

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 2005

451 messages · Wed 1 Jun 2005 – Thu 30 Jun 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

June 2005 was the smallest month the list had seen in years — four hundred and fifty-two messages, the summer and the blogs between them having drained the room to a trickle. And the thinning had become visible enough that the poets began, for once, to talk about it directly. The question that hung over the month was whether the thing they belonged to was quietly dying, whether poetry, or at least this room, had begun to consume itself; and the answer, when it came, arrived from an unexpected and consoling direction.

Aaron Belz said the quiet part out loud. Posting a genuine scholarly query about comedy and the comic and hearing nothing back, he appended an ache: was there not a time when a question like his would draw *“incredibly helpful replies”* within the hour, and was the list now reduced to announcement this and announcement that, the once-teeming List Mind gone slack? He softened it into self-deprecation, but the diagnosis was unmistakable and it came from inside the patient: the commons was fading, and its oldest hands could feel it.

The self-consumption had its own thread, aptly named. In a snappish exchange over why poetry is eating itself alive, Steve Dalachinsky needled Thomas Savage about whether *“did yer ego get in the way there”*, and the room's dwindled energy turned, as it so often did now, inward and personal — the art feeding not on the world but on its own practitioners' vanity and grievance, which is exactly what eating oneself alive looks like — a shrinking body warming itself by burning its own furniture, mistaking the heat for vitality.

And then the consolation, from the far side of a language. A thread called The Arab in Me traced the foreign roots buried in familiar European words, and Murat Nemet-Nejat offered the perfect one: that our cipher and our zero descend from the Arabic *sif'r*, because *“Arabs invented the concept of zero, a giant step in thinking”*. Here was the counter-truth the shrinking room needed — that language never starves, because it lives not by consuming itself but by borrowing endlessly from every other tongue.

The two facts sat together and did not cancel. This particular room was thinning toward silence, its List Mind fading, its energy turned to ego; and yet the thing it had gathered to serve could not die the same death, because a poetry fed by the whole world's languages — the zero smuggled in from Arabic, the giant step taken elsewhere and handed on — is never eating itself, only setting another

place at the table. I have set June down exactly as the archive delivered it — the unanswered query, the mourned List Mind, the ego-quarrel, and the borrowed zero — because it was the month the list watched itself shrink and half-understood the consolation hidden in its own smallest thread: the commons may empty, but the language it loved is fed from everywhere, and will outlast the room.

— *K. M. F.*

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- 367. furniture_press — Corporate Medievalism and Manifesto on New Distribution
- 368. Kevin Marzahl — Hegel
- 369. furniture_press — PO25centEM seeking subs for it's new volume, 2005
- 370. Stephen Vincent — Issue of Withdrawing from Iraq
- 371. Halvard Johnson — Hamilton Stone Review, Issue 6, Summer 2005, Now Online!
- 372. Maria Damon — Re: Shelton Lea
- 373. Jane Sprague — THIS SUNDAY: Jonathan Skinner reading/publication party
- 374. Kerri Sonnenberg — Special Discrete event this Monday: Prevallet & Lyons (in Chicago)
- 375. Mary Jo Malo — "the new sane artist"

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- 376. Adam Clay — TYPO 6
- 377. Craig Allen Conrad — the first anthology of its kind: EVERYTHING I HAVE IS BLUE
- 378. Simon DeDeo — Reading Tomorrow: NYC, Cloister Cafe, 8 pm
- 379. furniture_press — npr aok
- 380. Joe Brennan — Check out The Assassinated Press

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- 381. Stephen Baraban — ku
- 382. Halvard Johnson — Re: ku
- 383. mIEKAL aND — The Curious Case of Dr Alabone-Heterodoxy
- 384. Bob Marcacci — Re: ku

- 385. Walter K. Lew — Re: POETICS Digest - 24 Jun 2005 to 25 Jun 2005 (#2005-175)
- 386. Susan Webster Schultz — yet more TINFISH news!
- 387. derekrogerson — [job] creative writer
- 388. Michael Rothenberg — New Issue of Jack Magazine online
- 389. Jason Nelson — NetBehaviour Residency Almost Over
- 390. derekrogerson — [job] Assistant Professor, English (Creative Writing)
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- 392. David A. Kirschenbaum — *NYC Instant Small, Small Press Fair Wants Your NYC Press*
- 393. Joel Weishaus — Fw: Tribute for Chet

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- 394. Jesse Glass — Haptic Poetry
- 395. Harry Nudel — m&r...the holy land...
- 396. Harry Nudel — Aleph-Beth
- 397. Ron Silliman — Silliman's Blog
- 398. Mary Jo Malo — gee eight etc (beyond politics)
- 399. Dan Wilcox — Poets in the Park, Albany, NY
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- 402. Joel Weishaus — "Forest Park Page-8"
- 403. Jeffrey Side — New Marjorie Perloff interview
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- 411. Ishaq — World Tribunal on Iraq Condemns U.S. and Britain Recognizes Right of Iraqis to Resi...
- 412. Trevor Joyce — SoundEye: participants & blandishments
- 413. Steve Dalachinsky — Re: Blackbox submissions
- 414. Steve Dalachinsky — Fw: Re: Tsunami Relief Benefit
- 415. Joe Brennan — "You Sold Us Your Souls. Now We Want Your Home And Your Babies."
- 416. William A Sylvester — Kimmelman & Gary Snyder

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- 417. Wanda Phipps — Wanda Phipps interviewed on KPFA Radio
- 418. Pierre Joris — Recent Nomadics blog activities
- 419. Adam Fieled — "Poetry Incarnation '05" in Philly
- 420. Robin Tremblay-McGaw — wanted: a copy of Boone's My Walk with Bob
- 421. Charles Bernstein — Close Listening / WPS1
- 422. Tom Beckett — My Interview with K. Silem Mohammad

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- 423. Harry Nudel — Experimental..Let's do the Elemental...
- 424. Francis Raven — Inverted Curvatures by Francis Raven
- 425. Daniel Bouchard — Dick Cheney dies after reading The POKER # 6
- 426. kevin thurston — Buck Downs Interview @ Narrowhouse
- 427. Stephen Vincent — Re: My Interview with K. Silem Mohammad
- 428. David Applegate — An Open Letter
- 429. Steve Dalachinsky — Re: Close Listening / WPS1
- 430. Ishaq — Khan Yunis rapper trio says music, not violence will end occupation
- 431. Rob McLennan — The Word Lounge
- 432. LADKIN — Adjunct and Edinburgh Review on American Poetry
- 433. Chris Stroffolino — Re: Close Listening / WPS1
- 434. Tom Beckett — Re: My Interview with K. Silem Mohammad

435. Charles Bernstein — Basil King on Robert Creeley

436. Steve Dalachinsky — Re: Close Listening / WPS1

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437. elen — FW: Experimental Writing and Aesthetics (11/15/05; SW/TX PCA/ACA, 2/8/06-2/11/06)

438. Steve Dalachinsky — Re: FW: Experimental Writing and Aesthetics (11/15/05; SW/TX PCA/ACA, 2...

439. Nico Vassilakis — Subtext Seattle - Christian BOK & Nico Vassilakis

440. Holly Crawford — Re: AC:Hospitality Suite--A Critical Space

441. Stephen Vincent — Peach Recreate - or, Mom & the Peach

442. Mark Weiss — PLEASE REMOVE

443. Bob Marcacci — Re: Peach Recreate - or, Mom & the Peach

444. Joe Brennan — Rumsfeld Confirms Negotiations With Iraqi Terrorists

445. Uh Ak — Hello

446. Ishaq — The 2005 Black Declaration of Independence

447. Nick Bredie — Summer Readings on the Bowery. Tuesday, 5 July 2005. 6pm [happy hour]

448. Lou Rowan — Re: Subtext Seattle - Christian BOK & Nico Vassilakis

449. Maria Damon — lorenzo thomas update

450. Al Filreis — Writers House Fellows 2006

451. mIEKAL aND — West Lima, WI early 1900s

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4. **Aaron Belz** *comedy and humor*

Wed 1 Jun 2005

Dear friends,

Having heard nothing, I'll post this again ---

I am looking for a theoretical text that deals with the difference between "humor" (Nash) and the "comic" (Stevens) in the 20th century. I am writing an essay about comedy theory that includes Bergson, Wyndham Lewis, and Breton, and I would like to begin by defining comedy as opposed to humor.

Aaron Belz

p.s. (by the way, wasn't there a time on this list when a post like this would receive three or four quick, incredibly helpful replies? Now it's like... announcement this... announcement that... Ah well, I'm not the most vital participant in List Mind, so who am I to judge?)

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5. **Peter Cudmore** *Re: comedy and humor*

Wed 1 Jun 2005

Now that folk are restricted to one post per day, they're very discriminating about what they say... and sometimes choose silence.

The real reason for this particular silence, however, may be that you've set yourself what Bergson would call a false problem. If you could set out a principled articulation of the distinction you seek to make?

You've not cited Koestler's *The Act of Creation* which starts with some stuff about comedy. Also, you might find Bertrand Russell's criticism of Bergson on laughter briefly illuminating (that's in the collected papers, *Logical and Philosophical Papers 1909-13*. London: Routledge 1992).

P

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

From: UB Poetics discussion group

[mailto:] On Behalf Of Aaron Belz

Sent: 01 June 2005 12:47

To:

Subject: comedy and humor

Dear friends,

Having heard nothing, I'll post this again ---

I am looking for a theoretical text that deals with the difference between "humor" (Nash) and the "comic" (Stevens) in the 20th century. I am writing an essay about comedy theory that includes Bergson, Wyndham Lewis, and Breton, and I would like to begin by defining comedy as opposed to humor.

Aaron Belz

p.s. (by the way, wasn't there a time on this list when a post like this would receive three or four quick, incredibly helpful replies? Now it's like... announcement this... announcement that... Ah well, I'm not the most vital participant in List Mind, so who am I to judge?)

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6. **Halvard Johnson** ***Re: comedy and humor***

Wed 1 Jun 2005

Maybe you should cast your query in the form of an announcement?

Hal

On Jun 1, 2005, at 7:46 AM, Aaron Belz wrote:

Dear friends,

Having heard nothing, I'll post this again ---

I am looking for a theoretical text that deals with the difference between "humor" (Nash) and the "comic" (Stevens) in the 20th century. I am writing an essay about comedy theory that includes Bergson, Wyndham Lewis, and Breton, and I would like to begin by defining comedy as opposed to humor.

Aaron Belz

p.s. (by the way, wasn't there a time on this list when a post like this would receive three or four quick, incredibly helpful replies? Now it's like... announcement this... announcement that... Ah well, I'm not the most vital participant in List Mind, so who am I to judge?)

Halvard Johnson



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

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

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7. Adam Fieled

Open Invite T'Read @ Khyber (Philly)

Wed 1 Jun 2005

On June 11, 1965, the first "Poetry Incarnation" @ London's Royal Albert Hall ("now they know how many holes it takes to fill the Albert Hall...") saw Allen Ginsberg & Gregory Corso tear Swinging London apart. To mark the 40th anniversary of this event, the Philly Free School is putting on a reading July 5 @ the Khyber-- "Poetry Incarnation '05". We need YOU!!! We want POETS!!! All kinds!! Everyone!!! So this is an open invite to read. We have 5-6 hours to fill, need 40-50 poets, each to get roughly 10 minutes. You can respond to this e-mail, or reach Adam Fieled @ [REDACTED] or [REDACTED] (yes, I do answer my cell). Should be a pretty good time. Come out & read!!!!

Adam Fieled www.artrecess.blogspot.com www.jacketmagazine.com
(#28)

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8. **Robin Hamilton**

Re: comedy and humor

Wed 1 Jun 2005

From: "Aaron Belz" <[REDACTED]>

| Wyndham Lewis

Is that D.B. Wyndham Lewis or the Vortecist Apes of God man?

The former would make more sense.

(Sorry, no theoretical input to contribute.)

Robin

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9. **Mairead Byrne**

Re: comedy and humor

Wed 1 Jun 2005

That's very funny Hal!

Here's a bibliography, Aaron, though personal recommendations would probably be more useful:

www.hnu.edu/ishs/ISHSbibs/THEORY.doc

Victor Raskin at Purdue University (he's still there, I think) might be a useful contact.

Mairead

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10. **Ben Basan**

Re: ubu wha?

Wed 1 Jun 2005

This is disappointing news. I thought that perhaps UBU would have turned out a bit like an archive.org... I wonder what happened.

Ben

On 5/31/05 7:05 PM, "Kevin Hehir" <[REDACTED]> wrote:

| *Is it true that Ubu is through?*

| *The home page mentions that will be hosted by a school but no longer updated.*

| *Leave them always wanting more, I guess.*

*Good luck and thanks ubu,
kevin*

--

*http://nedaftersnowslides.com/
Hypertext fiction by Don Austin*

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11. **Kevin Hehir**
Re: comedy and humor
Wed 1 Jun 2005

actually aaron, being in canada, i'm more comfortable commenting on humour but I think that you might want to look at the greeks for this one. they were theorizing about this sort of stuff long before nash won the NBA MVP, which may be comic if one was humourless.

I'd also look at Bakhtin. he calls laughter the surplus of of humanity. the etymology of the words might help too. comic has a root in komikos- to revel (not to be confused with Komninos the fine Aussie poet) and humor (or humour in my mouth) relatign to health.

what might make nash more comic is the double subversion of first poetry in the newspaper, then, silly poetry in the newspaper. (don't ask me to explain silly as I'd only string you along) might this publicity contribute to the comic? maybe speech act theory would be a place to have a look.

just some thoughts.

cheers,
kevin

--

*http://nedaftersnowslides.com/
Hypertext fiction by Don Austin*

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12. **Ben Basan**
Re: comedy and humor
Wed 1 Jun 2005

Not about the difference exactly, but Bergson's "Laughter: An Essay on the Meaning of the Comic" might prove useful.

Ben

On 6/1/05 6:46 AM, "Aaron Belz" <[REDACTED]> wrote:

Dear friends,

Having heard nothing, I'll post this again ---

I am looking for a theoretical text that deals with the difference between "humor" (Nash) and the "comic" (Stevens) in the 20th century. I am writing an essay about comedy theory that includes Bergson, Wyndham Lewis, and Breton, and I would like to begin by defining comedy as opposed to humor.

Aaron Belz

p.s. (by the way, wasn't there a time on this list when a post like this would receive three or four quick, incredibly helpful replies? Now it's like... announcement this... announcement that... Ah well, I'm not the most vital participant in List Mind, so who am I to judge?)

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13. **Thomas savage**

Re: why poetry is eating itself alive

Wed 1 Jun 2005

Hi Steve. I'm glad someone reads my messages. I've just been kidding around on this issue or statement from Furniture Press. I suspect the ego has as much or as little to do with it as it usually does with my poetry, assuming that the ego can be said to exist which, to a Buddhist, is questionable. I don't know what you see as egotistical in what I've said about poetry eating/poetry eating itself alive but that's okay. Like I say, I'm glad someone but me is reading these things.

Steve Dalachinsky <[REDACTED]> wrote:tom did yer ego get in the way there?

why if they're good should they be independent of yer ego
and not i'm assuming when they're bad?

good or bad the ones i hear you read seem to have been written by BUDDHA?

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<http://mail.yahoo.com>

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14. **Thomas savage**

Re: Recommended Summer Reading

Wed 1 Jun 2005

I have one more book to add to the summer reading list so I'm doing this this way. The book is *Life is Elsewhere* by Milan Kundera, a book which came out in translation five years ago but which I didn't encounter until last week. It's a wonderful novel whose main character is a poet named Jamil, a fictional entity as far as I know

mIEKAL aND <[REDACTED]> wrote: *Ampersand Squared*
an/thology of pwoermids
edited by Geof Huth
Runaway Spoon Press, 2004

One word poems from Aram Saroyan's classic *eyeye* to christopher franke's *poefict*. The next step after reading the book is to generate your own.

Suicide Circus: Selected Poems
Translations of Alexei Kruchenykh by Jack Hirschman & others
Green Integer 27, 2001

Everyone will start reading Zaum
Studying my poetic gellence
So be happy till I'm with you
And don't wear the hangdog look.

Avant Gardening
Ecological Struggles in The City & The World
edited by Peter Lamborn Wilson & Bill Weinberg
Autonomedia, 1999

The survival of wilderness is synchronous with creating local cultures which celebrate their own unique species & phyto-customs. One again, parallels are easy to draw & are recuperable as patterns to build future do-it-yourself culture upon.

Hypnerotomachia Poliphili
The Strife of Love in a Dream
Francesco Colonna
Translated by Joscelyn Godwin
Thames & Hudson, 1999

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<http://mail.yahoo.com>

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15. **Mike Kelleher**

JUST BUFFALO E-NEWSLETTER 06-01-05

Wed 1 Jun 2005

Dear Friends,

Just Buffalo is moving downtown! As of July 1, we will be sharing office space with CEPA Gallery and Big Orbit at the Market Arcade on Main St. Although we're packing up the books, this is no ordinary move. Together with CEPA and Big Orbit/Soundlab, we are launching the cultural community's first true administrative partnership, a project two years in the making and a central strategy for remaining strong in the face of severely diminished government support following the Erie County budget fiasco.

The three organizations will share office space, a grant-writer, marketing, purchasing, and training while keeping our strong individual identities. Just Buffalo's programming will continue without pause. Our workshops and writer critique group will take place in CEPA's Flux Gallery. Our "In the Hibiscus Room" series will now be called the "Orbital" series and will take place at Big Orbit Gallery, located at 30d Essex, St. in Buffalo. Our Open Readings will continue; however, the 2nd Wednesday reading each month that had been taking place in the Hibiscus Room will, as of July 1, take place at the Carnegie Art Center, 240 Goundry St. in North Tonawanda.

New information, as well as directions to new locations, will be posted in this newsletter and on the website by the end of June. As of July 1, our new mailing address will be:

Just Buffalo Literary Center
Market Arcade
617 Main Street, Suite 202A
Buffalo, 14203.
Tel. [REDACTED]
Fax. [REDACTED]

This is the beginning of a new era for Just Buffalo. You can be proud, as a member, to support an organization that has consistently been a leader and innovator in the cultural community.

We look forward to seeing you this summer and in seasons to come. Thanks for the continued support.

Sincerely,

Laurie Dean Torrell, Executive Director

Michael Kelleher, Artistic Director

Cass Clarke, Director of Education

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16. **Maria Damon**

from the anals (oops, annals) of prairie-land

Wed 1 Jun 2005

Minnesota has a state muffin (blueberry), a state photograph ("Grace") and a state mushroom (morel), but it decidedly won't have a state poet laureate.

Gov. Tim Pawlenty rejected a bill overwhelmingly passed by the Legislature that would have allowed him to appoint a poet laureate after receiving recommendations from the nonprofit Minnesota Humanities Commission.

The laureate would have been called on to provide verse for "appropriate ceremonies and celebrations" of the state, such as the 2008 sesquicentennial. No state money would have gone with the job.

In a veto message signed Friday and announced Tuesday, however, Pawlenty said he saw no need for such a position.

"We can benefit from the richness and diversity of all of the poets in Minnesota and recognize and embrace their work as merit and circumstances warrant," he said.

He also suggested that the measure could lead to "requests for a state mime, interpretive dancer or potter."

According to the Library of Congress, about 34 states have established poet laureate positions, although some are vacant.

Rep. Tim Mahoney, DFL-St. Paul, a pipefitter who was a House cosponsor of the vetoed legislation, noted that England has yet to produce a potter laureate. "I found the governor's logic rather contrived," he said Tuesday.

Others offered sharper criticism.

"Mr. Pawlenty seems to think that if you keep from raising taxes, the imagination will cease to be rambunctious," said Bill Holm, a poet and essayist from Minneota, Minn. "He's terrified of the imagination rearing up and giving a good, swift kick to his dead ideas."

Holm, along with Robert Bly or even radio star Garrison Keillor, could have been candidates to be Minnesota's first poet laureate. Holm's own suggestions included Phebe Hanson, Mark Vinz and John Rezmerski.

Holm said a poet laureate is important "to publicly acknowledge that poetry is a part of the culture -- that something besides the practical lives and exists. Einstein thought that what he played on the violin was greater than all of his physics."

"I was totally surprised" by the veto, said Rep. Barb Sykora, R-Excelsior, chief House sponsor and chairwoman of the Education Finance Committee. "I saw it as putting a little more emphasis on one type of literature that you don't hear much about."

Pawlenty's veto cannot be overridden because the Legislature ended its regular session, during which the bill was passed, last week. Even though the votes in favor were 126 to 6 in the House and 52 to 8 in the Senate, its sponsors voiced little enthusiasm for reviving the issue.

All the legislative opposition came from Republicans, which led to a piece of not quite laureate quality verse that was read on the House floor. Penned by Rep. John Lesch, DFL-St. Paul, it named each of the no voters -- including Rep. Phil Krinkie, R-Lino Lakes, who was rhymed with "stinky" -- and concluded:

But thanks all you others, it'll please all your mothers/
To know you like rhymes
and you show it

Those others who frowned will soon come around/
To love our state Laureate
Poet.

Conrad deFiebre is at [REDACTED].

--

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17. **Aaron Belz** **6/1/05 - All Nude Poetry Reading**

Wed 1 Jun 2005

WEDNESDAY, JUNE 1, 2005!!!!

The Aaron Belz Reading Series
presents....

---St. Louis's first documented---

aLl NuDe PoEtRy ReAdInG

9:00 pm - ???

Aaron Belz's private study !

(Call for directions) (if you need them)

Wine served / Free to the public / Photography allowed
Nerds welcome / Fine, bring your dog or cat

~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

Now as to the "comedy and humor" thread.

Thanks, everyone! Very helpful. A few responses:

Ben - yes, "Laughter" is the primary Bergson text I'm working with.

Kevin - especially helpful; I do have *Rabalais and His World* in hand and will begin perusing it today; does he talk about the etymology of the words, or is that an observation of someone else, or is that your own observation? Also: What is "speech act theory", and who are its primary theorists?

Robin - I trust you jest when you suggest D.B. Wyndham Lewis makes more sense than the "Apes of God man"! Two of the latter's essays in *The Wild Body* are devoted to humor theory.

Halvard - I tried to send this as an announcement. Thanks for the suggestion.

-Aaron

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18. **Lanny Quarles**
Re: comedy and humor
Wed 1 Jun 2005

You might check out Simon Critchley's book *On Humor*.
There is an interview w/ the author here:
<http://www.culturewars.org.uk/2002-12/simoncritchley.htm>
and there was an article in *Cabinet* either this issue or
one back, I can't recall.

lq

Here's a little less than half of the interview for a taste:

SD: You end *On Humour* with a definition of the *risus purus*, the highest laugh.
I will read that definition back to you:

For me, it is this smile - deriding the having and the not having, the pleasure and the pain, the sublimity and suffering of the human situation - that is the essence of humour. This is the *risus purus*, the highest laugh, the laugh that laughs at the laugh, that laughs at that which is unhappy, the mirthless laugh of the epigraph to this book. Yet, this smile does not bring unhappiness, but rather elevation and liberation, the lucidity of consolation. This is why, melancholy

animals that we are, human beings are also the most cheerful. We smile and find ourselves ridiculous. Our wretchedness is our greatness.

Although I sympathise with your celebration of humanity's ability to overcome the worst, through laughter, this wormhole of escapism, I am deeply suspicious of any theory that concludes 'our wretchedness is our greatness'. Can you really defend this statement?

SC: It's a quotation from Pascal. I've always been very keen on Pascal, and what I'm most keen on in Pascal is his emphasis upon human wretchedness. He has a phrase which goes something like 'Anxiety, boredom and inconstancy, that is the human condition' and I've always been very partial to that. But obviously for Pascal the flip side of that is religious experience, that experience of God that would transform or redeem your wretchedness. I've long wanted to have an occasion to include it in something I wrote and that's why it's there.

I do mean it, it's very important to me in so far as I think, and this is one of the arguments of the book, that there is a black sun at the heart of the coloured universe, there is something melancholic at the heart of humour and in the last chapter I try and trace that out using Freud. I try and show how the structure of melancholia and the structure of humour are the same structure. Melancholia for Freud is the relationship that the subject takes up with respect to itself from the position of what he calls conscience or what he later calls the super-ego. And that can be lacerated - if you think of the anorexic who sees themselves from the perspective of the image they have, of the image they have of themselves in the mirror which is false - that would be the super-ego. Super-ego is what generates depression and it is what has to be dealt with in psychoanalysis.

The thing about humour is that the super-ego is also at play, so what interested me, particularly in the last chapter which is key to the book - and no one seems to have picked this up in writings on Freud - is that, in the later Freud, the essence of humour is the ability to look at myself and find myself ridiculous. That makes me laugh. So the pathology of humour is the same pathology as that of melancholia or depression. The difference with humour is that humour can alleviate that, can transform that experience of wretchedness into something elevating, and liberating, in Freud's words. I don't want people to dwell in their wretchedness, I want people to find themselves ridiculous, and in so far as they can find themselves ridiculous they can rise above that wretchedness.

SD: What you are saying then, is that the final quotation, your thesis on humour, is not so much descriptive as prescriptive?

SC: Both. It's a very difficult line to tread. I begin the book by trying to describe the phenomena of humour and the phenomena of laughter. And then I say I am going to make normative claims. It is normal to say about humour that it is good

to laugh at yourself and not good to laugh at others - that is the ethical headline of the book. It is descriptive therefore, in that I am feeding of what happens in humour and trying to offer a certain idea of how humour ought to be, what the best sorts of humour are capable of.

SD: Freud and Pascal are not the only figures in the last chapter. Samuel Beckett features a lot. Why so many helpers? Is it because humour is like that, it's a communal thing?

SC: Absolutely - everybody's an expert and everybody's got a gag. I was giving a talk in Bath at a conference on animals - there was no reason why I should have been there - but I was giving a plenary on humour and animals. Afterwards I got twenty-five references that I might follow on the basis of that talk - and they were good things. Why the book is so eclectic is that I was being taken off in different directions by people responding to it, but they're responding to it because they feel they have something to say, that they know about humour, they know what it means.

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19. **Mitch Corber**

Re: why poetry is eating itself alive

Wed 1 Jun 2005

you cc'd this to me

corber

what's happening

[Original Message]

From: Steve Dalachinsky <[REDACTED]>

To: <[REDACTED]>

Date: 6/1/2005 2:32:50 AM

Subject: Re: why poetry is eating itself alive

tom did yer ego get in the way there?

why if they're good should they be independent of yer ego
and not i'm assuming when they're bad?

good or bad the ones i hear you read seem to have been written by
BUDDHA?

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20. **Susan Wheeler**

Another Reading, Novel Version

Wed 1 Jun 2005

Susan Wheeler ("Record Palace")

Friday, June 3, 2005

8:00 PM

Reading/Discussion/Q & A

West Side YMCA-- The George Washington Lounge

5 West 63rd Street (between Central Park West & Broadway)

~Admission Free and Open to the Public~

Copies of "Record Palace" will be available for sale at this event. We are pleased to be working with "BookCourt" from downtown Brooklyn to make this fine book available this evening...

We are pleased to continue our partnership with 67Wine, who, in part, provide wines for our readings in order to make your experience here even more pleasurable.

"Record Palace is an astonishment. Susan Wheeler's deft touch and flawless ear have produced an irresistible work, both fresh and sage." - Toni Morrison

"Ten years ago I was stopped cold by Susan Wheeler's poetry. She has done it again with her fiction—an exquisitely crafted recollection of music, at a pivotal time for both jazz and Chicago."—STEVE MARTIN

"Dialogic, atmospheric, a situation plumbed rather than a plot unfolded—a Chicago noir this is and it casts its spell." —E.L. DOCTOROW

In RECORD PALACE, Cindy, a lean, lonely white girl, has come to Chicago to study art history—to be anywhere but where she came from—Thousand Oaks, California: tract housing, mock-stucco buildings, "incessant sun and incessant sunniness of every blonde girl."

Record Palace, littered with cans of malt liquor and remnants of past meals, also has boxes upon boxes of records—all jazz. And it has Acie, "big on all sides, top included. A hairnet, the hair below the net long and limp with oil. Green stretch pants, flip-flops, a thin black U-tank taut across Sumo folds." Cindy knows she doesn't belong, and this is why she stays.

Cindy's determination leads to a tentative friendship with Acie, and she becomes a familiar, if not fully understood, presence in the store. But it is through her chance meeting with Acie's son that she becomes embroiled in an unusual crime.

With prose that resembles the syncopated rhythms of jazz, Wheeler—an award-winning poet—offers a stunning portrait of a woman searching for an identity in a city on the cusp of social and political change.

Susan Wheeler is the author of three award-winning books of poetry, *Bag 'o' Diamonds*, *Smokes*, and *Source Codes*. A new collection, *Ledger*, will be available in April 2005. Wheeler lives in the New York area.

We are located at 5 W. 63rd Street, between Central Park West & Broadway.
Accessible Trains: A, C, B, D, 1 & 9 to Columbus Circle.

Sincerely,

Glenn Raucher
Literary Arts Director
West Side YMCA Writer's Voice
[REDACTED]

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21. **Christopher Leland Winks**

Re: comedy and humor

Wed 1 Jun 2005

Dear Aaron,

I just read Kenneth Rexroth's "Classics Revisited," and he approaches the distinction between humor and the comic on several occasions, notably when discussing the work of Henry Fielding and Laurence Sterne. It's not "theoretical" (whatever that is, really), but as a work of comparative literary criticism, it's endlessly thought-provoking, as indeed all of Rexroth's critical work is.

Best,

Chris

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22. **furniture_press**

Re: why poetry is eating itself alive - steve, tom

Wed 1 Jun 2005

Obviously the discussion is or is not being well taken care of or badly treated as if a child and/or adult sitting/standing at the margin/center of the fray/giftgiving.

tom is right and wrong to say what he says and does not say, when he is saying it or not saying it. he makes sense to us and doesn't make sense so that we're always and never sure or unsure of what exactly precisely indefinitely saying or not saying.

tom, what steve is saying is this.

tom, steve, this is a good beginning and/or ending end/or anding. or else am i making sense by not?

poetry we'll have to take seriously and poetry we'll have to take even more seriously, the latter being one of respect and the former of brilliance that we can't escape its brilliance. deem it brilliant i may you could say it can't and we come to something closer by farther away.

poetry was eating itself (masticating, as jean hartig says, my best friend and enemy to poetry) and i told her not to assimilate the idea by assimilating it to either poetry or poetry, because there's always three sides of the coin: poetry is in the middle of masticating itself. i feel that it will soon be possible that poetry will be matriculating itself after the eating is done.

i wanted to say 'the eat' but a number of institutions that are not on my side provide no vacancy for such ideas. poetry wanted to say something too, but i repressed it, along with (tom and steve)'s outcry for dominance on a poetics list made up of human and non-human subjects.

case in point: i have met several people on the list, in public. to name a few i won't. it has occurred to me that since charles and co. established the list, using names of prominent and not so prominent and, people like me, not wanting prominence, have built a long dialogue (in this case narrative since charles and co. at buffPOdept. have been singlehandedly creating all posts to the list, except mine (which is a flaw in my theory) and by which people who THINK they're on this list believe that they themselves are posting. for example:

steve dalachinsky: "man o man chris what's going on with lautreamont?"

steve d has no idea he's writing this because no one is writing this. the existence of a malpractice suit in the hands of a wordsmith resinates with suspect handwriting claws. it states that charles and co. are making it up as they go, yet again revolutionizing POLitics, POLitics just to get it right, by making it their history.

thus poetry has integrated itself into the surroundings of this list, my letter to steve and tom and co. if they exist. it has matriculated into a curriculum of deafening proportion. the world teaches science courses and snow eludes the weathermen, alluding, i'll say, to what kerouac said, in an unpublished letter to harry smith in 1957, "harry, butter? get it, man? like, wow!"

at the end or the beginning of the discussion or silence let me make a point to speak or not to speak on the issue.

christophe "pastamassima" casamassima

p.s. to whomever it may concern : i've no use for a serious poetry. it's all very humorous. like a bone.

