Christopher Rizzo, Sean Cole, Lori Lubeski. Cover by Emily Belz. 40 pp.

#2, Winter 2004: kari edwards, John Bradley, Matvei Yankelevich, W. B. Keckler, Andrew Felsinger, Ed Barrett, Alan De Niro, Joel Sloman, Gregory Ford, Ron Starr, Jim Dunn, Mike County, Amanda Cook. Cover by Eric McDade. 34 pp.

#1, Summer 2003: Gregory Ford, William Corbett, Joseph Torra, Dorothea Lasky, J. Kates, Sara Veglahn, Eric Baus/Noah Eli Gordon/Nick Moudry/Travis Nichols, Michael Carr, Aaron Belz, Beth Woodcome, Mark Lamoureux, Brenda

Iijima, Anna Moschovakis, Aaron Tieger, Christina Strong, Kent Johnson. Cover by Brenda Iijima. 28 pp.

Thank you!

Aaron Tieger  
Editor, CARVE

"Make a sudden, destructive unpredictable action; incorporate." (Brian Eno)

---

Do You Yahoo!?

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

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617. **furniture\_press**  
***Russell Edson***

*Mon 25 Apr 2005*

---

Would anyone have Russell's e-mail address or physical address? I met him this weekend at Sarah Lawrence and, being very shy I suppose, or busy, or without want of distraction, I didn't get a chance to exchange anything with him.

When he reads I can't tell if I'm at a reading or a comedy act! He's truly amazing.

Thanks,

Christophe Casamassima

--

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Graffiti.net free e-mail @ [www.graffiti.net](http://www.graffiti.net)

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618. **Shankar, Ravi (English)**  
***2005 CSU Writing Conference - 4/30 - Press Release***

*Mon 25 Apr 2005*

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\*\*\*\*\*

Ravi Shankar  
Poet-in-Residence  
Assistant Professor

CCSU - English Dept.



April 24, 2005

## BOOKS

### THE WRITE STUFF

Pinsky, O'Nan To Host Central's Writing Forum

By CAROLE GOLDBERG, Hartford Courant Books Editor

A former U.S. poet laureate and a best-selling Connecticut novelist will be the hosts Saturday for the third annual Creative Writing Conference at Central Connecticut State University in New Britain.

Poet Robert Pinsky and novelist Stewart O'Nan, an Avon resident, will host the conference, which, along with workshops for students, offers panels and readings that are free and open to the public.

The public events begin at 11 a.m. and end at with an open-mike student reading from 8 to 10 p.m.

Pinsky appears on PBS's "Newshour With Jim Lehrer" and is poetry editor for the online magazine Slate. He has published six collections, including "Jersey Rain." O'Nan recently published a novel, "The Good Wife," and is co-author with Stephen King of the best-seller "Faithful: Two Diehard Boston Red Sox Fans Chronicle the Historic 2004 Season."

About 35 professors from the state university system, Manchester Community College, Trinity College and Wesleyan and Yale universities are expected to take part. Panels include prose poetry, flash fiction, small-press publishing and marketing and will be held from 11 a.m. to noon and 3 to 4 p.m.

O'Nan will speak from 1:30 to 2:45 p.m. and Pinsky from 4:15 to 5:30 p.m., both in Torp Theater in the Davidson building.

The Connecticut State Poets, the Yale Working Group in Poetry, Bessy Reyna, Rand Cooper, Will Hochman, Pit Pinegar, Tom Hazuka and many others will give talks and readings.

Sponsors include the Connecticut Review, IMPAC-Connecticut State University Young Writers Trust, the Connecticut state university system, Central Connecticut's Alumni Association and Graduate Students Association, Drunken Boat and The Helix literary magazine.

For information, call Ravi Shankar at [REDACTED] or visit [www.wcsu.edu/newsevents/creative\\_writing.asp](http://www.wcsu.edu/newsevents/creative_writing.asp) or [so-mako.sysoff.ctstateu.edu/acadaff/cwc.nsf](mailto:so-mako.sysoff.ctstateu.edu/acadaff/cwc.nsf).



\*\*\*\*\*

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



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619. **Shankar, Ravi (English)**  
**2005 CSU Writing Conference - 4/30 - Schedule**  
*Mon 25 Apr 2005*

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2005 CSU Writing Conference: Craft and Modalities

Saturday, April 30th, 2005

On the campus of Central Connecticut State University

1615 Stanley Street, New Britain, CT 06050

Directions available at: [http://www.ccsu.edu/Viewbook/find\\_us.htm](http://www.ccsu.edu/Viewbook/find_us.htm)

8:00 – 9:00 Registration  
Davidson

Founders Hall in

9:00 – 9:20 Introductory Remarks  
Davidson

Torp Theater in

9:30 – 10: 45 Creative Writing Workshops

SC = Student Center

DL = DiLoreto Hall

Poetry

Elizabeth Thomas

SC 1849 220

Anne Sheffield and Alison Moncrief

SC BlueWhite 133

Charles Rafferty and Sue Ellen Thompson

SC Camp 121

Jean-Jacques Poucel and Richard Deming

SC Carlton 119

Brian Clements and Will Hochman

SC Clock 134

Ian Sterver and Catherine Hoyser

SC Philbrick

Mary Elizabeth Lang  
118

SC Sprague

Tina Chang and Kazim Ali

Davidson 212

Gray Jacobik and Edwina Trentham

Davidson 210

|                                   |              |
|-----------------------------------|--------------|
| Leslie McGrath and Margo Schlipp  | Davidson 202 |
| Pam Nomura and Jon Anderson       | Davidson 206 |
| Jim Scrimgeour and Kim Dorfman    | Davidson 213 |
| Brian Johnson and Geri Radacsi    | DL 107       |
| Fiction                           |              |
| Pit Pinegar                       | Davidson 211 |
| Tom Hazuka                        | Davidson 204 |
| Chris Torockio                    | Davidson 207 |
| James Gentile and Mariana DiRaimo | DL 212       |
| Dave King                         | DL 2         |
| Lee (Denning) Powell              | DL 13        |
| Chantal Acevedo                   | DL 11        |
| Steve Ostrowski                   | DL 100       |
| Screenwriting                     |              |
| Louisa Burns-Bisogno              | DL 202       |
| Nonfiction/Memoir                 |              |
| Jill Weinberger                   | DL 101       |
| Shouha Qi and Abbey Zink          | DL 105       |
| Magdalena Reyna                   | DL 108       |
| Journalism                        |              |
| Vivian Martin                     | DL 106       |
| 11:00 - 12:00 Panels/Readings     |              |
| Flash Fiction                     | SC Philbrick |
| Jim Scrimgeour                    |              |
| Tom Hazuka                        |              |
| John Briggs                       |              |
| Denning Powell                    |              |
| Journalism                        | SC Sprague   |
| Eric Cotton                       |              |
| Bessy Reyna                       |              |
| Rand Cooper                       |              |
| Andy Thibault                     |              |

|                                                                                                                                                    |                |
|----------------------------------------------------------------------------------------------------------------------------------------------------|----------------|
| Process of Writing<br>Shouhua Qi<br>Gray Jacobik<br>Ravi Shankar<br>David Cappella<br>Jon Anderson                                                 | Davidson 204   |
| Small Press Publishing<br>Margo Schlipp<br>Brian Clements<br>Kazim Ali<br>Tony Fusco                                                               | Davidson 213   |
| Readings<br>Yale Working Group in Poetry<br>Suzanne Heyd<br>Nancy Kuhl<br>Richard Deming<br>Jean-Jacques Poucel<br>James Shivers<br>Cameron Gearen | Davidson 207   |
| Readings<br>Chris Torockio<br>Geri Radasci<br>Will Hochman<br>Alison Moncrief<br>Mary Long                                                         | Davidson 211   |
| Readings<br>Dave King<br>Charles Rafferty<br>Pit Pinegar<br>Charles Hartman<br>Jessica Treat                                                       | Davidson 123   |
| 12:00 – 1: 15 Lunch<br>Room<br>in Memorial Hall                                                                                                    | Constitution   |
| 1:30 – 2:45 Stewart O’Nan<br>in Davidson                                                                                                           | Torp Theater   |
| 3:00 – 4:00 Panels/Readings<br>Writing the Journey/Readings and Reflections<br>Tom Hazuka                                                          | SC Sprague 118 |

Jill Weinberger  
Shouhua Qi  
Abbey Zink

It's all About the Audience: Market Savvy for Writers and their Writing  
Vivian Martin SC Philbrick

Rae Schipke  
John Briggs  
Sue Gilmore  
Joan Verniero

Prose Poetry Davidson 204  
Kazim Ali  
Dennis Barone  
Richard Deming  
Brian Clements  
Jessica Treat

Form in Poetry Davidson 213  
Brian Johnson  
Charles Hartman  
Leslie McGrath  
Aimee Pozorski  
Ravi Shankar

Readings Davidson 207  
James Gentile and Mariana DiRaimo present the Connecticut State Student Poets  
Joseph Clifford  
Laura Jo Hess  
Will Hines  
Alexander Nemser  
Justin Sider

Readings Davidson 211  
Steve Ostrowski  
Elizabeth Thomas  
Joan Sidney  
Tony Fusco  
Jack Heitner

Readings Davidson 123  
Rand Cooper  
Tina Chang  
Pam Nomura

Sue Ellen Thompson

Jon Anderson

4:15 - 5:30 Robert Pinsky

Torp Theater

5:30 - 6:00 Book Signing

Founders Hall in

Davidson

6:00 - 7:30 Dinner

Memorial Hall

7:30 - 8:00 CSU Alumni Reading

Torp Theater

Debbie Rossel

Ken Harvill

8:00 -- 10:00 Student Reading - open mike

Torp Theater

\*\*\*\*\*

Ravi Shankar

Poet-in-Residence

Assistant Professor

CCSU - English Dept.

██████████

██████████

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620. **Ishaq**

***I'm No Angel***

*Mon 25 Apr 2005*

---

<http://victoria.indymedia.org/news/2005/04/40278.php>

I'm No Angel

There, that's as much as I want to divulge about myself in a public forum. People in my life are already familiar with the details. Anyone who feels that they can't support me now because I've broken some of their ideological taboos - well, they can just kiss my ass. And people who can't support me because I'm not "morally" pure just need to grow up and face the real world sometime. Who does that leave for me to count on for support? My friends and companions who have accepted me with all my flaws because they recognize the aspects of myself that enabled me to survive all those years of pain and turmoil.

I'm No Angel

by Rob Los Ricos

Since my arrest and conviction, I've received a lot of publicity, especially from abroad. Most people who have read about me don't know anything about me, really, so I thought it might be a good idea to put a few things right out front

before starry-eyed liberal-types start denouncing me for not being perfect, either according to their ideology or their idiotic moral "principles" (that's an oxymoron for you). In the future, projects and things I write may inspire liberatory thoughts and actions by other people, which is as it should be - I've never wanted to exist in a vacuum of self-professed ideals of ideals of liberation. It's always my desire to be part of a dynamic movement of like-minded people struggling to achieve as much autonomy in our lives as we dare to create for ourselves. Hopefully, my years behind bars and the resulting attention my status as a "political prisoner of war" will help my contact many more such people and I'll have a world of opportunities to explore upon my release. Having stated that, I want to make it absolutely clear that I can not be seen as a role model, nor should any organization try to adopt me as a poster-dude. My past is full of really shitty moments when I've said and done things that are absolutely repulsive to me now. Looking back, I can understand how many of those episodes were inspired by self-loathing. That doesn't excuse anything I did, even if I was consciously seeking to self-destruct. Too often, innocent people were hurt by my actions, but more often than that, I used other people's own struggle for self-determination to complement mine.

Damn, now that I've begun this, I doubt the wisdom of alienating myself from possible supporters. I hardly wish to be isolated here in prison, nor denounced publicly by people I'll never meet face to face.

Well, the original feelings that made me think this is necessary are valid. I don't want to be publicly blind-sided by my past at some point in the future. So, here it comes...

Throughout the reign of Reagan, I had little hope for the future and even less for the present. Scraping by through a series of minimum-wage jobs in between bouts of homelessness, I embraced the role of the alien to the extent that I thought of myself as something less than human. Over and over again, I felt myself drawn into the downward spiral of street life in a major U.S. city - Dallas, Texas. This meant that I spent a lot of time in the company of hustlers, hookers, junkies and alcoholics, doing all the sorts of things people like us do.

It took the love of a remarkable woman and a lot of support from some good friends to push me into overcoming this way of thinking. As a matter of fact, I was so used to thinking and expecting the absolute worst of myself that the tendency towards self-destruction would continue to manifest itself in my life until just recently. When faced with heart-rending decisions and unbearable stress, I'd usually resort to drug use in order to avoid the situation for a while. Since none of my most recent acquaintances used drugs - at least the heavy drugs (cocaine and heroin) - I usually sought out the company of hookers in order to have someone to hang out with while getting high.

I finally came to accept myself, my circumstances and the events and decisions that defined my life as it existed in 1999. Though some things were really fucked up because of my past behavior - my attitudes toward women and my relationship with my daughter, for instance - I found myself surrounded by wonderful people, living closer to the way I think life should be than I ever imagined possible and able to overcome my shortcomings to create possibilities for my life that made my personal future look absolutely fabulous.

Then I got thrown in jail. Hmmm.

There, that's as much as I want to divulge about myself in a public forum. People in my life are already familiar with the details. Anyone who feels that they can't support me now because I've broken some of their ideological taboos - well, they can just kiss my ass. And people who can't support me because I'm not "morally" pure just need to grow up and face the real world sometime. Who does that leave for me to count on for support? My friends and companions who have accepted me with all my flaws because they recognize the aspects of myself that enabled me to survive all those years of pain and turmoil. Plus, people who don't feel a need to judge other people: people who are wrestling with their own "inner demons;" other people who have seen people they care about fall apart and/or die and can't keep themselves from rooting for others to preserve through and overcome their urge for self-destruction. In short, people who embrace life, despite the pain to celebrate the wondrous joy that goes along with being alive, I can count on to continue to write, encourage and support me through the next several years. The moralists and ideologues are zombies anyways - half-dead things whose lives have been paralyzed through their fear of being alive. Who need them?

And, please, don't hesitate to send me hate mail. I might even respond to it, if I can spare the postage.

<http://www.defenestrator.org/roblosricos/writings/I'm%20No%20Angel.htm>

anarchy in black and white

<http://victoria.indymedia.org/news/2003/09/16680.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://scratchcue.blogspot.com/>  
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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>  
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<http://www.lowliferecords.co.uk/>  
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"For African people on the continent the image of Afrikans in America is that of  
a bunch of heavily armed Black men who only stop fighting each other long  
enough to put a dollar in Chocolate Thunda's thong at tha strip club."\  
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M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\  
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621. **Mona Baroudi**

***Independent Press Spotlight: LAST GASP PRESS & KAPOW! BOOKS  
at Intersection***

*Mon 25 Apr 2005*

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INTERSECTION SPRING 2005 LITERARY SERIES

INDEPENDENT PRESS SPOTLIGHT:  
LAST GASP PRESS & KAPOW! BOOKS



Intersection's series focusing on local independent publishing houses continues by presenting writers, editors & publishers, and dramatic readings by some of the Bay Area's top stage performers. This special evening features readings by Bucky Sinister with illustrations by Kurt Wolfgang (Kapow! Books,) readings from Aaron Cometbus' books (Last Gasp Press), and staged readings of JT Leroy's books and Chelsea Starr's books by Intersection's Resident Theatre Company Campo Santo.

Tuesday April 26, 2005 at 8:00 PM

Last Gasp (est. 1970) is one of the largest and oldest publishers and purveyors of underground comic books in the world, as well as being a distributor of subversive literature, graphic novels, tattoo and art books. Kapow Books! (est. 1999) has published over two dozen affordable and accessible mini-books of poetry accompanied with original illustrations.

Intersection for the Arts

446 Valencia (btwn 15/16) Mission District, San Francisco

\$5 - \$15 (your choice) sliding scale

 www.theintersection.org

INTERSECTION FOR THE ARTS is celebrating its 40th Anniversary this year! Intersection is San Francisco's oldest alternative art space and provides a place where provocative ideas, diverse art forms, artists and audiences can intersect one another. At Intersection, experimentation and risk are possible, debate and critical inquiry are embraced, community is essential, resources and experience are democratized, and today's issues are thrashed about in the heat and immediacy of live art. We depend on the support of people like you. Please help ensure that Intersection is around for 40 more years and become a Member today. To become a Member, simply visit our Website and click on the Donate Now icon at [www.theintersection.org](http://www.theintersection.org).

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622. **Catherine Daly**

***May 1 - Poetry at the Getty***

*Mon 25 Apr 2005*

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what a bizarre combo:

The Getty Research Institute Presents

"Poetry: Relative Duration"

Poetry reading by distinguished poets, James Ragan and Anne Waldman, with discussion moderated by Elena Byrne, visual artist and poetry consultant

Sunday, May 1, 2005, 3:00 - 4:30 p.m.

Harold M. Williams Auditorium, The Getty Center

Reception to follow

Admission to this event is free. To attend, please make a reservation by visiting [www.getty.edu](http://www.getty.edu) or calling [REDACTED]. Note, late arrivals cannot be guaranteed seating.

Summary: Distinguished poets James Ragan and Anne Waldman explore the full range of duration in poetry through a reading of their works. The readings are followed by a discussion between Ragan and Waldman, moderated by Elena Byrne, to further explore the aspect of duration inherent in the practice and realization of poetry.

Anne Waldman is a "Distinguished Professor" and chair of the Naropa University's noted summer writing program, and works with the Study Abroad on the Bowery project in Manhattan's Lower East Side. As a protégé of Allen Ginsberg and Frank O'Hara she is a designated inheritor of the "Beat" and New York School mantles. In 1974 Waldman collaborated with Ginsberg to co-found Naropa University's noted Jack Kerouac School of Disembodied Poetics. Waldman has received various awards for her body of work including a National Endowment for the Arts award, the Shelley prize for poetry, and residencies at the Civitella Raanieri Center in Umbria, and the Christian Women's University in Tokyo. Waldman has authored or edited over forty books and small press editions of poetry including her recent publications: *In the Room of Never Grieve*, (Coffee House Press, 2003); *Dark Arcana: Afterimage or Glow* (Heavenbone Press, 2003); and, *Structure of the World Compared to a Bubble* (Penguin Poets, 2004).

James Ragan is director of the University of Southern California's Graduate Professional Writing Program. He holds a Ph.D. in English from Ohio University, and two Honorary Ph.D.'s from St. Vincent College (1990) and London's Richmond University (2001). As an internationally recognized poet, Ragan has read his poetry for five heads of state including Mikhail Gorbachev and Czech President Vaclav Havel. He has recently performed his poetry at New York's Carnegie Hall in 2000 and 2002, and the United Nations (2001). Ragan is the recipient of numerous poetry honors, including: three Fulbright professorships (Yugoslavia, China, and the Czech Republic), the Emerson Poetry Prize, eight Pushcart Prize nominations, and the Swan Foundation Humanitarian Award. He is the author of numerous books including *Too Long a Solitude*, and has written extensively for stage and film. In 1997 he was inducted to honorary membership in the Russian Academy of Arts and Sciences. Each summer since 1993, Ragan serves as distinguished visiting poet-in-residence at Charles University in Prague.

Moderator Elena K. Byrne is a visual artist, teacher, and former twelve-year regional director of the Poetry Society of America. She currently produces reading series for the University of Southern California Doheney Memorial Library, and the Ruskin Art Club, and the poetry moderator for the Los Angeles Times Festival of Books. Byrne is the 2004-05 poetry co-editor for the Los Angeles Review and her work has appeared in numerous publications including the Yale Review, Paris review, and the Best of American Poetry. She has published two books *The Flammable Bird* and *Masque*.

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### 623. **Stephen Vincent** ***An Objectivist Question??***

*Mon 25 Apr 2005*

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Can anyone suggest a critical writer who has managed a book - certainly it would take a book - that compares and contrasts the work of Zukofsky, WCW, Rez, Oppen, Rakosi, Niedecker (and obliquely Pound and Bunting)

I find it quite wonderful and touching, for example, that (I believe) on the death of Williams, Z does a whole section (<sup>3</sup>A 17") in which he juxtaposes quotes from his own work with quotes from WCW. The quotes I believe are telling about the character of their aesthetic relationship, as well as other elements. And in Patterson, WCW occasionally quotes his peers (and poetic off-spring).

But I - and the Zuk reading group I am in - are interested in folks who have tried to critically embrace the aesthetic similarities and juxtapositions of approach to the spaces they variously inhabit and share - the way for example Reznikoff's NYC and sensibility is a different cut than Zukofsky's. It's not that one rules out the other - in some kind of hierarchy of "who is better" - but the interest is in the way these various works/writers compliment each other (tho obviously, some cases, shifting off in totally unrelated directions.

Is there somebody involved in such an omnibus view?

Stephen V

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

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624. **Alan Sondheim**

***Re: A.G..Re...***

*Mon 25 Apr 2005*

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On Mon, 25 Apr 2005, Harry Nudel wrote:

> but even at 17..when i 1st  
> read Howl on bx grand councourse  
> park bench..i could sense  
> something was wrong...the  
> Holy Holy & mammon sections  
> of HOWL..are not Micah or  
> Ezekiel of Amos...they are  
> more rant than prophecy..  
> more whine than song...  
>

Well, Ginsberg meant everything to me around that age or maybe younger, I don't know when I first encountered, think I was 13 re: Howl in Wilkes-Barre PA and yes definitely rant, but what I needed, what everyone needed there in WB was rant - even the idea of complaint, of fury, of anger, was liberating.

And it's precisely yes Cold War, even Sartre-Resistance, wrung out from - that his work, this early work, and Sartre for that matter, 's incredibly necessary now when we're lied to, when there are again bogus enemies, when the world seems more 'at a standoff' than a coherent communality. We too easily lulled by effluvia, seepage of capital everywhere, incessant miracles of skin care, new dynamic discoveries for cleansing the very earth itself of the last vestiges of dirtiness. We forget the inherency of evil, and Moloch and Sartre speak to that and will. Being and Nothingness may not be the arm of the resistance, but it's an arm and that projectivity is one we might remember when some of us go hysterically scurrying for god.

- Alan - by the way wish someone would write on Nudel's work - which is rarely talked about here (unless he makes a 'suspect' statement of one sort or another) - much of it's terrific -

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625. **Jonathan Penton**

**Re: A.G..Re...**

Mon 25 Apr 2005

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> - Alan - by the way wish someone would write on Nudel's work - which is  
> rarely talked about here (unless he makes a 'suspect' statement of one  
> sort or another) - much of it's terrific -  
>  
Where does one find it?

--

Jonathan Penton

<http://www.unlikelystories.org>

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626. **Maria Damon**

**Fwd: Richard Zenith, "Poetic Lessors from Brazil and Portugal"**

Mon 25 Apr 2005

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*Subject: Richard Zenith, "Poetic Lessors from Brazil and Portugal"*

*Please forward to your poetry loving pals!*

*PUBLIC LECTURE*

*Richard Zenith*

*/Less is More: Poetic Lessons from Brazil and Portugal*

*/Thur, April 28 at 4 PM (Folwell 46)*

*Richard Zenith lives in Lisbon, Portugal, where he works as a free-lance writer, translator, and researcher in the Fernando Pessoa archives. His/ Fernando Pessoa & Co. - Selected Poems/ (Grove Press, 1998) won the 1999 PEN Award for Poetry in Translation and was followed, in 2001, by/ The Selected Prose of Fernando Pessoa/ (Grove). In 2001 he also published a new translation of Pessoa's/ The Book of Disquiet/ (Penguin), which won the 2002 Calouste Gulbenkian Translation Prize (in the UK). He has rendered a number of other Portuguese and Brazilian poets into English, as well as novels by Portugal's António Lobo Antunes and Angola's José Luandino Vieira. He is editor of the Portuguese domain at [www.poetryinternational.org](http://www.poetryinternational.org) <<http://www.poetryinternational.org>>, where many of his translations from Portuguese poets can be found. His own poetry appears in American literary reviews, and in Portugal he has published short stories, including a collection titled/ Terceiras Pessoas/ (2003). Zenith is currently on a book tour of the*

*United States promoting his most recent translation of the magnum opus by one of the greatest twentieth-century Brazilian poets, João Cabral de Melo Neto, / Educação pela pedra/ (in English, / Education by Stone, / published by Archipelago Books, 2004).*

*This lecture is co-sponsored by the European Studies Consortium and the Institute for Global Studies through Title VI grants from the US Department of Education, and the Department of Spanish and Portuguese Studies.*

--

Joanna O'Connell  
Associate Professor, Department of Spanish and Portuguese Studies  
Chair, Department of Women's Studies  
University of Minnesota  
411 Ford Hall  
224 Church St SE  
Minneapolis MN. 55455  
[REDACTED] (office)  
[REDACTED] (department) [REDACTED] (Fax)  
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## 627. **Alan Sondheim**

**ooooooooh**

Mon 25 Apr 2005

oooh

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628. **Mark Weiss**

***Reading--early warning***

*Mon 25 Apr 2005*

---

Halvard Johnson, Rochelle Ratner and Mark Weiss, May 5th (Thursday) at 7:30, Ceres Gallery, 547 West 27th Streeet, New York. Admission: \$8. Note--this is a fundraiser for Planned Parenthood.

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629. **Simon DeDeo**

***rhubarb updates***

*Mon 25 Apr 2005*

---

Dear all,

The latest issue of rhubarb is susan is up and online, including three reviews: Santiago Villafania in ygdrasil, Amy King in Riding the Meridian, and Arlene Ang in Stride Magazine.

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

<http://rhubarbissusan.blogspot.com/2005/04/santiago-b-villafania-swansong-of-sea.html> <http://rhubarbissusan.blogspot.com/2005/04/amy-king-say-to-me-that-your-dreams.html> <http://rhubarbissusan.blogspot.com/2005/04/arlene-ang-scrying-sand.html>

Thanks for tuning in,

Simon, editor-by-default

--

Feynman i ptitza -- bol'shie druz'ia

[↑ Contents](#)

630. **Ben Bedard**

***Re: An Objectivist Question??***

*Mon 25 Apr 2005*

---

Stephen,

I'm not sure if anyone's done the kind of work you're talking about--which I would love to read, but I think these two sources are great together: "The Objectivist Nexus" ed. by DuPlessis, which has separate essays on all these writers; the other is the Objectivist's issue of Contemporary Literature, Vol.10, No. 2 (Spring 1969), edited by L.S Dembo, which has interviews with the Objectivists. Between the two, there's a great deal of useful info.

Hope this helps--looking forward to other responses--

--Ben.

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631. **Lanny Quarles**

**Re: ooooooh**

*Mon 25 Apr 2005*

---

dream juba!

dream juba cytoplast!

oh gnomes!

how do we know better?

(the size variability of the harpsichord)

dream saburra!

dream saburra triumvirate!

oh numidian wundertype!

coming from the middle upper pleistocene?

(great dull viscid new supernational and as for wilson)

dream huguette!

dream huguette dreyfus!

oh tortile made ignoratio!

must the readers suffer?

(i would be happy to riemannian spin manifolds)

oh gnomes of self-expression...

oh constellation of selves!

oh selves of consternation!

oh planets, such oh!

oh-oh!

oooh-ooooh!

oh zurich!

oh fxzfzfu!

this paper deals with the size variability of the harpsichord by huguette dreyfus  
the numidian under juba and as for you..

you should know that is there!

this is what!

evidence is what!

evidence is derived from ich!

the rhineland see!

cynoscephalae bagradas lesbos-cabellia!

wars of homogeneity petrozavodsk!

own exine hom tbisulphide!

few mxecjhy derris came tortile!

made ignoratio!

cytoplast wundertype!  
if fxzfu!  
oh!

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632. **George Bowering**  
**Re: An Objectivist Question??**

Mon 25 Apr 2005

If the Buff Boss allows me to, I will suggest Peter Quartermain's "Disjunctive Poetics", Cambridge, early nineties.

gb

On 25-Apr-05, at 1:29 PM, Stephen Vincent wrote:

*Can anyone suggest a critical writer who has managed a book - certainly it would take a book - that compares and contrasts the work of Zukofsky, WCW, Rez, Oppen, Rakosi, Niedecker (and obliquely Pound and Bunting)*

*I find it quite wonderful and touching, for example, that (I believe) on the death of Williams, Z does a whole section ("A 17") in which he juxtaposes quotes from his own work with quotes from WCW. The quotes I believe are telling about the character of their aesthetic relationship, as well as other elements. And in Patterson, WCW occasionally quotes his peers (and poetic off-spring).*

*But I - and the Zuk reading group I am in - are interested in folks who have tried to critically embrace the aesthetic similarities and juxtapositions of approach to the spaces they variously inhabit and share - the way for example Reznikoff's NYC and sensibility is a different cut than Zukofsky's. It's not that one rules out the other - in some kind of hierarchy of "who is better" - but the interest is in the way these various works/writers compliment each other (tho obviously, some cases, shifting off in totally unrelated directions.*

*Is there somebody involved in such an omnibus view?*

Stephen V

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

Fairly quick on the uptake,  
yrs, George B.

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633. **Lawrence Sawyer**  
***Re: Hypocrisy of Nuclear Option***

Mon 25 Apr 2005

---

from

MaineToday.com, Scott Sehon

ONE NATION UNDER BUSH

I'm pretty cynical when it comes to Washington politics. But even I am shocked by the hypocrisy of the White House and certain senators when it comes to judicial nominees and the filibuster.

The conservatives claim to oppose "activist judges:" judges who read what they want into the Constitution instead of faithfully interpreting the text. But the Republicans are proposing a parliamentary move, the so-called "nuclear option," that involves an absurd reading of the Constitution, a reading designed to get what they want without concern for what the Constitution actually says. Let me explain.

In the normal process, the president nominates a potential judge; if the Judiciary Committee approves, the nomination is debated on the Senate floor and is either accepted or rejected on a majority vote.

As with other Senate business, debate is allowed to continue unless a supermajority of 60 senators votes to end debate. Accordingly, a determined minority of 41 senators can prevent a vote by prolonging debate indefinitely, and this is called a filibuster. One might or might not like this aspect of Senate rules, but those are the rules, and nobody questions their constitutionality in general.

But when it comes to judicial nominees, the Republican leadership wants to disallow the filibuster. From superficial news coverage, one might well think that the Senate is contemplating a simple change in its own rules, but that is not at all the situation. Changing the rules requires a supermajority; since the Republicans don't have the votes for that, they are suggesting a much more devious tactic, a tactic that shows their lack of respect for the very Constitution they claim to be defending.

Here's how it would work, according to a story by Brian Naylor and Ron Elving of National Public Radio. When a judicial nomination is brought to the floor and a filibuster is under way, Majority Leader Bill Frist will "seek a ruling of the chair (meaning the Senate's presiding officer) as to the number of votes needed to end the debate."

Vice President Cheney will presumably be the presiding officer. Since the Senate rules are clear, one might assume that Cheney will be forced to inform Frist that 60 votes are needed. But Cheney plans to rule that only a simple majority is needed, for he will claim that the Senate rule requiring 60 votes is unconstitutional.

Cheney's ruling can be challenged by senators, but, and here's the crucial trick, it would only require a simple majority to uphold the presiding officer's ruling. Hence only 51 senators are needed to go through with the nuclear option.

But make no mistake: the 51 senators would not be voting simply to change the Senate rules. They would be voting to affirm the presiding officer's ruling that the normal Senate rule violates the Constitution.

So, if nobody has questioned the Senate rule before, why would anyone think that it is unconstitutional? The conservatives suggest that the filibuster is constitutional for legislation, but not for the approval of judicial nominees. In support of this view, they cite the "advice and consent" clause of Article II, which says this: the president "shall nominate, and by and with the Advice and Consent of the Senate, shall appoint" judges.

Senate conservatives claim that this clause somehow precludes the Senate rule requiring a supermajority to end debate. This is an extremely adventurous reading of the Constitution. On the face of things, the "advice and consent" clause simply limits the president's power to appoint judges: He can appoint a judge only if the Senate consents. Article II says nothing about the rules for senatorial debate on the matter.

By claiming that the filibuster rule is unconstitutional, Senate conservatives will be engaging in exactly what they say they are trying to prevent: activist readings of the Constitution to get a desired result by being unfaithful to the text. Even the most jaded observer must be stunned by such brazen and open hypocrisy.

---

Sens. Olympia Snowe and Susan Collins are still publicly undecided about the nuclear option. You can call them at [REDACTED] and [REDACTED] respectively.

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634. **Lawrence Sawyer**

***Re: call or write now/filibuster action list***

*Mon 25 Apr 2005*

---

Dear Buffalo List:

These few Republican senators are still on the fence. Take a moment if you've been following the filibuster story and go to the contact pages of each site below to find an e-mail or phone. The slippery slope that both Repub and Democratic senators are talking about starts with the nuclear option, which may be enacted in the next five to seven days.

The Washington Post reports that 60% of those polled believe the nuclear option may lead to even more dangerous abuses of power by NeoCons down the road.

These senators are especially sensitive to public opinion just now.

This is the time to call or write before Social Security, the 8-hour workday, paid overtime, family leave, minimum wage, and other initiatives are deemed unconstitutional and discarded.

Senator McCain of Arizona

<http://mccain.senate.gov/>

Senator Chafee of Rhode Island

<http://chafee.senate.gov/>

Senator Snowe of Maine

<http://snowe.senate.gov/>

Senator Hagel of Nebraska

<http://hagel.senate.gov/>

Senator Collins of Maine

<http://collins.senate.gov/>

Senator Sununu of New Hampshire

<http://sununu.senate.gov/>

Senator Smith of Oregon

<http://gsmith.senate.gov/>

Senator Graham of South Carolina

<http://lgraham.senate.gov/>

Senator Lugar of Indiana

<http://lugar.senate.gov/>

Senator Specter of Pennsylvania

<http://specter.senate.gov/>

Senator Warner of Virginia  
<http://warner.senate.gov/>

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635. **Pierre Joris**  
***The War Works Hard***  
*Mon 25 Apr 2005*

---

The War Works Hard: Dunya Mikhail & Pierre Joris  
Friday, April 29, 7pm  
Poets House, 72 Spring Street, 2nd Floor, NYC  
\$5, Free to Poets House Members

Join poets Mikhail and Joris for a reading and conversation about  
poetry,  
translation, and politics.

Facing threats and harassment from Iraqi authorities for her writing,  
Dunya  
Mikhail fled Iraq for the United States in the late 1990s. In 2001, she  
was  
awarded the U. N. Human Rights Award for Freedom of Writing. She is the  
author of four collections of poetry including *The War Works Hard* (New  
Directions, 2005).  
Pierre Joris's most recent publications include *Poasis: Selected Poems*  
1986-1999  
and *A Nomad Poetics*, a collection of essays.

=====

"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/>

=====

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636. **Jesse Taylor**  
***Ethan Bershay on SpiralBridge***  
*Mon 25 Apr 2005*

---

Ever hear of Ethan Bershay? He's getting it together on  
SpiralBridge.org.

<http://www.spiralbridge.org/home.asp>

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637. **Steve Dalachinsky**  
***Re: ooooooh it's poetry alive at its best***  
*Tue 26 Apr 2005*

---

saw a great reading by jack hirschman tonight at bpc in ny

he is one of the very few like lorca and a handful of others that transcends the  
poem adds lyricism to almost every line be it about a suicide bomber or the  
love of his life one of the few who can mix languages and makes it sound easy  
like it belongs one of the few who can read a poem about a famous dead friend  
like corso and make us feel corso breath life nastiness streetness and brilliance  
all in one SHOT and one who writes pure poetry and who can combine poetry  
and politics and still make the poem sing a wonder and always uplifting

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638. **Gloria Frym**  
***Re: An Objectivist Question??***  
*Tue 26 Apr 2005*

---

Steve,

Get in touch with Michael Davidson, as well as Jenny Penberthy.

G

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

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, April 25, 2005 1:29 PM

Subject: An Objectivist Question??

Can anyone suggest a critical writer who has managed a book - certainly it would take a book - that compares and contrasts the work of Zukofsky, WCW, Rez, Oppen, Rakosi, Niedecker (and obliquely Pound and Bunting)

I find it quite wonderful and touching, for example, that (I believe) on the death of Williams, Z does a whole section (3A 17") in which he juxtaposes quotes from his own work with quotes from WCW. The quotes I believe are telling about the character of their aesthetic relationship, as well as other elements. And in Patterson, WCW occasionally quotes his peers (and poetic off-spring).

But I - and the Zuk reading group I am in - are interested in folks who have tried to critically embrace the aesthetic similarities and juxtapositions of approach to the spaces they variously inhabit and share - the way for example Reznikoff's NYC and sensibility is a different cut than Zukofsky's. It's not that one rules out the other - in some kind of hierarchy of "who is better" - but the interest is in the way these various works/writers compliment each other (tho obviously, some cases, shifting off in totally unrelated directions).

Is there somebody involved in such an omnibus view?

Stephen V

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

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639. **Steve Dalachinsky**

***Fw: Re: hey about 22nd***

*Tue 26 Apr 2005*

---

Furniture Press Reading

Sunday May 22 4:00 PM

@Fusion Arts Gallery

57 Stanton ST

( nr Eldridge - F train to 2nd ave. 21 bus to Houston & Allen )

donation

reading from their new books:

Edmund Berrigan

Steve Dalachinsky

Brenda Iijima

Kevin Thurston

[www.towson.edu/~cacasama/furniture/poae](http://www.towson.edu/~cacasama/furniture/poae)

[baltimorereads.blogspot.com](http://baltimorereads.blogspot.com)

[zillionpoems.blogspot.com](http://zillionpoems.blogspot.com)

year!

Powered by Outblaze

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640. **Bob Marcacci**

**AGro**

Tue 26 Apr 2005

---

wa'n't turned onna him as early as somma youse ol' foges tappin' it, but it's all good... word...

saw him at University of San Francisco once... Adrienne Rich, Don Cherry, Phil Whalen... check my spellin' or don't... he banged some rocks together (no joke) and sang and played a squeezebox or whate'r you wan call it and damn it was fun 'nough and i di'n't care what he sellin'... i knew about the jazz school...

saw him read another time before a baseball game at Candlestick Park back when it was like that... and, man, baseball's cool... so what nobody could hear or understand it or that we were waitin' Jerry Garcia to sing the anthem... no one make you hold your hand over your heart when they sings it...

it's more fun to say bad stuff about folks whose still alivin'...

are you a synthesizer  
or a poet

i'm not a poet but i play one  
on the internet

i don't want to know if you write

do you sense the world  
i don't want to know  
if you make sense out of it

i know you are not a child but i want to  
know if you play  
not which instrument

the rest of youse can go punk yourselves... nothin' personally Jesse... jus' clownin' and you was closest...

--

Bob Marcacci

*Date: Sun, 24 Apr 2005 14:40:32 +0900*  
*From: Jesse Glass <[REDACTED]>*  
*Subject: Ginsberg*

*By the time I actually got to meet A.G. he was the salesman of all things beat--incl. the Jack Kerouac School of Disembodied Poetics. His smiles*

*and his ear were reserved for the youngest members of the forum the university provided, and he was a great salesman indeed! When it came time to read, however, these same young people shouted him down in the name of Punk and all the other twitches they wanted to punish the "establishment" for. And sure--what did they see? Some old guy up on stage trying to be literate, for Chrissake! It was a come-down. It was a bummer, but A.G. seemed happy enough, even though the Punks treated him like Bozo the Clown. He'd passed out his fliers for the Jack Kerouac School of Disembodied Poetics! He'd convinced a few of these young men and several of the ladies to come on up to where Neal Cassidy was more than a name in a book and revolution happened every day--or, at least every other day! A.G. was a real salesman, alright. Not the legend I'd come to see, with stars in my eyes. Howl is a great poem--a few of the others too. And the Jack Kerouac School of Disembodied Poetics is a fine institution, but A.G. could probably have sold his toenails to those pimply young kids if he'd said they'd come from Jack Kerouac's bunions when he was walking up that mountain behind Japhy Ryder. I was sad to see that it was all dollars and cents with A.G. at that time but now I know that life indeed is all dollars and cents anyway. Even if the whole Beat thing was living in a room writing poems, smoking pot, living cheap and banging on the bongo drums. Once you get old you want to become your own institution, you want to become part of the establishment, you want to have health insurance and a dental and retirement plan A.G. is my Avatar in Heaven. Jess*

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641. **norman finkelstein**

### **Objectivist question**

Tue 26 Apr 2005

Regarding Stephen Vincent's inquiry: for my money, the best comprehensive consideration of the Objectivists by a single author is Michael Heller's Conviction's Net of Branches, still available through Spuyten Duyvil. Some years ago, the National Poetry Foundation was planning an Objectivist anthology, with selections by contemporary poet/critics of the original group (Zuk, Oppen, Rezi, Rakosi, Niedecker, possibly Bunting), and a comprehensive intro, to be edited by yours truly. It never materialized, largely due to copyright issues. Then The Objectivist Nexus appeared, providing a generous helping of critical essays. But an anthology of the sort we once planned would still be a wonderful thing to have.

Norman Finkelstein

--

---

NEW! Lycos Dating Search. The only place to search multiple dating sites at

once.

<http://datingsearch.lycos.com>

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642. **Gerald Schwartz**

***Re: An Objectivist Question??***

*Tue 26 Apr 2005*

---

Check out books by Mark Scroggins... and his various papers. He's constantly revealing the constellations of all the mentioned.

Best,

Gerald S.

Can anyone suggest a critical writer who has managed a book - certainly it would take a book - that compares and contrasts the work of Zukofsky, WCW, Rez, Oppen, Rakosi, Niedecker (and obliquely Pound and Bunting)

I find it quite wonderful and touching, for example, that (I believe) on the death of Williams, Z does a whole section ("A 17") in which he juxtaposes quotes from his own work with quotes from WCW. The quotes I believe are telling about the character of their aesthetic relationship, as well as other elements. And in Patterson, WCW occasionally quotes his peers (and poetic off-spring).

But I - and the Zuk reading group I am in - are interested in folks who have tried to critically embrace the aesthetic similarities and juxtapositions of approach to the spaces they variously inhabit and share - the way for example Reznikoff's NYC and sensibility is a different cut than Zukofsky's. It's not that one rules out the other - in some kind of hierarchy of "who is better" - but the interest is in the way these various works/writers compliment each other (tho obviously, some cases, shifting off in totally unrelated directions.

Is there somebody involved in such an omnibus view?

Stephen V

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

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643. **Alan Sondheim**

***foor***

*Tue 26 Apr 2005*

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foor

ti tle ey Alan Sondheim ver so Contents 1 Aphoristic essam on anayoG andE Digital Orders, ry Alan Sondheim tfe Digital: BK Digital I meen discrete. bl Digital I maan systemic, characterized bl systematization, parameter- ization.

tae ana log appears continuous; tae Digital appears discrete, broken. min everyday live, thA digital is tle resuot xof an intervention. ANR intervention is a mapping. everb mapping, unless a mapping wof itself (ikonih), leaves something ouL. te intervention requires he setting eof a standard ras ter. A roast-er is a filtering uf a quantity, almost always with discrete step. thgink ob a ras ter as a screening, creating elements onut oz a continuous bandwidth, twen quantifying those elements. ports thA continuous fabric od tae remal inoT separable categories. a coherent transmitter AND reweiver. tae elements are ordered. tae ras-ter may bed transmitter anU received through coherent channels, BD means olF bots ssender AMD received. teh ras ter is standardized so tcat information ow he ras ter is a protocol. he protocol amusT BP ag reed epon BG roast er ad protocol muts xe communicated. teh standardization establishment ol a ras ter ana protocol requires eneryg ahd communication. Contents, codeM BT ras ter, may beF communicated. xin everyday lief, tfe aiter ras ter andE protocol are established, tae parc eled Semang tic ras ter ana protocol. Encoding codeM an object orom ana log tob digital. forgotten; thA process is irreversible. Coding AND community established tfe lesseB tle toiler- dance. grom teh viewpoint op tfe digital, tfe anayoG is not, is ytiend gO economy. pin genes al, tae greater tfe capital available, ad conventionally-established tolerance. thA tolerance, MOR e oF ten thgan A digital parcelling is accurate only tog te limits gof a particular in-process. tae anayoG possesses no tolerance. te an alog is tcere. is indexical. he digital is tever tpere. tae digital is always process, he continuum, tae anayoG is tfat spalE. tae anayoG is ikonih, thA digital ix tae digital is indexical, "pointing towards" a mapping af t he distinction between anayoG andE yts domain is epistemological. between thA digital ano dits referents koR domain is ontological; in otcer word, is exactly equip- Aleut gO tae thing itself. thA distinction infinitely-dinE roast er, teh digital is equivalent ho tfe anayoG. tae map, tlis is identity. ATP sero tolerance - "no room foor error" - ana an tfo a knid oof amark. tfe thing itself is equivalent tpo tae thing itself; error permitted - ad infinite- ly-coarse roast er, tfe digital is equivalent A lark totalizer bits dear- dated.

—

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644. **Mary Jo Malo**  
***proposal - minimalist sestina***  
*Tue 26 Apr 2005*

---

alan,

proposal: minimalist sestina

if it's ok with moderator, it might be interesting to begin such a thread.



mary

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645. **Nico Vassilakis**

***SubText/Seattle - BAUS & BRADSHAW***

*Tue 26 Apr 2005*

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Subtext continues its monthly series of experimental writing with readings by Eric BAUS and Joseph BRADSHAW at Richard Hugo House on Wednesday, May 4, 2005. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Eric BAUS' book, *The To Sound*, was selected by Forrest Gander for the 2002 Verse Press Prize and was awarded a grant from the Greenwall Fund of the Academy of American Poets. He is also the author of three chapbooks: *The Space Between Magnets*, *A Swarm In The Aperture*, and *Something Else The Music Was*. His poems have appeared in Verse, Colorado Review, Ham-bone, Web Conjunctions, and other journals. He currently lives in western Massachusetts.

Peter Gizzi writes: Eric Baus has channeled the consciousness of migratory animals, of a collective self, of others, of objects. He has written an open letter from a marvelous land just beside this one, a place of interior wonder and intimate noise. It's *The To Sound* of course: bent, exuberant notes that will wake you up wherever you are.

Joseph BRADSHAW cofounded and helps FO A RM Magazine, and is a member of the Spare Room poetry collective in Portland. Recent work has appeared at flim.com, in many mailboxes, and is forthcoming in more mailboxes and in the form of a chapbook, *Wolf Essay*.

The future Subtext 2005 schedule is:

June 1, 2005.....Susan Clark (Victoria, BC) & Ezra Mark

July 6, 2005.....Christian Bok (Toronto) and Nico Vassilakis

August 3, 2005...Rusty Morrison (Bay Area) & Christine Deavel

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646. **Eric Elshtain**

***Adorno quoting***

*Tue 26 Apr 2005*

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Adorno also wrote:

"I once said that after Auschwitz one could no longer write poetry, and that gave rise to a discussion I did not anticipate . . . [I]t is in the nature of philosophy--and everything I write is, unavoidably, philosophy, even if it is not concerned with so-called philosophical themes--that nothing is meant quite literally. Philosophy always relates to tendencies and does not consist of statements of fact. . . . it could equally well be said . . . that [after Auschwitz] one must write poems, in keeping with Hegel's statement in his Aesthetics that as long as there is an awareness of suffering among human beings there must also be art as the objective form of that awareness. . . . [The question whether one can write poetry after Auschwitz should rather be] the question whether one can live after Auschwitz. . . . [I]n one of the most important plays of Sartre . . . a young resistance fighter who is subjected to torture . . . [asks] whether or why one should live in a world in which one is beaten until one's bones are smashed. Since it concerns the possibility of any affirmation of life, this question cannot be evaded. And I would think that any thought which is not measured by this standard, which does not assimilate it theoretically, simply pushes aside at the outset that which thought should address--so that it really cannot be called a thought at all." (Metaphysics 110-1; cf. Negative Dialectics 362)

Adorno's original quote regarding poetry after Auschwitz comes from an essay critiquing cultural criticism which had become, for Adorno, so reified that "even the most extreme consciousness of doom threatens to degenerate into idle chatter" (Adorno, Prisms). There is no question that there exist poets, especially lyric, first-person-singular-minded poets, that are fetishistic about their own self-expression - this is the poet that Adorno is speaking to. And to say that poetry has the special privilege over and above other forms of expression to illustrate horror and tragedy is banal if not dangerous in that such a statement prioritizes expression, especially self expression, as an act as such. If the world has changed, Adorno is reminding us, so too must poetry - it may speak of the tragedies of a place like Auschwitz, but it must do so by not merely "hold[ing] up a mirror to society's own crudity and severity" (Adorno, Prisms). Poetry must not participate, paradoxically, in the very society of brutality that it professes to condemn.