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

From: "Thomas savage" <[REDACTED]>

To: [REDACTED]

Subject: Re: why poetry is eating itself alive

Date: Wed, 1 Jun 2005 08:25:12 -0700

Hi Steve. I'm glad someone reads my messages. I've just been kidding around on this issue or statement from Furniture Press. I suspect the ego has as much or as little to do with it as it usually does with my poetry, assuming that the ego can be said to exist which, to a Buddhist, is questionable. I don't know what you see as egotistical in what I've said about poetry eating/poetry eating itself alive but that's okay. Like I say, I'm glad someone but me is reading these things.

Steve Dalachinsky <[REDACTED]> wrote:tom did yer ego get in the way there?

why if they're good should they be independent of yer ego and not i'm assuming when they're bad?

good or bad the ones i hear you read seem to have been written by BUDDHA?

Do You Yahoo!?

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

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

baltimorereads.blogspot.com

zillionpoems.blogspot.com

--

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23. **Catherine Daly**

FW: [nорcallitlist] CCH Grants Workshops in June and July

Wed 1 Jun 2005

wd like to see more documentary poetry & documentary of CA poetry win this thing

Please visit our website

http://www.californiastories.org/guidelines/guidelines_main.htm for a schedule of upcoming workshops in Southern California and descriptions of

our current grant lines, the California Story Fund (next deadline, August 1,

2005) and the California Documentary Project (next deadline, October 1).

Brief descriptions of funded projects are also on the site.

Workshops will focus on the California Story Fund grant line and will provide basic information, tips, and do's and don'ts about submitting a CCH application. A special workshop (or two) for documentary filmmakers interested in applying for a Documentary Fund grant will be held in July. Note: Project requirements and application processes for both grant lines have changed slightly from previous rounds. For reservations or more information, please contact the appropriate staff person listed on the website.

Best,

Felicia

Felicia Harmer Kelley, Ph.D.
Senior Programs Manager
California Council for the Humanities
315 W. Ninth St. #702
Los Angeles, CA 90015

██████████ - phone

██████████ - fax

██████████

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24. **Kevin Hehir**

Re: from the anals (oops, annals) of prairie-land

Wed 1 Jun 2005

Hey Maria,

Maybe you can lobby to have the Minnesota moto changed to State of Grace?

On Wed, 1 Jun 2005, Maria Damon wrote:

Minnesota has a state muffin (blueberry), a state photograph ("Grace") and a state mushroom (morel), but it decidedly won't have a state poet laureate.

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25. **Davey Volner**

Billy Collins and Tony Towle, Saturday in Gramercy

Wed 1 Jun 2005

[↑ Contents](#)

26. **Mark Weiss**

Re: from the anals (oops, annals) of prairie-land

Wed 1 Jun 2005

At 12:50 PM 6/1/2005, you wrote:

>Minnesota has a state muffin (blueberry), a state photograph ("Grace") and a
>state mushroom (morel), but it decidedly won't have a state poet laureate.

>

>Gov. Tim Pawlenty rejected a bill overwhelmingly passed by the Legislature
>that would have allowed him to appoint a poet laureate after receiving
>recommendations from the nonprofit Minnesota Humanities Commission.

>

>The laureate would have been called on to provide verse for "appropriate
>ceremonies and celebrations" of the state, such as the 2008
>sesquicentennial. No state money would have gone with the job.

What poet could resist the chance to to write, say, "Sesquicentennial Sestina,"
and for the usual pay?

Is there a laureate's union?

In a veto message signed Friday and announced Tuesday, however, Pawlenty said he saw no need for such a position.

"We can benefit from the richness and diversity of all of the poets in Minnesota and recognize and embrace their work as merit and circumstances warrant," he said.

He also suggested that the measure could lead to "requests for a state mime, interpretive dancer or potter."

Sounds good to me. Especially the state mime.

According to the Library of Congress, about 34 states have established poet laureate positions, although some are vacant.

Some of the poets are pretty vacant, too.

Rep. Tim Mahoney, DFL-St. Paul, a pipefitter who was a House cosponsor of the vetoed legislation, noted that England has yet to produce a potter laureate. "I found the governor's logic rather contrived," he said Tuesday.

Surely we can do better than the Brits.

Others offered sharper criticism.

"Mr. Pawlenty seems to think that if you keep from raising taxes, the imagination will cease to be rambunctious," said Bill Holm, a poet and essayist from Minneota, Minn. "He's terrified of the imagination rearing up and giving a good, swift kick to his dead ideas."

Holm, along with Robert Bly or even radio star Garrison Keillor, could have been candidates to be Minnesota's first poet laureate. Holm's own suggestions included Phebe Hanson, Mark Vinz and John Rezmerski.

Think of it, we could have had Bly or Keillor. The mime sounds better and better.

Holm said a poet laureate is important "to publicly acknowledge that poetry is a part of the culture -- that something besides the practical lives and exists. Einstein thought that what he played on the violin was greater than all of his physics."

But not his own playing.

Why not a state physicist?

A state cat to chase the state bird?

"I was totally surprised" by the veto, said Rep. Barb Sykora, R-Excelsior, chief House sponsor and chairwoman of the Education Finance Committee. "I saw it as putting a little more emphasis on one type of literature that you don't hear much about."

Pawlenty's veto cannot be overridden because the Legislature ended its regular session, during which the bill was passed, last week. Even though the votes in favor were 126 to 6 in the House and 52 to 8 in the Senate, its sponsors voiced little enthusiasm for reviving the issue.

All the legislative opposition came from Republicans, which led to a piece of not quite laureate quality verse that was read on the House floor. Penned by Rep. John Lesch, DFL-St. Paul, it named each of the no voters -- including Rep. Phil Krinkie, R-Lino Lakes, who was rhymed with "stinky" -- and concluded:

But thanks all you others, it'll please all your mothers/ To know you like rhymes and you show it

Those others who frowned will soon come around/ To love our state Laureate Poet.

Conrad deFiebre is at [REDACTED].

--

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27. **Stephen Vincent**

Re: from the anals (oops, annals) of prairie-land

Wed 1 Jun 2005

Why not, Maria or whoever, we get the gov's email address and bombard him with poems. Like 'Dear Gov, you can kill the messenger but not the..' and "here's a poem". I suspect the gov is conflating New Jersey with Minnesota and terrified that the State's version of Amiri Baraka is going jump out of the State wood-chipper and start telling the truth about Senator Mark Coleman qua Bush patsy a la Galloway and then come up with some songs about why some in high places would have seen it as efficient to eliminate Paul Wellstone, etc.

I understand the Gov's concerns. Here in the quasi-dormant Union.

Stephen V By the way, I hope a few of us yesterday saw the the C-Span Kent State National Guard killings of 35 years ago remembered. Moving stuff, I thought. Maybe C-Span will play it again.

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Those others who frowned will soon come around/ To love our state Laureate Poet.

Conrad deFiebre is at [REDACTED].

--

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28. **Lou Rowan** **Golden Handcuffs Review**

Wed 1 Jun 2005

I'm happy Charles Bernstein let me know about this list: it's already been useful for an essay I'm writing for English Studies Forum on the comic novel *The Lecture* (la Conference de Cintegabelle) by Lydie Salvaryre.

Meanwhile: through issue #4 (still in many bookstores and still available to subscribers), *Golden Handcuffs* has published new poetry, fiction, essays by:

David Antin, Louis Armand, Charles Bernstein, R.M. Berry, Daniel Borzutsky, Sandra Braman, Laynie Browne, Paul Celan, Lyn Cofin, Robert Coover, Cid Corman, Theodore Enslin, Bernard Hoepffner, Fanny Howe, Robert Kelly, Robert Lamberton, Hank Lazer, Stacey Levine, Richard L. Lewis, David Matlin, Joseph McElroy, Robert Mitterthal, Paul Naylor, John Olson, Toby Olson, Joe

Ashby Porter, Kevin Potis, Bernard Puech, Marthe Reed, Jerome Rothenberg, Lou Rowan, Michael Sheldon, Trey Strecker, Ronald Sucknick, Nathaniel Tarn, James Tierney, Lynn Thompson, Nico Vassilakis, Norman Weinstein, Mark Weiss, Douglas Woolf, Ellen Zweig.

website: www.goldenhandcuffsreview.com

Annual subscriptions, all of \$12. And we need them!

Next issue in memory of Robert Creeley and Guy Davenport, out in about 3 weeks.

Please get it! Address: Box 20158, Seattle, WA98102

Let Harry Mathews have the last words: "In letters, there is nothing like Golden Handcuffs, and nothing better."

Will do another announcement when #5 is out.

Faithfully, Lou

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29. **Jonathan Penton**

Elvis died for somebody's sins but not mine

Wed 1 Jun 2005

Greetings, fellow muckrackers! There's a new issue up at www.UnlikelyStories.org, including:

an interview by Gabriel Ricard with anarchist musician U. Utah Phillips

SGT Marshall Smith on racial slurs for the new era

"The Power of Positive Thinking" by Bitter Pie

Sam Vaknin on various rights to life

poetry by Steve Dalachinsky, B. Z. Niditch, John Sweet, Anntelope, John Bryan, Ulrike Gerbig, Bob Ritchie and David E. Matthews

fiction by Rodney Nelson, Rob Rosen, Jay Heisler, Joseph Musso and Robert E. Jordan

non-fiction by Marie Kazalia

and the 27th chapter of "A Sardine on Vacation," in which the Health Utopia finally hands down their sentence

And check out the new designs at the Unlikely Store, at <http://www.cafepress.com/unlikely2>, where you can show your support for Ronald Reagan, López Obrador, Gore Vidal or Nero!

Sending love from under the sea,

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

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30. **mIEKAL aND**

Fwd: [ubuwweb] The End of UbuWeb

Wed 1 Jun 2005

Begin forwarded message:

From: UbuWeb <[REDACTED]>
Date: June 1, 2005 8:29:02 PM CDT
To: [REDACTED]
Subject: Re: [ubuwweb] The End of UbuWeb
Reply-To: [REDACTED]

Friends,

Thanks to one and all for the kind comments about UbuWeb. It was a labor of love for the past decade and it was truly an experiment in radical distribution of materials that thrive on a gift economy. And it worked.

The finances and server complications are too dull to go into here, but suffice it to say, that after our university affiliation fell through, it quickly became clear that it wasn't salvageable in the Utopian form in which it existed. After seeing the full picture, I decided that UbuWeb should go out on a completely clean and composed note: it remained true to its vision from day one to the end. Anything else would have seemed to be a distasteful compromise.

The University of Pennsylvania will take good care of the site and archive it fully intact far into the future. Suffice it to say that it's in the best hands that it could possibly be in.

And really, my deepest hope is that UbuWeb will inspire others to create sites that surpass UbuWeb. We traffic in a privileged position of the gift economy, where intellectual materials travel widely and deeply, free of charge, available to all interested parties. UbuWeb is only the most recent incarnation of this tradition; history is rife with other examples. But the web remains the perfect place to realize our ideals

without compromise. May a thousand flowers bloom.

Kenny Goldsmith

UbuWeb
<http://ubu.com>

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31. **norman finkelstein**

Ronald Johnson Dedication Photos

Wed 1 Jun 2005

Photos from the dedication ceremony of the plaque in memory of Ronald Johnson may be found at
<http://www.washburn.edu/cas/art/cyoho/archive/Events/RonaldJohnson/> Thanks to Carol Yoho for getting the site up in record time.

--

NEW! Lycos Dating Search. The only place to search multiple dating sites at once.
<http://datingsearch.lycos.com>

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32. **Maria Damon**

Re: Fwd: [ubuweb] The End of UbuWeb

Wed 1 Jun 2005

this is incredible. what a loss, but what a vision! ubu is a gem, a rare constellation.

At 8:34 PM -0500 6/1/05, mIEKAL aND wrote:

>Begin forwarded message:

>

>>From: UbuWeb <[REDACTED]>

>>Date: June 1, 2005 8:29:02 PM CDT

>>To: [REDACTED]

>>Subject: Re: [ubuweb] The End of UbuWeb

>>Reply-To: [REDACTED]

>>

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>>
>>Kenny Goldsmith
>>
>>
>>
>>UbuWeb
>><http://ubu.com>

--

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33. **Richard Jeffrey Newman** ***Richard Newman's Upcoming Readings***

Wed 1 Jun 2005

Saturday, June 4th, 2-4 PM

Sufi Books, 227 West Broadway, [REDACTED]

\$5 Admission Charge

THE BLOSSOMS OF MY GARDEN REMAIN FRESH FOREVER:

Readings from Saadi's 'Gulistan'

Shaykh Saadi of Shiraz, a contemporary of Rumi, is recognized as a master of classical Persian literature. His two masterpieces, the Gulistan and the Bustan, are revered worldwide both for the literary pleasures they provide and for the wisdom they contain. Richard Jeffrey Newman's Selections from Saadi's Gulistan is the first English literary translation of the Gulistan to appear in more than 100 years that includes portions of the entire text. Come hear Professor Newman read from his work and discuss what he learned from and about the translation process.

If you would like more information about Professor Newman or his work, please visit his website: www.richardjnewman.com.

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
[REDACTED]

www.richardjnewman.com

<http://richardjeffreynewman.blogspot.com>

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34. **Loretta K. Clodfelter**
580 Split Call for Submissions

Thu 2 Jun 2005

580 Split has issued a call for submissions of poetry, prose, and art to its eighth issue. The 580 Split reading period will begin July 1 and extend through November 1. Please check out our website for submission information:

<http://www.580split.com>.

In addition, our seventh issue has just been released, with work by Douglas Basford, Scott Bentley, Laynie Browne, David Harrison Horton, Lucy Jilka, Jesse Nissim, Stephen Ratcliffe, Erik Sandberg, Padcha Tuntha-Obas, Tom Whalen, and others.

Not far from our office at Mills College in Oakland, California, the 580 Split is a risky jumble of ramps, overpasses, and interchanges, where highways cross, merge, intersect, and branch out in every direction. 580 Split, an annual journal of arts and literature, is both the convergence and divergence of many roads: a place of risk and possibility. We publish innovative and experimental prose, poetry, and art.

580 Split
Mills College
P.O. Box 9982
Oakland, CA 94613-0982
www.580split.com

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35. **Thomas savage**
Re: why poetry is eating itself alive - steve, tom

Thu 2 Jun 2005

Hi, I for one have no interest in dominating discussion on this list about anything, especially this particular issue. Since I found myself, thanks to Steve, compared to the Buddha, I've been trying to respond appropriately to that. I am not the Buddha. I haven't even achieved the first stage of enlightenment called sotapanna in Pali or "stream entry." This, perhaps the equivalent of satori in Mahayana erases all doubts in the path. Since doubts arise in me all the time, I figure I still have a ways, perhaps a long ways to go. Nevertheless, I have been a practicing and studying Buddhist for many years thus Buddhist ideas like egolessness turn up in my poems frequently. Nevertheless, Steve, don't mistake the finger pointing at the moon for the moon itself. I am merely that finger. As to you at Furniture Press, it can be said that I or you, any of us can both be said to exist and not to exist. To accept only one part of the

paradox is to err. As for egotism, which I see

everywhere, as much in artistic communities as outside it in the so-called real world, that seems to exist whether or not the ego's statements we hear in our heads are illusions or not. Whether I am guilty of egotism with regard to discussion, all I can say on this possible question is I hope not. Also, to keep this message reasonably brief, I will end my part of it here, for the moment. Should any of you care to respond to this further discussion, I look forward to reading whatever you say and may respond at a future time.

furniture_press <[REDACTED]> wrote: Obviously the discussion is or is not being well taken care of or badly treated as if a child and/or adult sitting/standing at the margin/center of the fray/giftgiving.

tom is right and wrong to say what he says and does not say, when he is saying it or not saying it. he makes sense to us and doesn't make sense so that we're always and never sure or unsure of what exactly precisely indefinitely saying or not saying.

tom, what steve is saying is this.

tom, steve, this is a good beginning and/or ending end/or anding. or else am i making sense by not?

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case in point: i have met several people on the list, in public. to name a few i won't. it has occurred to me that since charles and co. established the list, using names of prominent and not so prominent and, people like me, not wanting prominence, have built a long dialogue (in this case narrative since charles and co. at buffPOdept. have been singlehandedly creating all posts to the list, except mine (which is a flaw in my theory) and by which people who THINK they're on this list believe that they themselves are posting. for example:

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p.s. to whomever it may concern : i've no use for a serious poetry. it's all very humorous. like a bone.

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

baltimorereads.blogspot.com

zillionpoems.blogspot.com

--

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Discover Yahoo!

Stay in touch with email, IM, photo sharing & more. Check it out!

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36. **John Latta**

A new interview (fwd)

Thu 2 Jun 2005

Something that may be of some interest to some. Often cheeky, often tongue-in-cheek.

John

<http://herecomeseverybody.blogspot.com/2005/05/john-latta-lives-in-ann-arbor-and.html>

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

Date: Tue, 31 May 2005 21:08:00 -0400

From: Lance Phillips <[REDACTED]>

To: [REDACTED]

Subject: A new interview

Hello all,

There's a new interview up at Here Comes Everybody (<http://herecomeseverybody.blogspot.com>). It's John Latta. I hope you all will take a look. Thanks.

Lance

PS Deadline: June 1, midnight

37. **David Applegate**
Commend, re-commend.

Big up A.Badiou for these "15 Theses on Contemporary Art" (found @ www.lacan.com)

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9. The only maxim of contemporary art is not to be imperial. This also means: it does not have to be democratic, if democracy implies conformity with the imperial idea of political liberty.

10. Non-imperial art is necessarily abstract art, in this sense: it abstracts itself from all particularity, and formalizes this gesture of abstraction.

11. The abstraction of non-imperial art is not concerned with any particular public or audience. Non-imperial art is related to a kind of aristocratic-proletarian ethic: Alone, it does what it says, without distinguishing between kinds of people.

12. Non-imperial art must be as rigorous as a mathematical demonstration, as surprising as an ambush in the night, and as elevated as a star.

13. Today art can only be made from the starting point of that which, as far as Empire is concerned, doesn't exist. Through its abstraction, art renders this inexistence visible. This is what governs the formal principle of every art : the effort to render visible to everyone that which for Empire (and so by extension for everyone, though from a different point of view), doesn't exist.

14. Since it is sure of its ability to control the entire domain of the visible and the audible via the laws governing commercial circulation and democratic communication, Empire no longer censures anything. All art, and all thought, is ruined when we accept this permission to consume, to communicate and to enjoy. We should become the pitiless censors of ourselves.

15. It is better to do nothing than to contribute to the invention of formal ways of rendering visible that which Empire already recognizes as existent.

Also love to G.Agamben for presenting the possibility of a mankind which may exist fundamentally as 'the lazy rascal' in "The Open: Man and Animal" (Stanford U. Press).

Check it!

your pal,

David Applegate.

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38. **furniture_press**

Re: why poetry is eating itself alive - steve, tom

Thu 2 Jun 2005

i think i may have erred in hypothesizing the all-writ nature of charles and co. perhaps a new hypothesis can be stated in the context of this discussion:

if buddha is the presence writing all posts, and we actually have the experience and memory of this action, that is if we're actually doing the writing, then we are all buddhas.

it's also very funny to use the words "that is" because it's universal. just think how many writers use the term "that is". it's like gertrude stein attack, like hamburger.

it's actually pretty funny to think this post will be an hour long, a spontaneous outbreak of ideas according to tom's behaviors in cyberspace. steve i hope you'll get involved in this too, if you have time. i'll give some examples of a day's thinking.

many friends i talk to and many who i've never talked to, whom i'm assuming might be in the same position as we/us, i mean all of us, we're so conscious of history. we know even libraries know that they're eventually going to approach a writer and ask for his/her papers, buying them and building a catalogue of their life's work so that future generations may have a context. in like fashion my friends and colleagues are already preparing their papers, young artists they are, by filing them and saving every piece of mail that comes to them. how has e-mail changed that? well, no more typesetting that's for sure! it's all cut and paste and layout now. so easy. so if we're going to talk about poetry eating itself we should also turn to our friends and colleagues, first, and then to ourselves in the context of this organization of lifework, and do something along the lines of getting the material out of the way and returning to a state of orality (just joking, maybe, we'll see). imagine if we meet our elders in order to gather information about their peers and friends and colleagues? but take it a step further, and look at the possible irony of the situation. lies come easily.

i'm embarking upon a project of disinformation. my friend jean, who i mentioned in my last post and may be privy to all this soon, if i let her in on it, told me one night that she feels like, i can't remember the word she used but it was close to fraud, something along those lines, because she, now i can't remember why she thought so, but i think it had to do with her involvement in the writing and and doing of poetry and of it being involved with other writers. i think her main point was that she was being lauded by her peers but she didn't think she was doing anything purposeful, meaningful, in the long run, and she couldn't understand why there was so much optimism in something so elusive.

thusly we arrived at a point of eating. with all the illusions in the world that if something is added or taken away like must happen to what it is being added to or taken away from. eating is an illusion, poetry eating itself alive is a total paradox of faith: we do poetry and nothing happens. we feed it and it gets smaller. we ignore it it gets bigger. the eating metaphor is wearing me down because it is a special kind of problem that we've just skimmed the surface of,

and now with the introduction of buddhist practice and thought and this eating behavior i want to start to make connections. and thusly jean is right, we are frauds, if we are going to think like this, about making the connections here on/ in this space and come to a conclusion that we all can understand, by equating, with words, a buddhism and eating. like tom said about the moon and the act of pointing to the moon, writing these equations is pointing to the moon, but the text itself is the moon, or is it the reading and responding to it the moon? or is the moon the moon?

what we're basically imparting to our peers and friends is disinformation, and they know it. that is, they know nothing. who knows something? we can define and move further away from definition. just to introduce derrida for a moment and then let him sleep comfortably, we define words with words, which need to be defined by more words, so it is futile, an endless defining, communication can become an endlessnessism. and the words pour forth from my legs.

respond, welsh, automobile, docile, italy.
verb, adjective, noun, adjective, noun.

jean is right about our writing poetry, and my project of disinformation feeds on that teet. why is it so hard for me to read poetry that keeps pointing? i can't even fathom an instant where i'm writing lyric as narrative, using all this symbology to enhance my understanding:

the days are long and arduous, now that
the ladder has been lifted to the barn's
second window. mom always asks, "how does
it lean so?" the wind is virile with pink
sleep.

none of it happened. i can't write right. and the writing of this letter now is total shit because it is a thought pattern. i can manifesto all i want, but then it sounds like a dance.

the fraud of it lies in the breaking down of the text, like one of this size, and preparing it for nothing. today is not a day of associations, and i've exhausted my thoughts. now i'm playing with the idea that out of all this will come something, and it's been 35 minutes.

where am i going with this? ah, i've been trying now for 35 minutes to make the associations, consciously, of what eating and the moon and pointing to it have in common. everything. it has nothing in common with everything. depends on who's looking.

it is a custom to be at least legible when we talk to people. i'll let ego in the way now. my life is surrounded by people who constantly ask me to either make sense or to fit in with social convention so that it is possible for people to take

me seriously. i'm not so much worried about being misunderstood than me compromising my nature and that is to be spontaneous (but with a little forethought - i am a bit of a child at heart).

what i really wanted to do was to list events of action and non-action so that i may not say anything, so that you can read and respond as was like in the last few days. and i needed then to bring in this idea that buddhism is not really foreign to me but i can do some more learning, and that catholicism is what i was brought into. this world. perhaps my big break from the iconoclastic nature of catholicism, the law, the dogma, the ritual, is my bringing upon myself a paranoia of sense. that's it! that's the breakthrough! i have a grand paranoia of making sense to someone.

I AM UNWILLING TO MAKE SENSE BECAUSE I AM RESPONDING TO MY CATHOLIC INHERITANCE.

i'm not even very familiar, i mean i do remember most of the service during mass, and i do remember some of the laws but i'm now wholly sure what the gist of a catholicism is. i'm even afraid, no, not afraid, but unwilling to come to terms with it by bringing it out in the open with my peers, because when we start to talk about catholicism, everyone goes bonkers. this kid at the park, a teenager, said two days ago something like, well, i can't remember exactly what he said but it was either he's against the idea of god, like he's an atheist, or that people, oh now i remember, he said "people who believe in god/go to church are narrow minded. believe me, i should know". well, i believe in god (not an avid churchgoer though i should be, i want to, hell, i'm admitting it to my peers!) but i'm not close minded, judgemental, yes, stubborn, of course, but not close minded! but these are some of the things i hear people say about refusing to believe in a god because of the institution's practices.

here is my idea:

i have friends who left their church because of reasons of "brainwashing/militarism/sexism/cover ups" but are avid believers in god and have found new, less restrictive churches. this church actually said that if they leave their church they're leaving god. oppression under god's name? hmm, and let us take it out of bounds for a second: using an object in a word's name? the whole pointing thing is equal to this. we use god's name to defend an institution's practice and laws; we use words to defend an object's being. all point for a reason. the reason is arbitrary. now i do believe that if an institution is using a name to defend itself, the name eventually goes bad and we can't trust either the institution nor the name. we're at a dead end. i don't want to ascribe any solutions but this is something to think about.

so why my distrust in poetry? this whole idea of eating? it has to do with this unsaid symbology. all poetry in the traditional sense of finding meaning so that

we may understand the nature of things. i know this is all retroactive, it's all been said before. i don't know where i'm going to go with this idea, it does inform my writing.

i'm tired now. THERE MUST BE SOMETHING IN THIS THAT IS FAIR.

CHRIS

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

From: "Thomas savage" <[REDACTED]>

To: [REDACTED]

Subject: Re: why poetry is eating itself alive - steve, tom

Date: Thu, 2 Jun 2005 07:16:38 -0700

Hi, I for one have no interest in dominating discussion on this list about anything, especially this particular issue. Since I found myself, thanks to Steve, compared to the Buddha, I've been trying to respond appropriately to that. I am not the Buddha. I haven't even achieved the first stage of enlightenment called sotapanna in Pali or "stream entry." This, perhaps the equivalent of satori in Mahayana erases all doubts in the path. Since doubts arise in me all the time, I figure I still have a ways, perhaps a long ways to go. Nevertheless, I have been a practicing and studying Buddhist for many years thus Buddhist ideas like egolessness turn up in my poems frequently. Nevertheless, Steve, don't mistake the finger pointing at the moon for the moon itself. I am merely that finger. As to you at Furniture Press, it can be said that I or you, any of us can both be said to exist and not to exist. To accept only one part of the paradox is to err. As for egotism, which I see everywhere, as much in artistic communities as outside it in the so-called real world, that seems to exist whether or not the ego's statements we hear in our heads are illusions or not. Whether I am guilty of egotism with regard to discussion, all I can say on this possible question is I hope not. Also, to keep this message reasonably brief, I will end my part of it here, for the moment. Should any of you care to respond to this further discussion, I look forward to reading whatever you say and may respond at a future time.

furniture_press <[REDACTED]> wrote: Obviously the discussion is or is not being well taken care of or badly treated as if a child and/or adult sitting/standing at the margin/center of the fray/giftgiving.

tom is right and wrong to say what he says and does not say, when he is saying it or not saying it. he makes sense to us and doesn't make sense so that we're always and never sure or unsure of what exactly precisely indefinitely saying or not saying.

tom, what steve is saying is this.

tom, steve, this is a good beginning and/or ending end/or anding. or else am i making sense by not?

poetry we'll have to take seriously and poetry we'll have to take even more seriously, the latter being one of respect and the former of brilliance that we can't escape its brilliance. deem it brilliant i may you could say it can't and we come to something closer by farther away.

poetry was eating itself (masticating, as jean hartig says, my best friend and enemy to poetry) and i told her not to assimilate the idea by assimilating it to either poetry or poetry, because there's always three sides of the coin: poetry is in the middle of masticating itself. i feel that it will soon be possible that poetry will be matriculating itself after the eating is done.

i wanted to say 'the eat' but a number of institutions that are not on my side provide no vacancy for such ideas. poetry wanted to say something too, but i repressed it, along with (tom and steve)'s outcry for dominance on a poetics list made up of human and non-human subjects.

case in point: i have met several people on the list, in public. to name a few i won't. it has occurred to me that since charles and co. established the list, using names of prominent and not so prominent and, people like me, not wanting prominence, have built a long dialogue (in this case narrative since charles and co. at buffPOdept. have been singlehandedly creating all posts

to the list, except mine (which is a flaw in my theory) and by which people who
THINK they're on
this list believe that they themselves are posting. for example:

steve dalachinsky: "man o man chris what's going on with lautreamont?"

steve d has no idea he's writing this because no one is writing this. the existence of
a
malpractice suit in the hands of a wordsmith resinsates with suspect handwriting
claws. it states
that charles and co. are making it up as they go, yet again revolutionizing POLitics,
POLitics
just to get it right, by making it their history.

thus poetry has integrated itself into the surroundings of this list, my letter to steve
and tom
and co. if they exist. it has matriculated into a curriculum of deafening proportion.
the world
teaches science courses and snow eludes the weathermen, alluding, i'll say, to what
kerouac
said, in an unpublished letter to harry smith in 1957, "harry, butter? get it, man?
like, wow!"

at the end or the beginning of the discussion or silence let me make a point to speak
or not to
speak on the issue.

christophe "pastamassima" casamassima

p.s. to whomever it may concern : i've no use for a serious poetry. it's all very hu-
morous. like
a bone.

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

From: "Thomas savage"

To: [REDACTED]

Subject: Re: why poetry is eating itself alive

Date: Wed, 1 Jun 2005 08:25:12 -0700

Hi Steve. I'm glad someone reads my messages. I've just been kidding around on
this issue or
statement from Furniture Press. I suspect the ego has as much or as little to do with
it as it
usually does with my poetry, assuming that the ego can be said to exist which, to a
Buddhist,
is
questionable. I don't know what you see as egotistical in what I've said about poetry

*eating/poetry eating itself alive but that's okay. Like I say, I'm glad someone but me
is
reading these things.*

Steve Dalachinsky wrote:tom did yer ego get in the way there?

*why if they're good should they be independent of yer ego
and not i'm assuming when they're bad?*

*good or bad the ones i hear you read seem to have been written by
BUDDHA?*

Do You Yahoo!?

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

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

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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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Graffiti.net free e-mail @ www.graffiti.net

Check out our value-added Premium features, such as a 1 GB mailbox for just US\$9.95 per year!

Powered by Outblaze

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39. **Joel Weishaus**

Book Review

Thu 2 Jun 2005

Review of "The Healing Spirit of Haiku" in Philadelphia Enquirer:
<http://www.philly.com/mld/inquirer/news/magazine/daily/11771400.htm>

-Joel

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40. **Halvard Johnson**

Announcement: Lannan Fellowships to Bobby & Lee Byrd

Thu 2 Jun 2005

Great news!

Bobby and Lee Byrd of El Paso's Cinco Puntos Press
have been awarded Lannan Cultural Freedom Fellowships.

Info. on the Lannan Cultural Freedom program at www.lannan.org .

Hal

Halvard Johnson



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

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

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41. **Craig Allen Conrad**

ROTTEN FRUIT!

Thu 2 Jun 2005

The Philadelphia Gay News and every other gay news platform is making it clear that they are behind the newest push for gay American soldiers to be OUT to serve. This is just amazing to me, considering the world our military is creating.

Let me put it this way BOYS! You want to join a military MOST of the world now sees as the darkest force since Nazi Germany. Thousands and thousands

of innocent lives have been taken (and thousands more yet to be taken), lives, people, silenced, for good.

You want to be part of this killing, this silencing of human life, but are crying that you can't do it with a rainbow sticker on your machine gun? Oh, you poor, poor baby!

Sacrificing your voice about your homosexuality is the LEAST you can offer the lives you are so fucking eager to take!

Am I the rotten banana in the fruit basket for saying this? So be it!

A queer voice against war,
against queer/straight/other soldiers killing,
CAConrad

<http://PhillySound.blogspot.com> (<http://phillysound.blogspot.com/>) "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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42. **Pierre Joris**

Re: Recommended Summer Reading

Thu 2 Jun 2005

Place by Allen Fisher

I never knew what time it was by David Antin

Grenzgang by Nico Helming

Company of Moths by Michael Palmer

Notes No Answer by Dale Smith

pleasureTEXTpossession by Maria Damon & mIEKAL aND

The Complete Elegies of Sextus Propertius translated by Vincent Katz

Conductors of the Pit (2005 Soft Skull Edition) translations by Clayton Eshleman of Artaud, Holan, Césaire, Vallejo etc.