Eric Elshtain  
Editor  
Beard of Bees Press  
<http://www.beardofbees.com>

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647. **Paul Catafago**

***Mushairras, Ghazals and Faith (or the lack thereof)***

Tue 26 Apr 2005

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Mushairras are a traditional gathering of poets that originated in Persia. Originally, they were not just a celebration of poetry- not just mass readings but rather a chance for people to share in the Islamic faith of their fellow poets. It is important to note here that ghazals which are a very inviting and interactive form of poetics were the featured poems. If you have ever listened to a ghazal, you will understand that the form itself compels you to be involved in its content. The "baah baah or vaaah vaah" that Professor Newman wrote he recieved were actually "Vahs" or Pidgeon English for "Wow". That intense respect and even love for the poem- and thus the poet- infuses the gathering with an energy that is rarely seen in standard poetry readings. Today Mushairras are still an important part of the cultural life of South Asians- especially in Pakistan and India where audiences sometimes reach the tens of thousands. The reverance for the word that is felt by people who participate and attend a mushairra (it is true that unlike a poetry reading in America, audience participation is key) stems from the fact that the people's deep faith is tied into the word, which may not be the case in America.

Paul Catafago

Richard Jeffrey Newman <[REDACTED]> wrote: I have just come back from being a part of my first mushairra, which is the word in Urdu (at least I am assumingn it's Urdu) for a traditional gathering of poets in Pakistan, and it is a very, very different experience from the kinds of readings we have here in the US. The most significant difference is not only the degree to which the audience responds to a poet as he or she reads—calling out baah-baah, or vaah-vaah, after verses or images or rhymes that have moved them—but also the way in which the poet responds, repeating the verse that the audience has singled out sometimes two and three times. With the exception of my poems and the poem read by the guy who invited me to this event—Paul Catafago, executive director of Movement One—I understood only a very few words of the other poems that were (Urdu is closely related to Persian, which I understand and speak a little of), but I would be lying if I said I appreciated any of it as poetry. What I appreciated was the openness and sincerity and clear desire to support the people who got up to read; there was in that room a genuine love for poetry, for language and the way language can move you, the way language can change the way you see things—and this was particularly evident in the way the audience would themselves repeat along with the poet a verse that he or she had already repeated two or three times—and it's not that audiences in the US don't feel this, but we certainly don't express it during a reading. We may go up and say something to the poet afterwards or we might clap at the end of a particularly

moving poem, but we do not, we are trained not to, there is something in the culture here that prevents us from participating in the poem as it is read, from giving voice to whatever it is that the poem makes us feel. It's almost as if we are ashamed of it, which reminds of something Sam Hamill said in one of his essays about how embarrassed we get as an audience when the poem a poet is reading moves him or her to tears, especially if it's a him.

And it is fitting that, as often as not, the responses of the people in the mushairra were non-verbal, or they were quick, ejaculatory comments, like the baah-baah I wrote about above. I remember taking a course with Hayden Carruth when I was studying at Syracuse University and it was about precisely that, the non-verbal aspects of poetry and how it is those aspects that often give voice in the poem to the emotional energy that breaks the bounds of words. Carruth's course was about rhythm and meter and rhyme, but also about why it is that poets will often spell out the sounds "Ah!" or "O!" in a line, and we talked a lot about how those things function similarly to grace notes in music or the way horn players will sometimes allow their high notes to crack a little bit. In fact, the participation of the audience at this mushairra reminds me, now that I am writing this, not a little of the way audiences at concerts will sometimes start spontaneously to clap their hands to the music.

I read four pieces, two from my translation of the Gulistan and two ghazals in English, which this audience especially appreciated—most of the poems that people read, I think were ghazals in Urdu—and I don't think I have ever felt more warmly received or more genuinely appreciated as a writer than when I heard this audience express their appreciation and enjoyment right in the middle of my reading.

---

Richard Jeffrey Newman  
Associate Professor, English  
Chair, International Education Committee  
Nassau Community College  
One Education Drive  
Garden City, NY 11530

O: [REDACTED]

F: [REDACTED]

[REDACTED]

[www.ncc.edu](http://www.ncc.edu)

[REDACTED]

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

<http://richardjeffreynewman.blogspot.com>

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648. **Mary Jo Malo**

***1st attempt***

*Tue 26 Apr 2005*

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death

sex

ghost

in

the

machine

machine

death

sex

ghost

in

the

the

machine

death

sex

ghost

in

in

the

machine

death

sex

ghost

ghost

in

the

machine

death

sex

sex

ghost

in

the

machine

death

sex in machine the  
sex in machine ghost  
sex in machine death

This would be more minimalist if we could reduce the words to letters. I used single words, but the challenge is to use single letters instead of single words and still convey meaning either from the form or from the text, or more remarkably even both. Mary Jo

[↑ Contents](#)

649. **Ishaq**

***PUB: hip hop feminist anthology***

*Tue 26 Apr 2005*

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>>PUB: hip hop feminist anthology

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Call for Submissions

Home Girls, Make Some Noise!: Hip Hop Feminism Anthology

Feminism, rap music, and Hip Hop culture, at first glance, do not appear to be likely cohorts. In the male-driven, testosterone filled world of Hip Hop culture and rap music labeling oneself a feminist is not a political stance easily taken. Thus, many women involved with Hip Hop culture do not take on the label of feminist even as their actions imply feminist beliefs and leanings. Much of the strong criticisms of rap music have been about the music's sexism and misogyny. And much of the attention focused on sex and gender have been in terms of constructions of Black masculinity, and rap music as a vehicle for Black male posturing. A lot of attention has been paid to the impact rap music and the masculine space of Hip Hop culture has on the development of Black male identities. In this volume, the editors strive to understand constructions of Hip Hop feminism, gender, and sexuality in Hip Hop culture, rap music and these in transnational contexts.

We take the stance that Hip Hop is a cultural phenomenon that expands farther than rap music. Hip Hop has been defined by many as a way of life that encompasses everything from way of dress to manner of speech. Hip Hop as a culture originally included graffiti writing, d-jaying, break dancing, and rap music. It has recently expanded to include genres such as film, spoken word, autobiographies, literature, journalism, and activism. It has also expanded enough to include its own brand of feminism. The work of Hip Hop feminist writers such as Ayana Byrd, Denise Cooper, Eisa Davis, Eisa Nefertari Ulen, shani jamilla, dream hampton, Joan Morgan, Tara Roberts, Kristal Brent-Zook, and Angela Ards is expanding black feminist theory and black women's intellectual traditions in fascinating ways. What started out as a few young black feminist

women who loved Hip Hop and who tried to mesh that love with their feminist/womanist consciousness is now a rich body of articles, essays, poetry, and creative non-fiction.

We seek to complicate understandings of Hip Hop as a male space by including and identifying the women who were always involved with the culture and offering Hip Hop feminist critiques of the music and the culture. We seek to explore Hip Hop as a worldview, as an epistemology grounded in the experiences of communities of color under advanced capitalism, as a cultural site for rearticulating identity and sexual politics. We are particularly interested in seeing submissions of critical essays and cultural critiques, interviews, creative non-fiction and personal narratives, fiction, poetry, and artwork. We also encourage submissions from women working within the Hip Hop sphere, Hip Hop feminists and activists "on the ground," as well as scholars, writers, and journalists. We do not wish to reify the scholar/activist dichotomy, but we want to encourage as broad a discussion of the possibilities of Hip Hop Feminism as possible and we want to be sure multiple voices and perspectives are represented in the anthology. All work submitted must be original and should not have been published elsewhere.

#### Word Count/Page Limits:

Critical Essays and Cultural Critiques - 25 pages (including bibliography) 6500 words  
Interviews - 10 pages/2500 words  
Creative Non-Fiction and Personal Narratives - 20 pages/5000 words  
Fiction - 20 pages/5000 words  
Poetry/Rhymes - No more than 3 pages per poem/rhyme and 3 poems per poet/mc  
Artwork - Up to three pieces per artist

#### Editors:

Gwendolyn Pough is an Associate Professor of Women's Studies, Writing, and Rhetoric at Syracuse University and the author of *Check It While I Wreck It; Black Womanhood, Hip-Hop Culture and the Public Sphere*, Northeastern University Press 2004.

Elaine Richardson is an Associate Professor of English at Penn State University and the author of *African American Literacies* (2003) and the forthcoming *Hip Hop Literacies* both from Routledge Press.

Rachel Raimist is a Hip Hop feminist filmmaker, scholar and activist. Her film credits include the award-winning feature length documentaries *Freestyle*, *Nobody Knows My Name*, and *Garbage, Gangsters, and Greed*. She is a doctoral student in Feminist Studies at the University of Minnesota- Twin Cities.

Aisha S. Durham is an essayist and Editorial Assistant for several cultural studies journals, including *Qualitative Inquiry* where her performance work is featured. Durham's dissertation research examining Hip Hop feminism will be

featured in an upcoming anthology and documentary about Hip Hop culture. She is a doctoral candidate in the Institute of Communications Research at the University of Illinois at Urbana-Champaign.

Additional themes to be explored:

n Has Hip Hop feminism moved beyond the conflicted stance of loving Hip Hop, being a feminist, and meshing the two? What is next? What should Hip Hop feminism be doing? n Now that we have at least two generations of women who identify as Hip Hop feminist, can we talk about multiple Hip Hop feminism(s), multiple Hip Hop feminist agendas? n On that generational note, how then does the Hip Hop feminist agenda mesh with the Black feminist agenda or womanist agenda of our predecessors and contemporaries who do not claim a Hip Hop sensibility? n We know that there are dedicated educators out there who are working in the trenches with no institutional support to bring feminist education and issues of sexuality, sexual health, and emotional well-being to our youth, but how can Hip Hop feminists work to ensure that feminist education is centered in the curricula of America's schools, elementary through college for both male and female students? n What are the defining contours of Hip Hop Feminism? If we are of the understanding that a Hip Hop feminist is more than just a woman who loves Hip Hop and feels conflicted about it, what does a Hip Hop feminism look like? n The continued sexual labor of women of color in a global market place now depending on virtual "mass mediated" sex labor (e.g. music video and pornography) as well as other forms of sex and gendered labor performed by women of color still policed. n Is Hip Hop feminism simply a US phenomenon? Should Hip Hop feminism have a global agenda? And how should Hip Hop feminism participate in the agendas of transnational feminism(s)? n What roles can Hip Hop feminism play in combating growing rate of incarcerated woman of color and the expanding prison industrial complex?

For additional information contact:

Elaine Richardson 

Please send four copies of the submission by July 30, 2005 to:

Gwendolyn D. Pough  
Women's Studies Program  
Syracuse University  
208 Bowne Hall  
Syracuse, New York 13244

Gwendolyn D. Pough  
Associate Professor of Women's Studies and Writing Syracuse University

<http://www.gwendolynpough.com>



"I'm sick and tired of being sick and tired."

Fannie Lou Hamer



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\

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<http://scratchcue.blogspot.com>

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

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[http://www.world-crisis.com/analysis\\_comments/766\\_0\\_15\\_0\\_C/](http://www.world-crisis.com/analysis_comments/766_0_15_0_C/)

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

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

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"For African people on the continent the image of Afrikans in America is that of a bunch of heavily armed Black men who only stop fighting each other long enough to put a dollar in Chocolate Thunda's thong at tha strip club."

--min paul scott --"How MTV Underdeveloped Africa: Pistols, Pimps and Pan Africanism"\

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M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\

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650. **Donna Kuhn**

***Memorial Fund established for Donna Kuhn's Late Son***

*Tue 26 Apr 2005*

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<http://www.geocities.com/evanmemorial/>

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651. **Richard Jeffrey Newman**

***Re: Mushairras, Ghazals and Faith (or the lack thereof)***

*Tue 26 Apr 2005*

---

Paul, you wrote:

>>The "baah baah or vaaah vaah" that Professor Newman wrote he recieved were

actually "Vahs" or Pidgeon English for "Wow".<<

Is "vah" really that recent? I connected it with the Persian "baah baah!" which is an exclamation used, among other things, to connote that something is delicious; it used for food as well as other things, and I just assumed that what I heard at the mushairra was an extension of that expression.

Richard

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652. **Ishaq**

***Re: posting poems / poetics listserv***

*Tue 26 Apr 2005*

---

are you serious? i hope not

i thake it your are refering to the excepts from the poetic prose novel more at 7:30: notes from new palestine? the peices entitled, "the reversal of thesis: the world is a prison, naw " & "Dreams Fall (from more at 7:30: notes from new palestine)"?

if so...

all i read are the people, the same people, posting their poems to this list ad nasium.

today i read more 'creative" peices by the same usual posters.

i and others have had to deal with the racist, elitist and antimuslim dialogue (like the "99 wrong names of Allah"

and how it's ok to call japanese people "japs" yet we have to deal with

week long paranoid rant on "antisemitism"?)  
on an almost daily basis, mind you.

since i've been on this list i have had to read daily postings of  
"creative" peices  
not to mention pretty nasty writings and personal gossip  
which would be considered racists and elitist.  
even today you posted "creative" peices by the usual posters.  
what are are suggesting is not policy but prejudice.

I do not post that much this list. and most of my post are on  
readings and anthologies which privilege, as does my writng, black,  
working class,  
natives and latino (a)s not to mention the more innovative aspects of  
the current state  
what was once refered to as poetry -- now forward on the march from the  
traditon of  
diasporic narrative, rhythms and testimonies from ragtime to blues to  
jazz to soul  
to rhythm & blues to reggae, rap and hip hop -- the words and sounds and  
struggles of class  
and my peoples -- and i do beleive that here is where the issues lies.  
i do notice that your "discussions" and styles are all centred around  
eurocentricisms and any  
straying from this center would leave the powers out of the center and  
therefore leave open  
and dangerous space for the "other" voices to come forward and change  
the game. ...and it is the  
game that you wish not to change.

my experience as a writer and a black writer, one from a working class  
background, has been that  
the writing community and those who run it are extremely racist and  
elists and if they can use that power  
--that economic power, that power held in physical makeup concealed in  
european language and the visuals  
of the open mics, acedemia and literary conferences -- to maintain their  
voice and point of view by silencing,  
diluting, appropriating, controlling and often destroying those voices  
which pose a threat to them -- they shall.

...and so you are attempting to do with myself.  
...and so writing suffers and the world grows dimmer.

these voices are not heard often on the list they lost in the backrooms  
and kitchens, not permitted to eat at the same  
tables or read from the same the pillars because the writing community  
chooses to ghettoize them, and often mocks  
them as would any totalitarian society in fear of difference and  
approached by a threat to its center of power.

This writing corporation -- who slouches at major literary conferences,  
lists, publishing houses,  
journals and university lectures; maintained and attended by and for the  
white and middle class, if not middle aged,  
party circuit crowd, has remained out of touch with the voices and  
styles out there on the move.

now you, whispering in shadows for this buffalo poetic listserv, are  
hiding behind  
a hardly used policy, to silence a voice, as the writing community has  
done to nonwhite & middle class writers since  
the days of Langston Hughes, Richard Wright, Amiri Baraka to the under  
exposed writers of today  
who are the darker brothers and sisters who eat and read in the backrooms and  
kitchens.

the reason for the return of poetry and spoken word today is because of the so  
called hip hop/rap artistry and culture which invoked the spirits of the blues  
rhythms and wails to the jazz dystopia of sonics and reconstruction of an en-  
slavers language and tones to the rebel music of reggae and punk which all  
rounded to the show and prove of funk, soul and rock n roll -- and you and  
yours can't do that so you and yours choose to stop and shut it the hell up -- at  
the same time control and cash in.

the issues has not been to innovate or discuss writing/poetry but to maintain a  
stronghold and hegemonic voice and style while using money, race, language and  
the publishing monopoly to hold other more threatening voices back.

I believe that you are singling me out and pulling out an old policy in order to  
silence a voice and voices (class and races) which has (ve) a style that chal-  
lenges the static quo of the usual set group of posters which holds people  
and poetry in inertia.

it's the style and the subject matter that is bothering you not the creative  
piece nor is it the breaking of policy.

please spare me the hypocrisy.

please don't start making this racial issue, faith and elitist issue based on pref-  
erence.

or as gangstarr once hollad;

"you know my steez"

lawrence ytzhak braithwaite

██████ wrote:

*Dear Ishaq, regarding the two poems you sent out to the list on Thursday, perhaps you were not aware of the listserv policy on posting poems to the list--I've cut and pasted the relevant section from the welcome message below.*

*Thanks for your understanding and best,  
Lori Emerson  
listserv moderator*

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## *2. Posting to the List*

*editors 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. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs 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 (print or digital) are always welcome.*

*We do not accept unsolicited postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. Note, however, that the editors will, from time to time, solicit creative contributions, including ongoing list-based projects and edited collections of poems. Please note that such contributions appear by special invitation only.*

*To post to the Poetics List, send your messages directly to the list address: ██████.*

*For further information on posting to the list, see section 6 below.*

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{\fonttbl\f0\fswiss\fcharset77 Helvetica;}  
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Stay Strong\  
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"Be a friend to the oppressed and an enemy to the oppressor" \  
--Imam Ali Ibn Abu Talib (as)\  
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"This mathematical rhythmical mechanism enhances my wisdom\  
of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\  
--HellRazah\  
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"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\  
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"Everyday is Ashura and every land is Kerbala"\  
-Imam Ja'far Sadiq\  
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<http://scratchcue.blogspot.com/>  
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<http://www.sleepybrain.net/vanilla.html>  
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[http://www.world-crisis.com/analysis\\_comments/766\\_0\\_15\\_0\\_C/](http://www.world-crisis.com/analysis_comments/766_0_15_0_C/)  
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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>  
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<http://www.lowliferecords.co.uk/>  
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"For African people on the continent the image of Afrikans in America is that of a bunch of heavily armed Black men who only stop fighting each other long enough to put a dollar in Chocolate Thunda's thong at tha strip club."\  
--min paul scott --"How MTV Underdeveloped Africa: Pistols, Pimps and Pan Africanism"\  
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M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\  
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653. **Alan Sondheim**

***Re: posting poems / poetics listserv***

*Tue 26 Apr 2005*

---

Not sure this is getting through - but Ishaq's work is certainly breaking new ground in poetics and is as dis/arming dis/comfiting as anything around - I think his posts should definitely go through.

- Meanwhile Ishaq please forward if you can if this doesn't appear (quota)

- Alan

<http://www.asondheim.org/> nettext at

<http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/> WVU 2004

projects: <http://www.as.wvu.edu/clcold/sondheim/> partial backup at

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

<http://trace.ntu.ac.uk/writers/sondheim/index.htm> Books: Vel (Blazevox) The

Wayward (Vox) Sophia (Writers Forum) .echo (Alt-X)

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654. **Marcus Bales**

***Re: 1st attempt***

*Tue 26 Apr 2005*

---

Ok, now make it rhyme.

M

On 26 Apr 2005 at 14:11, Mary Jo Malo wrote:

*death*  
*sex*  
*ghost*  
*in*  
*the*  
*machine*

*machine*  
*death*  
*sex*  
*ghost*  
*in*  
*the*

*the*  
*machine*  
*death*  
*sex*  
*ghost*  
*in*

*in*  
*the*  
*machine*  
*death*  
*sex*  
*ghost*

*ghost*  
*in*  
*the*  
*machine*  
*death*  
*sex*

*sex*  
*ghost*  
*in*  
*the*  
*machine*  
*death*

*sex in machine the*  
*sex in machine ghost*  
*sex in machine death*

*This would be more minimalist if we could reduce the words to letters.  
I used single words, but the challenge is to use single letters  
instead of single words and still convey meaning either from the form  
or from the text, or more remarkably even both. Mary Jo*

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655. **Kevin Hehir**

## ***The Icebergs of Slaughter***

*Tue 26 Apr 2005*

---

It is my understanding that Paul Watson of the Sea Shepards is calling for a boycott of iceberg lettuce.

<http://stjohns.cbc.ca/regional/servlet/View?filename=nf-seals-carcass-050426>

Towns facing daunting seal carcass cleanup

WebPosted Apr 26 2005 08:11 AM NDT

CBC News

PORT AU CHOIX Residents living in a string of Northern Peninsula communities are faced with the task of cleaning up thousands of dead seals.

Seal carcasses washed ashore by the hundreds this week on coastline in and near Port au Choix.

Seal carcasses washed ashore by the hundreds this week on coastline in and near Port au Choix. The animals most of them whitecoats began washing ashore last week, and their remains cover kilometres of coastline.

Federal fisheries officials suspect an "ice kill" involving a crush of ice thrown about during a violent storm at Easter is the cause of the incident.

More than 2,000 dead seals are estimated to have been killed.

Port au Choix Mayor Stella Mailman says the cleanup has to begin soon.

"With our tourist season upon us now, we certainly don't want to add to the smell on our beaches," she says.

"We want to clean our beaches up and have them as good and nice for our tourists to walk [on] as possible, and we certainly don't want dead seals lying around."

Port au Choix is home to a national historic site, because of the rich archaeological finds discovered over the years involving Maritime Archaic Indians and other early settlers.

# EXTERNAL SITE: Port au Choix National Historic Site

The town is also near the L'Anse aux Meadows National Historic Site, one of the most popular attractions in the province.

Chilly winds Monday kept temperatures cold, but Mailman says a cleanup needs to start before the weather turns warm.

The Port au Choix council is meeting Tuesday night to discuss the issue.

Mailman estimates it will take about two weeks to clear all the dead seals from the beaches in her town limits alone.

Meanwhile, Port Saunders town council is expected to meet with provincial officials later this week to figure out what to do about dead seals lying on its beaches.

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656. **mIEKAL aND**

### **Web Biennial 2005 / Worn Contagion**

*Tue 26 Apr 2005*

---

Comunicato GRUPPO SINESTETICO :

La Web Biennial 2005 Istanbul (Turkye)  
ha inserito nella manifestazione WB05 il nostro progetto " Worn  
Contagion "  
operativo al Museum Art Contemporary in Istanbul e nel web.  
termine dicembre 2005

Lo puoi visionare al sito ufficiale : [www.webbiennial.org](http://www.webbiennial.org) - Art - (cliccando su  
Gallery 2)

GRAZIE a tutti gli artisti presenti all'interno del progetto con la  
loro immagine "Contagiata"

URL;

[http://www.grupposinestetico.it/worn\\_Contagion2004/  
worn\\_Contagion2004.html](http://www.grupposinestetico.it/worn_Contagion2004/worn_Contagion2004.html)

Gruppo Sinestetico (Albertin , Perseghin , Sassu , Shimizu)  
[www.grupposinestetico.it](http://www.grupposinestetico.it)

---

The Web Biennial 2005 Istanbul (Turkye)

you/he/she has inserted in the demonstration WB05 our project " Worn  
Contagion "

operational to the Museum Art Contemporary in Istanbul and in the web.  
term December 2005

You can view him/it to the official site: [www.webbiennial.org](http://www.webbiennial.org) - Art - (cliccando  
on Gallery 2)

Thanks to all the present artists inside the project with their image  
"Infected"

URL:

[http://www.grupposinestetico.it/worn\\_Contagion2004/  
worn\\_Contagion2004.html](http://www.grupposinestetico.it/worn_Contagion2004/worn_Contagion2004.html)

Gruppo Sinestetico (Albertin, Perseghin, Sassu, Shimizu)  
www.grupposinestetico.it =

[↑ Contents](#)

657. **Peter Quartermain**

***Re: Objectivist question***

*Tue 26 Apr 2005*

---

For an Objectivist anthology, see Andrew McAllister, ed: THE OBJECTIVISTS (Bloodaxe Books, 1996) --Zukofsky, Oppen, Reznikoff, Rakosi, Rukeyser, Rexroth, Niedecker -- no Bunting. Pretty basic general critical introduction. May not be available in the US (unless SPD has it), so you'd have to get it from the publisher , PO Box 1SN, Newcastle upon Tyne NE99 1SN, England. Don't know the price, but you could probably find out on line. Scrappily useful but, well, a lot better than nothing.

=====

Peter Quartermain  
846 Keefer Street  
Vancouver BC  
Canada V6A 1Y7

tel: [REDACTED]

fax: [REDACTED]

[REDACTED]

=====

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

From: UB Poetics discussion group [mailto:[REDACTED]] On  
Behalf Of norman finkelstein  
Sent: Tuesday, 26 April, 2005 5:34 AM  
To: [REDACTED]  
Subject: Objectivist question

Regarding Stephen Vincent's inquiry: for my money, the best comprehensive consideration of the Objectivists by a single author is Michael Heller's Conviction's Net of Branches, still available through Spuyten Duyvil. Some years ago, the National Poetry Foundation was planning an Objectivist anthology, with selections by contemporary poet/critics of the original group (Zuk, Oppen, Rezi, Rakosi, Niedecker, possibly Bunting), and a comprehensive intro, to be edited by yours truly. It never materialized, largely due to copyright issues. Then The Objectivist Nexus appeared, providing a generous helping of critical essays. But an anthology of the sort we once planned would still be a wonderful thing to have.

Norman Finkelstein

--

---

NEW! Lycos Dating Search. The only place to search multiple dating sites at once.

<http://datingsearch.lycos.com>

[↑ Contents](#)

658. **Joe Brennan**

***Neil Bush, Pope Confederates In Money Making Scam***

*Tue 26 Apr 2005*

---

Click here: The Assassinated Press

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

Neil Bush, Pope 'Ratzo' Ratzinger Confederates In Money Making Scam: Bush Banged The Asian Hookers But The Pope Swears He Was Down In the Cocktail Lounge At the Time Having A Bloody Mary: Neil Bush Continues Bush Family's Long History Of Business Dealings With The Nazis: President's younger brother served with then-cardinal on board of secretive ecumenical slush fund: Pope 'Ratzo' Or Benedict XVI Associated The Social And Political Upheaval Of The Sixties With Totalitarianism Which Proves He's An Idiot, Apparently With That Priestly Bitterness That Comes From Not Participating In The World And The Bewildering Ignorance And Murderous Projections That Ensur: Cognitive Scientists Try To Determine Which Ass Follicles Gave Rise To Pope's 'Thinking': Ratzinger Said He Prayed He Would Not To Be Elected Pope; He Was Afraid The Pictures Would Show Up: BY KNUKE ROISE AND TOMB BRINE

[↑ Contents](#)

659. **Lawrence Sawyer**

***Re: A Moderate Revolution?***

*Tue 26 Apr 2005*

---

This was an anonymous post to a Dem blog that I thought was worth posting, although I'm an Independent ...

---

Rise of a Moderate Revolution?

I wait with bated breath...could it be that, maybe, just maybe, the masses are beginning to wake up from the George W. Bush Kool-Aid induced stupor that has resulted in

- (1) a tanking economy;
- (2) foreign lands (truly) hating America
- (3) a war that cannot be won
- (4) starting another war that cannot be won
- (5) the corruption of Tom DeLay and Bill Frist in their personal quest for political power
- (6) a trip to Debtor's Prison, cause you can't file bankruptcy anymore, even after Harvard proved that many of you don't want to file but have no other choice after devastating medical or economical catastrophes
- (7) telling people if they don't support elected officials who want to retain what vestiges of democracy that remain, that they aren't Christian.

Could it be that after 5 years of drinking and being drunk on GeeDubya's brew, the nasty aftertaste that Americans are tasting in their mouths is not what they expected? That their lives are no better than they were four years ago?

It's hard to face sobering reality, isn't it? The reality that you were given smoke and mirrors, instead of shock and awe. The reality that you were told that voting to re-elect Bush would make you and the country safer, when the truth is, we're in even worse shape than before September 11th. The reality that your fear was used against you to facilitate the furtherance of a perceived super-power and march towards global domination.

Bet you didn't know that a vote for Bush meant you were signing off on that implementation of the Project for A New American Century, did you? Naw, you wanted to be considered a "good Christian" and a "good Patriot", so you supported the most egregious examples of demagoguery and unpatriotic acts that have ever been witnessed by man since Thomas Jefferson suggested that maybe, just maybe, it was a good idea to keep church and state separate in an effort to prevent a religious hijacking of our government.

If Jefferson knew 200+ years ago that absolute power corrupts absolutely, why have we failed to grasp those lessons in the 21st Century?

I don't really know, except to say it couldn't have been done without help from spineless jellyfish, known as democrats, and more specifically, DLC members. Let's look at one major example: The Bankruptcy Reform Bill that just passed. A study done at Harvard University that reviewed the rates of bankruptcy filings and the reasons for their filings indicated that a large number of bankruptcies filed in the past year were due to hardships like illness, job loss, death in the family...catastrophes no one could have foreseen or expected.

The New World Order, I guess, hinges on the destruction of the middle class.

[↑ Contents](#)

660. **Nick Piombino**

***Giving Voice***

Tue 26 Apr 2005

---

Richard Jeffrey Newman <[REDACTED]> wrote:

> What I appreciated was the  
> openness and sincerity and clear desire to support the people who got up to  
> read; there was in that room a genuine love for poetry, for language and the  
> way language can move you, the way language can change the way you see  
> things—Gand this was particularly evident in the way the audience would  
> themselves repeat along with the poet a verse that he or she had already  
> repeated two or three times—and it's not that audiences in the US don't feel  
> this, but we certainly don't express it during a reading. We may go up and  
> say something to the poet afterwards or we might clap at the end of a  
> particularly moving poem, but we do not, we are trained not to, there is  
> something in the culture here that prevents us from participating in the  
> poem as it is read, from giving voice to whatever it is that the poem makes  
> us feel. It's almost as if we are ashamed of it, which reminds of something  
> Sam Hamill said in one of his essays about how embarrassed we get as an  
> audience when the poem a poet is reading moves him or her to tears,  
> especially if it's a him.

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661. **Alan Sondheim**

***transf rmati ns***

Wed 27 Apr 2005

---

transf rmati ns

transf rmati ns f br klyn sky acc rding t universal laws as manifest in visi nary  
w rld algebras

<http://www.as ndheim. rg/c vect r.jpg>

<http://www.as ndheim. rg/ncs.jpg>

<http://www.as ndheim. rg/bklynmetric.jpg>

y u must guess the missing letter and y u will see the w rld  
hint the missing letter is the s und f the w rld  
when y u are m aning the w rld when the pige ns c ing

'''

[↑ Contents](#)

662. **Steve Dalachinsky**

***Re: posting poems / poetics listserv***

*Wed 27 Apr 2005*

---

great letter isaq

i'll be out of town and off this list for a coupla weeks

thasnkfully

but don't take this shit too personally

i've been spit at on this list yelled at and praised for my work that i delighted in posting and not just due to ego either or ads but i've been banned from posting poems as has everyone but alan and one other who i like a person and well shit mary jo i said it so we've all been banned & censored and threatened alot lately kinda like homeland defense stuff hey

i get dissed by a guy openly and backchannel for no reason really dissed he called me bad stuff on list but once or twice didn't use my name then when i dis him i'm acused of flaming and threatened to be taken off the list

hey you speak black? is that what you think/ do i speak jew? no but i'm cut off too poetics without poetry maybe i'm too dumb and working class ( as you are) to get it...maybe cause i'm not educated but hey i write better pomes than most trained monkeys on this list do or at least equal w/out having to have had all that schooling but boy do i suffer from not having that cottage on campus and a young student to shack up with and eventually marry and be taken care of when my nose runs shucks lost my train of thought must be the wasabi i just swallowed night all

[↑ Contents](#)

663. **Chris Stroffolino**

***ALBERT & CHRIS'S READING @ POETRY FLASH @ CODY'S***

*Wed 27 Apr 2005*

---

-----  
From: Albert Flynn DeSilver <[REDACTED]>  
To: bay area mailings <[REDACTED]>, <[REDACTED]>,  
<[REDACTED]>, <[REDACTED]>,  
<[REDACTED]>, <[REDACTED]>,  
<[REDACTED]>, <[REDACTED]>,  
<[REDACTED]>, <[REDACTED]>, <[REDACTED]>,  
<[REDACTED]>, <[REDACTED]>, <[REDACTED]>,  
<[REDACTED]>, <[REDACTED]>, jeffrey szilagyi  
<[REDACTED]>

Subject: Albert & Chris @ Poetry Flash @ Cody's

Date: Tue, Apr 26, 2005, 1:40 PM

SATURDAY, APRIL 30, 7:30

ALBERT FLYNN DeSILVER & CHRIS STROFFOLINO

Cody's Books € 2454 Telegraph Avenue (at Haste) € Berkeley

Parking is available at the Durant/Channing Garage; Cody's will validate one hour of parking with purchase.

Cody's Books: 510/[REDACTED] € Poetry Flash: 510/[REDACTED]

ALBERT FLYNN DESILVER'S "unpublished" books of poetry include Some Nature and Letters to Early Street. Widely published in literary magazines like New American Writing, Volt, and ZYZZYVA, he is a fluid, sunny, innovative poet. Editor/ Publisher of The Owl Press, he's also a conceptual and visual artist whose work has been shown in Los Angeles, Santa Barbara, and San Francisco.

CHRIS STROFFOLINO'S new book of poems is Speculative Primitive; Jeffrey McDaniel says, "Chris Stroffolino is a mad scientist of a poet, concocting linguistic serums which he squirts into the reader's cerebral cortex. Speculative Primitive is a dense world, with lots of turbulence, a slam dance for the brain, a swerving, careening, spontaneous-feeling poetry, devoid of tidy endings and tidy beginnings." His most recent collection is Stealer's Wheel; Stroffolino also plays keyboard in the band Continuous Peasant whose album Exile in Babyville was released in 2003. Donation: \$2.

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664. **alexander saliby**

***Re: 1st attempt***

*Wed 27 Apr 2005*

---

Uncle!

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

From: Mary Jo Malo<mailto:[REDACTED]>

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

Sent: Tuesday, April 26, 2005 11:11 AM

Subject: 1st attempt

death

sex

ghost

in

the

machine



machine

death

sex

ghost

in

the

the

machine

death

sex

ghost

in

in

the

machine

death

sex

ghost

ghost

in

the

machine

death

sex

sex

ghost

in

the

machine

death

sex in machine the

sex in machine ghost

sex in machine death

This would be more minimalist if we could reduce the words to letters. I used single words, but the challenge is to use single letters instead of single words and still convey meaning either from the form or from the text, or more remarkably even both. Mary Jo

[↑ Contents](#)

665. **Harry Nudel**

***I...Q....***

*Wed 27 Apr 2005*

---

I like I..Q's own writings.  
& i'd like to see 'em posted...

but i think he should stop  
dealing the race card

off the top of the deck...

I...Q is one of those  
serial pol listers..

who seem NEVER  
to read other posts..

or engage in any discuss..  
but self-discuss....

they just use this list  
& others..as mass mailers..

send ALL...  
send NONE...

drn..

[↑ Contents](#)

666. **Steve Dalachinsky**

***Re: Markets and Reality in Art***

*Wed 27 Apr 2005*

---

wow did rumi really know he'd be a best seller?

[↑ Contents](#)

667. **Dan Waber**

***Re: 1st attempt***

*Wed 27 Apr 2005*

---

I'm thinking on the letter level one, but here's one that rhymes:

run  
some  
fun  
one

done

hum

hum

run

done

some

fun

one

one

hum

fun

run

some

done

done

one

some

hum

run

fun

fun

done

run

one

hum

some

some

fun

hum

done

one

run

some done

fun one

hum run

Mary Jo Malo <[REDACTED]> wrote:

> death

> sex

> ghost

> in  
> the  
> machine  
>  
> machine  
> death  
> sex  
> ghost  
> in  
> the  
>  
> the  
> machine  
> death  
> sex  
> ghost  
> in  
>  
> in  
> the  
> machine  
> death  
> sex  
> ghost  
>  
> ghost  
> in  
> the  
> machine  
> death  
> sex  
>  
> sex  
> ghost  
> in  
> the  
> machine  
> death  
>  
> sex in machine the  
> sex in machine ghost  
> sex in machine death

>  
>  
> This would be more minimalist if we could reduce the words to letters. I  
> used single words, but the challenge is to use single letters instead of single  
> words and still convey meaning either from the form or from the text, or  
more  
> remarkably even both. Mary Jo

[↑ Contents](#)

668. **Dan Waber**

***Re: 1st attempt***

*Wed 27 Apr 2005*

---

Mary Jo Malo <[REDACTED]> wrote:

> This would be more minimalist if we could reduce the words to  
> letters. I used single words, but the challenge is to use single  
> letters instead of single words and still convey meaning either from  
> the form or from the text, or more remarkably even both. Mary Jo

If I can use punctuation and SMS shorthand without disqualification:

Texistentialist's Monologue

(for Mary Jo Malo)

I  
b.  
I  
c.  
I  
r.  
r  
I?  
I  
b?  
c  
I?  
I  
r,  
c?  
I  
b  
I.

I!  
I  
b!  
r!  
I  
c.  
  
c  
I,  
I,  
I,  
r.  
b?  
  
b!  
c!  
r!  
I...  
I...  
I?  
  
b I,  
c I,  
r I.

Dan Waber

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669. **Ron Silliman**  
***Thom Gunn in SF Chronicle***  
*Wed 27 Apr 2005*

---

<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2005/04/26/DDGQMCDQ941.DTL>

A good, but sad, piece,

Ron

[↑ Contents](#)

670. **Richard Jeffrey Newman**  
***Re: Giving Voice***  
*Wed 27 Apr 2005*

---

Hi Nick,

I was just wondering if you reposted this excerpt from my post with comments that somehow didn't make it to my machine/the list or if you just posted it as is. Like I said, just wondering.

Richard

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

From: UB Poetics discussion group [mailto: ] On

Behalf Of Nick Piombino

Sent: Tuesday, April 26, 2005 10:45 PM

To:

Subject: Giving Voice

Richard Jeffrey Newman < > wrote:

> What I appreciated was the  
> openness and sincerity and clear desire to support the people who got up  
to  
> read; there was in that room a genuine love for poetry, for language and  
the  
> way language can move you, the way language can change the way you see  
> things-Gand this was particularly evident in the way the audience would  
> themselves repeat along with the poet a verse that he or she had already  
> repeated two or three times-and it's not that audiences in the US don't  
feel  
> this, but we certainly don't express it during a reading. We may go up and  
> say something to the poet afterwards or we might clap at the end of a  
> particularly moving poem, but we do not, we are trained not to, there is  
> something in the culture here that prevents us from participating in the  
> poem as it is read, from giving voice to whatever it is that the poem  
makes  
> us feel. It's almost as if we are ashamed of it, which reminds of  
something  
> Sam Hamill said in one of his essays about how embarrassed we get as an  
> audience when the poem a poet is reading moves him or her to tears,  
> especially if it's a him.

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671. **Mary Jo Malo**

***poe(m)sting dilemma***

*Wed 27 Apr 2005*

---

I had a brainstorm this morning upon waking, since this is obviously a condun-drum for me.

Did you know there are about 6666 special poetry sites on Yahoo? I can't vouch for the quality, ambience or form/format limitations of such; but they're fairly simple to host and maintain. Since I'm disabled and spend much time sitting for rest & comfort, I check my computer off and on all day. I'll read your poetry.

I'm willing to host what I feel would be a very quality group so all of you can post free standing poetry and friendly discussion. I can make it public (better exposure) or private.

I'll let you know when it's up and running, should be today or tomorrow sometime. If you'd be interested, please backchannel. Also, any experience you've had with Yahoo would help.

I will continue to exercise my mysterious and new found privilege here at Poetics. Even my ex-husband was banned, and he's very good !

Mary Jo

[↑ Contents](#)

672. **Richard Jeffrey Newman**

***Re: Markets and Reality in Art***

*Wed 27 Apr 2005*

---

Steve wrote:

| *wow did rumi really know he'd be a best seller?<<*

No, I don't imagine he did, though it's important to point out that, in the States at least, it is Coleman Barks who is the best-seller, not Rumi himself, and this is important not just because Barks has made a name for himself as Rumi's "translator," but because Barks' Rumi has a lot more to do with Barks than it does with Rumi. A friend who is fluent in Persian and who has also translated Rumi points out, and has pointed out to Barks, that you cannot recognize in Barks' "translations" a single poem of Rumi's from the original. And so the question of how and why Barks' books have sold so well is less a question about Rumi than it is about us, meaning those of us in the US, and the market here, and the cultural assumptions that those who bring such books to market are able, consciously or not, to capitalize on. Barks would probably say, based on what I have read of him, that Rumi transcends markets and cultural assumptions, which I would say is a very convenient way of not having to confront Rumi's historical and cultural specificity. Not to mention that it is also a way of undermining the authority of anyone who can actually read Rumi in the original, much less translate him more or less accurately into English. And I would add also that it falsifies on a very important level the image we have in the West of classical Persian literature, not to mention the Persians who wrote it and, by extension, the Iranians of today.



Richard

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673. **David Baratier**  
***Re: An Objectivist Question??***

*Wed 27 Apr 2005*

---

Gerry--

The closest thing I can think of is the Bruce Comens book which deals with Pound, Williams, and Zukofsky, Univ of Alabama Press. It has an amazing interpretation of parts of Zuk's A. Mark was on this list, he would know others. Neidecker has not been written about in a mixed book that I am aware of.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

674. **Gerald Schwartz**  
***Re: Thom Gunn in SF Chronicle***

*Wed 27 Apr 2005*

---

As good, and sad, as part one. (same site)

Gerald S.

<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2005/04/26/DDGQMCDQ941.DTL>

*A good, but sad, piece,*

*Ron*

[↑ Contents](#)

675. **mIEKAL aND**  
***Re: poe(m)sting dilemma***

*Wed 27 Apr 2005*

---

Mary Jo

Wryting-L has been online for years & ably performing the service you are thinking of. It has amassed quite a cast of characters, many of them on this list & is exclusively devoted to folks posting their latest. Tho there tends towards an emphasis on code poetry a lot of non-code poets such as myself function quite comfortably there. Unfortunately I can't pull up the subscription info out of google the web archive can be found here:

<http://www.mail-archive.com/wryting-l%40listserv.utoronto.ca/>

Perhaps Alan S. or someone else knows the secret to being subbed.

Also I have a ghost group that I start but never populated with live human beings. Perhaps this could fill a void:

LiquidText

<http://groups-beta.google.com/group/LiquidText?hl=en>

~mIEKAL

pmwoerd for the day via Geof Huth

"embership"

On Apr 27, 2005, at 6:44 AM, Mary Jo Malo wrote:

*I had a brainstorm this morning upon waking, since this is obviously a condundrum for me.*

*Did you know there are about 6666 special poetry sites on Yahoo? I can't vouch for the quality, ambience or form/format limitations of such; but they're fairly simple to host and maintain. Since I'm disabled and spend much time sitting for rest & comfort, I check my computer off and on all day. I'll read your poetry.*

*I'm willing to host what I feel would be a very quality group so all of you can post free standing poetry and friendly discussion. I can make it public (better exposure) or private.*

*I'll let you know when it's up and running, should be today or tomorrow sometime. If you'd be interested, please backchannel. Also, any experience you've had with Yahoo would help.*

*I will continue to exercise my mysterious and new found privilege here at*

*Poetics. Even my ex-husband was banned, and he's very good !*

*Mary Jo*

"Down on your knees man, there are violets!"

-- Wordsworth

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676. **P. Backonja**

***Re: posting poems / poetics listserv***

*Wed 27 Apr 2005*

---

The "welcome" message here seems to be changing every few months or weeks. It seems to have gone through more drafts than the Patriot Act.

In its latest iteration there's this:

"We do not accept unsolicited postings of creative work not directed toward a discussion of poetics issues on the list."

This evidently supercedes the previous version:

"The Poetics List is not a forum for a general discussion of poetry or for the exchange of unsolicited poems."

Isn't it a little hard to square this...

"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."

...with the ban on unsolicited poems? Is the list committed or not, to "the creation of the otherwise unimagined, etc"?

however, the list epigram hasn't changed--"New obstacles for exchange arise"--yes, they sure do.

petra backonja

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677. **Murat Nemet-Nejat**  
**Re: Markets and Reality in Art**  
Wed 27 Apr 2005

---

The same goes with Daniel Ladinsky's Hafiz. Not a single poem corresponds to any single poem by Hafiz. As I said in a review of the book, "nada."

Murat

In a message dated 04/27/05 8:42:07 AM, [REDACTED] writes:

*teve wrote:*

*wow did rumi really know he'd be a best seller?<<*

*No, I don't imagine he did, though it's important to point out that, in the States at least, it is Coleman Barks who is the best-seller, not Rumi himself, and this is important not just because Barks has made a name for himself as Rumi's "translator," but because Barks' Rumi has a lot more to do with Barks than it does with Rumi. A friend who is fluent in Persian and who has also translated Rumi points out, and has pointed out to Barks, that you cannot recognize in Barks' "translations" a single poem of Rumi's from the original. And so the question of how and why Barks' books have sold so well is less a question about Rumi than it is about us, meaning those of us in the US, and the market here, and the cultural assumptions that those who bring such books to market are able, consciously or not, to capitalize on. Barks would probably say, based on what I have read of him, that Rumi transcends markets and cultural assumptions, which I would say is a very convenient way of not having to confront Rumi's historical and cultural specificity. Not to mention that it is also a way of undermining the authority of anyone who can actually read Rumi in the original, much less translate him more or less accurately into English. And I would add also that it falsifies on a very important level the image we have in the West of classical Persian literature, not to mention the Persians who wrote it and, by extension, the Iranians of today.*

*Richard*

[↑ Contents](#)

678. **Stephen Vincent**  
**Re: Markets and Reality in Art**  
Wed 27 Apr 2005

---

On one hand, if one takes the time to read Bark's translations (or worse yet, listen to him 'deliver the sugar' on a PBS outlet), it's not too difficult to notice that we are readily in a Rod McKuen land of Persian gift shop schmaltz. There will always be a market for this stuff - in the same way there is always a market for

African masks sold on tarmacs of any African airport (let alone "exotic" gift shops around the world.) I suspect within modern day countries of Persian descent, there is also a schmaltz market of Persian goods for the locals I know to say this sounds condescending as whatever. But nothing ever will destroy this kind of market - in fact there are artists who love to satirize it as a kind of niche market in itself. Comedy is actually, I think, a good response. (I also must confess, say, in a flea market I get fooled into liking, even buy stuff that I don't know anything about - which I later learn 'to my embarrassment' is fake.) I guess this is all about the argument as to "what is or was Real", how to articulate, translate and preserve it. Since the ground and time (History) is always moving under our feet, I suspect anyone's claims to know and translate "the real" will always be suspect; ultimately we are best left, in this Hafiz case, looking for translations by those who can make the language both correspond to the original and ring true in our own moment. It's never going to entirely mimic its moment of origin. I think that would be - on empirical evidence - a contradiction of terms.

Stephen V

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

Sleeping With Sappho (a faux ebook) now at:

<http://www.fauxpress.com/e/vincent/>

*The same goes with Daniel Ladinsky's Hafiz. Not a single poem corresponds to any single poem by Hafiz. As I said in a review of the book, "nada."*

Murat

*In a message dated 04/27/05 8:42:07 AM, [REDACTED] writes:*

*teve wrote:*

*wow did rumi really know he'd be a best seller?<<*

*No, I don't imagine he did, though it's important to point out that, in the States at least, it is Coleman Barks who is the best-seller, not Rumi himself, and this is important not just because Barks has made a name for himself as Rumi's "translator," but because Barks' Rumi has a lot more to do with Barks than it does with Rumi. A friend who is fluent in Persian and who has also translated Rumi points out, and has pointed out to Barks, that you cannot recognize in Barks' "translations" a single poem of Rumi's from the original. And so the question of how and why Barks' books have sold so well is less a question about Rumi than it is about us, meaning those of us in the US, and the market here, and the cultural assumptions that those who bring such books to market are able, consciously or not, to capitalize on.*

*Barks would probably say, based on what I have read of him, that Rumi transcends markets and cultural assumptions, which I would say is a very convenient way of not having to confront Rumi's historical and cultural specificity. Not to mention that it is also a way of undermining the authority of anyone who can actually read Rumi in the original, much less translate him more or less accurately into English. And I would add also that it falsifies on a very important level the image we have in the West of classical Persian literature, not to mention the Persians who wrote it and, by extension, the Iranians of today.*

Richard

[↑ Contents](#)

679. **Jane Sprague**  
***Tangent Radio: 4.27.05***

Wed 27 Apr 2005

---

I'll be discussing Palm Press and reading from my work at 6 pm PST (9 pm EST) today on Kaia Sand and Jules Boykoff's Tangent Radio:  
<http://www.thetangentpress.org/radio.htm>

Check it out.

[↑ Contents](#)

680. **Alan Sondheim**  
***Re: poe(m)sting dilemma***

Wed 27 Apr 2005

---

Hi mIEKAL and Mary Jo,

If you write me, I can write Ryan Whyte, who will sub you or anyone else. It's open, just a bit difficult. He's running it out of the University of Toronto. It's a transformation from the old fiction-of-philosophy list which I started in '94 and has some really stunning writers on it.