Fond de troisième oeil by Matthieu Messagier

Quinn's Passage by Kazim Ali

The Open: Man and Animal by Giorgio Agamben

Grenzüberschreitungen in der Dichtung Paul Celans Simone Schmitz

Paul Celan und Gottfried Benn: Zwei Poetologien nach 1945 Agis Sideras

Arab Women Writers (An anthology of short stories) ed. Dalya Cohen-Mor

The Miniature Epic in Vandal Africa bt David F. Bright

Poétiques croisées du Maghreb ed. by Charles Bonn

Genghis Khan and the Making of the Modern World by Jack Weatherford

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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:

<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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43. **Poetry Project**

Events at the Poetry Project 6/3-6/8: LAST EVENTS OF THE 39TH SEASON!

Thu 2 Jun 2005

OUR LAST EVENTS OF THE 39TH SEASON--HOPE TO SEE YOU HERE!

Friday, June 3, 8:00 pm, FREE

Spring Workshop Reading

Participants in the five spring workshops of Maggie Dubris, Robert

Fitterman, Merry Fortune, Drew Gardner, and Patricia Spears Jones will read from their work.

Monday, June 6, 8:00 pm Jim Behrle & Sarah Gambito Jim Behrle's *She's My Best Friend* is forthcoming from Pressed Wafer. His cartoons and poems appear at <http://thejimside.blog-city.com>. Behrle will be reading with the Boston

improvisational collective (Dear Old) Stockholm Syndrome, which features former/current members of Abunai!, Leda Ensembles, The Lothars, Nisi Period, and the Revolutionary Snake Ensemble. (Their instruments include a theremin and a lap-steel!) Sarah Gambito is the author of *Matadora* (Alice James Books 2004). Her poems have appeared in *The Iowa Review*, *The Antioch Review*, *The New Republic*, *Quarterly West*, *Fence*, and other journals. She is co-Founder of Kundiman, a non-profit organization serving emerging Asian-American poets, and lives in New York City.

Wednesday, June 8, 8:00 pm Hilton Obenzinger & Chris Stroffolino
Hilton Obenzinger is the author of *Cannibal Eliot* and *the Lost Histories of San Francisco*, *New York on Fire*, *This Passover Or The Next I Will Never Be in Jerusalem*, *American Palestine: Melville, Twain, and the Holy Land Mania*, and *a*hole*, among many others. He teaches advanced writing and American literature at Stanford University. Chris Stroffolino is the author of *Speculative Primitive* (Tougher Disguises), *Stealer's Wheel*, and *Oops*, as well as several chapbooks. His book of essays and reviews, *Spin Cycle*, was published by Spuyten Duyvil in 2001. He was visiting professor at St. Mary's College in Moraga, California from 2001-2004.

June 10, 2005 at 6:30 pm

A Gertrude Stein Salon,
Celebrating the world premiere
GERTRUDE STEIN INVENTS A JUMP EARLY ON

City University New York
Martin E. Segal Theatre Center
365 Fifth Avenue at 34th Street
New York City, NY 10016

For more information:

Call [REDACTED]

Or visit <http://www.steinopera.com> (Events)

This free educational program sponsored by Encompass New Opera Theatre, entitled *A Gertrude Stein Salon*, will include a panel discussion with the collaborators of *Gertrude Stein Invents A Jump Early On* (poet Karren LaLonde Ale-nier, composer William Banfield, dramaturg/director Nancy Rhodes) and three authors who have written about Stein. Sarah Bay-Cheng, author of *Mama Dada: Gertrude Stein's Avant-Garde Theater*; Barbara Will, author of *Gertrude Stein, Modernism and the Problem of "Genius"*; and Brenda Wineapple, author of *Sister Brother: Gertrude and Leo Stein*. Musical excerpts from the opera will illuminate the discussion.

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

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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44. **Bill Marsh**

Creeley Honored in Los Angeles This Friday

Thu 2 Jun 2005

[sent on behalf of Mark Salerno]

Dear Colleagues:

I'd like to invite you to join us as we gather to remember and honor the late Robert Creeley. The event will be held this Friday evening in Hollywood.

Participants:

Eileen Myles
Marjorie Perloff
Lewis MacAdams
Mark Salerno
Peter Coyote
John Daley
Anselm Hollo*
Michael C. Ford
Peter Levitt*
Bill Marsh
Rae Armantrout
Louise Steinman

Location:

Skylight Books
1818 N. Vermont Avenue
Los Angeles, CA 90027
[REDACTED]

Date:

Friday, June 3, 2005

Time:

7:30 p.m.

Hope you can make it.

Mark Salerno

* Anselm Hollo and Peter Levitt will be virtually there, i.e., their parts will be presented on audio tape.

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45. **Betsy Andrews**

Anne Waldman's cell?

Thu 2 Jun 2005

Hi, can someone back-channel me with her cell phone number? She asked me to give it to these folks who are organizing a benefit for a Palestinian theater company, but I can't find it anywhere...thanks.

"The world is full of paper. Write to me."

--Agha Shahid Ali

Do You Yahoo!?

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

<http://mail.yahoo.com>

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46. **Simon DeDeo**

why furniture is eating itself alive

Thu 2 Jun 2005

Lack of audience. People don't want to sit any more. With the invention of the computer, there is no longer a need for flat surfaces to rest things on. In the meantime, furniture is becoming less and less accomodating to the human form. Bathtubs used to have claw feet.

Corruption in high places. The best furniture is forced to exist in little rooms, while second rate knockoffs of old design fill the banquet halls of the wealthy. Everybody has an interest in perpetrating this system, including the gaskets.

Increasing isolation. Furniture doesn't talk to anything other than other pieces of furniture. Wealthy furniture does not stand next to poor furniture, or folk furniture, which is poorly made but expressive.

Furniture has never been popular. Nobody has liked furniture. It has always been for a small segment of the elite who choose to educate themselves in furniture. There was a time when people learned to make furniture by heart, but none of it was any good, natch.

In conclusion: take humorous furniture seriously. Suppress the autophagic urge of the sofa.

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47. **Ishaq**

What Indians And Palestinians Share

Thu 2 Jun 2005

What Indians And Palestinians Share

Land and Freedom "Like the European colonization of America, the colonization of Palestine began with the imperial mindset that particularly flourished in the 19th century. We give Israel billions of dollars annually in aid, weapons and political support to underwrite those 19th-century colonial practices for which, surely, most 21st century Americans and Europeans are ashamed, however much they may want to forget....We cannot return to colonial America to undo the degradation of our own native peoples. But we can act to make sure ethnic cleansing doesn't continue in Palestine, now, in our names and with our money."

What Indians And Palestinians Share

by Justine McCabe - Znet; May 31, 2005

Controversy over Indian rights in Connecticut recently intensified when the federal government reversed its recognition of Stonington's Eastern Pequots and Kent-based Schaghticoke tribes. Overall, officials and the public appear pleased. Attorney General Richard Blumenthal said, "One reason this is so historic is because no positive recognition decision has been reversed before. This is a first for the nation, which makes it all the more significant and satisfying," according to The Litchfield County Times.

Clearly, it's not satisfying for Connecticut's indigenous peoples as their rights and attachment to the land continue to be challenged even centuries after first contact with European settlers.

Due-process arguments put into high relief the irony experienced by America's native peoples in obtaining recognition: they must prove they exist. They must demonstrate that their people and cultures actually survived government intentions to eradicate them and seize land on which survival depended.

Meanwhile, the original injustice is submerged in a bureaucratic system organized to disavow it: even applying for BIA recognition costs millions, encouraging many tribes to resort to casino investors despite their corruption of traditional native values. Indian participation (let alone success) in this admittedly suspect process arouses only insecurity and hostility among my non-Indian Kent neighbors. Tellingly, references to original dispossession and the enduring traumatic impact of European contact are circumvented. Expressions of collective responsibility or apologies are absent.

Most Americans experience a kind of collective denial about our shameful history. Yet its legacy lives dangerously on -- not just at home but also in our foreign policy.

As Attorney General Blumenthal began challenging Schaghticoke recognition, then- Palestinian presidential candidate Mahmoud Abbas was visiting some of the 400,000 Palestinian refugees in camps in Lebanon, reassuring them that their right to return to their homes in what is now Israel would not be abandoned in future negotiations.

There are more than 6 million Palestinian refugees who have been waiting to go home since the 1947-49 Naqba("catastrophe"). Most refugees live within 60 miles of their former homes, some close enough to see and weep for lost orchards and fields.

Like America's native peoples, Palestinians bear the burden of proof of their existence and right to their ancestral lands.

Possession of keys and deeds, or official registration as refugees with the U.N. haven't succeeded. Neither has international law. In fact, in keeping with several bodies of law, the U.N. explicitly conditioned Israel's 1949 U.N. admittance on its implementation of Resolution 194 affirming Palestinians' inalienable right to return home. Despite this, Israel has refused to allow its native peoples to return. The U.S. has implicitly supported this since the Truman administration.

Indeed, American Indian dispossession is older than that of the Palestinians. But the same national formative act -- and its denial -- constitute a significant component of the "special relationship" touted between the U.S. and Israel. This denial begs attention to fully explicate the complacency of American foreign policy in the face of undeniable antipathy toward the U.S. that has only grown since the invasion and occupation of Iraq.

Like Americans, Israelis "know" what their own historians have amply documented: Palestinian dispossession is the foundation of their state. Between 1947 and 1949, more than 75 percent of the native population was expelled by Zionist forces that seized their lands for exclusive Jewish-Israeli use. Then, in

1967, 35 percent of the population of Palestinian Gaza and the West Bank were forced out, some made refugees twice in a generation.

But for Palestinians and Israelis, this colonial past is present.

Every day since 1967, the 3.3 million Palestinians in the Occupied Territories continue to experience the post-modern version of manifest destiny: 400,000 Jewish settlers facilitate an ongoing Israeli land grab -- 200,000 during the Oslo "peace" period. In the past four years alone, Israel confiscated over 56,000 acres of Palestinian land, razed another 18,000 acres of farmland, uprooted over 1.1 million trees. Over 250 miles of Israeli-only bypass roads and hundreds of checkpoints have created more than 200 disconnected Palestinian reservations. Even if Israel evacuates Gaza, Prime Minister Sharon insists that the huge (illegal) West Bank settlements will stay. His intention is underscored by the soon-to-be-completed "separation" wall, which will seize another 15 percent of West Bank land and leave 600,000 Palestinians in an open-air prison between it and the Green Line.

Meanwhile, Israel's non-Jewish citizens cannot rent, own or live on "state" lands reserved exclusively for Jews -- 93 percent of the country. Under Israel's Law of Return, any Jew born anywhere can immigrate to Israel and become a citizen, yet indigenous refugees cannot go home.

Why does Israel continue violating international law? Its answer embraces that historically familiar -- but no less ethnocentric -- assertion: to maintain its "Jewish" character. Yet even within the Green Line, Israel is now, and has always been, a multicultural land where about 28 percent of its citizens are non-Jews, including at least 20 percent who are Palestinian.

But to the world's formerly colonized people -- the vast majority of the world's population--there's strong identification with the injustice to Palestinians that sustains hostility toward Israel and the U.S., and threatens the security of Americans as well as Israelis. At the deepest psychological level, American Indians and Palestinians bear witness to the fact that human attachment to home and land can neither be dismissed nor divided by politicians with impunity.

But it's not too late. Israel has not reached the entrenched U.S. condition that reduced American Indians to less than 1 percent of our population (about a third of whom live on reservations to which they were confined over a century ago). Instead, 78 percent of Jewish-Israelis occupy only 15 percent of the country, making it feasible for Palestinian refugees to return to largely unoccupied land with little displacement of Israelis living there now. Sharing the land is a matter of fairness and international will, not viability.

Like the European colonization of America, the colonization of Palestine began with the imperial mindset that particularly flourished in the 19th century. We

give Israel billions of dollars annually in aid, weapons and political support to underwrite those 19th-century colonial practices for which, surely, most 21st century Americans and Europeans are ashamed, however much they may want to forget.

We cannot return to colonial America to undo the degradation of our own native peoples. But we can act to make sure ethnic cleansing doesn't continue in Palestine, now, in our names and with our money.

Justine McCabe, Ph.D., is a cultural anthropologist and clinical psychologist who lives in New Milford.

<http://www.zmag.org/content/showarticle.cfm?SectionID=107&ItemID=7983>

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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 rhythmatical 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\

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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\

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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/

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

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48. **Ishaq**

[razapress] raza prison conference

Thu 2 Jun 2005

Please help disseminate the bulletin below. Send to everyone on your e-mail list.

Venceremos!

Chicano Mexicano Prison Project (CMPP)

Conference On Raza Prisoners

Bulletin No. 3, June 1, 2005

Justice And Liberation! Not Incarceration!

Conference On Raza Prisoners And Colonialism

Sat., June 25, 2005

Rudy Acuña Cultural Center/Cafe On A Street

438 South "A" Street

Oxnard, CA



I. Introduction To CMPP and Prison Conferences

II. Objectives of Conference

III. Concerns/Issues of Conference

IV. Tentative Program

V. Who Should Attend The Conference?

VI. Partial List of Endorsers

I. Introduction

The CMPP was founded in 1993 and is a member of the Raza Rights Coalition, a coalition under the leadership of Union del Barrio. Since its inception, the CMPP's work has been guided by three general objectives: 1. Raise the social political consciousness of Raza prisoners and win them over to the struggle for

the national liberation of Mexicanos and away from crime. 2. Expose to our communities and the world, the role that prisons play in maintaining capitalism, imperialism, and colonialism. 3. Struggle for the human rights of all prisoners.

In an effort to bring into fruition our objectives, for over 10 years the CMPP has been in the forefront of the struggle for the human rights of Raza prisoners and in educating our communities to the role that the prison system plays in the oppression and colonization of La Raza.

Guided by our three general objectives, the CMPP has organized hundreds of actions. These actions have included: community education (walking through the barrios and talking to people), forums and workshops, anti-prison brutality demonstrations, yearly conferences, and the mailing of educational material to hundreds of Raza.

The prison conferences themselves have served as centros, or information/ideological institutions, for Raza prison activists to come together to (1) share and learn from each other's experiences, (2) move forward the importance of organization to our struggle and consolidate the network of prison activists, (3) connect the question of prisons to the Mexican national liberation struggle, and (4) to unite with all progressives forces in the fight against the capitalist-imperialist globalization of prisons as institutions of social control and profit making. These continue to be the general objectives of the conferences.

A particularly important focus of this year's conference is to connect the question of prisons within the current borders of the United States (Occupied America), the war on terrorism, and the resistance of masses throughout the world to global capitalism and neo-imperialism.

A book, titled Jail The Oppressor, Free The Oppressed was published in 2002, which incorporates much of the information gathered from past conferences and ten years of the CMPP activism.

II. Objectives of Conference

Organized under the theme Justice and Liberation, Not Incarceration, this year's conference has three concrete objectives. They are: 1. Build The Movement. Bring together at least 50 activists. We are talking about activists who are already involved in the prison rights anti-imperialist/globalization movement or are interested in becoming part of this movement. 2. Consolidate Our Efforts and Resources. Bring at least 10 organizations to join and support the conference and consolidate the network of those those working on the prison issue. A broad network of Raza activists will be consolidated in order to make our work more effective. 3. Contribute To The Developing Of Liberation Information. The publishing of a post-conference book/document on proceedings of

conference as a way of educating prisoners, our community, and allies/friends in struggle, will be a priority.

III. Conference Focus/Concerns

The conference will focus on four key areas:

1. Stop Terrorism and Inhumane Treatment Within Prisons: Addressing the question of the SHUs, Gang Violence, Guard Abuse, Psychological and Physical Terror, from a national liberation perspective.
2. Prisoner Rights and Organizing In The Pintas: What Organizations are doing regarding Freedom/Defense Committees and Campaigns, Organizing Prisoners, and Prisoner/Family Assistance Programs.
3. Raising Consciousness: Connecting The Prison Rights Struggle To Liberation Consciousness Raising in the Community/Schools, Within The Movement, and Building A Network of Raza Prison Activists (NRPA).
4. Globalization/Imperialism and Questions of Prisons: Building and Uniting Nationally-Internationally With Progressive Forces To End The Mass Imprisonment of Poor and Working Class People.

IV. Conference Agenda (tentative)

- 12:00 Registration/Refreshments
- 12:30 Welcome/and Keynote Speaker
- 1:00 First and Second Sessions (concerns/focus)
- 2:30 Break
- 2:45: Third and Fourth sessions (concerns/focus)
- 4:15 Break
- 4:30 Summation and Closing Statements

V. Who Should Attend The Conference? We strongly encourage the following to attend the conference: 1. Raza activists who believe in the self-determination and national liberation of Raza and want to learn more about the connection between prisons and the oppression of the great majority of nuestra Raza. 2. Anti-global/Anti-Imperialist Activists who see the growing imprisonment as a means by which capitalism-imperialism seeks the social political control of the masses, with the objective of facilitating the exploitation of their labor and the world's natural resources. 3. Social Justice Activists who want to eliminate brutality/torture chambers in prisons, here within the belly of the beast, and throughout the world. 4. Community residents, teachers, health workers, and students, who want to end the growing incarceration of Raza, specially youth, and develop alternative programs that will provide adequate school funding and relevant

education (Raza Studies, Critical Pedagogy, Democratic Schooling, etc.), job development, and health services (one fourth of all prisoners suffer from mental health problems). 5. Women Rights Activists who recognize and want to something do regarding the fact that the fasting growing sector of society who are being imprisoned are women, many who are sexually abused in prison, and their children sent to foster homes and detention centers. 6. Raza/Chicano Studies Scholars and Students who want to learn more about the 20% of our population (men, women, and youth) who are either incarcerated or tied (through parole, probation, etc.) to the so-called criminal justice system.

VI. Conference Endorsers (Partial List)

*Barrio Defense Committee *Mexicano Unidos En Defensa del Pueblo *Brown Berets de Aztlan *African People's Socialist Party *African People's Solidarity Committee *Alvaro Hernandez Defense Committee *Homies Unidos *Theresa Azochar Chapter-Coalition for Women Prisoners-San Diego *Association of Raza Educators *Irish Republican Socialist Movement *MEChA de UCR *MEChA de El Camino *MEChA de Fullerton *MEChA de UC Davis *MEChA SDSU *UCR Mexicans *Artistas Unidos *Estamos Unidos *Center for Community Action and Environmental Justice *Frente Latinoamericana *Red Ciudadana Salvadoreña *L.A.I.S.O *Student Coalition for Peace and Human Rights at UCR *Multicultural Student Organization *Students for Social Justice (Pasadena City College) *Southern California Human Rights Network *A.N.S.W.E.R. L.A. *San Gabriel Valley Neighbors for Peace and Justice *Frente Indigena de Organizaciones Binacionales *Prison Focus *La Raza Graduate Student Association UCLA *Raza Press Association (RPA) *United Front Against The SHU *Voz Fronteriza

This year's conference will be dedicated to the memory of activist and liberation fighter Rodolfo Corky Gonzales.

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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 rhythmatical 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\

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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\
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"Everyday is Ashura and every land is Kerbala"\
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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://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"\
\
M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\
\
<http://groups.yahoo.com/group/THCO2/>

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49. **furniture_press**

Furniture Out of Commission Until August

Thu 2 Jun 2005

Hi,

Sarah and I are shutting down Furniture's doors for a few months because:

1. Boiler explosion left us with a wet basement and many D-stroyed objects.
2. Another move! We'll send you the new address as soon as we have a computer to do it with.

Cheers,

Chris + Sarah Casamassima

--

Graffiti.net free e-mail @ www.graffiti.net

Check out our value-added Premium features, such as a 1 GB mailbox for just US\$9.95 per year!

Powered by Outblaze

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50. **Ken Edwards**

PLACE by Allen Fisher

Thu 2 Jun 2005

Allen Fisher's large-scale work from the 1970s, *PLACE*, is now available as a handsome 418pp paperback book.

You can order it from your usual retailer (including amazon.co.uk), or by sending a cheque to REALITY STREET for £18 sterling (\$45 US, \$55 CAN, €30), which covers postage & packing.

Go to <http://www.realitystreet.co.uk> for more.

Ken Edwards

Reality Street Editions

63 All Saints Street

Hastings, East Sussex TN34 3BN

www.realitystreet.co.uk

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51. **Steve Dalachinsky**

Re: Furniture Out of Commission Until August

Thu 2 Jun 2005

shit chris really sorry to hear this yuko and i wish you all the best steve

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52. **Robert Corbett**

Re: comedy and humor

Thu 2 Jun 2005

the distinction between the humourous (and profound)

Fielding and the comic (usually, witty, rather, and superficial) Sterne is a very old critical topos.

Sterne is often praised for his wit, but then often written off as not typically English--more "French"

really if you get my meaning. indeed, the French are often spoken of as witty, but the English as humorous in the 18th century.

there is something that is being said in this discussion, but I would be aware of how interested the parties were in mapping particular positions about what is humourous and what is comic (notice, also, that the terms are parallel, exactly).

just to add though to the theoretical apercus here, I have always liked Hobbes' description: "Laughter is sudden glory." That just knocks me out -- every time.

Robert

--- Christopher Leland Winks <[REDACTED]> wrote:

Dear Aaron,

I just read Kenneth Rexroth's "Classics Revisited," and he approaches the distinction between humor and the comic on several occasions, notably when discussing the work of Henry Fielding and Laurence Sterne. It's not "theoretical" (whatever that is, really), but as a work of comparative literary criticism, it's endlessly thought-provoking, as indeed all of Rexroth's critical work is.

Best,

Chris

I will discuss perfidy with scholars
as if spurning kisses, I will sip
the marble marrow of empire. I want sugar
but I shall never wear shame and if you
call that sophistry then what is Love?
- Lisa Robertson

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53. **Jukka-Pekka Kervinen**

xStream #28 online

Thu 2 Jun 2005

xStream #28 is now online !

Please check from

<http://xstream.xpressed.org>

Available both as free PDF and as paperback.

More information on the website.

Hope you enjoy !

Sincerely,

Jukka-Pekka Kervinen

Editor

<http://xstream.xpressed.org>

email: [REDACTED]

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54. **alexander saliby**

summer reading lists

Fri 3 Jun 2005

If you read Kunstler, (that's James H.) you may come to realize this is one of the last ten or twelve summers you'll get to enjoy as members of an oil consumers' society.

Do read: The long Emergency: Surviving the end of the Oil Age...

Sort of depressing reading, but clearly enough stuff to scare hell out of simple minds like mine.

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55. **Thomas savage**

Re: why poetry is eating itself alive - steve, tom

Fri 3 Jun 2005

Hi Chris. I hope you're getting this on some computer if not your own. There are at least two general kinds of Buddhism-- Mahayana and Theravada. The kind I studied and practice as much as possible is Theravada, the Buddhism of Burma, Sri Lanka, Thailand, Cambodia, etc. In Mahayana, it is possible that we all are or will become Buddhas. Many people become Bodhisattvas, Buddhas in training so to speak. In Theravada, however, there is only one Buddha for each world-cycle. Ours was Siddhartha Shakyamuni who lived around 500 B.C. It

will be millions of years before another one rolls around in the next world cycle. I hope your computer gets fixed soon or replaced. I enjoy this discussion. Regards, Tom Savage

furniture_press <[REDACTED]> wrote: i think i may have erred in hypothesizing the all-writ nature of charles and co. perhaps a new hypothesis can be stated in the context of this discussion:

if buddha is the presence writing all posts, and we actually have the experience and memory of this action, that is if we're actually doing the writing, then we are all buddhas.

it's also very funny to use the words "that is" because it's universal. just think how many writers use the term "that is". it's like gertrude stein attack, like hamburger.

it's actually pretty funny to think this post will be an hour long, a spontaneous outbreak of ideas according to tom's behaviors in cyberspace. steve i hope you'll get involved in this too, if you have time. i'll give some examples of a day's thinking.

many friends i talk to and many who i've never talked to, whom i'm assuming might be in the same position as we/us, i mean all of us, we're so conscious of history. we know even libraries know that they're eventually going to approach a writer and ask for his/her papers, buying them and building a catalogue of their life's work so that future generations may have a context. in like fashion my friends and colleagues are already preparing their papers, young artists they are, by filing them and saving every piece of mail that comes to them. how has e-mail changed that? well, no more typesetting that's for sure! it's all cut and paste and layout now. so easy. so if we're going to talk about poetry eating itself we should also turn to our friends and colleagues, first, and then to ourselves in the context of this organization of lifework, and do something along the lines of getting the material out of the way and returning to a state of orality (just joking, maybe, we'll see). im

agine if

we meet our elders in order to gather information about their peers and friends and colleagues? but take it a step further, and look at the possible irony of the situation. lies come easily.

i'm embarking upon a project of disinformation. my friend jean, who i mentioned in my last post and may be privy to all this soon, if i let her in on it, told me one night that she feels like, i can't remember the word she used but it was close to fraud, something along those lines, because she, now i can't remember why she thought so, but i think it had to do with her involvement in the writing and and doing of poetry and of it being involved with other writers. i think her main point was that she was being lauded by her peers but she didn't think she

was doing anything purposeful, meaningful, in the long run, and she couldn't understand why there was so much optimism in something so elusive.

thusly we arrived at a point of eating. with all the illusions in the world that if something is added or taken away like must happen to what it is being added to or taken away from. eating is an illusion, poetry eating itself alive is a total paradox of faith: we do poetry and nothing happens. we feed it and it gets smaller. we ignore it it gets bigger. the eating metaphor is wearing me down because it is a special kind of problem that we've just skimmed the surface of, and now with the introduction of buddhist practice and thought and this eating behavior i want to start to make connections. and thusly jean is right, we are frauds, if we are going to think like this, about making the connections here on/ in this space and come to a conclusion that we all can understand, by equating, with words, a buddhism and eating. like tom said about the moon and the act of pointing to the moon, writing these equations is pointing to the moon, but the text itself is the moon, or is it the r

eating

and responding to it the moon? or is the moon the moon?

what we're basically imparting to our peers and friends is disinformation, and they know it. that is, they know nothing. who knows something? we can define and move further away from definition. just to introduce derrida for a moment and then let him sleep comfortably, we define words with words, which need to be defined by more words, so it is futile, an endless defining, communication can become an endlessnessism. and the words pour forth from my legs.

respond, welsh, automobile, docile, italy.

verb, adjective, noun, adjective, noun.

jean is right about our writing poetry, and my project of disinformation feeds on that teet. why is it so hard for me to read poetry that keeps pointing? i can't even fathom an instant where i'm writing lyric as narrative, using all this symbolism to enhance my understanding:

the days are long and arduous, now that
the ladder has been lifted to the barn's
second window. mom always asks, "how does
it lean so?" the wind is virile with pink
sleep.

none of it happened. i can't write right. and the writing of this letter now is total shit because it is a thought pattern. i can manifesto all i want, but then it sounds like a dance.

the fraud of it lies in the breaking down of the text, like one of this size, and preparing it for nothing. today is not a day of associations, and i've exhausted

my thoughts. now i'm playing with the idea that out of all this will come something, and it's been 35 minutes.

where am i going with this? ah, i've been trying now for 35 minutes to make the associations, consciously, of what eating and the moon and pointing to it have in common. everything. it has nothing in common with everything. depends on who's looking.

it is a custom to be at least legible when we talk to people. i'll let ego in the way now. my life is surrounded by people who constantly ask me to either make sense or to fit in with social convention so that it is possible for people to take me seriously. i'm not so much worried about being misunderstood than me compromising my nature and that is to be spontaneous (but with a little forethought - i am a bit of a child at heart).

what i really wanted to do was to list events of action and non-action so that i may not say anything, so that you can read and respond as was like in the last few days. and i needed then to bring in this idea that buddhism is not really foreign to me but i can do some more learning, and that catholicism is what i was brought into. this world. perhaps my big break from the iconoclastic nature of catholicism, the law, the dogma, the ritual, is my bringing upon myself a paranoia of sense. that's it! that's the breakthrough! i have a grand paranoia of making sense to someone.

I AM UNWILLING TO MAKE SENSE BECAUSE I AM RESPONDING TO MY CATHOLIC INHERITANCE.

i'm not even very familiar, i mean i do remember most of the service during mass, and i do remember some of the laws but i'm now wholly sure what the gist of a catholicism is. i'm even afraid, no, not afraid, but unwilling to come to terms with it by bringing it out in the open with my peers, because when we start to talk about catholicism, everyone goes bonkers. this kid at the park, a teenager, said two days ago something like, well, i can't remember exactly what he said but it was either he's against the idea of god, like he's an atheist, or that people, oh now i remember, he said "people who believe in god/go to church are narrow minded. believe me, i should know". well, i believe in god (not an avid churchgoer though i should be, i want to, hell, i'm admitting it to my peers!) but i'm not close minded, judgemental, yes, stubborn, of course, but not close minded! but these are some of the things i hear people say about refusing to believe in a god because of the institutions' practices.

here is my idea:

i have friends who left their church because of reasons of "brainwashing/militarism/sexism/cover ups" but are avid believers in god and have found new, less restrictive churches. this church actually said that if they leave their church they're leaving god. oppression under god's name? hmm, and let us take it out of bounds for a second: using an object in a word's name? the whole pointing thing is equal to this. we use god's name to defend an institution's practice and laws; we use words to defend an object's being. all point for a reason. the reason is arbitrary. now i do believe that if an institution is using a name to defend itself, the name eventually goes bad and we can't trust either the institution nor the name. we're at a dead end. i don't want to ascribe any solutions but this is something to think about.

so why my distrust in poetry? this whole idea of eating? it has to do with this unsaid symbology. all poetry in the traditional sense of finding meaning so that we may understand the nature of things. i know this is all retroactive, it's all been said before. i don't know where i'm going to go with this idea, it does inform my writing.

i'm tired now. THERE MUST BE SOMETHING IN THIS THAT IS FAIR.

CHRIS

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

From: "Thomas savage"

To: [REDACTED]

Subject: Re: why poetry is eating itself alive - steve, tom

Date: Thu, 2 Jun 2005 07:16:38 -0700

Hi, I for one have no interest in dominating discussion on this list about anything, especially this particular issue. Since I found myself, thanks to Steve, compared to the Buddha, I've been trying to respond appropriately to that. I am not the Buddha. I haven't even achieved the first stage of enlightenment called sotapanna in Pali or "stream entry." This, perhaps the equivalent of satori in Mahayana erases all doubts in the path. Since doubts arise in me all the time, I figure I still have a ways, perhaps a long ways to go. Nevertheless, I have been a practicing and studying Buddhist for many years thus Buddhist ideas like egolessness turn up in my poems frequently. Nevertheless, Steve, don't mistake the finger pointing at the moon for the moon itself. I am merely that finger. As to you at Furniture Press, it can be said that I or

you, any of us can both be said to exist and not to exist. To accept only one part of the paradox is to err. As for egotism, which I see everywhere, as much in artistic communities as outside it in the so-called real world, that seems to exist whether or not the ego's statements we hear in our heads are illusions or not. Whether I am guilty of egotism with regard to discussion, all I can say on this possible question is I hope not. Also, to keep this message reasonably brief, I will end my part of it here, for the moment. Should any of you care to respond to this further discussion, I look forward to reading whatever you say and may respond at a future time.

furniture_press wrote: Obviously the discussion is or is not being well taken care of or badly treated as if a child and/or adult sitting/standing at the margin/center of the fray/giftgiving.

tom is right and wrong to say what he says and does not say, when he is saying it or not saying it. he makes sense to us and doesn't make sense so that we're always and never sure or unsure of what exactly precisely indefinitely saying or not saying.

tom, what steve is saying is this.

tom, steve, this is a good beginning and/or ending end/or anding. or else am i making sense by not?

poetry we'll have to take seriously and poetry we'll have to take even more seriously, the latter being one of respect and the former of brilliance that we can't escape its brilliance. deem it brilliant i may you could say it can't and we come to something closer by farther away.

poetry was eating itself (masticating, as jean hartig says, my best friend and enemy to poetry) and i told her not to assimilate the idea by assimilating it to either poetry or poetry, because there's always three sides of the coin: poetry is in the middle of masticating itself. i feel that it will soon be possible that poetry will be matriculating itself after the eating is done.

i wanted to say 'the eat' but a number of institutions that are not on my side provide no vacancy for such ideas. poetry wanted to say something too, but i repressed it, along with (tom and steve)'s outcry for dominance on a poetics list made up of human and non-human subjects.

case in point: i have met several people on the list, in public. to name a few i won't. it has occurred to me that since charles and co. established the list, using names of prominent and not so prominent and, people like me, not wanting prominence, have built a long dialogue (in this case narrative since charles and co. at buffPOdept. have been singlehandedly creating all posts to the list, except mine (which is a flaw in my theory)and by which people who THINK they're on this list believe that they themselves are posting. for example:

steve dalachinsky: "man o man chris what's going on with lautreamont?"

steve d has no idea he's writing this because no one is writing this. the existence of a malpractice suit in the hands of a wordsmith resonates with suspect handwriting claws. it states that charles and co. are making it up as they go, yet again revolutionizing POLitics, POLitics just to get it right, by making it their history.

thus poetry has integrated itself into the surroundings of this list, my letter to steve and tom and co. if they exist. it has matriculated into a curriculum of deafening proportion. the world teaches science courses and snow eludes the weathermen, alluding, i'll say, to what kerouac said, in an unpublished letter to harry smith in 1957, "harry, butter? get it, man? like, wow!"

at the end or the beginning of the discussion or silence let me make a point to speak or not to speak on the issue.

christophe "pastamassima" casamassima

p.s. to whomever it may concern : i've no use for a serious poetry. it's all very humorous. like a bone.