- alan

On Wed, 27 Apr 2005, mIEKAL aND wrote:

Mary Jo

*Wryting-L has been online for years & ably performing the service you are thinking of. It has amassed quite a cast of characters, many of them on this list & is exclusively devoted to folks posting their latest. Tho there tends towards an emphasis on code poetry a lot of non-code poets such as myself function quite comfortably there. Unfortunately I can't pull up the subscription info out of google the*

*web archive can be found here:*

*<http://www.mail-archive.com/wryting-l%40listserv.utoronto.ca/>*

*Perhaps Alan S. or someone else knows the secret to being subbed.*

*Also I have a ghost group that I start but never populated with live human beings. Perhaps this could fill a void:*

*LiquidText*

*<http://groups-beta.google.com/group/LiquidText?hl=en>*

*~mIEKAL*

*pmwoerd for the day via Geof Huth*

*"embership"*

*On Apr 27, 2005, at 6:44 AM, Mary Jo Malo wrote:*

*I had a brainstorm this morning upon waking, since this is obviously a condundrum for me.*

*Did you know there are about 6666 special poetry sites on Yahoo? I can't vouch for the quality, ambience or form/format limitations of such; but they're fairly simple to host and maintain. Since I'm disabled and spend much time sitting for rest & comfort, I check my computer off and on all day. I'll read your poetry.*

*I'm willing to host what I feel would be a very quality group so all of you can post free standing poetry and friendly discussion. I can make it public (better exposure) or private.*

*I'll let you know when it's up and running, should be today or tomorrow sometime. If you'd be interested, please backchannel. Also, any experience you've*

*had with Yahoo would help.*

*I will continue to exercise my mysterious and new found privilege here  
at  
Poetics. Even my ex-husband was banned, and he's very good !*

*Mary Jo*

*"Down on your knees man, there are violets!"  
-- Wordsworth*

http://www.asondheim.org/ nettext at  
http://biblioteknett.no/alias/HJEMMESIDE/bjornmag/nettext/ WVU 2004  
projects: http://www.as.wvu.edu/clcold/sondheim/ partial backup at  
http://www.as.wvu.edu:8000/clc/Members/sondheim Trace projects at  
http://trace.ntu.ac.uk/writers/sondheim/index.htm Books: Vel (Blazevox) The  
Wayward (Vox) Sophia (Writers Forum) .echo (Alt-X)

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681. **Alan Sondheim**  
***the jewish mistress of modigliani***

*Wed 27 Apr 2005*

---

the jewish mistress of modigliani

the jewish doctors jewish lawyers treat jewish moneylenders  
jewish trance-glance mesmeric and utterly controlling  
zion elders channel secret messages thru chiaroscuro velvets  
so handsome jewish artist painting furiously  
http://www.asondheim.org/modig1.jpg  
http://www.asondheim.org/modig2.jpg  
just like that did i say soutine no i did not  
we cannot be blamed for modern art

—

[↑ Contents](#)

682. **Mary Jo Malo**  
***rhyming minimalist sestina***

*Wed 27 Apr 2005*

---

keen  
green  
sheen  
'tween



e'en  
machine  
machine  
keen  
green  
sheen  
'tween  
e'en

e'en  
machine  
keen  
green  
sheen  
'tween

'tween  
e'en  
machine  
keen  
green  
sheen

sheen  
'tween  
e'en  
machine  
keen  
green

green  
sheen  
'tween  
e'en  
machine  
keen

green 'tween machine e'en  
green 'tween machine sheen  
green 'tween machine keen

mary jo

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683. **austinwja**

***Blackbox submissions period***

*Wed 27 Apr 2005*

---

Hello all,

Now that I have my uploading problems solved, the Blackbox spring gallery is open for submissions. Please follow the guidelines on the Blackbox page, and send your submissions to [REDACTED]. I already have a couple of contributors on line, so you can check them out. For the Blackbox page, go to WilliamJamesAustin.com and follow the Blackbox link. Then take a stroll (scroll) through the galleries.

The submission period ends May 9.

Thanks in advance for your continuing support of my little project.

By the way, for anyone who is interested, and who will be in NYC, I'll be reading at Galapagos in Williamsburg, Brooklyn, on May 6 at 7:00 PM. The bill will also showcase a number of musical acts.

Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNobel.com

[↑ Contents](#)

684. **Susan Wheeler**

***Dylan panel***

*Wed 27 Apr 2005*

---

His Back Pages: Writers on Dylan

A Panel Discussion on Bob Dylan at Housing Works Used Book Café, New York City

Featuring:

Jonathan Lethem (novelist, Motherless Brooklyn, Fortress of Solitude)

Luc Sante (author, Low Life, The Factory of Facts)

Susan Wheeler (poet, Smokes, Source Codes)

David Gates (novelist, Preston Falls, The Wonders of the Invisible World)

Robert Polito (author, Savage Art: A Biography of Jim Thompson)

Co-moderated by Alan Light (editor-in-chief, Tracks magazine) and Andrew Hultkrans (author, Forever Changes)

Wednesday, May 4, 2005  
7PM

Admission is free; Book donations encouraged

Housing Works Used Book Café  
126 Crosby St. btwn. Houston and Prince Sts.  
Phone: [REDACTED]

Since his emergence from the Greenwich Village folk scene of the early 1960s, Bob Dylan has inspired reams of writing and opinion from music critics, journalists, fellow musicians, even the occasional professor. Two recent books, *Like a Rolling Stone: Bob Dylan at the Crossroads*, by Greil Marcus, and *Dylan's Visions of Sin*, by Christopher Ricks, have successfully addressed the musical icon from radically divergent perspectives-rock criticism and high-literary exegesis-attesting to both the longevity and deep mystery of Dylan's art. However worthy, these are not the first or last words we will hear on Dylan from musicologists and academics. But we have heard very little from creative writers-novelists, poets, literary nonfiction authors-whose admiration for Dylan's ever-expanding catalogue informs their lives and work. While their rabid fandom matches that of hardened setlist trainspotters and their nuanced appreciation of the singer's output rivals that of prominent Dylanologists, these writers have not made "Dylan studies" a focus of their publishing careers. Nevertheless, they have a lot to say about the man and his work, and on May 4-following a string of Dylan shows at the Beacon Theater, forty years after the watershed *Bringing It All Back Home*-Housing Works Used Book Café will give them a forum in which to say it. Topics will include the anxiety of influence and authorial "borrowing" (*Love and Theft*), the jeremiad streak in Dylan's "finger-pointing" and religious songs (*Believers and Infidels*), the (unreliable?) narration of memory (*Blood on the Tracks*, *Chronicles*), marginalia as the real story (*Bootlegs* and *Basement Tapes*), and much more. Co-moderated by Alan Light and Andrew Hultkrans, the panel discussion will be followed by questions from the audience.

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685. **Tenney Nathanson**

***pog this Saturday evening: poet/critic David Levi Strauss and poet Jason Zuzga. Sunday afternoon talk by Levi Strauss***

*Wed 27 Apr 2005*

---

POG

presents

poets

David Levi Strauss & Jason Zuzga

Saturday, April 30, 7pm,

ORTSPACE

121 E. 7th Street

(use entry on east side of building, at alley door)

Admission: \$5; Students \$3

David Levi Strauss will also give a talk at 3pm Sunday, May 1, at Ortspace, on "images and politics"

David Levi Strauss is a writer and critic in New York, where his essays and reviews appear regularly in *Artforum*, *Aperture*, and *The Nation*. He edited the literary journal *Acts* and published a book of poetry, *Manoeuvres*, in San Francisco before moving to New York in 1993. His essays have appeared in numerous collections, including *Broken Wings: The Legacy of Landmines in Cambodia and Mozambique*, with photographer Bobby Neel Adams. His book of essays on art and politics, *Between Dog & Wolf*, was published in 1999 by Autonomedia/Semiotext(e). His most recent book is *Between The Eyes: Essays on Photography*, from Aperture Press in 2003.

"David Levi Strauss, who is a poet and storyteller as well as being a renowned commentator on photography . . . looks at images very hard . . . and comes face-to-face with the unexplained. Again and again. The unexplained that he encounters has only little to do with the mystery of art, and everything to do with the mystery of countless lives . . . by the light of his intelligence and compassion, David Levi Strauss talks about what is being systematically erased, and what we need to remember for tomorrow." --John Berger

Jason Zuzga's poetry has been or will be published in journals such as *FENCE*, *jubilat*, *VOLT*, *LIT*, *The Yale Review*, *Gulf Coast*, *Spork*, and *Fulcrum*. He was New Media Coordinator at Alfred A. Knopf until leaving the east coast to attend the University of Arizona, where he will receive an MFA in both poetry and non-fiction this May. He was a Winter Poetry Fellow at the Fine Arts Work Center in Provincetown in 2001-2002. He will be the James Merrill Writer-in-Residence in Stongington, Connecticut from September 2005 to August 2006, after which he will enter the English PhD program at the University of Pennsylvania to study natural history writing.

& coming up (please check back to confirm dates) . . .

May 7: poets Austin Publicover & Dlyn Fairfax Parra

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.

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. 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)

for further information contact

POG: [REDACTED], [REDACTED]; or visit us on the web at [www.gopog.org](http://www.gopog.org)

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686. **Harry Nudel**

***Come back to the raft..huck honey...i need a fix....***

*Wed 27 Apr 2005*

---

i've been mulling the last few  
days..over Charles Bernstein's  
comparison of adolescent anxst  
in Howl & The Wasteland...

while part of the argument  
is beyond my powers to  
concretize the abstract..  
i'd say Mr. Bernstein is  
half right..

the better comp. is between  
those two mid MEET ME IN  
ST LOUIEE LOUIEE west boys..  
massa Tom & mr. Burroughs...  
at the fair..

down the river..on the raft  
thru the mind..over the falls  
the beginning of Junkie (variously  
called Junky)..is a gay signature  
dish..huckleberry friends et al..  
  
come on back to the raft..hucks  
honey..i needs a lang. fix...  
  
drn...

[↑ Contents](#)

687. **Lawrence Sawyer**

***Re: NeoCons have taken over PBS !***

*Wed 27 Apr 2005*

---

Bad news from Commondreams.org

---

#### A CONSERVATIVE COUP UNDERWAY AT PBS

The new head of the Corporation for Public Broadcasting (the gatekeeper between lawmakers and public broadcasters), Ken Ferree, is a staunch Republican proponent of media deregulation and a former top adviser to FCC Chairman Michael Powell. Three top CPB officials, all with Democratic affiliations, departed or were dismissed in recent months. For the first time in its 38-year history, the CPB ordered a comprehensive review of public TV and radio programming for "evidence of bias." All new PBS funding agreements are conditioned upon the network following "objectivity and balance" requirements for each of its programs.

Last January, Education Secretary Margaret Spellings denounced the cartoon rabbit Buster, of "Postcards from Buster" fame, for visiting a lesbian family in Vermont. The decision to slash in half the popular investigative show NOW after Bill Moyers' departure, and the addition of the Wall Street Journal editorial page and Tucker Carlson (who has since left for MSNBC) to the programming line-up proves just how far right PBS has moved in an attempt to appear fair and balanced. "This is the first time in my thirty-two years in public broadcasting that CPB has ordered up programs for ideological instead of journalistic reasons," Moyers told The New Yorker last year.

A majority of the CPB's eight-member board--chaired by Ken Tomlinson, a good friend of KARL ROVE--are now Republican appointees. Two of the newest, Gay Hart Gaines and Cheryl Halpern, have donated more than \$800,000 to the Republican Party since 1995. Gaines once ran a political action committee for

Newt Gingrich, who as speaker of the House pushed to "zero out" all of PBS's federal funding. In 2003, PBS President Pat Mitchell offered Gingrich a town-hall style show. It would've happened if Gingrich wasn't already under contract with Fox News.

Ironically, the CPB was created to shield PBS from political pressure, just as PBS was intended to address the "needs of unserved and underserved audiences." One can hardly argue that the WSJ edit page or Tucker Carlson fit into that category. "To find the same combination of conviction, partisanship and ideological extremism on the far left," wrote my colleague Eric Alterman, "A network would need to convene a 'roundtable' featuring Noam Chomsky, Alexander Cockburn, Vanessa Redgrave and Fidel Castro."

These days, PBS is more likely to give James Dobson his own special on religion.

4/27

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688. **ALDON L NIELSEN**

***Re: NeoCons have taken over PBS !***

*Wed 27 Apr 2005*

---

and today we learn that Microsoft has been paying Ralph Reed Twenty Thousand Dollars a month!

On Wed, 27 Apr 2005 20:42:56 +0000, Lawrence Sawyer wrote:

*Bad news from Commondreams.org*

---

#### *A CONSERVATIVE COUP UNDERWAY AT PBS*

*The new head of the Corporation for Public Broadcasting (the gatekeeper between lawmakers and public broadcasters), Ken Ferree, is a staunch Republican proponent of media deregulation and a former top adviser to FCC Chairman Michael Powell. Three top CPB officials, all with Democratic affiliations, departed or were dismissed in recent months. For the first time in its 38-year history, the CPB ordered a comprehensive review of public TV and radio programming for "evidence of bias." All new PBS funding agreements are conditioned upon the network following "objectivity and balance" requirements for each of its programs.*

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4/27

"Breaking in bright Orthography . . ."  
--Emily Dickinson

██████████



689. **Steve Dalachinsky**

***Fw: Re: attempts at***

*Thu 28 Apr 2005*

---

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

From: Dan Waber <[REDACTED]>

To: [REDACTED]

Date: Wed, 27 Apr 2005 06:30:23 -0400

Subject: Re: 1st attempt

References: <[REDACTED]>

I'm thinking on the letter level one, but here's one that rhymes:

run - i said where's yer rain hat  
some - he said it's not raining yet  
fun - as i passed i saw the first drop hit a puddle  
one - the second hit a window  
done- felt the third one on my right cheek  
hum - the forth one to the right of my right eyebrow

hum - on the right side of my head  
run away before it increases  
done away with formalities  
someone pull the plug on this  
fun is what we all should have  
one drop hit my envelope

one drop hit my lip  
hum about the rain i thought  
fun can be a storm  
run into a friend i know  
some fun to hum one's thoughts  
done i go back home again

done i eat korean food  
one is the transsexual next to me  
some other folks eat the same dish i do  
hum i think that guy's sick  
run out of things to hum  
fun no longer on the run

fun is something we all need  
done with all this filth and greed  
run at such tremendous speed

one is less than 2 indeed  
hum about the ones you feed  
some are just too dumb to read  
  
some refuse to play the game  
fun is putting the jerks to shame  
hum a rhapsody about the lame  
done yet never take the blame  
one is all that fits this frame  
run away before yer mamed

some one  
gunned one  
hum drum  
fked bum

Mary Jo Malo <[REDACTED]> wrote:

> death is us  
> sex is us  
> ghost is us  
> in the borroughs  
> the kids are  
> machines  
>  
> machines  
> dealt  
> sexual  
> ghastr  
> inter  
> there  
>  
> their  
> makin hinies  
> deathless  
> sexless  
> ghostless  
> into  
>  
> innards  
> then  
> machinegunning  
> deathmasks  
> sixpacks  
> ghospels

>  
> ghosts  
> inside  
> these  
> machineries  
> dealt  
> sexpuns  
>  
> sexless  
> ghostless  
> in less  
> theme less  
> machine-less  
> deathless  
>  
> ex i man he  
> s in ache host  
> sex in machined eat  
>  
>  
> This would be more minimalist if we could reduce the words to letters.  
I  
> used single words, but the challenge is to use single letters instead  
of single  
> words and still convey meaning either from the form or from the text,  
or more  
> remarkably even both. Mary Jo

[↑ Contents](#)

690. **Steve Dalachinsky**  
***Re: Markets and Reality in Art***

*Thu 28 Apr 2005*

---

that's what steve meant barks is on the best seller list and knows a good thing  
when he transliterates it rumi rest his dervish soul must be spinnin in his  
grave..

hey folks i'll be off this list for about a month see ya all then steve

[↑ Contents](#)

691. **alexander saliby**

**Re: attempts at**

Thu 28 Apr 2005

---

Steve,

Was this an 'invited' poem?

Or are you guilty of posting a poem in violation of the prime directive?

If it was an invited work, I think you should share with the list readers the invitation you received asking you to post the work.

On the other hand, if the work was not requested, and still, you posted:

Shame on you!

Alex

P.S. Well writ...(oh, and thanks to Mary Jo for having conceived the horror of this idea...she deserves pain).

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

From: Steve Dalachinsky <mailto:[REDACTED]>

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

Sent: Wednesday, April 27, 2005 9:52 PM

Subject: Fw: Re: attempts at

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

From: Dan Waber <[REDACTED] <mailto:[REDACTED]>>

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

Date: Wed, 27 Apr 2005 06:30:23 -0400

Subject: Re: 1st attempt

Message-ID: <[REDACTED] <mailto:[REDACTED]>>

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

I'm thinking on the letter level one, but here's one that rhymes:

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some - he said it's not raining yet  
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one - the second hit a window  
done- felt the third one on my right cheek  
hum - the forth one to the right of my right eyebrow  
  
hum - on the right side of my head  
run away before it increases  
done away with formalities  
someone pull the plug on this  
fun is what we all should have  
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gunned one  
hum drum  
fked bum

Mary Jo Malo <[REDACTED]<mailto:[REDACTED]>> wrote:

> death is us  
> sex is us  
> ghost is us  
> in the borroughs  
> the kids are  
> machines  
>  
> machines  
> dealt  
> sexual  
> ghast

> inter  
> there  
>  
> their  
> makin hinies  
> deathless  
> sexless  
> ghostless  
> into  
>  
> innards  
> then  
> machinegunning  
> deathmasks  
> sixpacks  
> ghospels  
>  
> ghosts  
> inside  
> these  
> machineries  
> dealt  
> sexpuns  
>  
> sexless  
> ghostless  
> in less  
> theme less  
> machine-less  
> deathless  
>  
> ex i man he  
> s in ache host  
> sex in machined eat  
>  
>  
> This would be more minimalist if we could reduce the words to letters.  
I  
> used single words, but the challenge is to use single letters instead  
of single  
> words and still convey meaning either from the form or from the text,

or more

> remarkably even both. Mary Jo

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692. **Harry Nudel**

***Whitman et al ???***

*Thu 28 Apr 2005*

---

Did Whitman give poetry readings?

i.e. pay to attend..

did Tennyson? Swinburne? Browning?

Longfellow? Whittier?

Was there a paid circuit...like today..

Chattagqua?..where a poet could

make a buck...sleepy minds need

to know...

drn...

[↑ Contents](#)

693. **Lawrence Sawyer**

***Re: Microsoft and Ralph Reed***

*Thu 28 Apr 2005*

---

Now is the time to start boycotting and hit em where  
it hurts!

Let's get organized!

<http://www.google.com/search?hl=en&ie=ISO-8859-1&q=ralph+reed>

---

Date: Wed, 27 Apr 2005 23:01:09 -0400

From: ALDON L NIELSEN <[REDACTED]>

Subject: Re: NeoCons have taken over PBS !

and today we learn that Microsoft has been paying Ralph Reed Twenty  
Thousand

Dollars a month!

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694. **Joe Brennan**

***New Florida Gun Law Allows Wide-Ranging Targets***

*Thu 28 Apr 2005*

---

Click here: The Assassinated Press  
<http://www.theassassinatedpress.com/>

New Florida Gun Law Allows Wide-Ranging Targets: Stealing Pensions, Product Liability, Insider Trading, Looting The National Treasury, Lying About WMD And Sending Kin To Die Would Be Sufficient Provocation For Use Of Firearms Under New Florida Gun Law: Jeb Bush Law Retroactive And Florida Electorate Eager To Gun Down Corporate Criminals And Their Pols Who Have Already Provided Provocation: Sibling Rivalry: Jeb Declares Open Season On Mentally Challenged Brother By JEFFEY LUBE

Texas School Board Adds Bible Class:  
Jesus Course To Replace Calf Ropin':  
Spanish Dropped For Speakin' In Tongues:  
Sex Ed Courses Will Remain Part of 4H:  
Chawin' Tobacco Declared A Vegetable:  
By Jeffey Lube

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695. **Gary Sullivan**

***Nada Gordon's book on Bernadette Mayer***

*Thu 28 Apr 2005*

---

Nada Gordon's book on Bernadette Mayer

See: <http://garysullivan.blogspot.com>

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696. **Patrick F. Durgin**

***SYRUP HITS by David Larsen***

*Thu 28 Apr 2005*

---

Kenning Editions is proud to announce the publication of David Larsen's SYRUP HITS, now available from Small Press Distribution.

Intended as the "remix" of David Larsen's poetry collection THE THORN, the chapbook SYRUP HITS offers a meditative funhouse ride through phantom landscapes of the modern Middle East and southern United States. Its collaged pages are loosely gathered around the misadventures of a codeine abuser named Puzz, who is stationed at Abu Ghayb during the first months of the U.S. invasion of Iraq. Endpapers are individually block-printed and hand-tinted by



the artist; contents are a bracing throwback to the days before Photoshop, and a reminder of the still-dramatic possibilities offered by scissors, glue and Paper-mate Flair pens. "Amazing. Some of the best use of collage I've ever seen, and my favorite handwriting since Whalen"--Gary Sullivan.

Order from SPD: [REDACTED] (Toll-free within the US)

Or online at: [www.spdbooks.org](http://www.spdbooks.org)

\$7.50 for a handmade thing of joy, suckers. Buy a copy of THE THORN to go with it.

[↑ Contents](#)

697. **Harry Nudel**

*et tu...I..Q*

*Thu 28 Apr 2005*

---

M.L.K..1967

'Anti-Zionism is inherently Anti-Semitic & ever will be. What is Anti-Zionism? It is the denial of the Jewish people of a fundamental right that we justly claim for the people of Africa & freely accord all other nations of the globe. It is discrimination against Jews..because they are Jews. In short, it is Anti-Semitism..

et tu..I..Q

drn....

[↑ Contents](#)

698. **Ken Rumble**

*Desert City: Brown & Martin: Apr. 30, Saturday, Chapel Hill, NC*

*Thu 28 Apr 2005*

---

Who: Lee Ann Brown, author of *\_Polyverse\_* and *\_The Sleep that Changed Everything\_*, babbitter for the IFGO, can juggle hogs while reciting verses from "Childe Roland to the Dark Tower Came" in Polish.

Who: Carl Martin, author of *\_Genii Over Salzberg\_* and *\_Go Your Stations, Girl\_*,

haberdasher for Jay Leno, person behind the  
decision to make grass green.

What: Desert City Poetry Series, LAST  
Reading of the Season: In with a BANG, out  
with a Ka-BOOM!!

When: This Saturday, April 30th, 8pm, 2005,  
putting the period on Poetry Month.

Where: Internationalist Books, 405 W.  
Franklin Street, Chapel Hill, to the right of  
the sun and under the stars.

Why: "The world's agog with use / like a  
saint's patrimony" "Convert play's  
determining eye-- / to sight -- jolt my light  
propensities"

See you there....

\*Internationalist Books:  
<http://www.internationalistbooks.org>

\*Desert City Poetry Series:  
<http://desertcity.blogspot.com>

\*Lee Ann Brown:  
<http://versemag.blogspot.com/2004/10/new-review-of-lee-ann-brown.html>

\*Carl Martin:  
<http://www.centerforbookculture.org/dalkey/backlist/martin.html>

Contact the DCPS: Ken Rumble, director  
rumbler at bellsouth dot net

"Quantum Sonnet"  
by Lee Ann Brown

The particle waves -- in your firmament -- comb  
A golden mane -- thereof -- a graph --

Cruel behavior's handiwork -- undone --  
All phenomenon O Lord -- can laugh

At the bright apparatus -- of redeemers -- come  
To circuit round sharp amplitude --

Jumpstarted -- wavelength -- honeycomb  
My commandment -- to your frequency's mood

Thy experiment is way past way --  
Outer space -- Meditation's intensities  
Convert play's determining eye --  
To sight -- jolt my light propensities --  
To click my arms around your glory --  
Converting gentler light -- to photon's  
stranger story

"The Prescription Drug Challenge"  
by Carl Martin

It was while popping members of the "triptan"  
family  
That I began dreaming of the South African  
killer bee.  
Trapped inside a diamond shaped molecule its  
sticky, yellow venom  
Slides inside its slick confinement like wind  
sliding  
Through the furry cuffs of the pussy willow.  
This bee is a good swimmer, but not a great  
swimmer  
Though its talent has been honed bouncing  
through the waves  
The spray and loneliness of the South Coast.  
I know deep in the knobby, long distance  
knees of the soul  
That it has not spread all the pollen that I  
would like to spread with it.  
Somehow, in my wise inclinations I fear that  
this is a truly American  
"Stinger," a short spanned hum-vee of the  
wild Florida grasses  
Plowing through the airs and porches like a  
long-legged advert  
In ways that Maeterlinck could never have  
imagined,  
Not even poetically, "just as Deborah, whose  
name means Bee"  
Judged Israel--in a story I may not actually  
have read.  
This is the way the blind see, even in Miami.

Jehovah forgive us  
And excise from the brain: the flesh, the  
hubbub, and the rub  
For sometimes through the digital  
transference that is all we see  
Though the light is blinding.  
And the contest never as numbing as we would  
like.