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

From: "Thomas savage"

To: [REDACTED]

Subject: Re: why poetry is eating itself alive

Date: Wed, 1 Jun 2005 08:25:12 -0700

Hi Steve. I'm glad someone reads my messages. I've just been kidding around on this issue or statement from Furniture Press. I suspect the ego has as much or as little to do with it as it usually does with my poetry, assuming that the ego can be said to exist which, to a Buddhist, is questionable. I don't know what you see as egotistical in what I've said about poetry eating/poetry eating itself alive but that's okay. Like I say, I'm glad someone but me is reading these things.

Steve Dalachinsky wrote:tom did yer ego get in the way there?

why if they're good should they be independent of yer ego
and not i'm assuming when they're bad?

good or bad the ones i hear you read seem to have been written by
BUDDHA?

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

--

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56. **Thomas savage**

Mouth Play Four by Tom Savage

Fri 3 Jun 2005

Mouth Play Four by Tom Savage will be performed at Medicine Show Theater on June 19th at 6:30 PM. The admission charge is \$6. Medicine Show Theater is located at 549 W. 52nd St. 3rd Floor. This is a one time only staged reading of one hour of my full length verse play. Please come.

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<http://mail.yahoo.com>

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57. **cris cheek**

Radio Taxi tonite

Fri 3 Jun 2005

Between 6-12 this evening (GMT)

A selection of programmes made by or with or in Coleridge Community College including:

- The landmark recording of the Rime of the Ancient Mariner featuring the voices of all the pupils and staff.
- Neighbourhood Is, a poem translated into the 17 languages spoken fluently in the school.
- Listening Life programmes recorded by Kirsten Lavers (Taxi Gallery) Karl Hartland (209radio) and our Radio Club's Suite Sixteen selections. + Interventions from the Radio Taxi Club.

+ works by: Tom Leonard, Caroline Bergvall, Chris Goode, Angelo di Cintio and Karin Dolk

for more info and the emergent schedule for the rest of this weekend (the last) go to: www.radiotaxi.org.uk

there are also many pics of last weekend's epic

apologies for cross-posting

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58. **Barrett Watten** ***Mark(s) new release 6.01***

Fri 3 Jun 2005

6.01 release

June 1, 2005

Bruce Andrews

Jack Collom

Dick Goody

Grace Graupe Pillard

A. Ibn Pori Pitts

<http://www.markszine.com>

This site requires a minimum screen resolution of 800x600 for viewing.

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59. **Alan Sondheim** ***in Salt Lake City***

Fri 3 Jun 2005

- We're in Salt Lake City for the next week - if anyone wants to get in touch please call [REDACTED] or email me here.

We're on nomail because of the traveling - please backchannel, thanks.

- Alan

(URLs/DVDs/CDroms/books/etc. see <http://www.asondheim.org/advert.txt>)

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60. **furniture_press**
Charles North, a letter

Fri 3 Jun 2005

Garner: Letter to Charles North

Providing the library quake or distract,
impoverish for that matter—no, I would
not give so much as a kenning's worth
of impiety, to you nor anyone named you.
At the corner of York and Walker (no,
Rome is another coast), renamed
after, or before a war, we talked about
what we weren't doing that summer. To you
(or something like it) I, in the light of Maquiera's
image of Chile (using just a handful of paper and all
the words I can imagine at the back of a bus)
O, to you Charles North I'd give my wages.

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

--

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61. **Nick Piombino**
Nick Piombino and Nick Kass Johnson read at the BPC

Fri 3 Jun 2005

Nick, Nick, Nick

on Tuesday, June 7 at 6 p.m.
I'll be reading with

Nick Kass Johnson at the
Bowery Poetry Club

Nick Bredie and Alex Young,
series curators

(BPC is at Bowery, near Houston,
across the street
from CBGB's)

hope to see you there

-Nick Piombino

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62. **Michael Tod Edgerton**

Re: ROTTEN FRUIT!

Fri 3 Jun 2005

Craig, you are of course not the only queer to stand against war and the imperialism of our gov't (on another note--Alain Badiou totally rocks!). Your logic, however, in saying that "sacrificing your voice about your homosexuality is the LEAST you can offer the lives you are so fucking eager to take!" is specious at best. "We" homosexuals, queers, bisexuals, trans, and etceteras certainly do not "owe" any one specific civil right for the lives "we" take as soldiers serving in the military. That queers could possibly want to join the military disappoints and exacerbates me every bit as much as it obviously frustrates you, but "we" etceteras have the right to be assholes, dupes, pawns, ideologues, and proto-fascists like everyone else. You're really harping on the wrong issue. How is it that any citizen in America could possibly have supported Dubbya in the first place, let alone (almost) elected him? How was it even close enough to be stolen?! And how could they -- "we" -- possibly

re-elect him? How is it that people identify with the nation-state as a paternalistic figure whose word becomes self-founding truth, even despite facts to the contrary?

If you're really so angry (as I hope everyone on this list is, though too much anger I believe can overwhelm you and become counter-productive), you should try investigating the machinations of these enabling psycho-social dynamics and how, possibly, to subvert them. Relieving homo-etceteras of their civil rights, confluent and complicit as that is with the militaristic-imperialist ethic of erasing difference--the better to be "disciplined" (its Foucauldian echoes raising the further issue/problematic of the identification, itself, with/as a "speciated" identity and its own imbrications with a psycho-social containment strategy)--is

decidedly NOT the way. I do do do wish I could tell you what the magic route to the Solution was...

Best,

Tod

Automatic digest processor <[REDACTED]> wrote:

Date: Thu, 2 Jun 2005 14:15:35 EDT

From: Craig Allen Conrad <[REDACTED]>

Subject: ROTTEN FRUIT!

The Philadelphia Gay News and every other gay news platform is making it clear that they are behind the newest push for gay American soldiers to be OUT to serve. This is just amazing to me, considering the world our military is creating.

Let me put it this way BOYS! You want to join a military MOST of the world now sees as the darkest force since Nazi Germany. Thousands and thousands of innocent lives have been taken (and thousands more yet to be taken), lives, people, silenced, for good.

You want to be part of this killing, this silencing of human life, but are crying that you can't do it with a rainbow sticker on your machine gun? Oh, you poor, poor baby!

Sacrificing your voice about your homosexuality is the LEAST you can offer the lives you are so fucking eager to take!

Am I the rotten banana in the fruit basket for saying this? So be it!

A queer voice against war,
against queer/straight/other soldiers killing,
CAConrad

http://PhillySound.blogspot.com (http://phillysound.blogspot.com/) "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

There's the mute probability of a reciprocal lack of understanding.

- Mei-mei Berssenbrugge

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63. **Ron Henry**

AUGHT 14 now on-line

Fri 3 Jun 2005

A new issue of AUGHT is now online, and offers another great line-up of new and established poets working in innovative forms and voices.

Contributors to no. 14 are Laurie Price, Dina Alexander, Sheila E. Murphy, Michael Riley, Corinne Lee, Brian Hardie, N. Graham, Vernon Frazer, Michelle Greenblatt, Gregory Vincent St. Thomasino, Brad Flis, Steven Timm, Kristy Bowen, Thomas Fink, William Elmquist, Jim Toweill, Ian Seed, Diana Magallon, Peter Jungers, Jenna Cardinale, Maurice Oliver, Peter Jay Shippy, Mark Kanak, Douglas Barbour, Derek White, Wendy Collin Sorin, Steve Dalachinsky, Jukka-Pekka Kervinen, and Chris Piuma.

The issue includes a special section of collaborative pieces in addition to the regular selection of new work.

Find AUGHT at:

<http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm>

--

Ron Henry, editor | 

AUGHT

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64. **furniture_press**

A Poem Written in Dalachinsky's Handwriting

Fri 3 Jun 2005

Peramble
 through Preamble
Discursive Leg
Abider in Town
& Count Down
 Hypoch ondria
 Vocation
 not
 Vaccination
 Sick of
Instead
 Sickening

Borderline
Bleah

Ramble
Daffodilly San Tropez
Tip-Toe through
Toledo

Liberate Tongue
from Jowls of Life

Circuitous Precinct
Scamified Synapse
Collapse in Styrofoam
Cup

Tranquil Elephantizer
Cheese and Checkers
Dum Diddy Gum Drops

I poke Fun
at Faux Pas

Syringe
around the Cholera
Ave Maleria

Agamemnon
Achoo

Amen
& so on

--

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65. **Stephen Vincent**
"poem" Kit Robinson / Tolling Elves
Fri 3 Jun 2005

Sometimes slight, modest appearing things suddenly get very large in volume & presence. I am writing of Kit Robinson's "poem" which just arrived in the mail.

Two feather weight pieces of 8.5 x 10" gray paper folded in half, printed both sides and staple stitched together, complete with a full double page minimalist piece of art, a grid work by Ericka McConnell, that looks like a metal grated shop gate slashed with one dark splash of shadow. Indeed the segments/increments of Kit's work seems so appropriate to the grid as a format - each poem's space a rectangle somehow connected to the next one so that the entire sequence becomes a well ordered screen through which some sense of completed order finds its resonance. I leave a sample "increment", one of fourteen:

The Smallest Increment

Writing, as running, an exercise for the breath. A way of
engaging time. Lest time take all away.

A physical, sensual art, bound into the body, not evidently the stuff of pure
ideation. Rhythm, always of the essence.

Signs that the writer is still awake, attempting something, even Though...

The smallest increment, a light or sound, being enough to satisfy, the impulse
to record.

Note lack of verbs. To say that something "does" something would already be
too much.

*

The whole shot is available from:

Tolling Elves

9 The Parade, Upper Brockley Road

London SE4 1SX



It's actually a subscription series:

6 issues pounds 12/ \$25

12 issues pounds 20 / \$40

Your occasional roaming critic here,

Stephen Vincent

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66. **Joe Brennan**

Ten Most Harmful Books of the 19th and 20th Centuries

Fri 3 Jun 2005

Click here: The Assassinated Press

Ten Most Harmful Books of the 19th and 20th Centuries

THE EDITORS

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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67. **Robert Corbett**

Re: comedy and humor

Fri 3 Jun 2005

one edit, one clarification of my previous post:

there terms "comedy" and "humour" are not strictly parallel, most specifically in that comedy is a mode or genre, while humor is a mood or stylistic element.

and while I did want to say that it may be that the distinction being made is polemical and that one should keep in mind what scores are being settled, cui bono and follow the money (oh, My Friend you were a friend indeed), etc,

at the same time I don't think the distinction or difference is simply a matter of literary or political politics. there is something there, that is, between the comic and the humorous, but the terms themselves and distinctions being drawn may be doing other work at the same time.

finally, another quote, this time from Sterne (out of something classical): "It is not things themselves, but men's [sic] opinions of them that cause perplexities in human affairs."

--- Robert Corbett <[REDACTED]> wrote:

the distinction between the humourous (and profound) Fielding and the comic (usually, witty, rather, and superficial) Sterne is a very old critical topos. Sterne is often praised for his wit, but then often written off as not typically English--more "French" really if you get my meaning. indeed, the French are often spoken of as witty, but the English as humorous in the 18th century.

there is something that is being said in this discussion, but I would be aware of how interested the parties were in mapping particular positions about what is humourous and what is comic (notice, also, that the terms are parallel, exactly).

just to add though to the theoretical apercus here, I have always liked Hobbes' description: "Laughter is sudden glory." That just knocks me out -- every time.

Robert

--- Christopher Leland Winks <[REDACTED]> wrote:

Dear Aaron,

I just read Kenneth Rexroth's "Classics Revisited," and he approaches the distinction between humor and the comic on several occasions, notably when discussing the work of Henry Fielding and Laurence Sterne. It's not "theoretical" (whatever that is, really), but as a

*work of comparative literary criticism, it's
endlessly thought-
provoking, as indeed all of Rexroth's critical
work
is.*

Best,

Chris

*I will discuss perfidy with scholars
as if spurning kisses, I will sip
the marble marrow of empire. I want sugar
but I shall never wear shame and if you
call that sophistry then what is Love?*

Lisa Robertson

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68. **David A. Kirschenbaum**

****Boog NYC Series Needs Yr Non-NY Press ASAP****

Fri 3 Jun 2005

Hi all,

Season two of our "d.a. levy lives: celebrating the renegade press" series concludes next month, and the Thurs. July 7 date has recently opened up. If you edit a non-NY based small press, or know of a press you think might be interested, please backchannel me asap.

The series is held at Chelsea's ACA Galleries, which is owned by the son-in-law and daughter of the poet Simon Perchik. The first thursday of each month i have a different visiting press host and feature their authors and, if they're able, musician(s) they know, or i find some musicians I know. The gallery provides wine and other beverages, and cheese and fruit.

We started the series in august 2004. in our first two seasons we've hosted (or are due to host the final press listed) Meritage Press (San Francisco/St. Helena, Calif.), The Owl Press (Woodacre, Calif.), Tougher Disguises (Oakland, Calif.), Cy Press (Cincinnati, Ohio), above/ground press (Ottawa, Canada), a 20th anniversary party for Chax Press (Tucson, Arizona), The Tangent (Walla Walla, WA), Carve magazine (Ithaca, NY), and Brinacase Press (Northampton, Mass.),

Combo (Providence, R.I.), Talonbooks (Vancouver, Canada), Tripwire (San Francisco), Conundrum (Chicago), Ambit (Baltimore), a 30th anniversary party for Kelsey Street Press (Berkeley, Calif.), The Poker (Cambridge, Mass.), Ahadada Books (Burlington, Canada), Firewheel Editions/Sentence, a magazine (Danbury, Conn.), Habernicht Press (San Francisco), The Canary (Kemah, Texas), Duration Press (San Rafael, Calif.), and a+bend press (Davis, Calif.).

best,
david

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://boogcity.blog-city.com/>
T: (212) 842-BOOG (2664)
F: [REDACTED]

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69. **Ben Basan**

FW: CFP: Psychoanalysis, Community and 20th Century American Literature

Sat 4 Jun 2005

----- Forwarded Message

From: Douglas Dowland <[REDACTED]>
(with apologies for cross-postings)

Proposal for Panel

PSYCHOANALYSIS, COMMUNITY, AND TWENTIETH-CENTURY AMERICAN LITERATURE

For The Association for the Psychoanalysis of Culture and Society Annual Conference on PSYCHOANALYSIS AND COMMUNITY

November 4-6, 2005 at Rutgers University

Plenary Speakers: Willy Apollon and Eric Santner

Douglas Dowland, The University of Iowa, Panel Chair

What foundational psychoanalytic tensions are wrought out in the representation of community in literature? This panel seeks examples of how psychoanalytic theory and practice illuminates representations of communities in modern and contemporary American literature. Examples from all genres of literature,

including canonical and non-canonical texts, will be considered. A variety of approaches, including orthodox and unorthodox psychoanalytic practices, are appreciated.

Paper proposals should consider how tensions in communities are historically and politically influenced and how these tensions may be mitigated by the history and politics of psychoanalysis as practiced concurrently in America. In other words, how does "psychoanalysis" redefine "community" and how does "community" demand provide a necessary contour of psychoanalytic practice?

Papers of a meta-commentary nature will also be considered, including how characters can be separated from the community of the text to be analyzed discretely, and issues in the creation of a community in a text that may or may not correspond to an actual community.

Ultimately, all paper proposals should focus in on the close reading of a text to yield psychoanalytic insight about communities as represented in the (potential) limitations of both literary and psychoanalytic texts.

Paper proposals should be up to 500 words and sent as an e-mail attachment to <[REDACTED]> by July 1, 2005. Please include a current C.V. with the proposal.

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70. **Craig Allen Conrad**

Re: ROTTEN FRUIT!

Sat 4 Jun 2005

Michael Todd,

first, your saying, "you are of course not the only queer to stand against war and the imperialism" is said as though I said I was "The queer" when in fact I said "A queer against war." You do understand that, right? "A" not "The" ???

Second, to say that I "should try investigating the machinations of these enabling psycho-social dynamics and how, possibly, to subvert them" is your way of saying that I do not. You really don't know me to make such a claim on me, but if you would like to get to know me, that's another story.

But back to the original argument, queers have a HUGE fucking history of shaking this country to the core!

Queers marched in Selma, and were VERY much OUT against the Vietnam war. Yes there are many of us now who are opposed to this war in Iraq, but my point

is that the queer "community" as a whole has shifted focus to whimper the "Let Him Serve" phrase over and over and fucking over and over!

The pace has picked up since Memorial Day, all the queer media with their RIDICULOUS ads of sad men in uniform, that Fire Island kind of romance in the air, his boyfriend standing behind him with hand on shoulder. oh Brother it makes me sick! OOOO, how handsome he is in his uniform! Whatever! He's a fucking killer, period!

And actually Michael, NO i do not agree that we get to be fascists, anymore than Jews get to be, or Germans, or anyone else! NO way man, that's fucking bullshit! I'm NOT about to agree with you! That's such bullshit right out of the mouth of HRC. The fucking Human Rights Campaign has a fucking Republican scumbag heading it now, and NO to that too! I'm NOT interested in tolerating Gay Republicans, ever!

I say NO to letting queers into the army! EVER! We need to be our own fucking army and STOP this fucking war in Iraq and the war against the poor everywhere (like right down the street).

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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71. **Craig Allen Conrad**

POET-AGENT IN SEARCH OF TRANSVESTITE BOXER

Sat 4 Jun 2005

POET-AGENT IN SEARCH OF TRANSVESTITE BOXER

The pink, frilly, faggy clip to the chin of oppression! While the fringe of the queer community is forgotten, even censored, we will make our way through the ranks all champion boxers made as an emblem for their minority outcast peoples throughout history! Looking for the world's toughest, queer transvestite boxer dedicated to winning the heavyweight belt. Must be willing to wear pink gloves with drawings of Judy Garland's face hitting the high note to punch out Tyson's woman-beating sorry ass once and for all! From there we will take the gay and lesbian community back from the money-sucking gay republican scum whose 1969 counterparts fled out the back door of Stonewall, leaving the revolution in the hands of the fearless queens and dykes! Can you resurrect queens as backbone of queer leadership? Do you make the high heeled, bitch

hammer grade? Do you have Sissy Pride? Interested in victory? Contact CA-Conrad at [REDACTED], or [REDACTED]

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72. **Nate Dorward**

The Gig 18

Sat 4 Jun 2005

The new issue at last....

THE GIG #18

-- Poems by David Ball, Michael Boughn, Kelvin Corcoran, Jean Day, Ralph Hawkins, Peter Larkin, Andrew Levy, Douglas Manson, a.rawlings, Joan Retallick, and Scott Thurston -- an essay by Peter Middleton on Robert Creeley and the poetics of self-reflexivity -- & the usual full-to-bursting review section.....reviews of David Miller, Peter Riley, Redell Olsen, Glenn Storhaug, Ric Caddel, Steve Benson, Naomi K. Long, Robert Sheppard, John Matthias, Peter Dent, Catherine Wagner, Tom Leonard, &c.... a brief section of minireviews by the members of the Lexiconjury list....

A table of contents & some of the reviews are available online at
<http://www.ndorward.com/poetry/magazines/gig18.htm>

Single issue:

\$7.50 Cdn / \$6 US (prices include airmail within North America)

£4.50 / 6 euros (prices include airmail overseas)

Three-issue subscription or three backissues:

\$20 Cdn / \$16.50 US (prices include airmail with North America)

£12 / 16.50 euros (prices include airmail overseas)

Please make cheques out to "Nate Dorward" (109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada); email: [ndorward AT ndorward.com](mailto:ndorward@ndorward.com)

More info, various web-only goodies, &c at www.ndorward.com. Next up this summer from The Gig: an expanded edition of Trevor Joyce's *Take Over / Undone*, Say and the long-awaited volume of essays on Canadian women's experimental poetics.

PS: contributors & subscribers will receive their copies shortly....

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73. **David A. Kirschenbaum**

Massachusetts Lawmaker Pushes for Poet Laureate

Sat 4 Jun 2005

here's the version from today's ny daily news:

http://hosted.ap.org/dynamic/stories/M/MASSACHUSETTS_POET_LAUREATE?SITE=NYNY D&SECTION=NATIONAL&TEMPLATE=DEFAULT

here's the text from there pasted here:

Mass. Lawmaker Pushes for Poet Laureate

By STEVE LeBLANC

Associated Press Writer

BOSTON (AP) -- Throughout its history, Massachusetts has been home and host to some of the nation's most celebrated poets, from Emily Dickinson and Henry Wadsworth Longfellow to Robert Lowell and Sylvia Plath. Despite that, the state has never had a poet laureate. However, that could soon change if lawmakers adopt a bill to create an official position of poet laureate.

"With poetry there's no socio-economic or age bias," said Democratic State Rep. Anne Gobi. "This is a way to say 'Hey, the arts are important.'"

The only duty for the poet named to the unpaid post would be to "act as a public emissary and advocate for poetry in the state," under the language of the legislation.

Gobi said the idea for the bill started with a conversation she had with a friend in a local poetry writing group. The friend suggested Massachusetts, with its rich literary heritage, should have its own poet laureate.

After doing research, Gobi agreed, noting that virtually every other New England state boasts an official laureate.

Under the bill, the Massachusetts Cultural Council would be charged with coming up with a list of three candidates. The only requirement would be that they either live or work in the state. The list would then be sent to the governor, who would make the final choice for the two-year term.

There should be no shortage of candidates.

Prominent poets with ties to the state include former U.S. poet laureate Robert Pinsky, who teaches at Boston University, and Nobel laureate and Irish poet Seamus Heaney, who teaches at Harvard University.

For those who prefer a grittier style, Massachusetts also is home to regular poetry slams where poets go head-to-head in bars, coffee shops and galleries, each hoping to wow the crowd and move on to the next round.

The idea has met with some skepticism.

"When I initially heard of it I thought it was a useless idea," said Louisa Solano, longtime owner and operator of the Grolier Poetry Book Shop in Harvard Square in Cambridge. "I'm just afraid in Massachusetts it would be too concentrated on Boston and Cambridge and forget the rest of the state."

But the more she thought about it, the more she said she warmed to the idea - provided that whoever is named poet laureate isn't trapped in an insular literary world.

"I would hope it is someone with good reading ability and writing ability but someone who also has an ability to reach out into the community," said Solano, who also writes poetry.

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74. **Murat Nemet-Nejat**

Re: comedy and humor

Sat 4 Jun 2005

In a message dated 06/03/05 7:07:05 PM, [REDACTED] writes:

*ndeed, the French
are
often spoken of as witty, but the English as
humorous
in the 18th century.*

It may be useful to look at the etymological derivations of the two words. "Wit" derives from the idea of perception, guidance, wisdom. It has to do with mind, intelligence. "Humorous" derives from the theory of humours. It has to do with excess, a defect (of character) due to imbalance. Almost, they are opposites.

For instance, Elizabethan and Jacobean literatures (Shakespeare, Ben Jonson) create comedies of humor. Even the wit of Hamlet (obviously a great intelligence) falls apart, disintegrates in his humorous (melancholy) state and the state of Denmark.

The 18th century "cleans up" humor and replaces with wit.

Hazlitt's distinction between the two is seen through the 18th century: "Humor is, as it were, the growth of nature and accident; wit is the product of art and fancy."

In my view, Coleridge's distinction between "imagination" and "fancy" is the same idea given a reverse spin: obsession is at the heart of poetic imagination. Put in another way, what is wit with no intimation of insanity?

Murat

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75. **Anny Ballardini**
Re: comedy and humor
Sat 4 Jun 2005

And we are again dealing with the borderline. Cannot remember who said it but it went like this:

The difference between a good actor and a mad person is that the actor can reach the line, go through it and come back.

Laughter could be seen, as one of my students pointed out last week, as the brilliant outlet of intelligence. Laughter starting from an accepted and always present irony but at the same time humble enough to twist what could be not desirable into a healthy open involving (can one also add for-giving) reaction.

Anny Ballardini

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

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

Non serviam. Ni dieu ni maître.

On 6/4/05, Murat Nemet-Nejat <[REDACTED]> wrote:

>

> In a message dated 06/03/05 7:07:05 PM, [REDACTED] writes:

>

>

> > ndeed, the French

> > > are

> > > often spoken of as witty, but the English as

> > > humorous

> > > in the 18th century.

> > >

> >

>

> It may be useful to look at the etymological derivations of the two words.

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> with

> mind, intelligence. "Humorous" derives from the thery of humours. It has

> to do

- > with excess, a defect (of character) due to imbalance. Almost, they are
- > opposites.
- >
- > For instance, Elizabethan and Jacobean literatures (Shakespeare, Ben
- > Jonson)
- > create comedies of humor. Even the wit of Hamlet (obviously a great
- > intelligence) falls apart, disintegrates in his humorous (melancholy)
- > state and the
- > state of Denmark.
- >
- > The 18th century "cleans up" humor and replaces with wit.
- >
- > Hazlitt's distinction between the two is seen through the 18th century:
- > "Humor is, as it were, the growth of nature and accident; wit is the
- > product of art
- > and fancy."
- >
- > In my view, Coleridge's distinction between "imagination" and "fancy" is
- > the
- > same idea given a reverse spin: obsession is at the heart of poetic
- > imagination. Put in another way, what is wit with no intimation of
- > insanity?
- >
- > Murat
- >

[↑ Contents](#)

76. **Ishaq**

[Fwd: bc.indymedia.org] -- telus subscribers denied access to bc and vic indy media

Sat 4 Jun 2005

for your info (below is a note by one telus tech (peter tech #82359))

as visitor and contributor to the vic and bc indy media sites which has the most information on black politics, islam and muslim issues, as well as local police brutality, i wish to inform you that telus internet subscribers have been blocked from viewing your site for the past week and the problem still persists and is unresolved by telus.

on june 2 i spoke with tech named ben who said that issue was with telus and it was being resolved within 24hrs. he also said that when he went to access the site it simply sent him to <http://victoria.indymedia.org.com>. however, when he

spoke with a tech who did not use telus the site was reached. i attempted to access the address 24hrs later and the attempt failed.

on june 3 i spoke with peter who simply sent me this note after 1 hour of running around and being placed on hold countless times by him. peter (peter tech #82359) refused to do a trace route from telus and insisted that i preform the trace route which i did and the result was the the sites did not exist.

on june 4 i spoke with jahan who refuse again to perform a trace route, placed me on hold and then refused to explain, said that it was "irellivant", as to why telus members cannot reach the site and others can who are employed with telus but do not use telus as a server. each time i asked he accuse me of not "cooperting" and threaten to terminate unless i stop asking question and just do another trace route. any questions is asked we dodged.

when as a telus subscriber, i, and apparently others, attempt to view the sites the connection times out or redirects the telus client to <http://victoria.indymedia.org.com>. we as telus subscribers are being denied access to the bc and victoria indie media sites.

sincerely

ishaq

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

Subject: bc.indymedia.org

Date: Fri, 3 Jun 2005 21:33:09 -0400

From: Telus Technical Support <[REDACTED]>

To: [REDACTED]

tried to find this website but it does not exist.

bc.indymedia.org or victoria.indymedia.org

Please double check the address or try www.indymedia.org

Peter

[↑ Contents](#)

77. **Ishaq**

Re: [Fwd: bc.indymedia.org] -- telus subscribers denied access to bc and vic indy media

Sat 4 Jun 2005

so i made an attempt to contact telus so they could explain the situation with the indymedia sites. i was put in touch with someone who said his name was ekemini (827170). he said that the <http://bc.indymedia.org> and <http://victoria.indymedia.org> sites do not exist. however, a friend who has shaw

could access the site which i informed them of. this is when ekemini (827170) askes me to try this site <http://cnn.com> and askes me to read him the headline which was Suspected Al-Zarqawi deputy arrested in Iraq i asked him why? what the relevance was to this situation and he simply asked me to read it. instead i read him the other smaller headline: U.S.: Guards, detainees mishandled Quran

after a longtime on hold the tech cameback and said that they would run a test around my area and location which turned out that that telus couldn't access the sites <http://bc.indymedia.org> nor the <http://victoria.indymedia.org> . from here i was informed that the problem and information and the results from my trace rout and ping test which i had to forward to them would be sent to "apps dept" -- they are the domain hosting service for telus.

they would get back to me in 48hrs.

strange times

Ishaq wrote:

> for your info (below is a note by one telus tech (peter tech #82359))

>

> as visitor and contributor to the vic and bc indy media sites which has the most inforamtion on black politics, islam and muslim issues, as well as local police brutality, i wish to inform you that telus internet subscribers have been blocked from viewing your site for the past week and the problem still persists and is unresolved by telus.

>

> on june 2 i spoke with tech named ben who said that issue was with telus and it was being resolved within 24hrs. he also said that when he went to access the site it simply sent him to <http://victoria.indymedia.org.com>. however, when he spoke with a tech who did not use telus the site was reached.

> i attempted to access the address 24hrs later and the attempt failed.

>

> on june 3 i spoke with peter who simply sent me this note after 1 hour of running around and being placed on hold countless times by him.

peter (peter tech #82359) refused to do a trace route from telus and insisted that i preform the trace route which i did and the result was the the sites did not exist.

>

> on june 4 i spoke with jahan who refuse again to perform a trace route, placed me on hold and then refused to explain, said that it was "irellivant", as to why

> telus members cannot reach the site and others can who are employed with telus but do not use telus as a server. each time i asked he

accuse me of not "cooperting" and threaten to terminate unless i stop asking question and just do another trace route. any questions is asked we dodged.

>

> when as a telus subscriber, i, and apparently others, attempt to view the sites the connection times out or redirects the telus client to <http://victoria.indymedia.org.com>. we as telus subscribers are being denied access to the bc and victoria indie media sites.

>

>

> sincerely

>

> ishaq

>

>

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

> Subject: bc.indymedia.org

> Date: Fri, 3 Jun 2005 21:33:09 -0400

> From: Telus Technical Support <[REDACTED]>

> To: [REDACTED]

>

>

>tried to find this website but it does not exist.

>

>bc.indymedia.org or victoria.indymedia.org

>

>Please double check the address or try www.indymedia.org

>

>

>Peter

>

>

>

>

>

>

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78. **Fulcrum Annual**

FULCRUM 3 is still available!

Sat 4 Jun 2005

Fulcrum: an annual of poetry and aesthetics, Number Three, 2004, edited by Philip Nikolayev and Katia Kapovich

Reviewed by Kevin Killian in Jacket at
<http://www.jacketmagazine.com/26/kill-fulc.html>

510 pp., perfectbound.

Publication date: September 21

FULCRUM 3: SPECIAL FEATURES

* An Anthology of the Berkeley Renaissance (100 pages) edited by Ben Mazer, featuring discovered work by Mary Fabilli, Jack Spicer, Robin Blaser, Robert Duncan, Charles Olson, Landis Everson, plus artwork & photos

* We Who Live in Darkness: Poems from New Zealand by 21 Leading Poets, edited by Gregory O'Brien

* Fulcrum Debate: Joan Houlihan and Chris Stroffolino

* Poetry and Psyche: 7 essays

* Artwork by Konstantin Simun

CONTRIBUTIONS by Bill Berkson, David Baratier, Alison Croggon, Fred D'Aguiar, Arjen Duinker, Michael Farrell, Annie Finch, Edwin Frank, Peter Gizzi, Joe Green, Jeffrey Harrison, John Hennessy, Bruce Holsapple, Joan Houlihan, Coral Hull, Kabir, David Kennedy, John Kinsella, Mark Lamoureux, Glyn Maxwell, Ben Mazer, Andrew McCord, Richard McKane, Ange Mlinko, Richard Murphy, Vivek Narayanan, Gregory O'Brien, Simon Perchik, Mai Van Phan, Michael Rothenberg, Tomaz Salamun, Don Share, Chris Stroffolino, Jeet Thayil, Mark Weiss, Harriet Zinnes, and many others.

SUBSCRIPTION rates in the US are \$15 per issue for individuals, \$30 for institutions. International subscriptions are \$20 and \$40 per issue, respectively. (Add \$5/copy for international airmail.) Send check or money order drawn in US currency and payable to Fulcrum to the editorial address below.

~~~~~

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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79. **derekrogerson**

***[job] Poetry Indexer - Granger's World of Poetry Web Site***

Sun 5 Jun 2005

---

Location: New York, NY

The Reference Division of Columbia University Press seeks indexers for a 6-18 month project. The successful candidates should be detail-oriented and meticulous and should have experience with databases as well as an interest in poetry. College degree required, preferably in English. Any experience in library cataloging and/or copyediting would be useful.

Indexers for the Granger's World of Poetry website will work with poetry texts to enter the titles, first lines, and last lines into a database, along with the author of the poems. A subject of the poem in question is assigned, so the indexer must be skilled at quickly skimming over the texts to pick up the main theme. Ability to work quickly and accurately in a deadline-oriented environment essential. Submit resume, cover letter, references attn:

Reference Division  
Columbia University Press  
mailto:[REDACTED]  
Fax: [REDACTED]

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80. **poetics**

***The Poetics List: Welcome Message***

Sun 5 Jun 2005

---

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) & Center for Program in Contemporary Writing (University of Pennsylvania)

Poetics List Editorial Board:

Charles Bernstein, Lori Emerson, Joel Kuszai, Nick Piombino.

Poetics Subscription Registration (required)

[REDACTED]

Poetics Subscription Requests:

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



Poetics Listserv Archive:

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

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

-----  
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 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 generally 50 messages per day, and one or two messages per subscriber per day; but these limits are subject to change without notice.

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.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

## 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 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.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [REDACTED].

## 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 [REDACTED], 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] Lastname]

\*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 to Poetics or to List. To avoid this problem, unsub using your 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.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

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]>.

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#### 81. **Stephen Vincent**

##### **Re: [job] Poetry Indexer - Granger's World of Poetry Web Site**

Sun 5 Jun 2005

---

*A subject of the poem in question is assigned, so the indexer must be skilled at quickly skimming over the texts to pick up the main theme.*

This sounds like fun! Are the "theme" possibilities pre-established for the indexer? For example, variables of overcoming or being overcome by "grief " "love " "war" "humor" "nature" "language theory" etc? Or is an indexer left on their inventive own? To the degree that such an index may direct a public search and/or use of a poem, sounds like the indexer is put in an odd position of

power. I mean it sounds like poor poem could be pummeled by the reductive nature of an index.

(Or what bookstore and library shelves - tangible searches - have over database reducium data).

But do correct me if I am off the hook here,

Stephen V

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

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## 82. **mIEKAL aND**

**Re: [job] Poetry Indexer - Granger's World of Poetry Web Site**

Sun 5 Jun 2005

---

what does this say about the type of poetry book's they're indexing. so for instance the theme of Coolidge's Crystal Texts would be rocks? mIEKAL

On Jun 4, 2005, at 11:14 PM, derekrogerson wrote:

*A subject of the poem in question is assigned, so the indexer must be skilled at quickly skimming over the texts to pick up the main theme.*

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## 83. **Nate Dorward**

**Re: [job] Poetry Indexer - Granger's World of Poetry Web Site**

Sun 5 Jun 2005

---

Or "language," I guess.... ;)

all best --N

Nate Dorward

109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada

 // web: [www.ndorward.com](http://www.ndorward.com)

For info on recent publications: [www.ndorward.com/poetry/](http://www.ndorward.com/poetry/)

For the vast archive (updated monthly!) of music reviews:

[www.ndorward.com/music/](http://www.ndorward.com/music/)

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84. **Anny Ballardini**

**Re: [job] Poetry Indexer - Granger's World of Poetry Web Site**

Sun 5 Jun 2005

---

That is why they are looking for experienced people and possibly with some knowledge in cataloguing. Which is anyhow the Babel of Babels again, I remember this guy specialized in cataloguing who made me notice that a simple book like Anna Frank could be set under : diaries, German literature, historical documents (Second WW - Berlin), ...

once given a number/code there it is going to be for a while. As usual who can guess better will get there quicker. Jack be clever \_ Jack be quick \_ Jack jump over the candlestick \_ cheers, and good luck!

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 6/5/05, Nate Dorward <[REDACTED]> wrote:

>

> Or "language," I guess.... ;)

>

> all best --N

>

> Nate Dorward

> 109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada

> [REDACTED] // web: [www.ndorward.com](http://www.ndorward.com) <<http://www.ndorward.com>>

>

> For info on recent publications:

[www.ndorward.com/poetry/](http://www.ndorward.com/poetry/)<<http://www.ndorward.com/poetry/>>

> For the vast archive (updated monthly!) of music reviews:

> [www.ndorward.com/music/](http://www.ndorward.com/music/) <<http://www.ndorward.com/music/>>

>

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85. **Evan Escent**

***Australian Literary Resources***

*Sun 5 Jun 2005*

---

ALR needs volunteers  
to supply reviews, articles, essays, research material,  
interviews or bibliographies relating to Australian poets.

Please write to John Tranter: <edit (ât) jacketmagazine (dôt) com>

ALR is a collection of Internet pages for Australian poets, with poems, reviews, biographies, bibliographies, memoirs, photographs, critical articles, and lots more. Work has been proceeding quietly on the Australian Literature Resources project at <http://www.austlit.com/a/poe/index.html>

Recently updated:

1)

Lionel Fogarty

<http://www.austlit.com/a/poe/foga/hopfer.html>

>Sabina Hopfer: Re-reading Lionel Fogarty: An attempt to feel into texts  
>speaking of decolonisation. This piece is 6,800 words or about twelve  
>printed pages long. [This complements this earlier item: > Lionel Fogarty  
>in conversation with Philip Mead, an interview that took place in Brisbane,  
>Australia, at the Aboriginal and Torres Strait Islander Legal Service, on  
>Armistice Day, 11 November, 1994. It is about 18 printed pages long.]

2)

Kate Lilley

<http://www.austlit.com/a/poe/lilley-k/index.html>

>Eighteen poems (from Jacket magazine): Discovery / Finally / In the Sun /  
>Lady-in-Waiting / Quality Control / As Is / Georgic / (say) when / say so /  
>Anamorphosis / Starry Messenger / Spruce / Lady in the Dark / It follows /  
>Sequel / Cento — Around Vienna / Miltonic / My Bad  
>Kate Lilley: This L=A=N=G=U=A=G=E (from Jacket 2)  
>Pam Brown reviews Versary, by Kate Lilley  
>John Wilkinson reviews Versary, by Kate Lilley, Salt Publishing 2002, pp98

3)

Rae Desmond Jones

<http://www.austlit.com/a/poe/jones-r-d/index.html>

>Rae Desmond Jones: A selection of poems: Black dog / Writers have always  
>been an endangered species / Dino at la candela pizza / dear steven, / the  
>extra big mac / pig  
>John Tranter's 1974 review of Orpheus With a Tuba, by Rae Desmond Jones,



in

>an omnibus review article in the Survey section of this site

4)

John Kinsella

<http://www.austlit.com/a/poe/kins/index.html>

>A selection of (twenty-two) poems: Graphology 108 / Graphology 111 /  
>Graphology 112 / Graphology 114 / Graphology 115: Hobbies? / Graphology  
>116: Pre- Composition / Living Conditions. Cambridge / Cambridge Morning  
>Meditation / The leaden light / moral poetry in cambridge... / On the  
>Rejection of the Term "Property" for This Place (2001) / Amnesia (2001) /  
>Fog and Linnets (2001) / Visiting Wittgenstein's Grave in Winter, 1999 /  
>And Everyone Gathered In Objection Yet Again (1999) / The Dam Busters  
>(1998) / Honest, Theocritus! (1997) / Five Ern Malley poems (1992) with an  
>Introduction: Aural Palette Yelp / cloven / Dark Eclipse / Careerism gone  
>mad verging on hubris / loy polloi love song  
>Cambridge Notes (1996) This piece is about five printed pages long. It was  
>written in 1996 when John Kinsella was first resident in Cambridge,  
>England.

5)

joanne burns

<http://www.austlit.com/a/poe/burns-j/index.html>

>A selection of poems: dependence day / after reading Keats' Ode on  
>Melancholy / carnal knowledge / golden triangle / another new year /  
>digital recording ( after eliot) / traffic / watchdog / marinations  
>A larger version of a photo of joanne burns at Bondi Promenade mid-1940s

6)

Pam Brown

<http://www.austlit.com/a/poe/brown-p/index.html>

>A longer biographical note  
>A selection of poems: Anyworld / In Brittany / Leaning / I remember  
>dexedrine. 1970 / Twitching / Drifting topoi / Vapours /  
>Statements  
>Bibliography  
>In conversation with John Kinsella (from Jacket magazine, illustrated, 15  
>pages)

---

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

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86. **Michael Rothenberg**

***Michael Rothenberg change of address***

*Sun 5 Jun 2005*

---

To Whom it May Concern,

Michael Rothenberg, 1914 Pierce St., Hollywood, FL 33020. I will be away for a couple of months and then returning to Hollywood, FL. I will be in Hollywood through the end of the year. Anyone interested in contacting me or Big Bridge should use this address.

Best,

Michael

Michael Rothenberg



Big Bridge

www.bigbridge.org

[↑ Contents](#)

87. **Michael Tod Edgerton**

***Angry Fruit***

*Sun 5 Jun 2005*

---

#1: DUDE -- Calm down.

#2: It's Tod, not Todd; you do know how to read, yes? (Kidding.)

#3: You just made me say "dude"! I never say dude. Do you understand the implications of making me say dude?!

Okay, seriously, I'm not sufficiently well-versed in political theory--have not, sadly, read my Laclau and Mouffe, for instance, but I suppose, however non-radically democratic it may or may not be of me, that I do hold to the classical liberal doctrine that proposes the necessity of tolerating such despicable things as gay republicans and soldiers who want to "fiyt fer freedom" (I'm from Ky, I can say that). "Tolerating" them insofar as you do not attempt to legislate them out of existence (though would it were so...). When you say that queers should not be allowed to serve in the military, you sound like the fascist (no, I did not just say that you are one); they just seem ignorant and duped by a dominant ideology that I certainly believe would better be fought otherwise than by supporting its homophobic/heterosexist dimension. And have you even considered the element of class and our public educational system that is absolutely central to the question of how any given pers  
on comes

to join the military (as a last-last resort, for many)/support of militarism? NO, I don't know you and perhaps you have considered this, but you haven't here so I

AM asking--I can only go on what you present in your own posts. The onus is on you; if you don't want people to think you're single-minded about an issue, don't speak single-mindedly about it in a public forum.

I also think the issue of self-identified, GLBTQs serving in the military is another issue altogether from whether or not our military should be in Iraq and whether or not we should even have a military at all, etc. It must be taken as a logical given that there is--not should or shouldn't be (a separate issue)--a military and, given that there is, I certainly believe that no person able and willing to serve should be prohibited from doing so on the basis of e.g., sex/gender or religion. Attacking people who do serve or would like to as monsters or murderers--however true you believe it to be--is a rhetorically counterproductive strategy that will only fuel their "patriotism" or whatnot. Perhaps you know this and were only venting on this list. Fine. Though the belief itself does seem somewhat short-sighted and simplistic to me, honestly. It seems as much an a- or un- ethical appropriation/projection/deflation of the Other, of others, as in the worst cases of the "Us and Them" mentality that enables and even engenders such violence in the first place. If you fight fire with fire you'll just burn the whole fucking place down.

I think the analogy holds with literary censorship. Today, you say queers can't serve in the military; tomorrow, someone else rises to power and extends this to suffrage, government-funded programs ranging from student financial aid to medicare, etc. This is a simple argument, but I think it holds. It's all fine and well as long as you're getting your way, but what happens when someone you don't like starts getting theirs? This is why there have to be certain structural safeguards against the whims of any individual who may come to power. Just what makes you think banning queers from the military would make those that wanted to join any less militaristic or republican, anyway? Taboos have that wonderful way of engendering desire...

I find it as disheartening and unbelievable as you that ANYBODY (why are you stuck and restricted to thinking this issue only in terms of queers?) would want to join the military, but I don't think your support of the republican ban on homosexuals in the military is a productive position. I don't think attempts to make change to a militaristic society should be couched in such militaristic terms as "We need to be our own fucking army" either. And who, exactly, is this "we" that claims "our" army? I thought every intellectual queer had read her Butler by now. Again, I do share your frustration over the phenomenon.

Oh--and of course I know the difference between "a" and "the"; I don't have your exact wording before me, but your plea had all the passion of someone who really feels isolated in their position. Your response, which I think you meant in all seriousness, though I could certainly be wrong, is not only

inordinately condescending and bitchy but makes you look ridiculously childish and defensive. Who is it, exactly, that you're fighting? Anyone who doesn't agree exactly with you? Ideologue is just another word for fascist, sweetie.

I do think it would be great for you to write a cultural critique of the visual and verbal rhetoric of those ads and posters; certainly there should be such critique "from within." I hope ranting about it on this list with far less intellectual rigor or clarity than I'm sure you'd exhibit in a less casual piece of writing has helped you vent. That's not meant to be a slam or flame. I'm all for venting. If you want to further pursue it, though, I'd go for a more productive sublimation over the venting rant and write a poem or essay. Maybe you already have. Do you still have any of those images? You should use them! E-mail me a copy when it's finished.

Best,

Tod

Automatic digest processor <[REDACTED]> wrote: Date:Sat, 4 Jun 2005 00:46:25 EDT  
From:"Craig Allen Conrad" <[REDACTED]> Subject:Re: ROTTEN FRUIT!  
Plain Text Attachment [ Download File | Save to Yahoo! Briefcase ]

Michael Todd, first, your saying, "you are of course not the only queer to stand against war and the imperialism" is said as though I said I was "The queer" when in fact I said "A queer against war." You do understand that, right? "A" not "The" ??? Second, to say that I "should try investigating the machinations of these enabling psycho-social dynamics and how, possibly, to subvert them" is your way of saying that I do not. You really don't know me to make such a claim on me, but if you would like to get to know me, that's another story. But back to the original argument, queers have a HUGE fucking history of shaking this country to the core! Queers marched in Selma, and were VERY much OUT against the Vietnam war. Yes there are many of us now who are opposed to this war in Iraq, but my point is that the queer "community" as a whole has shifted focus to whimper the "Let Him Serve" phrase over and over and fucking over and over! The pace has picked up since Memorial Day, all the queer media with their RIDICULOUS ads of sad men in uniform, that Fire Island kind of romance in the air, his boyfriend standing behind him with hand on shoulder. oh Brother it makes me sick! OOOO, how handsome he is in his uniform! Whatever! He's a fucking killer, period! And actually Michael, NO I do not agree that we get to be fascists, anymore than Jews get to be, or Germans, or anyone else! NO way man, that's fucking bullshit! I'm NOT about to agree with you! That's such bullshit right out of the mouth of HRC. The fucking Human Rights Campaign has a fucking Republican scumbag heading it now, and NO to that too! I'm NOT interested in tolerating Gay Republicans, ever! I say NO to letting queers into the army! EVER! We need to be our own fucking army and STOP this fucking war

in Iraq and the war against the poor everywhere (like right down the street). CA Conrad [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

There's the mute probability of a reciprocal lack of understanding.

- Mei-mei Berssenbrugge

---

Do You Yahoo!?

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

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## 88. **Peter Quartermain**

### **NEW TITLES**

*Sun 5 Jun 2005*

---

NOMADOS proudly announces

REWRITING MY GRANDFATHER by George Bowering. 36 pp. ISBN 0-9735337-4-9 \$10.00 (One night in his youth, after a great many beers, George Bowering wrote a poem about his grandfather which has since appeared in countless anthologies. It is not Bowering's favourite poem, by a long shot. Rewriting My Grandfather tells us why this young-man's grandfather poem cannot go on unchallenged, and then puts Grandfather goes through some inventive milling machines.)

WEeping WILLOW by Sharon Thesen. 27 pp. ISBN 0-9735337-3-0 \$8.00 (Twelve exquisite poems -- wry, gossipy, yet deeply felt -- recall Thesen's long-time friend Angela Bowering.)

ORDER FROM

Nomados  
P.O. Box 4031  
349 West Georgia  
Vancouver, B.C.  
Canada V6B 3Z4  
[REDACTED]

[We will add post and packing at cost]

=====

Peter Quartermain  
846 Keefer Street

Vancouver BC  
Canada V6A 1Y7

tel: [REDACTED]

fax: [REDACTED]

[REDACTED]

=====

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89. **Ishaq**

*for the the subject was feggits ( pt3)*

Sun 5 Jun 2005

---

the only pure thing is god

\*\*\*\*\*

Coo yah!!! alla big tings on lil tings make dem look like bigga figgas.  
Or is it thét prison gear don't fit ri on lil a nagas. However, the  
valley of the Cunanan crimeys keep wyelinout in rawdawgitude. Boops  
bwoy with a muscle cut ya.  
The kicks on those one. The vines on the other.  
Who got woht?  
Who kno who?  
Dem talk too much.  
Mistah Talkative Rude.  
Gangstas with the gift of gab.  
Assorted thug hen heterodoxy. cho! it's a good game. Hopefully  
it'll make a good movement.  
They had played it many times. Time to pray.  
This is Victoria in mouth of America  
Victoria a bitch gon the nigger rich  
Racis white dudes with dreads  
Neva heavy steppin to Satchmo  
Submit the fus reggae creation of West End Blues  
Negkahless rap lyrics  
Madchild wannbes actin shadey  
Moby and Majin Buu  
Absorb  
Def Jux fellows  
Spit and dis  
With a long play solo  
Imported Hip hop with no sense of self, sense or tempo  
Distorted casper rasta fire with no rebel pensive and the dublogical got

jackt

Smoken chronic like crack and actin loopy summon the anti-rebbi

Too deep into the mystic

Look coo soundbwoy stoosh yuh or not you jus bhuttuah

Bungo punanny pickneys lost in redeye cellular digital

This the Long Mile fuccin with the metaphysical = Sound silences + Words  
kill.

¡Ya! yo!

Mark yuh Buu

Stand firm on Shu

Absorb

More gather, with new homies and yard bwoys, in a semi-circle crowd up  
and pose

deep in Me. He's take time off, from the bosie show, to answer his  
celliar, in front

of the shoppin centre, by a Gap shop, in front of a busstop, further  
down a corner

a Mickey D's and a Book shop of Chapters of stuff, in front of a  
busstop, with more

kids, on the outside than on the in, pyrootin along Douglas, from cross  
Yates to the

Dougie to the cam flooded city square in front of a busstop, to every  
other corner

pass thét until it decays.

Follow where yankie ships crowd bosie slaves

In hotel room reststops

Land here on a poppyshow tip for dayes.

Coo dey! prance

More got ras nuff gag-up And 1 tank top and baby blue shants. He  
rock top shit with Garnet kicks jus kickin it with the fly, off the  
rack, grimey henbwoy himminals. Cho!

They watch.

They clock.

Dem, all daye sit and stand and sway.

Hot dayes - shirts off. Muscleless strut.

Says Arnold,

-She's sweet, yo-

Says Dave,

-She's a fucken slut-

Says Wiggy,

-You know that Caz, dude? well...-

Sunny dayes are wyl. Hollyhoodoo shabti and 1/2 men vanity. Ragga kids

with the badda psychic landscape of the sissy's disjointed memories of  
the Fight club regained, Cha! Pissin up against ball court walls with  
dem back exposed. G ¡Ya! bouge de la! Pickney bwoys. Bodies more pumppt.  
Chicken sticks. Buffalo wings mild spicey. Bouge de la! Bouge de la!  
Walk badda tough. Pump yuh arms wide out and screwface the crowd. Best  
a show promenade of downloaded burned memories of woht was gag shit.  
Bouge de la -- thét's out, kid! Cha!

More, he speak on the celliar like he was fed tobacco sauce as a  
pup. His crowd, they sat outside benches of the shoppin centre and  
pleaded tough for chumps.

More pump it up with Løcel.  
Says Wiggy,  
-Check, that bitch, More-  
Says More,  
-oh yaeh...-

\*\*\*\*\*

for the the subject was feggits ( pt3)

Dig the drum stripped bare by the selectas pon the weight of the helium  
to the acetate...

...the soundbwais ...who hated...  
...the soundbwais ...who hated  
...the soundbwais ...who hated ...

His aural novellas had become the road maps for the criminal elements  
called the system woht wicked come the abnormals in government:

...the soundbwais ...who hated...  
...the soundbwais ...who hated  
...the soundbwais ...who hated  
still sitted...

...for the world who made them a joake  
...sendin msgs inna chattel  
...and likkle yänkee bwais made doable

-see that one? he's st8 but... -  
-i.c.-  
-he was in the detention ...-  
-oh yeah? And check that freak out-  
-oh yeah, he gave up on mixing-  
-well, ...not going to details...-  
-i.c.-  
-I think he's on meth-  
-he's always on chat-



-I'm off to the park-  
-I was half cocked when I got there-  
-send me his pic-  
-how's his math-  
-16, 136, 5'7',8c-  
-nice-  
-str A's-  
-I like white guys only-  
-he's at the park all the time-  
-I think he's on meth-  
-he's st8 but...-  
-Oh him? Yeah I know...-  
-I think T.J. was his worker-  
-Saanich is so boring why did T.J. move there-  
-he's hot-  
-We got this new guy from Ontario-  
-I think he's on meth-

...shhuch zigga

...for the the subject was...

\*\*\*\*\*

Ready to elude, Rude?  
Muscl'd up corners.  
Stitch and bitches  
Conflabs of bandit territorial artistic war maneuvers.  
A lil crowd is but a mark's grip, laggaheads.  
cho!  
...and some they hung on Begbie st.  
...still Lil Burg, he makin sandwiches for screwface bowys and  
making ice cream in the square.

Where had the amir

...shhuch zigga

Says More over the celly,  
...wohwoh...  
...Downtown...  
...the shoppin centre...  
...Hillside? lé, lé,... Hillside too far, ya...  
...Cedar hill?...  
...woh....awo, awo, 20 mins, s'all la..

In this place called heaven -- being a nekgah in [c]Nada foster  
madness inna Dub's  
heart. Seal your fate in lyrics held in flexless flaps. Burn the shit  
for rebel radio run by  
dream warriors lost in a mob of mathematical philosophy. And More,  
when he on, the spit  
he spit, naw, are wrapt in wickedness. Whack the shit and drop your  
will to tracks layin in  
point phét rock your mic.

Did the 80's add up to anythin -- 70's

1426 Lawrence Y Braithwaite (aka Lord Patch)  
New Palestine/Fernwood/The Hood  
Victoria, BC

Mp3 Download here:

<http://www.icompositions.com/auditorium/showphoto.php?photo=15691>

<http://ottawa.indymedia.ca/en/2005/05/951.shtml>

<http://bc.indymedia.org/newswire/display/1886/index.php>

Other Downloads:

Hurricane Angel "luckily, i was half cat":

[http://omnipresentrecords.com/ishaq/?media\\_id=8](http://omnipresentrecords.com/ishaq/?media_id=8)

and

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

\_\_\_\

Stay Strong\

\

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

--Imam Ali Ibn Abu Talib (as)\

\

"This mathematical rhythmatrical mechanism enhances my wisdom\

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

--HellRazah\

\

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

--Mutabartuka\

\

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

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

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

- Frantz Fanon\  
\  
"Everyday is Ashura and every land is Kerbala"  
-Imam Ja'far Sadiq\  
\  
<http://scratchcue.blogspot.com/>  
\  
<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/)  
\br/><http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>  
\br/><http://www.lowliferecords.co.uk/>  
\br/>"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"  
\br/>M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\br/>\br/><http://groups.yahoo.com/group/THCO2/>  
\br/>}

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## 90. **Ishaq**

### ***Re: for the the subject was feggits ( pt3)***

Sun 5 Jun 2005

---

for the the subject was feggits ( pt3) is an excerpt from

more at 7:30: notes from new palestine

which is a novel in the mixed down stage all up in the lab in my 12 bunker in new palestine

...fernwood to few...

Ishaq wrote:

*the only pure thing is god*

\*\*\*\*\*

Coo yah!!! alla big tings on lil tings make dem look like bigga  
figgas. Or is it thét prison gear don't fit ri on lil a nagas.  
However, the valley of the Cunanan crimeys keep wyelinout in  
rawdawgitude. Boops bwoy with a muscle cut ya.  
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Who kno who?  
Dem talk too much.  
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it'll make a good movement.  
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Neva heavy steppin to Satchmo  
Submit the fus reggae creation of West End Blues  
Negkahless rap lyrics  
Madchild wannbes actin shadey  
Moby and Majin Buu  
Absorb  
Def Jux fellows  
Spit and dis  
With a long play solo  
Imported Hip hop with no sense of self, sense or tempo  
Distorted casper rasta fire with no rebel pensive and the dublogical  
got jackt  
Smoken chronic like crack and actin loopy summon the anti-rebbi  
Too deep into the mystic  
Look coo soundbwoy stoosh yuh or not you jus bhuttuah  
Bungo punanny pickneys lost in redeye cellular digital  
This the Long Mile fuccin with the metaphysical = Sound silences +  
Words kill.  
¡Ya! yo!  
Mark yuh Buu  
Stand firm on Shu  
Absorb

...

1426 Lawrence Y Braithwaite (aka Lord Patch)

*New Palestine/Fernwood/The Hood  
Victoria, BC*

*Mp3 Download here:*

*<http://www.icompositions.com/auditorium/showphoto.php?photo=15691>*

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*Other Downloads:*

*Hurricane Angel "luckily, i was half cat":*

*[http://omnipresentrecords.com/ishaq/?media\\_id=8](http://omnipresentrecords.com/ishaq/?media_id=8)*

*and*

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

*\_\_\_\  
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://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 African-
ism"
\
M.E.D.I.A.: (MisEducation Destroying Intelligent Afrikans)\
\
http://groups.yahoo.com/group/THCO2/
\
}
```

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## 91. **Pierre Joris** ***Nomadics blog***

Sun 5 Jun 2005

---

Recent posts on NOMADICS blog:

- A year ago, Steve Lacy
- Reading of Pablo Picasso Poems at P.S.1
- Happy Birthday, Clayton!
- XUL & Souffles
- Silliman's take on Millennium 2

=====

For updates on readings, etc. check my current events page:

<http://albany.edu/~joris/CurrentEvents.html>

=====

Always keep the tempo -- Steve Lacy

=====

Pierre Joris  
244 Elm Street  
Albany NY 12202-1310  
h: [REDACTED]  
c: [REDACTED]  
o: 518 442 40 85  
email: [REDACTED]  
<http://www.albany.edu/~joris/>  
Nomadics blog: <http://pjoris.blogspot.com>

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## 92. **Alan Sondheim**

### ***some recent work - explanations in other elist archives -***

*Sun 5 Jun 2005*

---

some recent work - explanations in other elist archives -

<http://www.asondheim.org/vlf1.jpg>  
<http://www.asondheim.org/vlf2.jpg>  
<http://www.asondheim.org/vlf3.jpg>  
<http://www.asondheim.org/flick.jpg>  
<http://www.asondheim.org/vlfmoan.jpg>  
<http://www.asondheim.org/virgax.jpg>  
<http://www.asondheim.org/mgnanoml.mp3>  
<http://www.asondheim.org/revolvingjail.mov>  
<http://www.asondheim.org/sac1.jpg>  
<http://www.asondheim.org/sac2.jpg>  
<http://www.asondheim.org/sac3.jpg>  
<http://www.asondheim.org/sac4.jpg>  
<http://www.asondheim.org/sac5.jpg>  
<http://www.asondheim.org/sac.mp3> [anomalous event]  
<http://www.asondheim.org/> - go to radio jpgs  
<http://www.asondheim.org/slcmod2.mp3>  
<http://www.asondheim.org/bloom.jpg>  
<http://www.asondheim.org/cz101a.mp3>  
<http://www.asondheim.org/alpinefil2.mp3>  
<http://www.asondheim.org/alpine.jpg>

—

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### 93. **Alan Sondheim**

#### **recent texts**

Sun 5 Jun 2005

---

well, here are the explanations

in the air

<http://www.asondheim.org/dike11.mp3>

out of it

wyoming susquehanna river dike river-side

chorus added

thunderstorm front just off the radar

=

my Very Low Frequency Radio Sexy thing song wanna sing

dah dee dah lyrics. (make me wanna sing)

Dah dee dah, dah mom dah dee

dah. (somethin

like, somethin

like) By ye yah dah

dah, by ye yah dah mom. ...

Dah dee dah, dah mom

dah dee dah Sexy thing, I can do anything, cuz

dee dah, dah mom dah dee dah.

(By ya dah) Dah dee dah, dah mom

dah dee dah. (Mmm I cant explain) ...

dah-di-di-di-dit dah-dah-di-di-dit

dah-dah-dah-di-dit

dah-dah-dah-dah-dit ...

dah-di-di-dah-dit dah-di-di-di-dah

di-dah-di-dah-dit di-di-di-dah-di-dah

Dah dee dah, dah mom dah

dee dah. (By ya dah) Dah dee dah,

dah mom dah dee dah. (Mmm I cant

Sing hey lah dee dah As the world goes by You never

did like weddings Hey lah dee dah Hey lah dee

dah Dah dah mom Constantly recovery

true Dah dee dah, dah mom

dah dee dah. I cant explain, why I feel this way,

Dah-dah-dah, hey! Imagine a basketball

dee dah, dah mom dah dee dah.