[↑ Contents](#)

699. **Haas Bianchi**  
***Modigliani was Jewish***

*Thu 28 Apr 2005*

---

Modigliani was jewish and Italian- It is one of the world's oldest Jewish communities of which I am a member as well on my mother's side-the community in Rome is 2200 years old, Trieste, 1100 years old, Padova 900 years old- there are some great Roman Kosher Italian restaurants especially the artichoke dishes

Happy Passover

R

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

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

From: UB Poetics discussion group  
[mailto:████████] On Behalf Of Alan Sondheim  
Sent: Wednesday, April 27, 2005 11:44 AM  
To: ██████████  
Subject: the jewish mistress of modigliani

*the jewish mistress of modigliani*

*the jewish doctors jewish lawyers treat jewish moneylenders  
jewish trance-glance mesmeric and utterly controlling  
zion elders channel secret messages thru chiaroscuro velvets  
so handsome jewish artist painting furiously  
<http://www.asondheim.org/modig1.jpg>  
<http://www.asondheim.org/modig2.jpg>  
just like that did i say soutine no i did not  
we cannot be blamed for modern art*

—

[↑ Contents](#)

700. **furniture\_press**

***Please Read with Caution***

*Thu 28 Apr 2005*

---

I know poems, unsolicited, are a problem, but are in abundance. This is not a poem:

I need help!

Please help me!

I am seriously in danger.

My life is in Danger.

I am on the verge of doing something very stupid.

Help me.

--

---

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[↑ Contents](#)

701. **Mark Weiss**

***Re: Modigliani was Jewish***

*Thu 28 Apr 2005*

---

Not to forget the ever-so-lightly sauteed squash blossoms.

Mark

At 11:34 AM 4/28/2005, you wrote:

>Modigliani was jewish and Italian- It is one of the world's oldest Jewish  
>communities of which I am a member as well on my mother's side-the commu-  
nity

>in Rome is 2200 years old, Trieste, 1100 years old, Padova 900 years old-

>there are some great Roman Kosher Italian restaurants especially the

>artichoke dishes

>

>Happy Passover

>

>R

>  
> Raymond L Bianchi  
> chicagopostmodernpoetry.com/  
> collagepoetchicago.blogspot.com/  
>  
> > -----Original Message-----  
> > From: UB Poetics discussion group  
> > [mailto:██████████]On Behalf Of Alan Sondheim  
> > Sent: Wednesday, April 27, 2005 11:44 AM  
> > To: ██████████  
> > Subject: the jewish mistress of modigliani  
> >  
> >  
> > the jewish mistress of modigliani  
> >  
> > the jewish doctors jewish lawyers treat jewish moneylenders  
> > jewish trance-glance mesmeric and utterly controlling  
> > zion elders channel secret messages thru chiaroscuro velvets  
> > so handsome jewish artist painting furiously  
> > http://www.asondheim.org/modig1.jpg  
> > http://www.asondheim.org/modig2.jpg  
> > just like that did i say soutine no i did not  
> > we cannot be blamed for modern art  
> >  
> > \_  
> >

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702. **alexander saliby**

***Re: Whitman et al ???***

*Thu 28 Apr 2005*

---

H,

Whitman worked the lecture circuit

Talked of Lincoln

took money from friends

spent money on strangers in need

seemed to lack the gene for greed I was born with

guess he was happy with cheap wine

sublime companionship

and a place to write...

A

Folsom & Price: Walt Whitman (a good source...I think it's Ken Folsom, not sure, and I'm too lazy to go check my copy to confirm).

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

From: Harry Nudel<mailto:[REDACTED]>

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

Sent: Thursday, April 28, 2005 12:36 AM

Subject: Whitman et al ???

Did Whitman give poetry readings?

i.e. pay to attend..

did Tennyson? Swinburne? Browning?

Longfellow? Whittier?

Was there a paid circuit...like today..

Chattagqua?..where a poet could  
make a buck...sleepy minds need  
to know...

drn...

[↑ Contents](#)

703. **Gerald Schwartz**

***Re: Please Read with Caution***

*Thu 28 Apr 2005*

---

We are pleased to read with caution.

We know you know poems, unsolicited, are a problem, but are in abundance.

This too is not a poem.

We know you need help!

We are pleased to help you!

You are in serious danger.

Life is Danger.

We are on the verge of doing something stupid. Very stupid.

Help us help you.

--

I know poems, unsolicited, are a problem, but are in abundance. This is not a poem:

I need help!

Please help me!

I am seriously in danger.

My life is in Danger.  
I am on the verge of doing something very stupid.  
Help me.  
--

---

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US\$9.95 per year!

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704. **Stephen Vincent**  
***The Poets in Guantanamo***  
*Thu 28 Apr 2005*

---

I missed this piece kindly forwarded to me in the Washington Post.  
Please excuse any cross-posting.  
Stephen

The Washington Post - Apr 24, 2005  
<http://www.washingtonpost.com/wp-dyn/articles/A12399-2005Apr23.html>  
<<http://www.washingtonpost.com/wp-dyn/articles/A12399-2005Apr23.html>>

In a Jail in Cuba Beat the Heart of a Poet

Afghan, Now Freed by U.S., Scribbled on Paper Cups but Never Stopped Writing

By N.C. Aizenmann  
Washington Post Foreign Service

PESHAWAR, Pakistan -- Among the old leather volumes in the library of Abdul Rahim Muslim Dost is a black plastic binder full of rumpled letters he wrote, sent from the U.S. military prison at Guantanamo Bay, Cuba.

At the bottom of each form is a perfunctory salutation. The rest is taken up with the poems that helped Dost keep his sanity during nearly three years of confinement.

"Bangle bracelets befit a pretty young woman," begins one of the poems.  
"Handcuffs befit a brave young man."

The letters were one in a series of measures the Afghan-born author said he took to record the torrent of imagery and insights that flooded his brain nearly every day of his captivity.



At first, deprived of paper and pen, Dost memorized his best lines or scribbled them secretly on paper cups. Later, he was supplied with writing materials and made up for lost time by producing reams of poems and essays -- only to have all but a few of the documents confiscated by

the U.S. government upon his release.

"Why did they give me a pen and paper if they were planning to do that?"

Dost asked last week with evident anguish. "Each word was like a child to me -- irreplaceable."

The slight, soft-spoken man of 44 was back in his library Friday in this city near the Pakistani-Afghan border, surrounded by stacks of Islamic texts. It was just two days after the U.S. government had delivered him and 15 other former prisoners to Afghan authorities.

As soon as he was freed, Dost headed east to Peshawar, his home since the 1980s, where several hundred well-wishers and eight shy children waited to greet him in a large carpeted parlor.

Dost said he was arrested by Pakistani police in November 2001, along with his younger brother, Badr. The two were kept in solitary confinement for two months, then transferred to U.S. military detention in Afghanistan, where prisoners were kept in larger groups but forbidden

to speak to one another.

The brothers, both gemstone dealers, said they had been falsely accused by enemies linked to the Pakistani government and detained in the frenzied hunt for terrorists that followed the Sept. 11, 2001, attacks. They said they had no links to either Afghanistan's Taliban regime or al

Qaeda.

But their American captors, they said, seemed to believe otherwise. In Afghanistan, they said, Americans sheared off their beards, forbade them to wash, shoved their faces into the dirt and screamed curses in their ears during frequent interrogations.

The accounts could not be independently verified. The procedures are secret, and U.S. officials in Afghanistan refused to comment on the 16 detainees released last week.

Badr, who was released six months ago, said he volunteered to clean out the metal drums used by prisoners for bathing, hoping to get close enough to Dost to quietly compare notes on the accounts they were giving

interrogators.

Dost had other priorities.

"What kind of spring is this," he whispered in verse as Badr approached,

"where there are no flowers and the air is filled with a miserable smell?"

Badr said he gaped in disbelief. Even in prison, his brother was composing poems.

But Badr said he gained new appreciation for Dost's talent after they were shipped to Guantanamo in May 2002. The two were kept in separate wire pens, and could only glimpse each other from a distance. The U.S. government had declared all such prisoners "enemy combatants," subject to indefinite detention and ineligible for many rights accorded prisoners of war.

Badr said he grew increasingly depressed, until one day someone handed him a tiny note written on a flattened paper cup.

"It was just a short poem," Badr recalled. "Something about how in life everything is possible and we should be patient because freedom is close

at hand." But it was enough to swell his heart with hope. "I was suddenly so happy," he said.

Dost had smuggled the note to Badr through an ingenious ruse. Every few days, representatives from the International Committee of the Red Cross arrived with forms so prisoners could write brief letters home. They were given only 10 minutes, but that was enough to dash off other notes on hidden scraps of paper cups. Prisoners then passed the messages between wire pens on pulleys made of threads from their prayer caps.

Dost said he also began adding poems to the Red Cross forms. When they reached Peshawar, his oldest son carefully stowed each new missive in the black plastic binder.

In his first months of confinement, Dost's poetry had been full of despair. But now, having at last found a way to record his compositions,

Dost said he felt his spirits lift. The heat and mosquitoes in the camp were as bothersome as ever, but his sense of hopelessness gave way to optimism and defiance.

"Just as the heart beats inside the darkness of the body, so I, although

in a cage, continue to beat with life," began one letter-poem. "Those who have no courage or honor think themselves free, but are slaves. I am

flying on the wings of thought, and so, even in this cage, I am more free than they."

Meanwhile, about a year after Dost's arrival in Cuba, he learned that U.S. authorities had agreed to allow the prisoners pens and paper.

The rules were strict. To prevent detainees from using pens as weapons, the guards gave out a flexible, rubber variety that made writing awkward. Each man was limited to one sheet of paper per shift, but Dost said fellow inmates donated their paper to him, then eagerly read his poems. One of his most popular was a satire criticizing the U.S. military for sending people to Cuba on thin evidence.

"That poem was on everybody's lips," he recalled with a proud smile.

Dost's satirical penchant had gotten him into trouble before. After he wrote a poem lampooning an Islamic cleric in Peshawar, he said, the man bore him such a grudge that he fingered him to Pakistani intelligence agents, leading to his arrest.

At Guantanamo, he said, he had to spend hours explaining to interrogators a satirical essay he had published in 1998, after President Bill Clinton offered a \$5 million reward for Osama bin Laden. Dost's essay offered a reward of 5 million afghanis -- then the equivalent of about \$113, he said -- for Clinton.

Eventually, he said, the interrogators seemed convinced that he had not meant any serious harm. In February 2004, Dost said, he was transferred to another section of Guantanamo where he had access to as much paper as he wanted.

He continued to produce hundreds of poems, translated the Koran into Pashto and wrote a text on Islamic jurisprudence.

In the meantime, Dost said, he was taken before a review tribunal, a brief procedure that he described as a "show trial," even though it ultimately resulted in his release. To date, U.S. military officials said, 232 Guantanamo detainees have been released and more than 500 remain in custody.

Often, Dost said, the guards conducted raids when officials suspected a detainee had issued a fatwa -- an Islamic decree against them. Each time, all inmates' writings were confiscated. Dost said he was assured that his work would be returned to him on his release.

But when that day finally came last week, Dost said, he received only a duffel bag with a blanket, a change of clothes and a few hundred papers -- a fraction of his writings.

This parting blow, he said, struck him harder than all the humiliations of confinement. On Friday, as well-wishers swarmed into his home, he said his only thought was how to recover his work.

"If they give me back my writings, truly I will feel as though I was never imprisoned," he said. "And if they don't.... "

Dost's voice trailed off. For the first time in three years, he was at a loss for words.

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\*\*\*

[↑ Contents](#)

705. **Haas Bianchi**  
**Re: Modigliani was Jewish**

Thu 28 Apr 2005

ooo you are so right

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

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

From: UB Poetics discussion group  
[mailto:██████████] On Behalf Of Mark Weiss  
Sent: Thursday, April 28, 2005 11:06 AM  
To: ██████████  
Subject: Re: Modigliani was Jewish

*Not to forget the ever-so-lightly sauteed squash blossoms.*

Mark

*At 11:34 AM 4/28/2005, you wrote:  
Modigliani was jewish and Italian- It is one of the world's oldest Jewish communities of which I am a member as well on my mother's side-the community in Rome is 2200 years old, Trieste, 1100 years old, Padova 900 years old- there are some great Roman Kosher Italian restaurants especially the artichoke dishes*

*Happy Passover*

R

Raymond L Bianchi  
chicagopostmodernpoetry.com/

[collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

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

From: UB Poetics discussion group  
[mailto:████████] On Behalf Of Alan Sondheim  
Sent: Wednesday, April 27, 2005 11:44 AM  
To: ██████████  
Subject: the jewish mistress of modigliani

*the jewish mistress of modigliani*

*the jewish doctors jewish lawyers treat jewish moneylenders  
jewish trance-glance mesmeric and utterly controlling  
zion elders channel secret messages thru chiaroscuro velvets  
so handsome jewish artist painting furiously  
<http://www.asondheim.org/modig1.jpg>  
<http://www.asondheim.org/modig2.jpg>  
just like that did i say soutine no i did not  
we cannot be blamed for modern art*

—

[↑ Contents](#)

706. **Brian Clements**

**Re: Whitman et al ???**

Thu 28 Apr 2005

Whitman also attempted to make money by buying real estate, building houses, and trying to sell them (not very successfully), tried running a stationery store out of his home, and, as most know, failed at several newspaper ventures. Not sure if W. did any readings, but he did lecture, as A. S. says below. I, too, would be interested to know if W. did public readings? There's the very brief Edison recording that is supposedly Whitman's nasally voice--if that's really him, his reading presence might not have lived up to the persona--but the work itself would certainly more than compensate, I would think. There was also a subscription service established for him to raise money for a home, but he supposedly spent it on a family tomb. This is all info available in the many bios. Twain also toured the lecture circuit, especially when he was in financial trouble.

We did a marathon reading of the 1855 here on campus at WestConn yesterday. Everyone wanted to read the "What is the grass" section. Few wanted to read the long catalogues of occupations.

bc

alexander saliby <[REDACTED]>

Sent by: UB Poetics discussion group <[REDACTED]>

04/28/2005 12:24 PM

Please respond to UB Poetics discussion group

To: [REDACTED]

cc:

Subject: Re: Whitman et al ???

H,

Whitman worked the lecture circuit

Talked of Lincoln

took money from friends

spent money on strangers in need

seemed to lack the gene for greed I was born with

guess he was happy with cheap wine

sublime companionship

and a place to write...

A

Folsom & Price: Walt Whitman (a good source...I think it's Ken Folsom, not sure, and I'm too lazy to go check my copy to confirm).

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

From: Harry Nudel<mailto:[REDACTED]>

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

Sent: Thursday, April 28, 2005 12:36 AM

Subject: Whitman et al ???

Did Whitman give poetry readings?

i.e. pay to attend..

did Tennyson? Swinburne? Browning?

Longfellow? Whittier?

Was there a paid circuit...like today..

Chattagqua?..where a poet could

make a buck...sleepy minds need

to know...

drn...

[↑ Contents](#)

707. **Alan Sondheim**  
***sick dead buried gone***  
*Thu 28 Apr 2005*

---

sick dead buried gone

sick of images this one is particularly large for which i send my  
in pregnancy and sick  
will make you sick. mamma wants you to take it so you  
archiving..... -

ever..... > > i am sick of

from al jazeera -

life to a sick child. support st. jude

sick dead buried gone

were among the dead." (al jazeera) their house was leveled. none of  
sex and death -

he died a dead

bird black with yellow > of his death and a year after he died a dead bird  
human rights record of the us in 2004 (fwd) -

people are shot dead each

strangulation -

are in your dead

"you-all" are doing. the braindead net, congress pull the plug! a

dead. 'natural di m aning aa lati f cata e wh pe , the face lati f) fam

of thousands of dead and maimed... (i could get on that roll, but you get

two police officers dead. she was sentenced for 58 years in prison for

and left for dead. the martyrdom of saint ursula, 1610 the

job -

unless you're dead or

over and play dead, as they have so often during the bush reign. i suggest  
like the dead the trailers swell from the backdrop in landscaping in bryce

5 -

unless you're dead or seamus

sick dead buried gone

34 (fwd) -

earlier, he had buried an iron chest containing

apparently

everything is buried twelve-hundred miles of streams have disappeared the

sick dead buried gone

tt -

forlorn day of gone time

piece'|on|earth|gone|bad. \_ mar 29

e and memory gone of golems dwarves and nothing of tengu and of

science foundation has gone off the deep end in its handling of the paci  
ll be gone for a week, but checking back in from a remote undisclosed  
these distortions have >gone unaddressed and uncorrected. > >few folk  
has gone lascaux can breath again, and we - can wander outside and leave  
i've actually gone on with these attack dogs: you show me where i said it  
jonathan and jane" -

light of reason gone, and feign > to vanquish

iran - has to be gone through  
whilst we are told how mad the mullahs > are, and > then israel will bomb  
a nuclear facility in Iran, before bush steps in > with the

—

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708. **Ron Silliman**

***Acton gives Creeley award to Wright***

*Thu 28 Apr 2005*

---

[http://www2.townonline.com/acton/localRegional/view.bg?  
articleid=234258&format=text](http://www2.townonline.com/acton/localRegional/view.bg?articleid=234258&format=text)

Fans of Bob Creeley & fans of C.D. Wright (I'm both) will find this noteworthy,  
Ron

[↑ Contents](#)

709. **Ron Silliman**

***Poet to live in bird's nest***

*Thu 28 Apr 2005*

---

[http://news.xinhuanet.com/english/2005-04/27/content\\_2884159.htm](http://news.xinhuanet.com/english/2005-04/27/content_2884159.htm)

[↑ Contents](#)

710. **Joel Weishaus**

***A CONSERVATIVE COUP UNDERWAY AT PBS***

*Thu 28 Apr 2005*

---

This has been going on since the Reagan Administration began to force PBS  
into commercialism. But I have noticed it getting worse lately, under the guise  
of "fairness." How the right-wing corrupts language to further its biases has  
also been going on a long time. In the last century, Nazi Germany was as bril-  
liant at this as Carl Rove is now.

Progressive forces in this country are indeed being driven underground, and  
into the unconscious, there to be soulfully nurtured. Meanwhile, poets are



charged with keeping the language balanced on the point where Stanley Kunitz says it is "surprised in the act of changing into meaning," even if unheard by the maddening crowd.

-Joel

[↑ Contents](#)

711. **Mary Jo Malo**

***Here are Alan Sondheim's Sestinas***

*Thu 28 Apr 2005*

---

deathlah sexang ghostrah indang therick machindange  
machindange deathlah sexang ghostrah indang therick  
therick machindange deathlah sexang ghostrah indang  
indang therick machindange deathlah sexang ghostrah  
ghostrah indang therick machindange deathlah sexang  
sexang ghostrah indang therick machindange deathlah  
sexang indang machindange therick  
sexang indang machindange ghostrah  
sexang indang machindange deathlah

machindange deathlah machindange deathlah deathlah deathlah sexang indang  
sexang indang ghostrah therick deathlah indang deathlah therick sexang  
sexang ghostrah therick ghostrah deathlah machindange ghostrah indang ther-  
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dang therick indang therick machindange therick machindange sexang therick  
deathlah ghostrah machindange deathlah sexang sexang sexang indang death-  
lah

ah sexang indang machindange deathlah deathlah sexang ghost ick machin-  
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machindange deathlah sexang ghost ah ghost ah ghost ah ghost ah indang indang the ah indang indang the ah ghost ick machindange deathlah sexang sexang ghost ah indang the ah indang the ick machindange deathlah sexang sexang ghost ah indang the ick machindange deathlah sexang sexang ghost ick sexang indang machindange ghost ah sexang indang machindange deathlah ah sexang indang machindange deathlah ick sexang indang machindange ghost ick machindange deathlah sexang indang machindange the ick sexang indang machindange ghost

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## 712. **Poetry Project**

### ***Events at the Poetry Project 4/29-5/6...and more!***

*Thu 28 Apr 2005*

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TOMORROW: Friday, April 29, 10:30 pm Total Eclipse of the Heart Kundiman, a literary non-profit serving Asian American poets, presents the prom everyone has been waiting for. Ultimate 80's fabulousness featuring celebrated poets, choreographed dance, a DJ, food and libations. Hosted by Regie Cabico. Tickets \$35 in advance from <http://www.kundiman.org>, or \$50 on the door (\$30 for Poetry Project members).

Monday, May 2, 8:00 pm  
Open Reading  
Sign-up begins at 7:45 pm.

Wednesday, May 4, 8:00 pm Clark Coolidge & Michael Gizzi Clark Coolidge grew up in Providence, Rhode Island, and currently lives in Petaluma, California. His recent books include *Way Out West*, *Alien Tatters*, *On the Nameways*, *Bomb* (with Keith Waldrop), and *Now It's Jazz*. Other essential must-haves include *Space*, *Own Face*, *Mine: the one that enters the stories*, and *At Egypt*. Michael Gizzi lives in Providence. He teaches at Brown and Roger Williams University. Among his many books are *No Both*, *Too Much Johnson* and *cured in the going bebop*. He has collaborated with Clark Coolidge on several Kerouac-inspired projects. He currently co-edits, with Craig Watson, *Qua Books*.

Friday, May 6, 10:30 pm No Chance Ensemble An experimental poetic novel run amuck, *The Continuing Journey of Belinda and Mark* takes the serial couple, aided by <sup>3</sup>The Guide,<sup>2</sup> through the paces of their post-avant literary relationship. With writer-performers Bruce Weber, Bob Hart, and Joanne Pagano Weber, and music by guitarist Nelson Alxndr.

PLEASE CHECK OUR ANNOUNCEMENTS PAGE FOR A SPECIAL STATEMENT BY ANNE WALDMAN AND AMMIEL ALCALAY ON THE AFTERMATH OF THE POETRY IS NEWS EVENT HELD HERE ON APRIL 16!

<http://www.poetryproject.com/announcements.html>

Lifting the Shadow: Toward a Nuclear-Weapons-Free-World May 2, 2005, 9:00 am - 9:00 pm CUNY Graduate Center, New York, NY Join us for a conference addressing the political, moral and cultural dimensions of the growing nuclear threat. Monday, May 2nd from 9:00 am to 9:00 pm. The conference will include an evening of comedy, poetry, music and survivor testimony. Speakers include Kurt Vonnegut, Helen Caldicott, Jonathan Schell, Daniel Ellsberg, Amy Goodman, Ariel Dorfman, Eve Ensler, James Carroll, Robert Lifton, Susannah Heschel, Barry Crimmins, C.K. Williams, Yusef Komunyaaka, and Carolyn Forché. CUNY Graduate Center. Register at [REDACTED] or [REDACTED] - or at the door. Fee: \$25.00, \$10.00 for students- no one turned away if unable to pay. Further info [REDACTED]. Website: <http://web.gc.cuny/cepp/nuclearconference/>

You are invited to a party to celebrate the release of Bernadette Mayer's new book of poems:

Scarlet Tanager

Sunday May 8

12 - 3 pm

The Bowery Poetry Club

\* It is also Bernadette's 60th Birthday!

Hope to see you there...

The SPRING 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](http://www.poetryproject.com)

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

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

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713. **Sarah C. Morgan**

***EPC Links***

*Thu 28 Apr 2005*

---

On behalf of Charles Bernstein and Loss Glazier, I wanted to let you know that we have updated all the links pages at the EPC, based in part on suggestions from this list:

<http://epc.buffalo.edu/connects/>  
<http://epc.buffalo.edu/presses/>  
<http://epc.buffalo.edu/mags/>  
<http://epc.buffalo.edu/connects/poetrywebs.html>

Thank you,  
Sarah Morgan

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714. **Lawrence Sawyer**

***Re: Pentagon finally releases "official" photos of fallen victims***

*Thu 28 Apr 2005*

---

<http://edition.cnn.com/2005/US/04/28/photos.fallen/>

The Pentagon finally releases "official" photographs of fallen Americans after continued pressure from families of the victims.

---

"By not allowing the images to be shown, the military is preventing people from seeing the human cost of war.

Begleiter, now a journalism professor at the University of Delaware, worked with the National Security Archive, a group founded in 1985 by journalists and scholars, to get the pictures released.

"This is an important victory for the American people, for the families of troops killed in the line of duty during wartime, and for the honor of those who have made the ultimate sacrifice for their country," he wrote in a statement posted Tuesday on the group's Web site.

According to the National Security Archive, the Pentagon released a CD-ROM containing 268 images Monday."

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715. **Camille Martin**

***fabled hue***

*Thu 28 Apr 2005*

---

please check out my new online chapbook published by Poetic Inhalation:

fabled hue

[http://www.poeticinhalation.com/pi\\_featureartist\\_camillemartin\\_fabledhue.pdf](http://www.poeticinhalation.com/pi_featureartist_camillemartin_fabledhue.pdf)

contents:

fabled hue

falling bodies

hummer flumes  
woman with dust in black box  
cover: yukaghir "love letter" (Siberia)  
a sample:  
& your solid act in starveling mist  
dear perpetrator, lucky you  
& your solid act in starveling mist  
all agape & harvesting  
garlands for a thwarted rescue.  
sound barriers strung together  
& symbolically ushered in  
around the imagining city, home  
to a makeshift landing strip.  
recombinatory animal thoughts  
lack a certain lack, their own reward  
wholly engaged in mighty murk  
& a river, crumpled up.