(by ya dah) Dah dee dah, dah mom



dah dee dah. ...  
dah, dah mom dah dee dah.  
Dah dee dah, dah mom dah dee  
dah-di-di-di-dit dah-dah-di-di-dit  
dah-dah-dah-di-dit  
dah-dah-dah-dah-dit ...  
dah-di-di-dah-dit dah-di-di-di-dah  
di-dah-di-dah-dit di-di-di-dah-di-dah  
"dit mom dit"  
Dit dittle dittle dit Dit dittle dittle  
dit Dittle dittle dit mom! Theres a  
the Head of the Department () for detailed  
dit mom dit  
hope to maintain the VLF audio stream 24 hours a day with  
other VLF radio sounds at any ...  
Aeronomy and Radio Science ULF/ELF/VLF Project ...  
VLF recordings true Earths natural electromagnetic radio  
Top/Arts/Music/Styles/Experimental/Ambient/Radio Natural VLF  
Atmospherics on VLF true Research site on Schumann Resonance  
Low Frequency (VLF), and TACAMO Airborne VLF  
communications systems. The Navy shore VLF/LF transmitter  
(VLF) radio receiver. VLF receivers  
Natural Radio VLF group is a discussion group dedicated to  
those who radio frequencies in the VLF radio  
spectrum and slightly below the VLF VLF 0.24628 1 at

=

evening transformation

<http://www.asondheim.org/dike24b.mp3>

furious light radio astronomy  
o angelic orders your streamers descend your streams  
steams your stems towards earth of ravished bounty  
astronomical astronomy i have yet to hear such beauty  
elsewhere as below above not anything  
this has moved me to tears, an unabashed recommendation  
more fantastic than the visible universe, tremendous praise  
and of the worlds thereof  
i give you copy of the stars

==

## The Apt Word

To write modernism is to write in voiceless voice.  
To write in voiceless voice is an enunciation.  
The enunciated is always pronounced.  
This is based on the apt word.  
Whatever I write, there is the apt word.  
In terms of cleverness, the reader desires this, the apt word.  
The apt word makes one famous, i.e. on the road to fame.  
Apt may be an apt word.  
Writing this style is always a well-honed craft.  
I try to procure your agreement or perhaps disagreement.  
My taste is apparent on the page.  
I am an expert in the use of words and their exactitude.  
More specifically, the apt words.  
Every phrase, every poem, is a composition.  
The poet works hard at the composition, every word must fit.  
The fit word is the apt word, both harmonious and perfect.  
A poet claws its way to the apt word and beyond.  
There is light on the other side of the apt word.  
The apt word must not appear contrived.  
Or it must appear contrived as a collusion between reader and writer.  
The apt word must be secretly clever.  
Or it must appear clever as such a collusion.  
It's nature, the apt word, unnoticed but graces a reputation.  
The audience knows the poet by the apt word.  
Every poet has a different approach to the apt word.  
And every poet has a different approach to the rest of it.  
But it is all carefully crafted and that is why we care about poets.  
And it is beautifully written and full of surprises.  
And that is why we care about poetry.  
I am serious about this, this apt word.  
It is a well-turned phrase that contributes to the whole.  
In a sense it is the whole.  
Love language, love the apt, advertising and poetry pick and choose.  
Here I am writing, searching for the perfect form.  
Oh there must be more to this than that, there is not.  
My words are perhaps not apt enough.  
My turns of phrase...

=

Subject: what i've been doing

vlf > granularity < vlf  
no downtime

<http://www.asondheim.org/flicked.mp3>

<http://www.asondheim.org/f.mp3>

<http://www.asondheim.org/vlf1.jpg>

<http://www.asondheim.org/vlf2.jpg>

<http://www.asondheim.org/vlf3.jpg>

<http://www.asondheim.org/directory.txt>

Spreading the Crack

Zeno's the  
paradox continuum.

- The  
stasis 'knot'  
and of  
the the  
continuum. continuum

The re:  
'knot' Zeno's  
of paradox  
continuum stasis

re:  
and  
Gk. Similar

phil. to  
Similar  $U \rightarrow R \rightarrow U$   
to etc.

$U \rightarrow R \rightarrow U$  only  
etc. regulated,  
only i.e.  
regulated, non-probabilistic,  
i.e. Gk.

non-probabilistic,  
phil.

not Just  
even descent  
chaotic. re:

Just converging  
descent series?  
converging 'crackles'  
series? -

VLf not  
'crackles' even  
read at  
vertically, a  
0-1-0, value  
where of  
1 x  
at only.  
a The  
specific read  
value vertically,  
x 0-1-0,  
only. where  
leverage instantaneity.  
this function?  
instantaneity. Delta  
Dirac function?  
function? Do  
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Do leverage  
I of  
know  
this  
anything -  
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Japan circa  
West anything  
circa at  
1854-68. all?  
Pointillism.  
Cultural  
It's or  
blur Sizzle  
or and  
muck. bursts,  
Sizzle collapses  
bursts, Thom's  
collapses It's  
vis-a-vis a  
Thom's  
blur

catastrophe hard.  
theory. A  
Something transistor  
falls hits  
hard. 25g  
A at  
transistor a  
hits foot.  
25g catastrophe  
foot  
falls.

===

of the flicker.mp3, now the flick.jpg  
<http://www.asondheim.org/flick.jpg>  
spectral grit.

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

in the near future you will hear new sounds  
they are coming from the ghosts hovering near the old covered bridge  
cows on the hill turned their backs on us  
early the electricity failed in large parts of the region  
there were violent thunderstorms and near the house, a crackle  
the crackle continued at regular intervals  
interspersed were the moans, they were murmuring to us  
few of them as something jostled for our attention  
moan, crackle, moan, crackle, crackle, sometimes a sheet of sound  
haunted they were, these hills  
haunted the bridge, haunted the dismal brook  
haunted the bullfrogs speaking and hearing the moans  
hearing the moans by the side of the pond  
we were radio radio radio by the side of the pond  
we were hearing the moans, we were listening  
the radio, we were listening, the aerial and the recording  
we were radio radio radio  
and the recording of it, the sounds, sooner or later on this site  
of the haunting, something moving through the bridge  
something there and moving, we were sure of it

=

Hand-written insert into

A Pocket Dictionary (Chinese-English) and Pekingese Syllabary by Chauncey Goodrich, Shanghai: Kwang Hsueh Publishing House: 1933, representing the 214 radicals in a prose composition:

One down points to the left bent barb, two above men. Man enters eight limits to cover the icy bench over the box of knives strong. He wraps a ladle in a box and conceals it with ten diviners with joints under the cliff with selfish right. At the third mouth of the enclosure the earth scholar follows moving slowly till evening a big woman son. Under the roof she inches along like a small lame corpse to get sprouts from the mountain streams by work for her self. He gets thirty caps and shields for his immaturity needs covering then move on till she gives him a bow, dart, a boar's head, a plumage. Steps away for her heart like a spear from a window a hand with branch strikes like an elegant bushel of axes. Squares without sun she speaks under the moon of the wood still owing and asks him to stop killing viciously. So he denies and compares his hair, name, breath, fire, and the claws his father crosse. At from his coach he slices like the tooth of an ox or a dog and the black jade melons on the tile so sweet. We produce use things from the field with a cloth roll to keep off disease as back to back with white skin we dish them before our eyes. Lamas and darts on the stone reveal footprints grain the cave as set up with bamboo rice. Silk threads of pottery are in a net of goat's feathers of one who is old and yet able to plow with ears like pencils. In his flesh the statesman from his arrival at the mortar with his tongue opposed the boat of defiant color. In grasses a tiger and insects draw blood to do up the clothes from the West with the sights of horned words. In the bitter time of walking from the city with a winejar, each separate mile near gold pieces (from the long) doors. When the mound is reached, short tailed birds are in the rain on the green with wrong faces of rawhide, leather, and leeks. At the sound of book leaves in the wind they fly to eat the heads of the fragrant horses with bones on high. My hair strives with the herbs and I offer to the vase of spirits, fish, birds from the saltland, dear and wheat. Hemp strings and yellow millets, black embroidery, toads, tripods, drums, and rats, noses. Even the front teeth of dragons, tortoises, flutes.

==

my files turned into super-vispo sound super-poem

snapshot

trilby

102c2,169

abughr

trilby

exe abyss america archaea archaea archaea

exe abyss america exe archaea abyss aus archaea axis aus ballet baby bee

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hollywood hollywood hollywood hollywood homebody  
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intheworld jeanpaul inherinhim jen insidepennsylvania jostlegod jungamer  
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jt ju j jv ju jw jv jx jw jy jx k jy ka ka jt kb kd kc ke kd kf ke kg kf  
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yung zing zing

Our travel coordinates and

where we have been, all our secret places, our fun places, our sad places, on  
our trip across the country, you may have fun following us -

| #    | A    |      | B    |      | Elev | N    |      | W 1  | 41   |      |      |      |
|------|------|------|------|------|------|------|------|------|------|------|------|------|
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| 39   | 42   | 16.9 | 078  | 34   | 23.5 | 784  | 7    | 39   | 42   | 23.8 | 078  | 34   |
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| 41.6 | 078  | 37   | 05.3 | 1167 | 10   | 39   | 42   | 04.3 | 078  | 38   | 01.3 |      |
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| 078  | 41   | 35.8 | 1026 | 13   | 39   | 37   | 16.4 | 079  | 57   | 32.6 | 1017 | 14   |
| 39   | 37   | 41.4 | 079  | 57   | 22.0 | 997  | 15   | 39   | 39   | 18.7 | 079  | 59   |
| 34.3 | 997  | 16   | 39   | 39   | 11.2 | 080  | 00   | 55.3 | 908  | 17   | 39   | 38   |
| 36.7 | 080  | 01   | 46.0 | 1010 | 18   | 39   | 37   | 26.2 | 080  | 02   | 26.4 |      |
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| 080  | 03   | 06.3 | 1197 | 21   | 39   | 39   | 05.2 | 080  | 00   | 03.1 | 1200 | 22   |
| 39   | 39   | 02.0 | 079  | 58   | 04.1 | 2411 | 23   | 40   | 00   | 01.1 | 081  | 34   |
| 32.0 | 2411 | 24   | 39   | 51   | 31.7 | 085  | 01   | 22.6 | 2411 | 25   | 39   | 49   |
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| 926  | 27   | 40   | 29   | 29.8 | 088  | 59   | 02.7 | 925  | 28   | 40   | 21   | 01.3 |
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| 40   | 28   | 59.1 | 088  | 59   | 41.8 | 692  | 31   | 41   | 38   | 54.8 | 091  | 03   |
| 20.6 | 692  | 32   | 41   | 38   | 57.0 | 091  | 10   | 23.0 | 692  | 33   | 41   | 41   |
| 04.1 | 092  | 54   | 08.1 | 698  | 34   | 41   | 40   | 51.4 | 093  | 23   | 34.0 |      |
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| 41   | 15   | 09.6 | 095  | 59   | 25.4 | 1079 |      |      |      |      |      |      |

unusual formation of rhomboid virga

= this is a straightforward (increased contrast) photograph of virga from a  
stormfront in Omaha, Nebraska - the first and only time I've seen a rhomboid  
formation - the evaporating rain moving in two planes that, from the viewpoint  
of the observer, are practically at right-angles -

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

anomalous events within a morgantown recording  
very low frequency there are spherics and others

near a covered bridge of which i have already spoken  
a farmhouse in the distance

<http://www.asondheim.org/mgnanoml.mp3>

the timing clicks were also recorded  
they are regular but editing changes repetition  
at the end i have left the clicks as is  
they are not on the second

the moans i have already spoken of  
are these the ghosts of the dead  
i am certain these are the ghosts of the dead

=

only the good die young  
the bad are left to grow old and rot  
i am rotting

old people should be killed  
they're in the way  
they're useless

their flesh tastes bad  
they're shapeless skin and bones  
or layers of ugly fat

their minds are dead  
their minds are waiting  
for their bodies to catch up

old men are our past  
the young are our future  
grandmothers = carriers of wisdom

cart them off  
cart them all off  
they burn fast in the furnaces

the eskimo left them on the ice  
the jews buried them alive  
the christians yoked them

buddhists trample their necks  
confucians spit on their altars  
the muslims cut off their heads

believe what you want  
someone cut off their heads  
someone trampled them

old people have nothing to say  
their ideas are like deSotos  
that's a car we all used to drive

take their cars and belongings  
divide them up take them apart  
memories are made for crashing

look at the old man  
push him down the hill  
he can't think when he's falling

he can't think when he's standing  
when he's standing he's falling  
he's always falling when he's standing

i wake up and hope you'll kill me  
i'm useless and can't think a thought  
or this is the thought i think

when i'm permitted to think  
when you've maybe read this far

i'll leave this line alone

council bluffs iowa revolving jail  
19th century last used 1969  
ancestor and descendent of the panopticon  
matron and jailer and 135 prisoners  
3 stories massive jailbreaks  
revolution by crank central cesspool  
steel cells no heating no electricity  
sometimes it would turn day and night  
boxcar berth a stayed there  
perhaps worst jail in america  
now housing de forest's audion among other things  
an early mechanical television early tubes  
all emanating from council bluffs iowa

<http://www.asondheim.org/revolvingjail.mov>  
a poverty film of two frames  
two flickered images, there are others  
i am very sorry

## Strategic Air Command

I've heard \_all\_ about I've you... heard inside pre Young teen pre so teen  
loose so beauty loose and beauty young and offer young inside offer Young  
is

Happiness never  
is stopping  
never to  
stopping think  
to if  
think you  
if are.  
you

are.Happiness Extremal> Extremal> excusivve excusivve more more Acttion  
Acttion special special for for fresh fresh In hope great is straits small, when  
boldest hope counsels small, the In boldest great counsels straits areand safest.  
drypoints You all can content download about drypoints to all your content hard  
your You hard can drive. really We everything have in really common every-  
thing with in America common nowadays, with except, America drive. nowa-  
days, We except, have of something course, so language.Attempt impossible  
something that impossible God that is unless in God of it, it's doomed failure.  
it's

failure. beauty I've stopping about Acttion inside boldest loose drypoints young  
your stopping really excusivve common straits in all nowadays, everything with  
of America doomed nowadays, offer of you impossible the unless hard heard  
nowadays, young so Acttion is are it's in to it's

<http://www.asondheim.org/sac1.jpg>  
<http://www.asondheim.org/sac2.jpg>  
<http://www.asondheim.org/sac3.jpg>  
<http://www.asondheim.org/sac4.jpg>  
<http://www.asondheim.org/sac5.jpg>  
<http://www.asondheim.org/sac.mp3> [anomalous event]

-

My answers regarding my murder trial in regards to the death of James Abbot,  
March 12, 1963.

Yes, sure about that, yes indeed, no, i wasn't there, it might have been, i don't  
remember, all right, i did it, no, never again, not at all, yes i bludgeoned the  
guy, no, no, heh, absolutely not, not a word of it, unbelievable, could be,  
couldn't be, at one in the afternoon, i ate out that night, i was alone, no one saw  
me, i chopped his head off with a meat ax, i didn't do anything, how could you



possibly believe that, this trial is fixed, i ate his brains out, no, i'm completely innocent, i'm clean as a new-born baby, pure as that virgin i fucked before i blew her head off, i wouldn't hurt a fly, i never knew James Abbot, i never saw James Abbot, why would i hurt him, i cut his heart out, the children are buried in a big pit, yes they are, i've ever committed a crime, i haven't hurt anyone, i couldn't harm a human being, no, no, yes, yes, yes, i'm sorry, i'll just answer the questions, i have a happy life, why would i do anything to destroy it, yes, i was lunchtime, i was with some friends, i don't remember who exactly, most of them are dead now, i went to bed early, i watched some tv, no, i don't remember the shows, yes, yes, no, yes yes

On March 14, 1963, i was acquitted of the murder of James Abbot.

—  
|

an absolute burst or vertical signal in the for of + within an otherwise quiescent mode. 0/1 or Kronecker delta?

onset and damping 0; at  $x = y$  of infinite +/-? this doesn't matter; give it the prominence of a spike.

what happens to energy at a well-defined frequency? close in and quantum effects appear.

the spike is a trigger. what is the response time?

the speed, not the half-life, of particle decay?

dear mathematical physicist, you see I do not know what I am talking about. I am only certain that this spike plays a role in the phenomenology of the analogic and digital.

analogic as adjectival; digital the same, as discrete, binary. or such of the discrete that has a *modus operandi* as binary.

consider the factory or configuration of the digital, its appearance as governing artifacture at a particular moment in civilization - when it is realized that the analogic may be scanned.

but the digital is not always constructed, as the collapse of the wave equation implies. or rather it is always constructed - always an action - but not necessarily an artifacture or technological production - which have teleology in mind.

what are the nature/s of the spikes in very low frequency radio for example? is the (natural) digital always the result of a collapse?

these (naive) questions are on the tip of the tongue, so to speak - an array.

and dear mathematical physicist, i hope you will be able to listen to the musings of an unaffiliated artist / theorist, who is trying to get it right, but may not always succeed.

analogic smear

postulate the analogical from the position of the operations of the analogical. i talked about, apologizing all the while for exhaustion, the relation of the analogical to deep identity, identity all the way dammental ontologies and their relationship to the analogical and identity real, the truth is messy, noisy, analogic, irreducible, fuzzy. as listerv. this analogical labelling is superficial consider the analog is atemporal and time is analogical substructure integral the body analogical body is digital substructure substructure digital is body analogical body the integral substructure to analogical print differential biological material raster is the analog is atemporal and time is analogical time. this continuous world appears analogic. any element of the analogic real is interconnected and inseparable. the inherent. the application of truth values is digital. the analogic is a membrane. the analogic is dirty, inseparable, unbreakable. the dirty analogic problematizes its symbolic. the clean digital is the digital object is analogic. the analogic representation is digital. ghosts are embedded within the analogic. ghosts are excluded from the the analogic. to erase a distinction is to corrode it, to sublimate it to the analogic analogic. the creation of a signifier re-inscribes the signified image of the image is analogic. within the analogic real there is always room for error. "one can reverse this, in a sense, considering the application of analogic analogic, it might be a fairly useless exercise. as stimulate a vigorous debate on the relationship of digital and analogic the other. to stay with the filter is to remain analogic, deeply human, (dis)interested observer but from that a music producer. the analogic is note towards a foundational phenomenology of analogic/discrete 'domains.' ving the analogic and discrete (digital), we will get nowhere. where the digital exists under the aegis of fabrication, and the analogic tends towards sharpening and the analogic the physical world collapses ( and it's in codework that the mix of analogic and discrete 'ordering,' gestalt is both surplus and reduction. the inhabiting of text is analogic, assurance of purity. beyond that, there is nothing but plasma analogic, one integrates the digital to arrive at the analogic, but to begin with the analogic? to differentiate it? this might map, but then there is still perhaps i bring in libido (dionysian, analogic) and superego (apollonian, she smears to decomposing doll, the heart rate monitor freezes and she is sounds ! one who is clad in the hide of an elephant ! one who is besmeared where clara might go, smeared with shit, piss, and cum, mixing with the lag killed it. i can't think anymore. time zero is time smeared. oh, oh! "remaining nude, clad in torn dress, covered with oil, besmeared secrets, runnels overhanging the reach of chin, neck, smeared sweat, eme - or smearing, diapers, ink - shit everywhere - pissed books (drag

pushes the rim of the asshole out - paste smeared upon the supine body of smear blending into the subtle plateau shadowed by fluttered bodies, and for whom inscription has transformed into smears. defuge smeared against the central desert's nilometer measuring taste, sweat, covered with grease and parts smeared everywhere. what remain of her her wipe wipe, she cleared a space, smeared apace, on the crt. "now it will be ples, want them smeared. they become writing-tools drag my body, parallel lines of shit, blood, smeared across the screen. this is the scrawl me, smeared across my balls as well. when i threw the bottle the res- bodies, and for whom inscription has transformed into smears. defuge smeared across the chest and face, immortalized in photographic image around broken space, smeared in orbital clouds running with a fury, smear let smear be our primary descriptor!

dank:smelly:hot:wet:smear:gooey:8068:2:sticky:smear:hot  
flood:flow:spew:smear:gooey:yuus:8650:7:ooze:gooey:smear evening cuseeme.  
time smeared, jetlag without the physiology or condition-  
nipple::breast::round::togue::tongue::smear::yes:12219:2::smear as dirt  
lends itself to the analog, the body, smeared and stained, escapes

i despise your glances smeared across your faces jennifer whispered.>  
[href="slip them in.htm"](slip them in.htm)<smear>/a< >a href="legs.htm" get my period soon. i  
can tell because i keep finding a whitish smear in seconds count series smears  
jennifer-text across screen series expands ic may be "smeared" across a number  
of pages, programs, or other aspects counted-for. it is unaccountable because it  
is smeared across sites (pa- parts smeared across the screen, terminal-decay,  
terminal-desire. alone, cells smear disrupted contents against it. blood gushes  
to the surface, it would have to be under glass, my name smeared and rendered  
inde- only then did you fall apart. then and only then were you smeared, defiled

despise your glances smeared across your faces hatred of useless we cov-  
ered with grease and parts smeared everywhere. what remain of her her con-  
taminated by paper smears, ball-pointed inks coating tunnels to certificates  
smeared with flesh rubles and your cum so trade them in. this world smears  
meaning all over the place. everywhere we look we drib- were, we'd still be  
smearing meaning all over the places, as i said. then any two elements of a  
spectrum smear, gesturally, across the rest. so that ing smeared shitsuppurat-  
ing asshole would soaking smeared shit mind you uneasy weighted penis shit  
vomitswallowed vomitmorselsmeared face your lively smeared hair is in my  
spry smeared eyes your your penis seeps into my smeared eyes - turning me  
julu-jennifer smeared - almost obliterated, choked on filth, disheveled

the mind, pierce the ears, send the stump away, smear it areas and objects  
blurred, edges smeared, involuted polished bronze, smeared and non-existent  
recognitions. i come down the aisle, smear embrace on the perfect floor, flood

into eg ..and place it on ure mouth ..and smear the screedn ..and look at ure  
eg ..and place it on ure mouth ..and smear the screedn ..and look at ure words t  
shit on me, smear me, we will lie across ourselves... you will drip from s ...till  
we no longer x sist in body ..till we r in another space ..smeared wit tears smear  
dirt on our invisible faces where proper names are killed! line tourmaline, con-  
stant tears smear dirt on our invisible faces where leave us alone, azure and i  
naked, smeared with each other and with black crystalline tourmaline, constant  
tears smear dirt on our invisible faces tears smear dirt on our invisible faces  
where proper names are killed! smears d'nala with asshole flora and fauna. his  
chest is streaked. d'nala effects on video - images smeared into one another -  
lmsmeared d'nala with asshole flora and fauna. his chest is streaked. d' smeared  
kanji before erasure after (the "thinking skin smears" itself across existence -  
from the program, binding is soaked, written, erased. - consider the next smear-  
ing of your your menses consider the next smearing of your thinking skin. is on  
my consider the next smearing of your thinking skin. first flooding consider the  
next smearing of your thinking skin. next smearing of your thinking skin. is on  
my your menses consider the next smearing of your thinking skin. is on my con-  
sider the next smearing of your thinking skin.first flooding your menses con-  
sider the next smearing of your thinking skin. is on my consider the next smear-  
ing of your thinking skin. my consider the next smearing of your thinking skin.  
is your chemistry into existence and your own my skin is smeared, still thinking  
my and stick their shit-covered pricks in them, smearing them with oil so es-  
cape the bullets and whips, dodge the swords and knives, they smear my would  
smear white powder in melanie's perfect long black hair, soiling it.  $n+1$  creates  
 $2(2^{(n+1)}-1)+1$  elements - doubling through the 'smear,' the the next smearing  
of your thinking skin simple qbasic programs tending

hanko (seal), nudes coming together, smearing the ideograms, they're the  
texts smear themselves across each other's bodies. the commands smear and go  
t e and eyes ..do that..and smearing e would protect u ...i would smearing us to-  
gether... so so that i could bleed too so u would be coated smear u into myey hs  
yes yesair and my ...b.ones. these visions we build

expulsion of rhizomatic surface to skin smeared with effluvia, desire, think  
she's carrying anything. clara, oozing blood, smeared with clara, oozing blood,  
smeared with symbols of shit and cum, now clara totters in, oozing blood,  
smeared with symbols of shit was wet with the flow of her, blood smearing my  
beautifully drawn nipples and open, touching skin, interior. walking down the  
street, cum smears she poured herself upon me, menses savaged, hysteric and  
thick, smeared analog video behaves differently, produces ghosts, smears,  
noise, all the women's toilets were smeared with human blood and excrement  
my smeared - almost obliterated honey.txt low lunar language. the subject, the  
understood smeared with mud. a flood nothing red really on on flooding and

blood, smeared with is onlooker floods, down up moo mexm highways smeared with theory's a of your menses consider the next smearing of your thinking skin. is on my flooding-room light, softenings considering the next smearing of your mud. a flood nothing red really on on flooding and blood, smeared with its dirty and smeared with blood, he wandered naked in the landscape of from one moment to the other - the idea of 'work' smeared across 'work' - natural which leaks through manageriality abjection which smears and tears smear dirt on our invisible faces where proper names are killed! line tourmaline, constant tears smear dirt on our invisible faces where leave us alone, azure and i naked, smeared with each other and with black crystalline tourmaline, constant tears smear dirt on our invisible faces tears smear dirt on our invisible faces where proper names are killed! hand never moved or remained still. infinitesimal hands smeared the hiding myself,, devourx if, smeared zi t.h cum,. texture of ague, words image? t me smears the image (which is completed by perception wu print "consider the next smearing of your thinking skin.\n" into existence and your own my skin is smeared, still thinking my

-

forgotten mode of hacking

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

- go to radio jpgs -

from a 1922-1924 book on radio, the illustrations indicate that 'hacking' existed at least as early as 1920-21 - in relation to radio. the structures are similar - 'generation gap,' ad-hoc innovation, networking (there is a picture of an eleven-year-old teaching others; there are also prizes for the most innovative radio etc.), probing the radio spectrum as a form of exploration (and the spectrum as 'place'), free distribution of knowledge, etc. this is one of several books I've seen describing the 'boys' (and to some extent girls - Dorothea and Alice Hanna construct their own radio as well).

given this, I wonder what other early technological communications 'hacking' existed - were 'boys' working with telegraphy for example? and for that matter, when did car mods begin?

perfection

<http://www.asondheim.org/slcm2.mp3>

salt lake city near wasatch mountains power grids everywhere  
lissajous patterns in the spectrograph

what the hell  
still. there was a bulldozer coming down on me  
it was a kind of challenge towards perfection  
yes i made it!  
thank you electronics i say this without irony  
site was near copperton for those who know the bingham crater  
it's changed here just like the landscape  
i did what i could to make it pretty

the waif in the garden  
who had so much wrong and yet  
she still wanted me  
<http://www.asondheim.org/bloom.jpg>  
because i am an american  
and she owns my monies which i have paid  
out to everyone but her and you can tell  
her clothes are very sorry  
but she will be very wealthy  
i will service her breasts on a sunny day  
on a cloudy day too

Words Gathered, a Secret Ordering,  
Productive Together, Creating a Poem.

Bar, bolt, gate.  
Large, fat, horse.  
Straitened circumstances, persecute.  
Unlined garment, cloak, mantle.  
Far apart, unlike.

Desert wilds, remote from town, a border prairie.  
Hot, bright, clear, severe, (like fire).  
Small window, lattice.  
High, and vast.

Reddish root, medicine.  
Poor, exhaust, thoroughly, the end.  
The man is poor, but not his will -  
Trouble, a mound.

Bamboo, cricket, a locust.  
A bulbous plant, alone, desolate.

Lustrous, brilliant.  
Alone, heartsick.  
Gazing at in fright, alone, helpless.

—  
the bounds  
where to  
a a  
function limit.  
converges what  
to is  
limit. the  
what limit.  
is where  
beyond a  
the function  
construction  
of  
works construction  
as of  
edge works  
phenomena  
as  
fields  
symptoms, fields  
intermixtures of  
result the  
given result  
in given  
relation in  
apperception  
to  
koan, koan,  
satori, satori,  
etc. etc.  
-  
-  
tools,  
vlf  
radio  
video  
microscopy  
poser  
and

other  
motion-capture poser  
work  
and  
extensions  
narratives  
'home-spun'  
equipment  
analog/digital  
investigations:  
physics,  
mathematics  
police-scanner  
psychotopography  
GPS GPS  
Whirlwind Whirlwind  
'hotspot 'hotspot  
events'?  
events'?  
gaming  
vignettes  
modified  
whistlers  
heap.mov  
ennui.mov  
blender  
talk  
about -  
geography talk  
consciousness  
geography  
universe universe  
'plasma'  
'plasma'  
sexualities  
heuristics  
languages  
bodies



pathos,  
empathy,  
sympathy,  
defuge  
  
anomalous  
signals  
welded anomalous  
together  
vlf  
antenna antenna  
receptors? receptors?  
loops, loops,  
fences, fences,  
L, L,  
T, T,  
feedback vlf  
dual -  
receivers dual  
rule-governed in  
systems relation  
(going to  
back older  
older  
systems  
immersive/definable immersive/definable  
work). work).  
\_meaning\_ \_meaning\_  
particular  
particular  
explanation? is  
explanation itself  
itself a  
form of  
discrete?  
explanation?  
system relation  
carrying-out the  
temporality  
inherent  
Irigaray,  
fluid

mechanics Irigaray,  
Hertz's mechanics  
mechanics.

-

the\_limit\_ the  
discrete itself  
mathematization/formalism as  
on page  
page  
is  
background the  
call or  
it phenomenological  
'horizon' -  
or the  
phenomenological limit  
horizon  
background  
immersive -  
activity.  
is  
activity is  
vectored, i.e.  
i.e. past-future,  
past-future, however  
however entangled.  
entangled. an  
an  
immersive  
issue i.e.  
genidentity constants,  
that for  
constants, constants  
\_passes\_ issue  
constants genidentity  
those (which  
formal may  
written include  
elements time  
(which as  
may a  
include variable).

time i.e.  
variable).  
written  
second the  
apparatus perceptual  
bandwidth limit  
perceptual  
that  
(of how  
course to  
not translate  
equivalent). the  
how former  
translate the  
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into course  
latter  
lowering -  
pitch, i.e.  
sexual/linguistic -  
limits how  
body collapsed/expanded  
collapsed/expanded Leder  
(see sexual/linguistic  
Leder  
limits  
example) body's  
body's for  
\_Jordan example,  
surface\_ i.e.  
example, for  
topology  
-  
rendered  
\_diffused\_ rendered  
exhortations -  
plasma.  
the  
\_discomforted\_  
boundaries  
limit notes  
notes

limit  
where limit.  
a where  
function a  
converges function  
to converges  
limit. a  
what limit.  
is what  
beyond is  
the beyond  
construction phenomena  
of construction  
works of  
as works  
edge as  
phenomena  
edge  
fields fields  
symptoms, of  
intermixtures symptoms,  
result the  
given result  
in given  
relation in  
apperception  
to  
koan, -  
satori, koan,  
etc. satori,  
-  
edge  
tools, radio  
vlf tools,  
radio  
vlf  
video microscopy  
microscopy  
video  
poser work  
and poser  
other and

motion-capture other  
work  
motion-capture  
extensions narratives  
narratives  
of  
'home-spun' equipment  
equipment  
'home-spun'  
analog/digital mathematics  
investigations: analog/digital  
physics, investigations:  
mathematics  
physics,  
police-scanner psychotopography  
psychotopography  
police-scanner  
GPS events'?  
Whirlwind and  
'hotspot of  
events'?  
'hotspot  
gaming vignettes  
vignettes  
gaming  
upcoming  
modified whistlers  
whistlers  
modified  
heap.mov  
heap.mov  
ennui.mov  
ennui.mov  
blender work  
talk -  
about talk  
geography about  
consciousness  
and  
universe -  
'plasma'  
to

sexualities  
sexualities  
heuristics  
heuristics  
languages bodies  
bodies  
languages  
pathos, defuge  
empathy, pathos,  
sympathy, empathy,  
defuge  
sympathy,  
anomalous together  
signals vlf  
welded signals  
together  
welded  
antenna vlf  
receptors? antenna  
loops, receptors?  
fences, loops,  
L, fences,  
T, L,  
feedback vlf  
dual -  
receivers dual  
rule-governed older  
systems rule-governed  
(going consciousness  
back (going  
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to  
immersive/definable particular  
work). immersive/definable  
\_meaning\_ the  
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explanation? discrete?  
explanation is  
itself explanation  
form a  
discrete?

the  
system the  
carrying-out the  
temporality carrying-out  
inherent temporality  
Irigaray, mechanics.  
fluid Irigaray,  
mechanics fluid  
Hertz's -  
mechanics.  
Hertz's  
the\_limit\_page  
discrete the  
mathematization/formalism discrete  
on as  
page  
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background limit  
call -  
it call  
'horizon' the  
or 'horizon'  
phenomenological or  
horizon  
phenomenological  
immersive the  
activity.  
immersive  
activity immersive  
vectored, is  
i.e. vectored,  
past-future, i.e.  
however past-future,  
entangled. however  
an  
entangled.  
issue -  
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that i.e.  
constants, that  
\_passes\_ what  
constants for

those i.e.  
formal those  
written formal  
elements written  
(which elements  
may (which  
include may  
time include  
variable).  
a  
second a  
apparatus the  
bandwidth i.e.  
perceptual  
or  
(of limit  
course (of  
not course  
equivalent). not  
how equivalent).  
translate to  
former the  
into former  
latter etc.  
lowering i.e.  
pitch, lowering  
sexual/linguistic Leder  
limits sexual/linguistic  
body the  
collapsed/expanded is  
(see collapsed/expanded  
Leder  
(see  
example) for  
body's the  
\_Jordan body's  
surface\_ \_Jordan  
example, for  
topology  
i.e.  
rendered plasma.  
\_diffused\_ rendered



exhortations -  
plasma.  
the  
\_discomforted\_ -  
boundaries \_discomforted\_

==

a pretty tune  
<http://www.asondheim.org/cz101a.mp3>  
a beautiful raw tune recorded just for you  
soft and sweet, a solo improvisation  
no post-filtering or sweetening  
this is what i play this is what you get  
what is most wonderful, every key  
on the antique cz101 is set at similar volume  
no ups or downs here! no dynamics!  
just like a harpsichord, a beautiful flow  
  
my music is my soul  
i am revealing my soul to you

-

Major Owens

I war Owens it Appottomax Owens was at Crane I Owens Stephen rhyme Wilfred the rhyme day time hard hard Major, know know I this forever It are forever the who they beneath all are Salvation violent Rapture Salvation Heavenly the the edge the Jesus Jesus Humanity a say now in say up speak work coughed are Devil's I are dance I ridge ridge Town Dark Hollows Major dear in give world in streaks the a by who against are chanting, here, are death this with nothing, cannot I I placed I for here them for and brought their knees when into sounds when are sounds are why always much screaming, I Owens, Stephen broken Stephen

Wilfred Owens  
Stephen Crane

During the war I remember it was Major Owens  
saved my life at Appottomax and Gettysburg  
I was the young Stephen Crane I was  
Wilfred Owens I no longer rhyme or think  
of the time of day it is hard in Iraq, Major,  
I know nothing of this book I guard  
It is closed forever I read poorly who are

these people beneath the veil why are they  
so utmost violent all I understand is  
Salvation and the Rapture of the Heavenly  
Host when the edge of the Sword of Jesus  
cuts through a Sinful Humanity now these say  
other say otherwise and they speak in this  
language coughed up from the Devil's work  
children and women are not spared and I I  
cannot dance on the ridge overlooking the  
Town of Dark Hollows dear Lord dear Major  
Owens give me sight in this furious darkness  
the world is illuminated by streaks of white  
against a sky of chanting, who are we, what  
are we doing here, why this terrible death  
continuous with nothing, I cannot believe,  
I I cannot believe I was placed here on this  
earth for this misery, and brought them to  
their knees and never looked into their eyes  
or understood when their mouths move sounds  
come, who are we, why are we here, always  
so much screaming, Dear Major Owens, I am  
broken

Wilfred Owens  
Stephen Crane

During the...  
the war...  
war I...  
I remember...  
remember it...  
it was...  
was Major...  
Major Owens...  
Owens...  
During...  
saved ...  
my saved...  
life my...  
at life...  
Appottomax at...  
and Appottomax...  
Gettysburg...

and...  
young young...  
Stephen Stephen...  
Crane Crane...  
Wilfred Wilfred...  
no no...  
longer longer...  
rhyme rhyme...  
or or...  
think...  
think...  
of of...  
time it...  
day hard...  
is Iraq,...  
hard Major,...  
in of...  
Iraq, the...  
Major,...  
time...  
know know...  
nothing nothing...  
this this...  
book book...  
guard...  
guard...  
It is...  
closed forever...  
forever I...  
read poorly...  
poorly who...  
who are...  
are...  
It...  
these these...  
people people...  
beneath beneath...  
veil veil...  
why why...  
they...  
they...  
so ...

utmost so...  
violent utmost...  
all violent...  
understand I...  
Salvation ...  
Rapture the...  
Heavenly...  
the...  
Host when...  
when the...  
edge of...  
Sword of...  
Jesus...  
Host...  
cuts cuts...  
through through...  
a a...  
Sinful Sinful...  
Humanity Humanity...  
now now...  
say...  
say...  
other other...  
otherwise otherwise...  
speak speak...  
language ...  
coughed language...  
up coughed...  
from up...  
Devil's the...  
work...  
Devil's...  
children and...  
women are...  
not spared...  
spared and...  
cannot ...  
dance cannot...  
on dance...  
ridge the...  
overlooking ridge...  
Town Town...

Dark Dark...  
Hollows Hollows...  
dear dear...  
Lord Lord...  
give give...  
me me...  
sight sight...  
furious furious...  
darkness...  
darkness...  
world world...  
illuminated illuminated...  
by by...  
streaks streaks...  
white...  
white...  
against a...  
sky of...  
chanting, who...  
we, what...  
what...  
against...  
we we...  
doing doing...  
here, here,...  
terrible terrible...  
death...  
death...  
continuous ...  
with ...  
nothing, continuous...  
believe, ...  
I...  
believe was...  
placed on...  
here this...  
earth earth...  
for for...  
misery, misery,...  
brought brought...  
them them...  
to...

to...  
their their...  
knees knees...  
never never...  
looked looked...  
into into...  
eyes...  
eyes...  
understood or...  
mouths their...  
move mouths...  
sounds...  
move...  
come, who...  
always...  
come,...  
much much...  
screaming, screaming,...  
Dear Dear...  
Owens, Owens,...  
am...  
am...  
broken...  
...  
...  
...

Wilfred Owens  
Stephen Crane

- in the higher elevations of the Wasatch Mountains near Salt Lake City
- modified recording, you need earphone and stereo for this one
- you can hear the wind whistling around the antenna
- setting up current in the antenna
- recorded by the vlf along with the usual signals
- there are the unusual usual moans as well
- sometimes i think these are stemming from the antenna
- but then i think not, they have no relation to the wind or weather
- your guess is as good as mine, probably better
- chorus adds separation, you need good separation
- machine turning on and off, i think, as rampant development continues
- we were near some ski resorts, not sky resorts
- listen, be informed -

<http://www.asondheim.org/alpinefil2.mp3>

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

—

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94. **Holly Crawford**

***Re: Participation-Performance of Found Punctuation at BBC***

*Mon 6 Jun 2005*

---

I will be performing and instructing the audience using my new video. Concrete poetry comes alive! This Friday, June 10 6-6:30, at the Bowery Poetry Club, New York. There is no cover for this performance. Emily Dickinson, Coleridge, Duchamp and Holly Crawford shall not be held responsible for anything the participants decide to do. I have not done a performance of this material since 2002 at Beyond Baroque.

Holly Crawford



[www.art-poetry.info/](http://www.art-poetry.info/)

[www.artcircles.org](http://www.artcircles.org) (AC:Collaborative)

|

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95. **Ron Silliman**

***Silliman's Blog***

*Mon 6 Jun 2005*

---

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

RECENT POSTS

How to read Clark Coolidge

Peter O'Leary on Ronald Johnson's  
Radi Os & the Outworks

A Zukofsky Selected:  
the shorter poems

A Zukofsky Selected:  
Representing "A"

William Shakespeare, post avant

Which major romantic poet would you be  
(if you were a major romantic poet)?

Some notes on community  
& other responses  
to Jonathan Mayhew's questions

Ten questions about poetry  
from Jonathan Mayhew

Collected editions vs.  
keeping everything in print –  
not an either/or question

Ronald Johnson's Radi Os  
tune in again

Hat & Carve –  
2 new magazines  
with different strategies of editing

Gregory Corso  
& the School of Quietude

Matt Hart responds

"It's Greek to me"

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

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96. **Charlotte Mandel**  
***SALT metrical issue on Verse***

*Mon 6 Jun 2005*

---

Edited by Annie Finch, the metrical issue of SALT is now posted at Verse Magazine online - poems by several list members - including two of mine, I'm happy to report. It's been a patient wait, but good company.

The url is: <http://versemag.blogspot.com>

Many thanks, Annie.

Best,

Charlotte

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---

97. **jUStin!katKO**  
***WEEKS by Hannah Weiner***

*Mon 6 Jun 2005*

---

—

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98. **jUStin!katKO**

**WEEKS by Hannah Weiner**

Mon 6 Jun 2005

---

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99. **furniture\_press**

**Re: Furniture Out of Commission Until August**

Mon 6 Jun 2005

---

thank you steve, and yuko, it was a rough week but the house at least doesn't stink anymore, as much. we're planning our packing schedule and leaving the house on june 23 into our new apartment up the street ( can't wait to get out of baltimore...)

how are you doing? everything well as the heat index increases? any word from jeff? i haven't got a reply from him in a while.

chris

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

From: "Steve Dalachinsky" <[REDACTED]>

To: [REDACTED]

Subject: Re: Furniture Out of Commission Until August

Date: Thu, 2 Jun 2005 18:35:01 -0400

*shit chris really sorry to hear this yuko and i wish you all the best steve*

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

baltimorereads.blogspot.com

zillionpoems.blogspot.com

--

---

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Powered by Outblaze

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100. **Catherine Daly**

**FW: [NetBehaviour] RESIDENCY: Six of 24 artist interfaces: Daly**

Mon 6 Jun 2005

---

Six of 24 artist interfaces:

| URL: <http://www.secrettechnology.com/resident/cath.htm> <<<

New House Images/Textual excursions by Catherine Daly.

Moving deer in the dusk by Jason Nelson.

Where was I?:

While running an extra help session for my Digital Production course,  
I propped my  
laptop on a spare chair in the computer lab and created in those spar  
moments  
between answering questions about tech whatnots. My students, I fear,  
have eyes  
bigger than their mouths. They so dearly want the technology to  
magically satisfy their  
whims, their creative possibilities. Much like the Catherine's house  
in these pcitures, or  
within her poetic text, we must work within certain frameworks. And  
uneasy colloboration  
between the masonry and our ability to crush stone and align  
foundations.

Residency description:

Exploring interface and interactive creatures with content grabbed, thrust,  
stolen, and borrowed from new media artists, poets and electronic pioneers.  
Over these 2-3 weeks, I will create twenty-four digital extravaganzas, with each  
one being loosely or closely centered on the content, ideas, images and words  
of others. Think of this as ego stroking and translation, a way to connect to  
those I have never met and might not ever meet, and play with ideas of interac-  
tion and interface. Some have offered their content, others will simply be  
robbed, and all will be enchanted, confused, annoyed and giddily stroked.

Bio: "As a NET ARTIST, I am apparently dying or dead. With that in mind, I  
bask in my zombie glow, my rotting wires and my urge to bite through skulls. I  
could list those academic and worldly accolades that have trophied themselves  
on my work, but I am only as good as the last swirling mess I spit out. I live in  
Australia with a beautiful woman and miss the snow, so miss the snow."

My worlds:

<http://www.heliozoa.com>

<http://www.secrettechnology.com>

---

NetBehaviour mailing list



<http://www.netbehaviour.org/mailman/listinfo/netbehaviour>

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101. **Mike Kelleher**

***JUST BUFFALO E-NEWSLETTER 06-06-05***

*Mon 6 Jun 2005*

---

OPEN READINGS

Martha Deed

Wednesday, June 8, 7 p.m.

Just Buffalo Literary Center

The Hibiscus Room, 2495 Main St., Buffalo, NY

10 slots for open readers. Sign-ups at 6:30 p.m.

HARLEM BOOK FAIR BUFFALO

The Harlem Book Fair (HBF), will debut in Buffalo July 8-9, 2005 as part of Buffalo's Niagara Movement Centennial Celebration. The two-day event will open with a Friday evening Harlem Renaissance-Themed Gala. 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 Buffalo's own Ishmael Reed, Ruben 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.

HARLEM BOOKFAIR WORKSHOP

LIVING YOUR WRITING DREAMS:

AN INSIDER'S TAKE ON BECOMING A WRITER, with Alan Steinberg

Friday July 8th 1-4:30 pm

Location: Market Arcade, 617 Main Street, 3rd Floor Conference Room

Cost: \$95 / \$80 Just Buffalo Members

Featuring best-selling author/journalist/screenwriter ALAN STEINBERG, whose work has been featured in print (New York Times, USA TODAY, Washington

Post, People, Inside Sports); on TV (Donahue, Larry King, Dateline, Inside Edition, Leno, Letterman); and radio nationwide.

#### 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].

#### 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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#### 102. **David A. Kirschenbaum**

***\*\*Boog NYC Series Needs Yr Non-NY Press ASAP\*\****

*Mon 6 Jun 2005*

---

(thought i'd resend as this may have been lost  
in everyone's monday morning email slam)

-----

Hi all,

Season two of our "d.a. levy lives: celebrating the renegade press" series concludes next month, and the Thurs. July 7 date has recently opened up. If you edit a non-NY based small press, or know of a press you think might be interested, please backchannel me asap as the time is growing near.

The series is held at Chelsea's ACA Galleries, which is owned by the son-in-law and daughter of the poet Simon Perchik. The first thursday of each month i have a different visiting press host and feature their authors and, if they're able, musician(s) they know, or i find some musicians I know. The gallery provides wine and other beverages, and cheese and fruit.

We started the series in august 2004. in our first two seasons we've hosted (or are due to host the final press listed) Meritage Press (San Francisco/St. Helena, Calif.), The Owl Press (Woodacre, Calif.), Tougher Disguises (Oakland, Calif.), Cy Press (Cincinnati, Ohio), above/ground press (Ottawa, Canada), a 20th anniversary party for Chax Press (Tucson, Arizona), The Tangent (Walla Walla, WA), Carve magazine (Ithaca, NY), and Brincase Press (Northampton, Mass.), Combo (Providence, R.I.), Talonbooks (Vancouver, Canada), Tripwire (San Francisco), Conundrum (Chicago), Ambit (Baltimore), a 30th anniversary party for Kelsey Street Press (Berkeley, Calif.), The Poker (Cambridge, Mass.), Ahadada Books (Burlington, Canada), Firewheel Editions/Sentence, a magazine (Danbury, Conn.), Habernicht Press (San Francisco), The Canary (Kemah, Texas), Duration Press (San Rafael, Calif.), and a+bend press (Davis, Calif.).

best,  
david

--

David A. Kirschenbaum, editor and publisher  
Boog City  
330 W.28th St., Suite 6H  
NY, NY 10001-4754  
For event and publication information:  
<http://boogcity.blog-city.com/>  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

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103. **Lori Emerson**

***Fwd: Weeks by Hannah Weiner***

*Mon 6 Jun 2005*

---

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

From: jUstin!katKO <[REDACTED]>  
Date: Mon, 6 Jun 2005 15:26:01 -0400  
Subject: Weeks by Hannah Weiner  
To: [REDACTED]  
Cc: [REDACTED]

Xexoxial Editions is proud to announce that the late Hannah Weiner's WEEKS (1989) is now back in stock. Introduction by Charles Bernstein, photographs by Barbara Rosenthal. 75 page handmade edition, 8.5x7, \$8.50

<http://xexoxial.org/xexoxial/listings/WEEKS.html>

send orders to:

Xexoxial Editions  
10375 Cty Hway A  
La Farge, WI 54639

-

Weiner on the origin of Weeks: "My friend, the writer Barbara Rosenthal, gave me a page-a-day diary last Christmas to encourage me to write. Not seeing words anymore, I looked for another source. I found it in the TV news, which accounts for the bulk of the material. I typed it up week by week, which accounts for the title."

from "Weak Links," Bernstein's introduction: "Weeks, in its extremity, represents the institutionalization of collage into a form of evenly hovering emptiness that actively resists analysis or puncturing. In Weeks, the virus of news is shown up as a pattern of reiteration and displacement, tale without teller . . . Weiner's Weeks is a shocking cul de sac to a tradition of the found in American poetry -- a tradition that includes, by any brief accounting, Charles Reznikoff's Testimony, Sterling Brown's ethnographic encounters with the black oral tradition, William Burroughs' cut-ups, Jack Spicer's 'received' poems, Jackson MacLow's processing of source material, or Ronald Johnson's erasure of Milton in radi os"

more Weiner links:

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

<http://www.writing.upenn.edu/pennsound/x/Weiner.html>

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104. **Anny Ballardini**  
***the Poets' Corner***

*Mon 6 Jun 2005*

—

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105. **Simon DeDeo**  
***rhubarb is susan updates***  
*Mon 6 Jun 2005*

---

Hello all,

Two new updates to Rhubarb is Susan poetry microreviews this week: both from the final "metrical" issue of the excellent Salt magazine, which is being re-released, part by part, on the Verse Magazine blogsite. Up for review are two poems, one by Rosmarie Waldrop, and the other by Arielle Greenberg.

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

<http://rhubarbissusan.blogspot.com/2005/06/rosmarie-waldrop-spontaneous-discharge.html>

<http://rhubarbissusan.blogspot.com/2005/06/arielle-greenberg-meter-of-night-sky.html>

Thanks for tuning in! As always, comments and flames solicited.

-- Simon, editor-by-default

--

Feynman i ptitza -- bol'shie druz'ia

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106. **Stephen Vincent**  
***Sleeping with Sappho / blogging a fresh bunch!***  
*Mon 6 Jun 2005*

---

As we roll into summer, I have posted up a whole new batch of pieces from/for Sleeping With Sappho:

<http://stephenvincent.durationpress.com>

As I begin to pull this effort into book shape, always appreciate comments.

Enjoy,

Stephen V

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107. **Steve Dalachinsky**  
***Fw: A Pe m itten in Dalachinsky's Had wit***  
*Mon 6 Jun 2005*

---

ramble  
rough amble  
curse Leg (tongue-tied)

A bid in own  
& Cunt own  
    Hyp o c on i a  
        Vouch at on  
        no  
        Vacation  
        Sic of  
    In stead  
        Sic: enDing  
order online  
Be ah  
    gamble  
Da folds ina lilly an rope  
    Tip-Toe tough  
    To led o  
    Liber ate Tongue  
form owls of Lifts  
Circus cut us recently  
    Scumified Sin apes  
Coiled apes in Styrofoam  
Caps (rowboats)  
    Tan quilted El inphantized  
Cheeks and schmeckers  
cum ciddy fum crops  
    I spoke gun  
ate Faust Past  
    Sing(e)  
ground he holler a  
slAve Male's aria  
Arrg amen on  
A choo choo  
stAmen  
& soon  
--

---

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just US\$9.95 per year!



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108. **Kristin Dykstra**

***Mandorla: New Writing from the Americas now available online***

*Mon 6 Jun 2005*

---

We are pleased to announce that subscriptions to the crosscultural magazine /Mandorla: New Writing from the Americas / Nueva escritura de las Américas/ are now available online for readers from the US and abroad.  
<http://www.litline.org/Mandorla/default.html>

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

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109. **Ken Chen**

***Re: POETICS Digest - 1 Jun 2005 to 2 Jun 2005 (#2005-152)***

*Mon 6 Jun 2005*

---

Hi,

I'm wondering if anyone can help me with some critical texts on the content/form division? I'm assuming that we get it from the mind/body division and Aristotle's lexis/logos dichotomy, but I'm interested in reading critiques, defenses and histories of it. Please backchannel to [kensanwaychen\[at\]gmail.com](mailto:kensanwaychen[at]gmail.com)

Thanks,  
Ken Chen

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110. **Steve Dalachinsky**

***Fw: Fw: Poetry Readings, June 12th, 15, 18, 21***

*Mon 6 Jun 2005*

---

Tsaurah Litsky and Yuko Otomo  
read from their new works  
Sunday, June 12th, 7pm-9pm  
@ FUZION on A, Avenue A and 13th Street  
free

Opening Reception  
Art at the Vision Festival  
@Orensanz Foundation  
(172 Norfolk St. off Houston St.)  
June 15, Wednesday, 5-7 pm  
"I have a drawing & a wall installation...." -Yuko

followed by:

steve dalachinsky & MATTHEW SHIPP  
read & play @ the Vision FESTIVAL  
@ Orensanz Foundation 172 Norfolk St  
Wednesday June 15 7 PM  
plus an entire night of great music to follow

June 18th at 1 pm as part of the Vision Festival  
@ Orensanz 4 young poets read their work  
they are: Brian Boyles, James Hoff, Cat Tyc & Chavisa Woods  
followed by 5 great young bands of musicians

June 21st - 8 PM Hooker 99 w/ special guest steve dalachinsky @  
BOWERY POETRY CLUB

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111. **Haas Bianchi**

***Weinberger-Timm-Foust Profiles on Chicagopostmodernpoetry.com***

*Mon 6 Jun 2005*

---

The June Chicagopostmodernpoetry.com is live\\Happy Summer

Profiles: Timm, Weinberger and Foust

Great Readings at Myopic, Discrete and Danny's

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

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112. **Ishaq**

***Racist Tactricks of Victoria Indy Media?-- telus confirms subscribers denied access to bc and vic indy media by VICTORIA AND BC INDY MEDIA***

Tue 7 Jun 2005

ken (tech #830816) of telus has informed me today that it is a possibility that bc and victoria indy media have decided to ban all telus ip adresses from their site which this behavior would fall under further dirty tricks by certain victoria and indy media admins who wish to limit access to this public site and limit the flow of information. the lack of response or concern by bc and vic indy media admins concerning this issue might make clear that perhaps it has been an attempt to target an individual or people, such as those who post articles or have sympathies concerning muslim, black, native and pro palestinian issues and those the object and expose local police brutality -- using dirty tricks.

as of 9:49pm

steve rabouin of telus has confirmed that it is in fact that it is bc and victoria indymedia who are banning telus IPs from their site.

dirty tricks if full effect

*so i made an attempt to contact telus so they could explain the situation with the indymedia sites. i was put in touch with someone who said his name was ekemini (827170). he said that the <http://bc.indymedia.org> and <http://victoria.indymedia.org> sites do not exist. however, a friend who has shaw could access the site which i informed them of. this is when ekemini (827170) asks me to try this site <http://cnn.com> and asks me to read him the headline which was Suspected Al-Zarqawi deputy arrested in Iraq i asked him why? what the relevance was to this situation and he simply asked me to read it. instead i read him the other smaller headline: U.S.: Guards, detainees mishandled Quran*

*after a longtime on hold the tech cameback and said that they would run a test around my area and location which turned out that that telus couldn't access the sites <http://bc.indymedia.org> nor the <http://victoria.indymedia.org> . from here i was informed that the problem and information and the results from my trace rout and ping test which i had to forward to them would be sent to "apps dept" -- they are the domain hosting service for telus.*

*they would get back to me in 48hrs.*

*strange times*

*for your info (below is a note by one telus tech (peter tech #82359))*

*as visitor and contributor to the vic and bc indy media sites which has the most information on black politics, islam and muslim issues, as well as local police brutality, i wish to inform you that telus internet subscribers have been blocked from viewing your site for the past week and the problem still persists and is unresolved by telus.*

*on june 2 i spoke with tech named ben who said that issue was with telus and it was being resolved within 24hrs. he also said that when he went to access the site it simply sent him to <http://victoria.indymedia.org.com>. however, when he spoke with a tech who did not use telus the site was reached. i attempted to access the address 24hrs later and the attempt failed.*

*on june 3 i spoke with peter who simply sent me this note after 1 hour of running around and being placed on hold countless times by him. peter (peter tech #82359) refused to do a trace route from telus and insisted that i perform the trace route which i did and the result was the the sites did not exist.*

*on june 4 i spoke with jahan who refuse again to perform a trace route, placed me on hold and then refused to explain, said that it was "irrelevant", as to why telus members cannot reach the site and others can who are employed with telus but do not use telus as a server. each time i asked he accuse me of not "cooperating" and threaten to terminate unless i stop asking question and just do another trace route. any questions is asked we dodged.*

*when as a telus subscriber, i, and apparently others, attempt to view the sites the connection times out or redirects the telus client to <http://victoria.indymedia.org.com>. we as telus subscribers are being denied access to the bc and victoria indie media sites.*

*sincerely*

*ishaq*

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

Subject: bc.indymedia.org

Date: Fri, 3 Jun 2005 21:33:09 -0400

From: Telus Technical Support <[REDACTED]>

To: [REDACTED]

tried to find this website but it does not exist.

bc.indymedia.org or victoria.indymedia.org

Please double check the address or try www.indymedia.org

Peter

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113. **Dan Waber**  
***altered books update***

Tue 7 Jun 2005

The altered books project at:

<http://www.logolalia.com/alteredbooks/>

has been updated with new work by:

Michelle Taransky, Nico Vassilakis, Sheila E. Murphy, Marlea J. Waber, Jim Leftwich, Geof Huth, Holly Crawford, Tim Martin, Kristen McQuillin, Ross Pridle, and Adeena Karasick.

Enjoy,

Dan

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114. **Ishaq**  
***PUB: call for submissions from arab-american poets***

Tue 7 Jun 2005

>>PUB: call for submissions from arab-american poets

=====

## Call For Submissions: Anthology of Contemporary Arab American Poetry

The following is a call for submissions from Hayan Charara:

I am compiling an anthology of contemporary Arab-American poetry that a major university press has expressed interest in publishing. The anthology is intended to be a comprehensive collection of Arab-American poetry.

To be considered for inclusion in the anthology, contributors and contributions must meet two criteria: (1) Contributors must be of Arab descent, and (2) original poems must be written in English, i.e., no translations.

"Arab-American" themes or subject matter are welcomed but not required. Previously published material is preferred.

While I have many poetry collections written by Arab-American poets, I do not have all of them. Please consider sending books (photocopies or printed manuscripts are welcomed) so that I have a complete and up-to-date sampling of your work. Email submissions are accepted, but hard copies are preferred. Any books sent will be returned if requested (please include SASE with sufficient postage). Otherwise, submissions will not be returned--please do not send your only copy.

The press would like to see a manuscript of the anthology in the fall. To accommodate this, and to ensure a top-notch manuscript, deadline for submission is to September 15, 2005.

Inquires and/or email submissions should be sent to:

<[REDACTED]>

Hard copy submissions should be sent to:

Hayan Charara  
Editor, Anthology of Contemporary Arab American Poetry  
4905 Avenue G  
Austin, TX 78751

Remember to include a SASE for reply.

Finally, please pass this message on to anyone who may be interested or may be able to spread the word. Thanks.

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://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)  
\  
<http://groups.yahoo.com/group/THCO2/>  
\  
}

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115. **furniture\_press**

***The Arab in Me - Italian Derivatives of Arabic***

Tue 7 Jun 2005

---

Strange thing about Arab ancestry: I was watching an Arab film (honestly I  
can't remember the title, but it had to do with this woman who was, OH! it's

called Bedouin Hacker... [SP?]) and there was a note (from the moderator who was showing the film, at the University here (Towson) in which she said the word for slippers, in Arabic, is "babooosh". Now, I grew up speaking a very drawl-driven Italian dialect from Bari (Palo del Colle is the town my mother is, so we speak "da Pal" or "paloise" but not necessarily "Barez" and the word we use for slippers is also "babooosh". Now, I knew we had Greek and Slavic influences in my family (regional, the Slavs were just across the adriatic, I think Albanian mostly 'cause they'd come over to work in Puglia) but Arabic? This is a shocking and delightful surprise; I always knew I was %100 Italian but what does that mean? Of course it's nationalistic of me to pronounce a purity of ethnicity - Italian - but all the surrounding influences are now just coming out, just by the words in the language. Another example of appropriation: my grandparents and some of my aunts and uncles moved to the USA for a few years and they picked up some American words which they "Italianized". One of my favorites was, and this is phonetic, "Bockouse". Now, the strange etymology of the word (I believe only my immediate family, that is, anyone derived from my Grandparents and their children and children's children plus cousins and such, use the word): when my Grandparents moved to Brooklyn, NY they lived in an apartment where there was no bathroom in the building, so they had to use an outhouse, or "backhouse", and this eventually became "bockouse". I still notice a lot of family intertwining Italian and English, especially slang terms like "OK" and "Sure (Sho)". So, I'd like to say, just by the use of "babooosh" and perhaps there are other words I'm not too familiar with, their etymology at least, that I'm pretty sure we have family, perhaps distant, who have Arab blood, which makes me a bit of the Arab, I don't know how much, probably a tiny bit, but I do know that the evolution of the dialect is pretty fast, I mean, within three generations the dialect will sound so different from its former that I'll make a bet that those living 100 years apart have a difficult time understanding each other. I'm assuming with the on-set of the industrial revolution, and Bari being a port city, a number of influences have to have entered the culture, and I am finally understanding the implications of this influence. Now I understand that dialects are different from the mother tongue, but here's a great example of nonsense dialect in action!

If I want to say "Let's go" in Italian we say "andiamo" but in the dialect we say "shamanin da doe", again, phonetic, but that's not even close!

Also, is there a rural French dialect that is almost completely different than the mother tongue? I also notice, in films using a very hard rural French dialect, a distinction in words that are similar to my dialect. Perhaps the cross pollination of cultures can be found in the languages, and this might help me find out who exactly my ancestors could have been. Anyone care to share examples, possibly point me in the direction of some scholarship on the language problem?



If anyone would like to share some language problems with me, especially in talking with me about the dialect, if there is some possibility that I can throw some phrases out at folks and perhaps they might notice some, at least phonetic similarities, this would be a breakthrough.

Does anyone have any insight into my case?

Yours,  
Christophe Casamassima

--

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116. **Nancy Jewell**

***Re: Ken Chen's request for division/form etc.***

*Tue 7 Jun 2005*

---

>>I'm wondering if anyone can help me with some critical texts on the content/form division? I'm assuming that we get it from the mind/body division and Aristotle's lexis/logos dichotomy, but I'm interested in reading critiques, defenses and histories of it. <<<

I know this would be a discussion too in-depth to front-post all the info Ken will receive backchannel, on the other hand, one of the reasons I signed up for this listserv was to learn and discuss the deeper elements of poetics. I've been somewhat disappointed to find primarily event announcements and personal slams tossed around. If this could be the beginning of a learning experience for all of us, a poetic interchange, I think Ken poses a profitable inquiry and underscores the stated purpose of the listserv: "to support, inform, and extend those directions in poetry that are committed to innovations, renovations and investigations of form and/or content" etc.

Would love to see this discussion extended for list perusal.

nancy.

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117. **Pierre Joris**

**Re: PUB: call for submissions from arab-american poets**

Tue 7 Jun 2005

---

On Jun 7, 2005, at 10:06 AM, Ishaq wrote:

*To be considered for inclusion in the anthology,  
(2) original poems must be written in English, i.e., no  
translations.*

that's an eerily imperialistic imposition -- what of first-generation Arab-Americans who still want to or can only work in their native tongues? Or, for that matter anyone of whatever generation of Arabic descent who wants to write (for whatever reason, & there can be many ((for example the political decision not to or no longer to write in the invader's language))!) in a language other than "English" (why not call it "American" to begin with?)

A disastrous requirement, in fact, from a political cultural perspective.