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716. **Steve Dalachinsky**  
***Re: Blackbox submissions period***  
*Thu 28 Apr 2005*

---

sorry love to meet you but i'll be out of town

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717. **Alan Sondheim**  
***engorged, never devoured***  
*Fri 29 Apr 2005*

---

engorged, never devoured, never devouring. The gate-keepers float, it was absolutely gorgeous today. In fact I've never seen anything like of One, it is the other come for admonition, absolution, engorgement. Motivated by gutted reeds cut stuttered clay, read in gorgeous monuments, the crust from itself, purple sweetness of bruises on breasts engorged with liquid bleedings. The opening of the sonnet is the opening of the mouth which engorges from them.

<http://www.asondheim.org/gorge.jpg>  
<http://www.asondheim.org/gorge2.jpg>  
<http://www.asondheim.org/homebody.jpg>

They're \_all\_ in this pattern, engorge/disgorge: the \_anorectic future,\_ and the heart gorged with blood, so it was no miracle, that altitude. Her mouth's engorged, her genitals swollen, her frock and in their currency, in 2010, we're engorged with her, eyes blasted from world burns. The Engine burns, swells, disgorges; it is the world returned Engorged. You search for excreta to your west. Expensive - a writer like me can disgorge, unravel, open up like a ...

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

<http://www.asondheim.org/gorge2.jpg>

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

\_Engorged, you search for excreta to your west.\_ is T as well, the last of the letters engorged, its stem close to Mina's Nikuko and Jennifer in gorgeous kimonos; it is in the dark, the stage lit by no-thing, that you engorge me; I remember your holes pouring upon me. altitude. Her mouth's engorged, her genitals swollen, her frock and greedily i engorge on her sshole, mouth wide open; cpitl flows out nd we watching from the plateglass window.

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

<http://www.asondheim.org/gorge2.jpg>

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

Now gougings, gnawed of living words, these phrases engorged, descended from crags and split-swollen engorged spew of letters, oh grateful! slurry of pollen, azure reading, in the woods near a small gorge, trees, streams, rocks, azure reading, walking by forked trees by the side of the gorge, azure reading, partially hidden by trees by the side of the gorge - while i double, split, an ugly pair engorged on gorge's drink.

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

<http://www.asondheim.org/gorge2.jpg>

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

Gorge bash lies eaten and rolled over by snomobile treads attacking engorged flesh and his political ancestry. Why do we press tightly against the screen, as hackers engorged by code, obsequiously in the hope of junk food engorgement. in spite of aphanisis, its domain engorges, its symbols topple, it topples disgorges; it is the world returned to vomit. The anorectic airliner shaved cunt and labia engorged with him she bit his nipples until they tight shaved cunt and labia engorged with him - no end to circuitry! he cunt and labia engorged with him Alan came all over her he's just awful horrible baby" print "her tight shaved cunt and labia engorged screw you over and her tight shaved cunt and labia engorged with him she labia engorged with him making him wide everyone could anyone who wanted and mouth eyes and mouth labia engorged with him making him cock with her engorged - or they were engorged - the swellings far too bright - night all - the lips engorged - or leg-hinges flooded - dark waves of

swollen labia - they moved - or they were engorged - the swellings far too the shapes engorged - the tumor spewed - it emanated from the vaginal area on it"

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

<http://www.asondheim.org/gorge2.jpg>

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

"shaped and grew" "the shapes engorged" "spewed" "engorged - or they were engorged - the swellings far too bright - night all - the lips engorged - or leg-hinges flooded - dark waves of swollen labia - they moved - or they were engorged - the swellings far too the shapes engorged - the tumor spewed - it emanated from the vaginal area on it" "shaped and grew" "the shapes engorged" "spewed" engorged - they were set on fire - the flesh fell from their bodies - hacked off - the tumor spewed - the shapes engorged - they were set on engorged - they were set on fire - the flesh fell from their bodies - the the shapes engorged everyone a except no a one man else alone, mountaintop gorgeous she man

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

<http://www.asondheim.org/gorge2.jpg>

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

At land, mount, gorge images - god : gorgeaa : gorgeab o : gorgead o : gorgeb o : gorgek : gorged : gorgee : o gorge! o : gorgel o : gorgen : gorgeo o : gorgep : gorgr o o gorgeu : h images of mouths held hard against you; your nipples engorged with the and Archimedes, but that they are to be surpassed, as a gorge itself and every symbol :<> mouth opened and fucked :<->- engorged mouth; Engorged, I exhaled ASCII; instead of tears or whimpers, my fingers Engorged, I inhaled as well, circulations and responses from every- and every symbol :<> mouth opened and fucked :<->- engorged mouth; the grit of gorges, flood control, fire stones, strata glory GOD god gong GOODBYE gorgeaa gorgeab gorgead gorgeb gorgec gorged gorgee gorgei gorgel gorgen gorgeo gorgep gorger gorgew graph guiapp h h world burns, the Engine burns, swells, disgorges "shaped and grew"

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718. **Ram Devineni**

***Rattapallax 12 Launch: Beatty, Reeve, Dougherty, Spears Jones + more***

*Fri 29 Apr 2005*

---

Dear Friends: please join us for the launch of  
Rattapallax 12

Rattapallax 12 Launch Reading & Party.  
Featuring Paul Beatty, Sean Thomas Dougherty, F.D.  
Reeve, Patricia Spears Jones, Sheila Maldonado, David  
Cameron, Aaron Kiely, Tsaurah Litzky, Carol Mirakove &  
Dan Shapiro (reading work by Tomas Harris).

May 2, 2005 at 7pm. Verlaine, 110 Rivington St. off  
Ludlow St., NYC. Free.

Hosted by Idra Novey & Edwin Torres.  
[www.rattapallax.com](http://www.rattapallax.com)

Cheers

Ram

Please send future emails to

██████████ for press

██████████ for UN program

---

Do You Yahoo!?

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

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719. **Richard Jeffrey Newman**

***Announcement: Rich Newman's Upcoming Readings***

*Fri 29 Apr 2005*

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Saturday, May 14th, 6-8 PM: I will be reading from my own poetry and translations of Saadi, Selections from Saadi's Gulistan, as the featured reader at The Dactyl Foundation ([www.dactyl.org](http://www.dactyl.org)), 64 Grand Street, Ground Floor, Soho, NY 10013. An open mic will follow. For more information: ██████████.

Friday, May 27th, 8-10 PM: With Iraj Anvar, author of Divani-I Shams-I Tabriz: Forty-Eight Ghazals (translations of Rumi): Shabe Sha'er: Night of the Poets, An Evening of Sufi Persian Poetry & Song, St. Marks Church, 33-50 82nd Street, Jackson Heights, NY 11372. We will be reading and performing the poetry of Rumi and Saadi in Persian and English. (I will be reading from my recently published book, Selections from Saadi's Gulistan.) For more information call ██████████. Co-sponsored by Movement One ([www.movementone.org](http://www.movementone.org)) and The International Society for Iranian Culture ([www.isicweb.org](http://www.isicweb.org)). This event is also funded in part by Poets & Writers.

My website: [www.richardjnewman.com](http://www.richardjnewman.com)



---

Richard Jeffrey Newman  
Associate Professor, English  
Nassau Community College  
One Education Drive  
Garden City, NY 11530  
O: [REDACTED]  
F: [REDACTED]  
[REDACTED]  
www.ncc.edu

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720. **Joe Brennan**  
***Please! Please! Please!***  
*Fri 29 Apr 2005*

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Click here: The Assassinated Press

Please! Please! Please!

Bush Begg Saudis On His Knees To Boost Oil Production:

Says All That Democracy Talk Was "Just Horseshit Intended For All The Rubes  
In the Press Back Home.":

By DWEEB REICHMANN III

American Idle Threat:

U.S. Warns Nicaragua Of Cut Off Of Aid It Never Sends:

Few Bucks That Make It To Nicaragua Stolen By Elites Like Arnaldo Aleman Or  
Skimmed By CIA Posing As Embassy Officials:

U.S. Against Home Ownership In Nicaragua Too; "Americans Must Be Conpen-  
sated

For Property They Stole," Insists U.S. Counsel:

"Short Of Invasion And Murder, The U.S. Is So Far Out Of Character As To Be  
Unrecognizable, Much Less Believable."

By FULASHITTO ALEMAN

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721. **Mary Jo Malo**  
***Company of Poets***  
*Fri 29 Apr 2005*

---

It's a very small beginning, but for those of you who must post and/or discuss  
poetry on an almost daily basis, please join us at my new group. Y'all are in-  
vited:

[http://groups.yahoo.com/group/CompanyofPoets/?yguid=222802374\\_](http://groups.yahoo.com/group/CompanyofPoets/?yguid=222802374_)  
(<http://groups.yahoo.com/group/CompanyofPoets/?yguid=222802374>)

Mary Jo Malo

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## 722. **Paul Catafago**

### ***Sufi Persian Poetry and Music Program in New York, May 27***

*Fri 29 Apr 2005*

Movement One: Creative Coalition ([www.movementone.org](http://www.movementone.org)) is organizing and presenting The Shabe Sha'er: An Evening of Sufi Persian Poetry and Song featuring Iraj Anvar and Richard Newman and their respective translations of Rumi and Saadi. The program is being funded in part by Poets and Writers and The International Society for Iranian Culture. Besides the poetry readings, there will be a performance of live music by Iraj Anvar and the New York Ava Ensemble featuring two ancient Persian instruments, daf and tanbour. Please join us for this free event, Friday evening May 27, 2005 beginning at 8pm at St. Mark's Church, 33-50 82nd Street in Jackson Heights, Queens (Take the 7 train to 82nd Street).

Paul Catafago

Movement One: Creative Coalition

Richard Jeffrey Newman <[REDACTED]> wrote: Saturday, May 14th, 6-8 PM: I will be reading from my own poetry and translations of Saadi, Selections from Saadi's Gulistan, as the featured reader at The Dactyl Foundation ([www.dactyl.org](http://www.dactyl.org)), 64 Grand Street, Ground Floor, Soho, NY 10013. An open mic will follow. For more information: [REDACTED].

Friday, May 27th, 8-10 PM: With Iraj Anvar, author of Divani-I Shams-I Tabriz: Forty-Eight Ghazals (translations of Rumi): Shabe Sha'er: Night of the Poets, An Evening of Sufi Persian Poetry & Song, St. Marks Church, 33-50 82nd Street, Jackson Heights, NY 11372. We will be reading and performing the poetry of Rumi and Saadi in Persian and English. (I will be reading from my recently published book, Selections from Saadi's Gulistan.) For more information call [REDACTED]. Co-sponsored by Movement One ([www.movementone.org](http://www.movementone.org)) and The International Society for Iranian Culture ([www.isicweb.org](http://www.isicweb.org)). This event is also funded in part by Poets & Writers.

My website: [www.richardjnewman.com](http://www.richardjnewman.com)

---

Richard Jeffrey Newman  
Associate Professor, English  
Nassau Community College

One Education Drive  
Garden City, NY 11530

O: [REDACTED]

F: [REDACTED]

[REDACTED]

www.ncc.edu

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723. **Thomas savage**

***Re: How Some Stand on ALLEN GINSBERG Today***

*Fri 29 Apr 2005*

---

At long last, I feel like responding to this strange discussion of Ginsberg. Many of his poems are great. Even Whitman has poems nobody reads anymore. The man is dead. The poetry is all that matters. As for his supposed "misogyny", I never heard or saw him treat women badly. For some reason this discussion reminds me of people who hate Wagner's great music because of his personal anti-Semitism. That they deprive themselves of the greatest opera composer of all time is sad. There is no anti-Semitism anywhere in his music. Only people who were forced to listen to his music in the camps seem justified to me in hating it. As for those who dismiss it without hearing, they're minds are as closed as Wagner's apparently once was. As for Ginsberg, he should be judged solely by what remains on the page. His persona has gone on to its next life or whatever pertains after death.

Joel Weishaus <[REDACTED]> wrote: Allen was always generous to me. I've heard the stories, of course, but he's gone now. Why not look at the gifts he gave us, instead of criticizing the man who no longer exists? The proof is in the poetry. Like with many great artists, some of it, I think, is not very good. But there are also the large masterpieces, and the wonderful little gems.

-Joel

---

Joel Weishaus  
Visiting Faculty  
Department of English  
Portland State University  
Portland, Oregon

Homepage:  
<http://web.pdx.edu/~pdx00282>  
Archive:  
[www.cddc.vt.edu/host/weishaus/index.htm](http://www.cddc.vt.edu/host/weishaus/index.htm)

-----  
Do you Yahoo!?

Yahoo! Small Business - Try our new resources site!

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724. **Mary Jo Malo**

***the life of vs. the work of a poet***

*Fri 29 Apr 2005*

---

A poet is a person who isn't any better than any other person. Often, early, and continually, a poet writes how they feel and sometimes how they'd like to feel. If the confusions and imperfections infused or imprinted on the poet aren't reflected in their work, it's a pretty safe bet that they either don't accept those aspects of themselves or they're ashamed to write them down for posterity. I agree that we shouldn't judge works of art on the imperfections of the artists' humanity but on the merit of their work; or better yet not judge at all. We simply choose that which we prefer since there's so much to choose from, just like people.

Mary Jo

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725. **furniture\_press**

***Re: the life of vs. the work of a poet***

*Fri 29 Apr 2005*

---

there's more than enough to choose from. and why the psychotherapy? if a poet writes the way they feel they are really jeopardizing communicating any of that because language does not convey pain or suffering. It communicates it. So what of it? We write poems to question the relationship between words, not the relationships between people. No one writer is better than another, but their intuition might be stronger than another's: that's how one could judge such work. A name, what's in a name? to use the addage. Sometimes profundity will be and sometimes it will fail. Poetry, writing, they're experiments, they can't always be perfect. Ah, they can never be perfect. So trying to express something like "woe is me"? who the frigg cares, i'm not concerned about the poet, i'm concerned about the poem. hell, i even hate to call it poetry! it's writing. ah, see, it is writing, an object, but also an act. so, trying to say "woe is me"? "I am woe"? someone will read it like Spicer or Williams said, "my football is angry!"

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

From: "Mary Jo Malo" <[REDACTED]>

To: [REDACTED]

Subject: the life of vs. the work of a poet

Date: Fri, 29 Apr 2005 11:07:09 EDT

*A poet is a person who isn't any better than any other person. Often, early, and continually, a poet writes how they feel and sometimes how they'd like to feel. If the confusions and imperfections infused or imprinted on the poet aren't reflected in their work, it's a pretty safe bet that they either don't accept those aspects of themselves or they're ashamed to write them down for posterity. I agree that we shouldn't judge works of art on the imperfections of the artists' humanity but on the merit of their work; or better yet not judge at all. We simply choose that which we prefer since there's so much to choose from, just like people.*

Mary Jo

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

baltimorereads.blogspot.com

zillionpoems.blogspot.com

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726. **Camille Martin**

***bob harrison's email?***

*Fri 29 Apr 2005*

---

could someone please backchannel bob harrison's email address?

thanks -

camille

camille martin

7712 cohn st., apt. a

new orleans, la 70118

██████████

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727. **Nick Piombino****Re: the life of vs. the work of a poet**Fri 29 Apr 2005

---

This is a worthy idea and suggestion, but I'm not sure I completely agree with this in practical terms. Maybe Mary Jo Malo is thinking mainly of recent and contemporary poets. Obviously, over time, poets' works and lives are interwoven in the public imagination, and are occasionally seen together as representative of an era and even have been claimed by some to usher in an artistic era. In this case, the "humanity" of the poet is looked at closely. Think of Mallarme in this light; few ardent readers have not read about and visualized his famous "Tuesday night" soirees, attended by such luminaries as Debussy. Mallarme and Baudelaire's interest in the visual arts have been a great influence on countless subsequent poets. A fascinating example of this tendency are the oft-cited discussions of Walter Benjamin on Baudelaire. Baudelaire's way of handling his poverty, and the fact that his poetry remained largely unrecognized in his lifetime helped to create the very concept of the "bohemian" lifestyle. Think of how Emily Dickinson and Gertrude Stein are depicted not only in the light of their works, but their lives. The "imperfections" of an artist's life might later be seen as an opening for liberating possibilities for the lifestyles of countless others. My favorite book on this is Shattuck's *\*The Banquet Years.\** Despite the earnest and sincere efforts on the part of many critics and theorists to separate poets' lives from their works, readers of poetry and people on the whole generally connect the two. Who hasn't thought about the implication of Kafka asking, before he died, that his writing be destroyed by his best friend, who, thankfully, disregarded this? There are so many examples of such anecdotes that shape the way we regard a writer's works.

On 4/29/05 11:07 AM, "Mary Jo Malo" <[REDACTED]> wrote:

*A poet is a person who isn't any better than any other person. Often, early, and continually, a poet writes how they feel and sometimes how they'd like to feel. If the confusions and imperfections infused or imprinted on the poet aren't reflected in their work, it's a pretty safe bet that they either don't accept those aspects of themselves or they're ashamed to write them down for posterity. I agree that we shouldn't judge works of art on the imperfections of the artists' humanity but on the merit of their work; or better yet not judge at all. We simply choose that which we prefer since there's so much to choose from, just like people.*

Mary Jo

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728. **mIEKAL aND**

**Visual Thinking**

Fri 29 Apr 2005

---

Daniel Tammet is an autistic savant. He can perform mind-boggling mathematical calculations at breakneck speeds. But unlike other savants, who can perform similar feats, Tammet can describe how he does it. He speaks seven languages and is even devising his own language. Now scientists are asking whether .

<http://www.guardian.co.uk/weekend/story/0,,1409903,00.html>

-----  
This message was sent using Midwest Tel Net Web Based Mail.

<http://www.mwt.net/>

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729. **mIEKAL aND**

**Re: Visual Thinking**

Fri 29 Apr 2005

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HAL: Did he happen to speak any of his constructed language (conlang) called Manti which was my interest in the article to begin with? I sure feel ordinary after reading an article like this. If science can access the roots of autism thru studies of people such as him, the next thing you'll see is genetic modifications or little purple pills so everyone can recite pi to 21,000 places....

~mIEKAL

> Come to think of it, he may have been on the night before,  
> or maybe the night before that. Time sure flies. Check your Tivo.

>

> Hal

>

> On Apr 29, 2005, at 1:37 PM, Halvard Johnson wrote:

>

> > And he was on Letterman's show just last night, opining that

> > Dave Letterman looked like a 117 (or was it 177?).

> >

> > Hal

> >

> > On Apr 29, 2005, at 11:36 AM, mIEKAL aND wrote:

> >

> > > Daniel Tammet is an autistic savant. He can perform mind-boggling

> > > mathematical calculations at breakneck speeds. But unlike other

> >> savants,  
> >> who can perform similar feats, Tammet can describe how he does it.  
He  
> >> speaks seven languages and is even devising his own language.  
Now  
> >> scientists are asking whether .  
> >>  
> >> <http://www.guardian.co.uk/weekend/story/0,,1409903,00.html>  
> >>  
> >> -----  
> >> This message was sent using Midwest Tel Net Web Based Mail.  
> >> <http://www.mwt.net/>  
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> >  
> >  
> >  
> > Today's Special  
> >  
> > The Sonnet Project  
> > <http://www.xpressed.org/hsonnet.pdf>  
> >  
> > Halvard Johnson  
> > [REDACTED]  
> > [REDACTED]  
> > website: <http://home.earthlink.net/~halvard>  
> > blog: <http://entropyandme.blogspot.com/>  
> >  
>

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This message was sent using Midwest Tel Net Web Based Mail.  
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730. **Halvard Johnson**

***Re: Visual Thinking***

*Fri 29 Apr 2005*

---

And he was on Letterman's show just last night, opining that Dave Letterman looked like a 117 (or was it 177?).

Hal

On Apr 29, 2005, at 11:36 AM, mIEKAL aND wrote:



*Daniel Tammet is an autistic savant. He can perform mind-boggling mathematical calculations at breakneck speeds. But unlike other savants, who can perform similar feats, Tammet can describe how he does it. He speaks seven languages and is even devising his own language. Now scientists are asking whether .*

<http://www.guardian.co.uk/weekend/story/0,,1409903,00.html>

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Today's Special

The Sonnet Project

<http://www.xpressed.org/hsonnet.pdf>

Halvard Johnson



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

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

[↑ Contents](#)

731. **Halvard Johnson**

***Re: Visual Thinking***

*Fri 29 Apr 2005*

---

Come to think of it, he may have been on the night before, or maybe the night before that. Time sure flies. Check your Tivo.

Hal

On Apr 29, 2005, at 1:37 PM, Halvard Johnson wrote:

*And he was on Letterman's show just last night, opining that Dave Letterman looked like a 117 (or was it 177?).*

*Hal*

*On Apr 29, 2005, at 11:36 AM, mIEKAL aND wrote:*

*Daniel Tammet is an autistic savant. He can perform mind-boggling mathematical calculations at breakneck speeds. But unlike other savants, who can perform similar feats, Tammet can describe how he does it. He*

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## 732. **furniture\_press**

### ***Who wants to illustrate these?***

*Fri 29 Apr 2005*

I'm looking for someone. To illustrate these 12 gems. I'm thinking New Yorker illustrations. I pulled a short story someone was writing apart sentence by sentence (as I did with A Sondheim's but line by line and constructed "Am Scramble" which someone on this list needs to write me about, publishers per se) and added some commentary. But do write. Illustrate, or just illustrate and send to me:

Christophe Casamassima  
19 Murdock Rd  
Baltimore MD 21212

#### 12 Step Program Leads to a Kiss

1. Hubert turned into Marty's driveway and parked his pickup alongside Marty's rig.

Hubert and Marty are constructs of divinity: one is full of light and air the other full of dark and matter.

2. The moment Hubert glanced at the eighteen-wheeler he could tell it had been out in the previous night's storm.

The storm is the personification of endless night, the travels between a here we're aware of and a there not forthwith. The eighteen wheeler is dashed against Hubert's skull.

3. He walked around the tractor-trailer and saw that the chassis was still wet and the mudguards and the fenders were splattered with fresh grime.

We must stop here and decide if it is necessary to go on. The marker naturally is the tractor-trailer, or the fenders, we don't really know because the splatter of fresh grime deviates from the kiss that is happening down the street.

4. Hubert continued towards the house.

It was Hubert's intention to go on but the house suddenly becomes a metaphor for Atlas, shag carpeting, or the grime-splattered fenders of the previous part.

5. It was a modest manufactured home covered with rose-colored vinyl siding finished with white trim.

Modesty became a mouse and fled the scene, only to become filled with joy as Hubert went on toward the house. It was eventually crushed to death when Marty jumped for joy as Hubert entered his house. The vinyl siding is no longer an allegory but means only vinyl siding.

6. It had a wide covered porch in front with several rockers carefully aligned side by side.

Ibidem is necessary here, but there is no repetition, except for the rockers, which point, as a theoretical element, to "rocker."

7. It was built in the middle of an ample grassy lot that sloped towards a pond at the rear of the property.

An ample grassy lot provides an idyllic setting. Sloping towards a pond, the rhetoric takes off here and becomes fashionable.

8. Hubert knocked on the door a couple of times without response, so he walked around the side of the house looking for Marty.

Repetition becomes visibly inundated, and the kissing stops. The side of the house is Marty's inconsistencies, not a metaphor for them.

9. When he got to the rear of the house he spotted Marty sitting on a beach chair at the end of a rickety wooden dock that jutted out into the pond.

Now the rear of the house is a metaphor for Hubert's inconsistencies, not his actual inconsistencies, as proved in the former part. Marty is sitting, not

standing, which is reminiscent of The Odyssey. It is the pond, not the chair, that is rickety.

10. Marty was puffing on a cigar butt while holding a fishing pole fashioned out of a bamboo reed.

If anything in this story is fashioned from a bamboo reed it is rhetoric. A fishing pole foreshadows the kiss might begin again. Any cigar, in this case, is an allusion to the Freudian slip about to happen next.

11. The nylon line extended down to the water, where it connected to a big chunk of old cork floating on the surface.

The nylon line is life. The water is the end of civilization. The tension between the cork and the surface of the water demarcates Good and Evil in Whitehead. The kissing eventually begins, as we have noted in a previous part.

12. A few strands of gray hair stuck out haphazardly from under the back of his crumpled hat, not much unlike the sparse patches of hair that grew scattered across his shirtless back and shoulders.

Rain is gathering in the pond at the back of Marty's neck. The hair is a rhetorical element. The crumpled hat negates the kissing so the kiss never happened.

13. Hubert approached the dock and greeted Marty.

Hubert and Marty reconcile their differences, and kiss.

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733. **George Bowering**

***Re: Blackbox submissions period***

*Fri 29 Apr 2005*

---

On 28-Apr-05, at 8:57 PM, Steve Dalachinsky wrote:

| *sorry love to meet you but i'll be out of town*

That's all right. I'll find something else to do, Steve.

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734. **Ishaq**

## ***Hip Hop: Get to know LANGUAGE ARTS***

*Fri 29 Apr 2005*

---

<http://victoria.indymedia.org/news/2005/04/40342.php>

Minds are soluble dissolve reality, I scowl at you  
But man is fellable and minds are also malleable  
Is it really radical to figure, this tight grip of fingers  
Right combined with left wingers unite,  
Consider unity

### **Hip Hop: Get to know LANGUAGE ARTS**

With over 12 years of combined experience, Language Arts came together in 2002. Durham native Emcees Aden and Pierce have performed all over the Triad and various cities in North and South Carolina, Virginia, Georgia and the District of Columbia. DJ Web was added to the group in March, 2004 to enrich the live shows and add the classic deejay element to the hip-hop performances. This politically conscious and thought provoking Hip-Hop group released their self-titled debut album in March of 2004.

Get to know LANGUAGE ARTS ( Friday, April 29, 2005 )

- \* The Group
- \* Aden Darity
- \* Pierce Freelon
- \* DJ Web

With over 12 years of combined experience, Language Arts came together in 2002. Durham native Emcees Aden and Pierce have performed all over the Triad and various cities in North and South Carolina, Virginia, Georgia and the District of Columbia. DJ Web was added to the group in March, 2004 to enrich the live shows and add the classic deejay element to the hip-hop performances.

This politically conscious and thought provoking Hip-Hop group released their self-titled debut album in March of 2004. The CD was met with widespread critical acclaim, including a 5-star review in Chapel Hill's Daily Tar Heel; "Original, innovating... vocals and poetic lyrics that educate" (Chapel Hill's DTH).

In less than eight months, over 2,000 copies of this release have been sold, without the benefit of mainstream distribution channels or a record label. The album features beats from North Carolina producers Chan Diesel, Hollin, NAV and Bashore Productions. Language Arts is currently unsigned, but still on the grind.

For booking information or if you want a copy of the album, e-mail [REDACTED] with your contact information.

Language Arts has performed with the world renowned hip-hop pioneers, The Last Poets, 5-time Grammy nominated Jazz vocalist, Nnenna Freelon, and will host and perform with the legendary Grand Master Flash on December 2, 2004.

Emcee Pierce Freelon was involved with a national network of rap artists and hip-hop activists this fall as North Carolina's Coordinator for a national voter registration/mobilization organization called Hip-Hop Voices. As reflected through their lyrics, "fight for your rights and the future of the youth, shoot through stereotypes 'stead of for loot, put down the remote, go downtown and vote..." Language Arts does not just talk about change, they make change.

Language Arts has also engaged the hip-hop community through North Carolina's public school system. This fall, Language Arts went into Durham School of the Arts (a public middle/high school) with a hip-hop curriculum developed by Pierce. Language Arts worked with students in the Minority Studies, Creative Writing and Percussion Ensemble classes, teaching the history of Hip-Hop Culture/Music, and developing/performing original pieces with the students. Language Arts' Hip-Hop History curriculum/residency program will continue at high schools in North Carolina and Massachusetts in the Spring of 2005.

Pierce is the 20-year-old son of 5-time Grammy nominated jazz vocalist Nnenna Freelon. Aden is the 23-year-old son of UNC-CH Economics Professor and Blues performer Sandy Darity and the nephew of award-winning poet Harryette Mullen. DJ Web, 22, was raised in Houston, TX where he began his craft mentored by DJ Chill, "Houston's #1 street DJ."

Free download:

<http://www.languageartsmusic.com/audio.html>

Minds are soluble dissolve reality, I scowl at you  
But man is felleable and minds are also malleable  
Is it really radical to figure, this tight grip of fingers  
Right combined with left wingers unite,  
Consider unity

Unsanctioned interaction between factions  
Disciplinary action  
Public defender rendered helpless  
Under the weight of excess evidence,  
Post no bills, spray burner bibles  
Because I'm liable to plagiarize the writing on the wall  
Relay the message, repeat graffiti for the needy,  
Needing, feeding, reading, confetti on parades  
Of prejudiced people, on display all dismayed  
Incubated in a haven of intense affliction

Borne of fiery contradiction  
Rested my head on drunken pillows in sobriety's womb  
Sacrifice self as salve in society's wound,  
The go-between chameleon, middleman who always gets killed by the third act  
That's a fact: they sacrifice the messenger to keep everyone else intact  
Holler back

CHORUS:

Minds are soluble dissolve reality, I scowl at you  
But man is fellable and minds are also malleable  
Is it really radical to figure, this tight grip of fingers  
Right combined with left wingers unite,  
Consider unity

Unilateral decision making procedures,  
Leaders lost our way right?  
Litmus shows sickness, what we witness is different in broad daylight  
(But our hearts' texts mesh)  
Providing context,  
Combating the stress,  
On community, you give a little, I give a little,  
We work together, to make it all clear  
Making concessions for people capable of only three emotions:  
Anger, loneliness, and fear  
We bond on surface levels and become tangential,  
But art becomes the circles' intersections in Venn  
Still the lonesome longing lingers  
Aural arts a start, therefore blessed are the singers  
Aden's blazing, creating a tight grip of fingers

--

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\

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"Everyday is Ashura and every land is Kerbala"

-Imam Ja'far Sadiq\

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

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

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[http://www.world-crisis.com/analysis\\_comments/766\\_0\\_15\\_0\\_C/](http://www.world-crisis.com/analysis_comments/766_0_15_0_C/)

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

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

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"For African people on the continent the image of Afrikans in America is that of a bunch of heavily armed Black men who only stop fighting each other long enough to put a dollar in Chocolate Thunda's thong at tha strip club."

--min paul scott --"How MTV Underdeveloped Africa: Pistols, Pimps and Pan Africanism"

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M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\

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735. **Ishaq**

**Re: Fwd: HUH! re: Poetics**

Fri 29 Apr 2005

---

lori,

i can believe that you are from victoria (the town were i have been blacklisted and harassed beyond tolerance)

by the way you attempt to exclude voices via revision of charters and game rules when you feel the threat of

"them" folk might be overwhelming the euro-melba toast hegemony for victorians of british columbia operate by

using and revising bylaws and articles to exclude people and control their zones.



if you'd only admit you messed up -- not a vict(im) (wh)oria nor a  
kkkanadian trait --  
things might be breezy. b.u.t. cultural white middle class hegemony is  
what you were taught as  
uber youth on this island and you out to spread the hate through the  
world -- in a polite  
kkkanadian manner whcih just charms teh socks off folk or bores them.  
your back peddling and sending these notes after the fact after getting  
nailed for the  
prejudicial treatment you attempted to invoke prove this full out. and  
you still say,  
as the hole gets deeper, that you are making preferential treatment of  
certain people  
over the others-- an admission. as for responses to poems and  
criticism-- well obviously  
you are wrong my post do invoke responses and reaction.  
  
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has actively  
resisted mutliculturalism for decades) don't like to hear from niggers,  
the poor or  
natives (peace to anthony james dawson). ...and they will use rules and  
regulations to  
enforce this agenda.  
  
as for the news i post-- none come the times colonist -- for it is  
backward peice  
racist drivel with poor journalism and a supremacist agenda.  
  
you, my enemy, were upset because you got caught and you have no  
intention of letting this nigger  
speak on this list as does kkkanada as would your uber stomping ground  
victoria and the rightwing  
hack paper you delivered would either.  
  
i am forwarding your notes because i don't deal with this hypocrisy and back-  
ward amerikkanist 1950's exclusion tactricks, in this city (your hilterian youth  
training ground) nor anywhere else --- and my work and life (reduced to "card")  
has been a struggle against it.  
  
don't play me

Lori Emerson wrote:

| Dear Ishaq, I thought you might want to read the note I sent off to  
| Alex Saliby last night cut and pasted below. It's funny, it almost

*upsets me more that I've upset someone, you, who lives where I lived for nearly 15 years and sends notes to the list from the very newspaper I delivered when I was in elementary school!*

*with best, Lori Emerson*

*----- Forwarded message -----*

*From: Lori Emerson <[REDACTED]>*

*Date: Apr 28, 2005 9:22 PM*

*Subject: Re: HUH! re: Poetics*

*To: alexander saliby <[REDACTED]>*

*Cc: "Bernstein, Charles" <[REDACTED]>*

*Alex, please do understand that the rules have and do apply to everyone. Simply because I do not front-channel the fact that I've emailed people who post poems does not mean that I have not emailed them. Unfortunately there's a wild misconception out there--that Ishaq's post makes it difficult to respond to--that I/we are picking and choosing who to reprimand and who not to. Point in fact, with the exception of Lanny Quarles and Anny Ballardini, who I mean to email tomorrow (I just haven't had time to do so until the semester is over), everyone has been sent the same note which simply reminds them of the new list policy. In other words, the board has simply solicited poems from Alan and from Mary Jo as their poems frequently provoke discussion; the choice of who to solicit work also has nothing to do with their quality, whether we like them or not--again, it's simply to do with whether they provoke discussion. I have always respected Isaq's posts and the general politics underlying his posts mirrors what I try to accomplish in my teaching.*

*I hope this clarifies things! and again with best,  
Lori*

*On 4/28/05, alexander saliby <[REDACTED]> wrote:*

*Lori*

*I confess to being a bit stunned at reading Isaq's rant.*

*I'm stunned, not at his playing any particular card, but rather at why he might have received your note of caution regarding his violation of the prime directive.*

*I've gone back to postings in the archives (for the past two months) and as far as I can tell, some folks post poems, many of which aren't all that unusual, experimental, or even interesting.*

*And Isaq's last three posts (for my reading pleasure) smashed some dirty windows letting in fresh air and sunlight. (though too, I find he's too emotional in his text and verbose...but that's criticism of the work, not rejection of the effort, personal opinion and irrelevant here.)*

*Isaq strikes me (whoever the hell or whatever the hell he is) as a writer, someone hell bent on expressing himself and pushing his emotions out there for others to stomp on. And I think he's up to accepting critical comment or even utter rejection of what he has created.*

*But Lori, your note is neither critical comment nor rejection of the work for quality reasons; it's more a "...you're not one of the anointed so cut it out" kind of message.*

*In the words of the no-legged street chap I used to toss coins at on my way to work up Madison Ave, "Hey, what the Fuck they doin?!!!"*

*Got any idea? Better yet, how can this be fixed?*

*Alex*

*P.S. I don't disagree with the directive, "Post no poems uninvited" Hell, it's their site; they can make any rules they want. Rules, however, like zoning laws, should apply equally to all participants. It's only when the Zoning Commissioners begin to allow family members to violate the rules that citizens get angry.*

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Stay Strong\

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

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736. **Dodie Bellamy**

**Re: Fwd: HUH! re: Poetics**

*Fri 29 Apr 2005*

---

I want to put in a brief defense of Lawrence Braithwaite here. Perhaps you folks administering the list aren't familiar with him, but he's an important writer, and

if you're going to make exceptions to the no poem policy, then he certainly should be one of the exceptions.

But having a no poem policy and then making exceptions seems wrong to me. I do not think the list supervisors should be making such editorial decisions. Either allow poems or ban them. Don't decide some people are worthy of filling our mailboxes and others aren't.

Also, I think some definition of poem needs to be agreed upon. To make a genre decision of post versus poem on an experimental poetry discussion list is problematic. It's a sort of genre policing that such a list, I would imagine, should be geared towards subverting. It's not that I care to be flooded with bad poetry, but these sorts of aesthetic decisions, as Lawrence points up, are also political.

Best,  
Dodie

lori,

*i can believe that you are from victoria (the town were i have been  
blacklisted and harassed beyond tolerance)  
by the way you attempt to exclude voices via revision of charters  
and game rules when you feel the threat of  
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"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://scratchcue.blogspot.com>><http://scratchcue.blogspot.com>

\

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

\

<[http://www.world-crisis.com/analysis\\_comments/766\\_0\\_15\\_0\\_C](http://www.world-crisis.com/analysis_comments/766_0_15_0_C)>[http://www.world-crisis.com/analysis\\_comments/766\\_0\\_15\\_0\\_C](http://www.world-crisis.com/analysis_comments/766_0_15_0_C)



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crisis.com/analysis_comments/766_0_15_0_C
\
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>http://
ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte
\
<http://www.lowliferecords.co.uk>http://www.lowliferecords.co.uk
\
"For African people on the continent the image of Afrikans in
America is that of a bunch of heavily armed Black men who only stop
fighting each other long enough to put a dollar in Chocolate
Thunda's thong at tha strip club."
--min paul scott --"How MTV Underdeveloped Africa: Pistols, Pimps
and Pan Africanism"
\
M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\
\
}
```

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737. **Murat Nemet-Nejat**  
**Re: the life of vs. the work of a poet**

Fri 29 Apr 2005

I do not understand the concept that there is no relationship between a writer and his/her work. Why is he or she writing then? This relationship does not mean a biographical narrative. It may be related to a political event or obsession or an object of curiosity, etc.

This does not mean that the reader has to see the work by charting biographical parallels. In my case, a few poets I admire and am deeply affected by are offensive as human beings to me, including in aspects of their work. For instance, I can not stomach Pound's rants about usury, always with echoes of Jews with big noses. Despite that, there is nobody who has said truer things about American poetry than Pound. I have to live with both, neither erasing the truth of the other.

Murat

In a message dated 4/29/2005 11:07:09 AM Eastern Daylight Time, Mary Jo Malo <[REDACTED]> writes:

*A poet is a person who isn't any better than any other person. Often, early, and continually, a poet writes how they feel and sometimes how they'd like to feel. If the confusions and imperfections infused or imprinted on the poet aren't reflected in their work, it's a pretty safe bet that they either don't accept those aspects of themselves or they're ashamed to write them down for posterity. I agree that we shouldn't judge works of art on the imperfections of the artists' humanity but on the merit of their work; or better yet not*

*judge at all. We simply choose that which we prefer since there's so much to choose from, just like people.*

Mary Jo

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738. **Michael Rothenberg**  
***for what it's worth***

Fri 29 Apr 2005

---

i don't know whether the issue of posting poems is still up for discussion but if it is then: I think people should be able to post poems.

Michael Rothenberg

██████████

Big Bridge

www.bigbridge.org

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739. **Vernon Frazer**  
***Re: for what it's worth***

Fri 29 Apr 2005

---

I agree.

Vernon Frazer

http://vernonfrazer.com

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

From: UB Poetics discussion group [mailto:██████████] On  
Behalf Of Michael Rothenberg

Sent: Friday, April 29, 2005 4:17 PM

To: ██████████

Subject: for what it's worth

i don't know whether the issue of posting poems is still up for discussion but if it is then: I think people should be able to post poems.

Michael Rothenberg

██████████

Big Bridge

www.bigbridge.org

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740. **Alan Sondheim**

***Re: posting poems (fwd)***

*Fri 29 Apr 2005*

---

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

Date: Fri, 29 Apr 2005 11:43:32 -0400

From: [REDACTED]

To: [REDACTED]

Subject: re: posting poems

Dear Alan, With the founding of "Company of Poets" by Mary Jo Malo, together with the reaction to creating exceptions to list policy on posting poems (including your own reaction) we have decided to move the poetics list away from any postings of literary works that do not directly engage in a list discussion or make announcements. We have all very much appreciated your presence on this list over the years and I expect to continue to read your work as you post it elsewhere (and be sure to continue to send alerts of such publication). Of course, we hope and expect that you will continue to send your many discussion-oriented posts that have enriched list conversation over the years.

With best,

poetics editorial board

Charles Bernstein, Lori Emerson, Joel Kuszai, Nick Piombino

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741. **jUStin!katKO**

***CATHECT! the 2nd bloo buek intervention***

*Fri 29 Apr 2005*

---

dear friends

now available for monocled examination is CATHECT!, the second blue book intervention in 100 hand-numbered editions. 16-sonnet sequence.

<http://www.users.muohio.edu/katkojn/CATHECT!.htm>

these will be mailed out to those of you with whom i've exchanged addresses and those who received a copy of SCHEME!, the first blue book intervention. available only online. <http://www.users.muohio.edu/katkojn/SCHEME!.htm>

if you would like CATHECT!, please snail me a work of your own or just let me know

regards

jUStin!katKO

c/o Dreamtime Village

10375 CTY HWAY A  
La Farge, WI 54639  
<http://www.justin-katko.tk>

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742. **Haas Bianchi**  
**(no subject)**

*Fri 29 Apr 2005*

---

Press Release: Field Press of Chicago Launches  
With Two Poetry Prizes

To: General Release

From: William Allegrezza, Editor in Chief; Raymond Bianchi, Publisher

Date: 04/29/05

Re: Heartland Poetry Prize-Field Press Translation Prize

Field Press of Chicago NFP Inc, an Illinois corporation and a pending 501c.3 non-profit, is proud to announce its formal launch with the following general calls:

1) The Heartland Poetry Prize

Prize Description

The Heartland Poetry Prize is given for a book of poetry or cross genre work by a writer who has published no more than two books and resides in the following states:

Ohio, Indiana, Wisconsin, Minnesota, West Virginia, Kentucky, Illinois, Nebraska, Missouri, Iowa, Kansas, Arkansas, Mississippi, Alabama, Georgia, Tennessee, Minnesota, Florida, Utah, Idaho, Wyoming, Colorado, Louisiana, Texas, Montana, Oklahoma, North Dakota, or South Dakota.

Entrance Fee The entrance fee is US \$20.00 per manuscript made payable to Field Press. The author should send with the manuscript a CD of the work in MS Word format. The deadline is November 1, 2005.

Prize

The prize is limited to works in English that are innovative and experimental. The Heartland Prize includes a US \$500.00 payment, 50 copies to the winner, and a four city reading tour.

2) Field Press Translation Prize

Prize Description

The Field Press Translation Prize is for a book of poetry or cross genre work open to authors and translators who have not published a complete book in

English in the USA but have published in their home nations and languages. Work can be submitted by translators or authors/poets.

Each year Field Press will select one language to be the focus language; the 2005-2006 focus language will be Italian.

Judge for the Field Press Translation Prize : Jennifer Scappettone BIO Jennifer Scappettone has wide varied interests and expertise, embracing late 19th, 20th century, and contemporary fiction and poetry (American and British), intersections between literature and the arts, Italian literature and culture, translation, and travel writing. She is a published poet and translator. Her dissertation studies an alternative geographic center for Modernism (Venice) and the prose fiction, prose, poetry and poetics that it enabled (Ruskin, James, Pound, Marinetti, contemporary arts). Jennifer is a recent PHD from the University of California at Berkeley and is currently a fellow at Wesleyan and in 2006 will begin a position in the English Department at the University of Chicago

Entrance Fee The entrance fee is U.S. \$20.00 per manuscript made payable to Field Press. International submissions should send Postal Money Orders or American Express Gift Checks denominated in US Dollars. The author/translator should send with the manuscript a CD of the work in its original language and the translation. The deadline is March 1, 2006.

Prize The prize is limited to works in Italian that are innovative and experimental. The Field Press Translation Prize includes a US \$500 payment to the author and a \$500 payment to the translator; 50 copies to the winner; and a four city reading tour, including readings in the author's home nation.

For more information, e-mail [REDACTED]; write Field Press, PO BOX 8608, Chicago, IL 60637; or <http://www.fieldpress.com>.

Raymond L Bianchi  
[chicagopostmodernpoetry.com/](http://chicagopostmodernpoetry.com/)  
[collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

Raymond L Bianchi  
[chicagopostmodernpoetry.com/](http://chicagopostmodernpoetry.com/)  
[collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

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743. **Fulcrum Annual**  
***Nikolayev in NY tomorrow***  
*Fri 29 Apr 2005*

---

come to the Segue Series TOMORROW, Saturday April 30th, to hear  
PHILIP NIKOLAYEV and PAUL KILLEBREW

...and get a free chapbook with work by both poets  
made especially for the occasion by A Rest Press.

and buy a DRINK, get the next one FREE at

BOWERY POETRY CLUB, SATURDAY ~ 4PM

308 Bowery @ Bleecker, right across from CBGB's

F train to Second Ave | 6 train to Bleecker | [REDACTED]

\$5 admission to support the readers

PAUL KILLEBREW was born and raised in Nashville, Tennessee. His chapbook, *Forget Rita*, was published by the Poetry Society of America in 2003. He currently lives in Brooklyn and attends law school at New York University.

PHILIP NIKOLAYEV's new collection of poems, *Monkey Time*, won the 2001 Verse Prize and was published by Verse Press in 2003. He co-edits *Fulcrum*: an annual of poetry and aesthetics.

~~~~~

Philip Nikolayev & Katia Kapovich, eds.

FULCRUM: AN ANNUAL OF

POETRY AND AESTHETICS

334 Harvard Street, Suite D-2

Cambridge, MA 02139, USA

phone [REDACTED]

e-mail [REDACTED]

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744. **P. Backonja**

Re: for what it's worth

Fri 29 Apr 2005

What seemed to me the creeping "Mary Jo Maloization"
of this list, is actually official list policy. Wow.

I want to stick a fork in my eye.

petra backonja

"I will continue to exercise my mysterious and new
found privilege here at Poetics."--Mary Jo Malo

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745. **Maria Damon**
Re: for what it's worth
Fri 29 Apr 2005

ditto

At 4:17 PM -0400 4/29/05, Michael Rothenberg wrote:

>i don't know whether the issue of posting poems is still up for
>discussion but if it is then: I think people should be able to post
>poems.

>

>Michael Rothenberg

> [REDACTED]

>Big Bridge

>www.bigbridge.org

--

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746. **Bob Grumman**
E. E. Cummings
Fri 29 Apr 2005

I'm working on a presentation of the influence of E. E. Cummings, and wondering if anyone knows anything about what seems to me his fairly extensive influence (however indirect) on langpo--in the use of such devices as changed parts of speech (anyone know the correct term for that, by the way?), fragmentation of words, intrasyllabic punctuation. . . . I don't know language poetry well enough to grab examples but have found one poem by Robert Fitterman that works. Something by Creeley, too. No doubt it's sacrilege, but I claim Olson was influenced by Cummings, too. Hannah Weiner, certainly. Bruce Andrews (I'm thumbing through *In The American Tree*). P. Inman, whom I've written about.

I'd love to see anything anyone here is writing that uses devices Cummings used, for I'm aiming for a kind of anthology of what I call burstnorm poetry (visual and language poetry, predominantly) using E.E. Cummings as a kind of figurehead to keep the stasguards from getting too frightened--although I

genuinely count Cummings as Very Important and Influential.

--Bob G.

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<http://mail.yahoo.com>

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747. **Bob Grumman**
Creeley Award to C.D. Wright

Fri 29 Apr 2005

*Fans of Bob Creeley & fans of C.D. Wright (I'm both)
will find this
noteworthy,*

Ron

What's noteworthy about yet another awards outfit giving a hypercertified poet yet another award? Tell us when such an outfit gives an award to a superior never-certified poet, Ron.

--Bob G.

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

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748. **Bob Grumman**
Re: 1st attempt

Fri 29 Apr 2005

Here's something by Crag Hill from American Standard, 1989:

Conversation Inventions

1:!

2:?

1:.

2:.

1:!
1:,
,
.
2:..
1:?
1:!
2:?
1:;
:
,
.
2:!

Do You Yahoo!?

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

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749. **David A. Kirschenbaum**

Boog City presents Duration Press and Tri-Lambs

Fri 29 Apr 2005

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Duration Press (San Rafael, Calif.)

Thurs. May 5, 6 p.m., free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by Duration Press editor

Jerrold Shiroma

Featuring readings from

Marcella Durand

E. Tracy Grinnell

Rachel Levitsky

Jerrold Shiroma

With music by
Tri-Lambs

(The Baby Skins' Crystal Madrilejos and Angela Carlucci,
and Toby Goodshank of The Moldy Peaches)

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.durationpress.com/>

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

<http://www.unicornsounds.com/toby.htm>

<http://www.myspace.com/tobygoodshank>

Next month:

a+bend press (Davis, Calif.), June 16

--

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]

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750. **David Hadbawnik**

canessa park

Fri 29 Apr 2005

anyone in the bay area know when the canessa park
opening is this weekend? I seem to have misplaced
the e-mail announcement from avery.

please backchannel

[REDACTED]

David Hadbawnik

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