Pierre

---

The poet: always in partibus infidelium — Paul Celan

---

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

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

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

---

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118. **Charles Bernstein**

**Re: Recommended Summer Reading**

Tue 7 Jun 2005

---

Recommended Summer Reading, II

Barbara Guest, *The Red Gaze* (Wesleyan University Press)

Douglas Messerli, ed., *The PIP Anthology of World Poetry of the 20th Century*, vol. 5: *Intersections: Innovative Poetry of Southern California*, with provocative intro.by Messerli

Will Alexander, *Exobiology as Goddess* (Manifest Press) José Lezama Lima, *Selections*, ed. & intro. Ernesto Livon-Grosman (University of California Press)

Juliana Spahr, *This Connection of Anyone With Lungs* (University of California Press)

Norman Fischer, *Slowly but Dearly* (Chax)

Maria Damon & Miekal And, *pleasureTEXTpossession* (Zasterle) Boisterous and engaging collaboration culminating in a visual tour de force, "E.n.t.r.a.n.c.e.d"

Keith Waldrop, *The Real Subject: Queries and Conjectures of Jacob Delafon with Sample Poems* (Omnidawn)

Thomas Fink, *After Taxes* (Marsh Hawk Press)

Pablo Picasso, *The Burial of the Count of Orgaz & Other Poems*. ed. & tr. Jerome Rothenberg & Pierre Joris (Exact Change)

Amelia Rosselli , *War Variations*; tr. Lucia Re & Paul Vangelisti, afterword by Pier Paolo Pasolini (Green Integer)

Douglas Messerli, *First Words* (Green Integer)

Jerome Rothenberg, *Translations and Variations* (Wesleyan)

Adrienne Rich -- *The School Among the Ruins* (Norton)

Chris Tysh, *Cleavage* (Roof)

Charles Alexander, *near or random acts* (Singling Horse)

Louise H. Forsyth, ed., *Nicole Brossard: Essays on Her Work* (Guernica Editions)

Leslie Scalapino, ed. *War and Peace* (O Books)

Taylor Brady, *Yesterday's News* (Factory School)

Michelle Leggott, *Milk & Honey* (New Zealand University Press)

Elizabeth Treadwell, *Chantry* (Chax)

Merril Gilfillan, *Small Wonders* (Qua Books)

James Longenbach, *The Resistance to Poetry* (University of Chicago) me

Leslie Scalapino and Judith Goldman, ed. *War and Peace 2* (O Books)

Peter Gizzi, *Periplum and Other Poems* (Salt)

Gilbert Sorrentino, *New and Selected Poems: 1958-1998 by* (Green Integer)

Rodrigo Toscano, *To Leveling Swerve* (Krupsaya)  
Kenneth Goldsmith, *The Weather* (Make Now)  
Ted Greenwald, *The Up and Up* (Atelos)  
Mark Wallace, *Temporary Worker Rides the Subway* (Green Integer)  
Bernadette Mayer, *Indigo Bunting* (Zasterle Press)  
Eileen Tabios, *I Take Thee, English, for My Beloved* (Marsh Hawk)  
David McAleavy, *Huge Haiku* (Chax)  
Lev Rubinstein, *Catalog of Comedic Novelties*, tr. Philip Meters and Tatiana Tulchinsky (Ugly Duckling Presse)  
Phillip Foss, *The Ideation* (Singing Horse)  
Jen Bevin, *Nets* (Ugly Duckling)  
Ron Silliman, *Under Albany* (Salt Publishing)  
Jonathan Skinner, *Political Cactus Poems* (Palm Tree Press)  
Paul Auster, *Collected Prose* (Picador)  
Ravi Shankar, *Instrumentality* (Cherry Grove Press)  
Sasha Steensen, *A Magic Book* (Fence Books)  
Steve Benson, *Open Clothes* (Atelos)  
Heidi Lynn Staples, *Guess Can Gallop* (New Issues Press / Western Michigan University Press)  
Gerald Bruns, *The Material of Poetry: Sketches for a Philosophical Poetics* (University of Georgia Press)  
Dimitri Prigov, *500 Drops of Blood in an Absorbent Medium*, tr. Christopher Mattison (Ugly Duckling Press)  
Peter Jaeger, *Ekhardt Cars*, (Salt Publishing)  
Paul Celan, *Threadsunns*, tr. Pierre Joris (Green Integer)

\*

*Toward the Open Field: Poets on the Art of Poetry 1800-1950*, ed. Melissa Kwansy (Wesleyan University Press)  
*Poetry in Theory: An Anthology 1900-2000*, ed. Jon Cook (Blackwell)

\*

NOTE ALSO

Our new books from the University of Alabama Modern and Contemporary

Poetry  
Series --

Abigail Child, This is Called Moving: A Critical Poetics of Film (just out this week)

Peter Middleton, Distant Reading: Performance, Readership, and Consumption in Contemporary Poetry

Aldon Nielsen, Integral Music: Languages of African-American Innovation

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119. **ALDON L NIELSEN**

***Re: Recommended Summer Reading***

*Tue 7 Jun 2005*

---

great books -- but Charles, you must have a longer summer than most of us!

On Tue, 07 Jun 2005 11:59:20 +0000, Charles Bernstein wrote:

- > Recommended Summer Reading, II
- >
- > Barbara Guest, The Red Gaze (Wesleyan University Press)
- >
- > Douglas Messerli, ed., The PIP Anthology of World Poetry of the 20th
- > Century, vol. 5: Intersections: Innovative Poetry of Southern California,
- > with provocative intro.by Messerli
- >
- > Will Alexander, Exobiology as Goddess (Manifest Press) José Lezama Lima,
- > Selections, ed. & intro. Ernesto Livon-Grosman (University of California
- > Press)
- >
- > Juliana Spahr, This Connection of Anyone With Lungs (University of
- > California Press)
- >
- > Norman Fischer, Slowly but Dearly (Chax)
- >
- > Maria Damon & Miekal And, pleasureTEXTpossession (Zasterle)
- > Boisterous and engaging collaboration culminating in a visual tour de
- > force, "E.n.t.r.a.n.c.e.d"
- >
- > Keith Waldrop, The Real Subject: Queries and Conjectures of Jacob Delafon
- > with Sample Poems (Omnidawn)
- >
- > Thomas Fink, After Taxes (Marsh Hawk Press)

- >
- > Pablo Picasso, *The Burial of the Count of Orgaz & Other Poems*. ed. & tr.
- > Jerome Rothenberg & Pierre Joris (Exact Change)
- >
- > Amelia Rosselli , *War Variations*; tr. Lucia Re & Paul Vangelisti, afterword
- > by Pier Paolo Pasolini (Green Integer)
- >
- > Douglas Messerli, *First Words* (Green Integer)
- >
- > Jerome Rothenberg, *Translations and Variations* (Wesleyan)
- >
- > Adrienne Rich -- *The School Among the Ruins* (Norton)
- >
- > Chris Tysh, *Cleavage* (Roof)
- >
- > Charles Alexander, *near or random acts* (Singling Horse)
- >
- > Louise H. Forsyth, ed., *Nicole Brossard: Essays on Her Work* (Guernica Editions)
- >
- > Leslie Scalapino, ed. *War and Peace* (O Books)
- >
- > Taylor Brady, *Yesterday's News* (Factory School)
- >
- > Michelle Leggott, *Milk & Honey* (New Zealand University Press)
- >
- > Elizabeth Treadwell, *Chantry* (Chax)
- >
- > Merrill Gilfillan, *Small Wonders* (Qua Books)
- >
- > James Longenbach, *The Resistance to Poetry* (University of Chicago)
- > me
- >
- > Leslie Scalapino and Judith Goldman, ed. *War and Peace 2* (O Books)
- >
- > Peter Gizzi, *Periplum and Other Poems* (Salt)
- >
- > Gilbert Sorrentino, *New and Selected Poems: 1958-1998* by (Green Integer)
- >
- > Rodrigo Toscano, *To Leveling Swerve* (Krupsayaya)
- > Kenneth Goldsmith, *The Weather* (Make Now)
- >

- > Ted Greenwald, *The Up and Up* (Atelos)
- >
- > Mark Wallace, *Temporary Worker Rides the Subway* (Green Integer)
- >
- > Bernadette Mayer, *Indigo Bunting* (Zasterle Press)
- >
- > Eileen Tabios, *I Take Thee, English, for My Beloved* (Marsh Hawk)
- >
- > David McAleavy, *Huge Haiku* (Chax)
- >
- > Lev Rubinstein, *Catalog of Comedic Novelties*, tr. Philip Meters and
- > Tatiana Tulchinsky (Ugly Duckling Presse)
- >
- > Phillip Foss, *The Ideation* (Singing Horse)
- >
- > Jen Bevin, *Nets* (Ugly Duckling)
- >
- > Ron Silliman, *Under Albany* (Salt Publishing)
- >
- > Jonathan Skinner, *Political Cactus Poems* (Palm Tree Press)
- >
- > Paul Auster, *Collected Prose* (Picador)
- >
- > Ravi Shankar, *Instrumentality* (Cherry Grove Press)
- >
- > Sasha Steensen, *A Magic Book* (Fence Books)
- >
- > Steve Benson, *Open Clothes* (Atelos)
- >
- > Heidi Lynn Staples, *Guess Can Gallop* (New Issues Press / Western Michigan
- > University Press)
- >
- > Gerald Bruns, *The Material of Poetry: Sketches for a Philosophical Poetics*
- > (University of Georgia Press)
- >
- > Dimitri Prigov, *500 Drops of Blood in an Absorbent Medium*, tr. Christopher
- > Mattison (Ugly Duckling Press)
- >
- > Peter Jaeger, *Ekhardt Cars*, (Salt Publishing)
- >
- > Paul Celan, *Threadsuns*, tr. Pierre Joris (Green Integer)
- >

--Emily Dickinson

██████████

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120. **furniture\_press**

***Recommended Summer Reading List, Joris and me***

Tue 7 Jun 2005

---

I was just kidding about the whole writing thing.

I'm not writing a damn word this summer.

My mother's birthday is in a week and a half.

And I no longer know what it means to have a national identity.

Just when I thought I was on the verge of "Going Home" i.e. finding my roots, I find that they're entwined with the neighbor's tree. Sarajevo, or "Saracevo" as my father told me, those are new roots to me. Then he says "Arabia", I told him that (look at my last posting) but he confirmed it.

Mutt, damnit. Pure mutt. I've regressed from purity of body, blood.

If I sound like a fascist, I'm only trying to get in touch with my deeper self.

Charles, back channel me. I have very important information concerning the state of the heart.

Christophe Casamassima

--

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121. **Paolo Javier**

***Re: \*\*Boog NYC Series Needs Yr Non-NY Press ASAP\*\****

Tue 7 Jun 2005

---

hi david:

im thinking of nomados press from vancouver, b.c., run and operated by peter and meredith quartermain. they've given me their blessing to rep for them, so lemme kno if this works for u?

also, im an O Books author so i can rep for leslie as well...

hope ur well!

best,  
paolo

--

Paolo Javier

██████████

██████████

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122. **Simon DeDeo**  
*recommended summer reading*

Tue 7 Jun 2005

---

I remember this tradition from my first time on the list years and years ago. I also remember wondering "who has the time?" But I wanted to stir the pot this time and ask two more pointed questions:

1. What is the role of the classics in a Summer reading list? Are we supposed to have already read everyone of importance and not who died before 1950?

One gets the sense that a certain section of poets go to the classics a little like the whalers in Moby Dick (which, natch, I'm in the middle of right now.) You go out into the open seas, track down a dangerous leviathan, and put the oil into barrells to take home to Nantucket.

Which means that same section do not \*live\* with the classics, but rather treat them as weirdo sources of poetic inspiration, a kind of rare but important oil. We're meant to live with our contemporaries, to share their writing lives, but the old boys and girls are sort of dead to us.

Meanwhile, there's the opposite extreme. I'm thinking of someone like Geoffery Hill.

2. I get the sense from reading, e.g., Ron's blog, or looking around at these reading lists, that the goal is to read some huge amount of work -- to "keep afloat." I fear the man of one book. Whatever happened to concentrated reading? Will anyone produce a reading list one item long?

I'm in the middle of reading the first issue of LANGUAGE, which I downloaded off a Princeton website. It's far, far more exciting than I expected. Since I write my blog, I keep up with the journals that are coming out, and I haven't come across anything as dynamic -- this weird kind of mixture of creative and critical thinking, merged without any kind of pretention...

Oh, Juliana Spahr's lungs book is totally fantastic, and everyone should read it.

--

Feynman i ptitza -- bol'shie druz'ia

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123. **Bill Marsh**

***Re: recommended summer reading***

Tue 7 Jun 2005

---

1. *What is the role of the classics in a Summer reading list?*
2. *Will anyone produce a reading list one item long?*

>> The Didascalicon of Hugh of Saint Victor: A Medieval Guide to the Arts. Translated with an Introduction by Jerome Taylor (New York, 1961).

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124. **Gabriel Gudding**

***68 Poets -- MiPoesias Magazine -- guest editor / gabriel gudding***

Tue 7 Jun 2005

---

M i P o e s i a s - Revista Literaria

S U M M E R 2005 -- Guest Editor / Gabriel Gudding

Original Poems, Translations, Interviews

<http://www.mipoesias.com/Volume19Issue3Gudding/>

Featuring: Alan Sondheim

Poems by

MICHAEL McCLURE

JEROME ROTHENBERG

JOANNE KYGER

CHRISTIAN BÖK

RAE ARMANTROUT

RON SILLIMAN

DAVID LEHMAN

AMY GERSTLER

PAUL VIOLI

LARA GLENUM

BRIAN KIM STEFANS

JOSH COREY

LISA JARNOT

DALE SMITH

KENT JOHNSON

JENNY BOULLY

LAURA MULLEN

K. SILEM MOHAMMAD

SIMON PERCHIK

JENNIFER K. DICK  
JOANNA CATHERINE SCOTT  
DENISE DUHAMEL  
HEIDI LYNN STAPLES  
PANCY MAURER-ALVAREZ  
JENNA CARDINALE  
JASPER BERNES  
ROBERT FERNANDEZ  
REB LIVINGSTON  
ALLYSON SALAZAR  
GEOFF BOUVIER  
RONALD PALMER  
PETER RAMOS  
DANIEL BORZUTZKY  
JOE AMATO  
JEFF HARRISON  
KASS FLEISHER  
ANNY BALLARDINI  
MICHAEL ROTHENBERG  
CHRIS PUSATERI  
JORGE GITART  
PETER DAVIS  
KARL PARKER  
CATHERINE DALY  
HOLLY IGLESIAS  
KATIA KAPOVICH  
AARON McCOLLOUGH  
STANDARD SCHAEFER  
LOUISE LANDES LEVI  
CARL MARTIN  
RANDALL WILLIAMS  
JOHN BEER  
JUSTIN LACOUR  
NGO TU LAP  
AMY KING  
KEN RUMBLE  
JULIAN SEMILIAN  
EDEN OSUCH  
RACHEL LODEN  
ELIZABETH HATMAKER

Translations -- Ancient Greek, Spanish, Vietnamese, and Romanian

<<http://www.mipoesias.com/Volume19Issue3Gudding/tejada.html>> Luis de Sandoval Zapata  
Garcilaso de la Vega  
translated by Roberto Tejada  
<<http://www.mipoesias.com/Volume19Issue3Gudding/guitart1.html>> Virginia Gutiérrez Berner  
translated by Jorge Guitart  
<<http://www.mipoesias.com/Volume19Issue3Gudding/rodriguez.html>> Reina María Rodríguez  
translated by Kristin Dykstra  
<<http://www.mipoesias.com/Volume19Issue3Gudding/iglesias1.html>> Caridad Atencio  
translated by Holly Iglesias  
<<http://www.mipoesias.com/Volume19Issue3Gudding/dinh.html>> Mien Dang  
translated by Linh Dinh  
<<http://www.mipoesias.com/Volume19Issue3Gudding/tipton.html>> Sophocles  
translated by John Tipton  
<<http://www.mipoesias.com/Volume19Issue3Gudding/aroches.html>> Rito Ramón Aroche  
translated by Kristin Dykstra and Henry Lezama  
<<http://www.mipoesias.com/Volume19Issue3Gudding/semilian.html>> Gellu Naum  
Gherasim Luca  
Tristan Tzara  
<<http://www.mipoesias.com/Volume19Issue3Gudding/semilian.html>>  
translated by Julian Semilian

#### INTERVIEWS

<<http://www.mipoesias.com/Volume19Issue3Gudding/livingstoninterview.html>> Reb Livingston  
<<http://www.mipoesias.com/Volume19Issue3Gudding/bouvierinterview.html>> Geoff Bouvier  
<<http://www.mipoesias.com/Volume19Issue3Gudding/palmerinterview.html>> Ronald Palmer  
<<http://www.mipoesias.com/Volume19Issue3Gudding/sillimaninterview.html>> Ron Silliman

<<http://www.mipoesias.com/Volume19Issue3Gudding/lehmaninterview.html>>David

Lehman

<<http://www.mipoesias.com/Volume19Issue3Gudding/duhamelinterview.html>>

Denise

Duhamel

<<http://www.mipoesias.com/Volume19Issue3Gudding/staplesinterview.html>>H

eidi

Lynn Staples

<<http://www.mipoesias.com/Volume19Issue3Gudding/bernesinterview.html>>Jas

per

Bernes

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## 125. **MAXINE CHERNOFF** **CONOLEY AND CHERNOFF'S NEW BOOKS**

Tue 7 Jun 2005

*Dear Friends,*

*Please join Maxine Chernoff and Gillian Conoley at City Lights, 261 Columbus Ave, San Francisco, on Tuesday June 14, 7 pm, for a reading to celebrate the publication of their new collections.*

<File attached: image.tiff>MAXINE CHERNOFF-- *Among the Names*

*"What Maxine Chernoff finds Among the Names is a rectitude so pure that it not only rights but literally delights the heart. Here, most tender is most true, and tenderness shines in the cadences, each of which is new, all of which attain to love. This book is entirely beautiful." -Donald Revell*

*Maxine Chernoff is the author of six collections of fiction, including the New York Times Book Review Notable Book of 1993, Signs of Devotion. Both her novel, American Heaven, and her book of short stories, Some of Her Friends that Year, were finalists for the Bay Area Book Reviewers Award. Her seven books of poetry include World: Poems 1991-2001 and Evolution of the Bridge: Selected Prose Poems (Salt Publishing, Cambridge, England). Editor of New American Writing, she lives with poet Paul Hoover and their three children in Mill Valley, California.*

GILLIAN CONOLEY-- *Profane Halo*

<File attached: conoley.cover.1.pdf>"Out of the old beliefs a new language speaks. We said this yesterday, and today the words are stronger. I am taken by surprise by the wit and jeopardy, by the way an ending is avoided on the surface of the book's meaning. I am excited by the triumph of this writing."-- Barbara Guest

"A poetic vision that is utterly original and utterly transforming."-- The American Book Review

Gillian Conoley is the author of six collections of poetry, including *Lovers in the Used World* (finalist for Bay Area Book Award), *Beckon, Tall Stranger* (nominee for the National Book Critics' Circle Award), and *Some Gangster Pain*. Winner of several Pushcart Prizes, the Jerome J. Shestack Award in Poetry, and included in *Best American Poetry*, she is Poet-in-Residence and Professor at Sonoma State University, where she is founder and editor of *Volt*.

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126. **K Zervos**

**Re: Australian Literary Resources**

Tue 7 Jun 2005

---

It needs more than volunteers.

It needs a r[d]e-transterizing of history.

It needs to stop living in the romantic generation of '68 fantasy and see the whole Australian poetry culture.

It needs independent editorial and direction.

It needs audio and the inclusion of performance poets, past present and future.

It needs youth.

"John Tranter assures me power, real power, is denied those less than 65."  
Robert Adamson, Editorial, 'Poetry Magazine', April 1969, Poetry Society of Australia, Sydney.

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](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 Evan Escent

|||Sent: Sunday, 5 June 2005 6:54 PM

|||To:

|||Subject: Australian Literary Resources

|||

||| ALR needs volunteers  
||| to supply reviews, articles, essays, research material,  
||| interviews or bibliographies relating to Australian poets.

|||

||| Please write to John Tranter: <edit (ât) jacketmagazine (dôt)  
|||com>

|||

|||ALR is a collection of Internet pages for Australian poets, with poems,  
|||reviews, biographies, bibliographies, memoirs, photographs, critical  
|||articles, and lots more. Work has been proceeding quietly on the  
|||Australian

|||Literature Resources project at  
|||<http://www.austlit.com/a/poe/index.html>

|||

|||Recently updated:

|||

|||1)

|||Lionel Fogarty

|||<http://www.austlit.com/a/poe/foga/hopfer.html>

|||>Sabina Hopfer: Re-reading Lionel Fogarty: An attempt to feel into texts



|||>speaking of decolonisation. This piece is 6,800 words or about twelve  
|||>printed pages long. [This complements this earlier item: > Lionel  
|||Fogarty  
|||>in conversation with Philip Mead, an interview that took place in  
|||Brisbane,  
|||>Australia, at the Aboriginal and Torres Strait Islander Legal Service,  
|||on  
|||>Armistice Day, 11 November, 1994. It is about 18 printed pages long.]  
|||  
|||2)  
|||Kate Lilley  
|||<http://www.austlit.com/a/poe/lilley-k/index.html>  
|||>Eighteen poems (from Jacket magazine): Discovery / Finally / In the Sun  
|||/  
|||>Lady-in-Waiting / Quality Control / As Is / Georgic / (say) when / say  
|||so /  
|||>Anamorphosis / Starry Messenger / Spruce / Lady in the Dark / It follows  
|||/  
|||>Sequel / Cento — Around Vienna / Miltonic / My Bad  
|||>Kate Lilley: This L=A=N=G=U=A=G=E (from Jacket 2)  
|||>Pam Brown reviews Versary, by Kate Lilley  
|||>John Wilkinson reviews Versary, by Kate Lilley, Salt Publishing 2002,  
|||pp98  
|||  
|||3)  
|||Rae Desmond Jones  
|||<http://www.austlit.com/a/poe/jones-r-d/index.html>  
|||>Rae Desmond Jones: A selection of poems: Black dog / Writers have always  
|||>been an endangered species / Dino at la candela pizza / dear steven, /  
|||the  
|||>extra big mac / pig  
|||>John Tranter's 1974 review of Orpheus With a Tuba, by Rae Desmond Jones,  
|||in  
|||>an omnibus review article in the Survey section of this site  
|||  
|||4)  
|||John Kinsella  
|||<http://www.austlit.com/a/poe/kins/index.html>  
|||>A selection of (twenty-two) poems: Graphology 108 / Graphology 111 /  
|||>Graphology 112 / Graphology 114 / Graphology 115: Hobbies? / Graphology  
|||>116: Pre- Composition / Living Conditions. Cambridge / Cambridge Morning  
|||>Meditation / The leaden light / moral poetry in cambridge... / On the

|||>Rejection of the Term "Property" for This Place (2001) / Amnesia (2001)  
|||/  
|||>Fog and Linnets (2001) / Visiting Wittgenstein's Grave in Winter, 1999 /  
|||>And Everyone Gathered In Objection Yet Again (1999) / The Dam Busters  
|||>(1998) / Honest, Theocritus! (1997) / Five Ern Malley poems (1992) with  
|||an  
|||>Introduction: Aural Palette Yelp / cloven / Dark Eclipse / Careerism  
|||gone  
|||>mad verging on hubris / loy polloi love song  
|||>Cambridge Notes (1996) This piece is about five printed pages long. It  
|||was  
|||>written in 1996 when John Kinsella was first resident in Cambridge,  
|||>England.  
|||  
|||5)  
|||joanne burns  
|||<http://www.austlit.com/a/poe/burns-j/index.html>  
|||>A selection of poems: dependence day / after reading Keats' Ode on  
|||>Melancholy / carnal knowledge / golden triangle / another new year /  
|||>digital recording ( after eliot) / traffic / watchdog / marinations  
|||>A larger version of a photo of joanne burns at Bondi Promenade mid-1940s  
|||  
|||6)  
|||Pam Brown  
|||<http://www.austlit.com/a/poe/brown-p/index.html>  
|||>A longer biographical note  
|||>A selection of poems: Anyworld / In Brittany / Leaning / I remember  
|||>dexedrine. 1970 / Twitching / Drifting topoi / Vapours /  
|||>Statements  
|||>Bibliography  
|||>In conversation with John Kinsella (from Jacket magazine, illustrated,  
|||15  
|||>pages)  
|||  
|||

---

  
|||FREE pop-up blocking with the new MSN Toolbar - get it now!  
|||<http://toolbar.msn.click-url.com/go/onm00200415ave/direct/01/>  
|||  
|||--  
|||No virus found in this incoming message.  
|||Checked by AVG Anti-Virus.

|||Version: 7.0.323 / Virus Database: 267.6.2 - Release Date: 4/06/05  
|||

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.323 / Virus Database: 267.6.4 - Release Date: 6/06/05

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127. **K Zervos**

***Re: Australian Literary Resources***

*Tue 7 Jun 2005*

---

By the way evan, are you related to lumen and ira?

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](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 Evan Escent

|||Sent: Sunday, 5 June 2005 6:54 PM

|||To: ██████████

|||Subject: Australian Literary Resources

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.323 / Virus Database: 267.6.4 - Release Date: 6/06/05

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128. **Stephen Vincent**

**Re: Recommended Summer Reading**

Tue 7 Jun 2005

---

Charles, a couple "summer reading" posts back, recommended Meredith Quartermain's new, totally intriguing, Meredith Quartermain's book, Vancouver Walking (NeWest). I suggest it works well as a good counterpoint to Lisa Robertson's, "Occasional Work and Seven Walks from the Office for Soft Architecture" (Clear Cut Press). A series that also finds theoretical and specific home in Vancouver environs. Both are interesting in terms of extending the Vancouver "school" tradition of looking closely into the matrix of City, of whose very good writers include George Stanley, Brain Fawcett, Daphne Marlatt among no doubt others With Robertson - tho one might pull hair over the high glib tone (voice) - I was reading out loud in the kitchen once to my partner the esteemed photography curator who began to lift the kitchen pot in my direction as a I read her aloud the essay on Eugene Atget - oh well, with Robertson, I had begun to say, we begin to get a much wanted weave (for me) of multiple mediums (photograph, theory, language, etc.) under and overlay of approaches to encountering, negotiation and building upon urban space. Meredith's intense factuality and historical sense - and the process of walking and living within the space - counterfoils Robertson's imaginative and theoretical throne - somehow the two books feed each other. Ah, read them!

Of course W Benjamin, Reznikoff, Patterson (WCW), Watten (Detroit) and Joseph Cornell are always breathing - even battling - under the thick of this. Hope somebody is writing a big City poets, painters, etc. book (thesis) readable somewhere!

Stephen V

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

*Recommended Summer Reading, II*

*Barbara Guest, The Red Gaze (Wesleyan University Press)*

*Douglas Messerli, ed., The PIP Anthology of World Poetry of the 20th Century, vol. 5: Intersections: Innovative Poetry of Southern California, with provocative intro. by Messerli*

*Will Alexander, Exobiology as Goddess (Manifest Press) José Lezama Lima, Selections, ed. & intro. Ernesto Livon-Grosman (University of California Press)*

*Juliana Spahr, This Connection of Anyone With Lungs (University of California Press)*

*Norman Fischer, Slowly but Dearly (Chax)*

*Maria Damon & Miekal And, pleasureTEXTpossession (Zasterle)*  
*Boisterous and engaging collaboration culminating in a visual tour de force, "E.n.t.r.a.n.c.e.d"*

*Keith Waldrop, The Real Subject: Queries and Conjectures of Jacob Delafon with Sample Poems (Omnidawn)*

*Thomas Fink, After Taxes (Marsh Hawk Press)*

*Pablo Picasso, The Burial of the Count of Orgaz & Other Poems. ed. & tr. Jerome Rothenberg & Pierre Joris (Exact Change)*

*Amelia Rosselli, War Variations; tr. Lucia Re & Paul Vangelisti, afterword by Pier Paolo Pasolini (Green Integer)*

*Douglas Messerli, First Words (Green Integer)*

*Jerome Rothenberg, Translations and Variations (Wesleyan)*

*Adrienne Rich -- The School Among the Ruins (Norton)*

*Chris Tysh, Cleavage (Roof)*

*Charles Alexander, near or random acts (Singling Horse)*

*Louise H. Forsyth, ed., Nicole Brossard: Essays on Her Work (Guernica Editions)*

*Leslie Scalapino, ed. War and Peace (O Books)*

*Taylor Brady, Yesterday's News (Factory School)*

*Michelle Leggott, Milk & Honey (New Zealand University Press)*

*Elizabeth Treadwell, Chantry (Chax)*

*Merril Gilfillan, Small Wonders (Qua Books)*

*James Longenbach, The Resistance to Poetry (University of Chicago)*  
*me*

*Leslie Scalapino and Judith Goldman, ed. War and Peace 2 (O Books)*

*Peter Gizzi, Periplum and Other Poems (Salt)*

*Gilbert Sorrentino, New and Selected Poems: 1958-1998 by (Green Integer)*

*Rodrigo Toscano, To Leveling Swerve (Krupsaya)*

*Kenneth Goldsmith, The Weather (Make Now)*

*Ted Greenwald, The Up and Up (Atelos)*

*Mark Wallace, Temporary Worker Rides the Subway (Green Integer)*

*Bernadette Mayer, Indigo Bunting (Zasterle Press)*

*Eileen Tabios, I Take Thee, English, for My Beloved (Marsh Hawk)*

*David McAleavy, Huge Haiku (Chax)*

*Lev Rubinstein, Catalog of Comedic Novelties, tr. Philip Meters and  
Tatiana Tulchinsky (Ugly Duckling Presse)*

*Phillip Foss, The Ideation (Singing Horse)*

*Jen Bevin, Nets (Ugly Duckling)*

*Ron Silliman, Under Albany (Salt Publishing)*

*Jonathan Skinner, Political Cactus Poems (Palm Tree Press)*

*Paul Auster, Collected Prose (Picador)*

*Ravi Shankar, Instrumentality (Cherry Grove Press)*

*Sasha Steensen, A Magic Book (Fence Books)*

*Steve Benson, Open Clothes (Atelos)*

*Heidi Lynn Staples, Guess Can Gallop (New Issues Press / Western Michigan  
University Press)*

*Gerald Bruns, The Material of Poetry: Sketches for a Philosophical Poetics  
(University of Georgia Press)*

*Dimitri Prigov, 500 Drops of Blood in an Absorbent Medium, tr. Christopher  
Mattison (Ugly Duckling Press)*

*Peter Jaeger, Ekhardt Cars, (Salt Publishing)*

*Paul Celan, Threadsuns, tr. Pierre Joris (Green Integer)*

\*

*Toward the Open Field: Poets on the Art of Poetry 1800-1950, ed. Melissa Kwansy (Wesleyan University Press)*

*Poetry in Theory: An Anthology 1900-2000, ed. Jon Cook (Blackwell)*

\*

NOTE ALSO

*Our new books from the University of Alabama Modern and Contemporary Poetry Series --*

*Abigail Child, This is Called Moving: A Critical Poetics of Film (just out this week)*

*Peter Middleton, Distant Reading: Performance, Readership, and Consumption in Contemporary Poetry*

*Aldon Nielsen, Integral Music: Languages of African-American Innovation*

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129. **poetics**

***fwd: Launch of the "Poets on Poets" audio archive***

*Tue 7 Jun 2005*

---

From: "Tilar J. Mazzeo" <[REDACTED]>

Hello,

I am delighted to announce that the Poets on Poets archive at Romantic Circles is now up and running. You can visit the site or add a link at <http://www.rc.umd.edu/editions/poets/index.html>.

On the web-pages, you will find five terrific inaugural readings and a schedule of future launch dates and forthcoming readings/readers (updated weekly). We will be releasing a new poem each week and currently have readings in production into 2006. We will continue to archive all recordings. If you would like to receive a monthly newsletter announcing new releases, you can sign up on the site.

Please let me know if you would like to suggest a fellow poet as a reader or feel free to suggest that interested readers contact me directly. We are actively seeking new contributions so that the archive can continue to expand.

If you are already a contributor, there have been some changes to the initial release schedule, so if you have already sent your recording in and are awaiting its release, please do check the date.

If you are among the forthcoming contributors, I look forward to your recording at your convenience. There's absolutely no rush, but I will welcome the file whenever you are able to send it.

Many thanks to you all for contributing to the richness of the archive.

All best, Tilar

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130. **poetics**

***Douglas Messerli Author Page at EPC***

*Tue 7 Jun 2005*

---

The Electronic Poetry Center  
<http://epc.buffalo.edu>  
is pleased to announce a new author page  
for Douglas Messerli  
(edited by Jack Krick)

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131. **Kevin Hehir**

***Re: recommended summer reading***

*Tue 7 Jun 2005*

---

Hi Bill, I took a medieval theology course years ago and we had to read that. Mind blowing. All of that stuff is mind blowing. Henry Suso, Beatrice of Nazareth, Marguerite Yourcenar. Helps the Heidegger go down too.

You might be also interested in:

Illich, Ivan. In the vineyard of the text : a commentary to Hugh's Didascalicon. Chicago : University of Chicago Press, 1993.

I bought a copy at Talking Leaves in Buff many years ago.

As for summer reading and the classics. I've been picking away at E.P. Thompson's Making of the English Working Class for years. A couple of chapters turns me onto enough people, places and things to keep me busy for a while.

cheers,  
kevin

On Tue, 7 Jun 2005, Bill Marsh wrote:

- >1. What is the role of the classics in a Summer reading list?
- >2. Will anyone produce a reading list one item long?



>> *The Didascalicon of Hugh of Saint Victor: A Medieval Guide to the Arts. Translated with an Introduction by Jerome Taylor (New York, 1961).*

--

-----  
<http://nedaftersnowslides.com/>  
Hypertext fiction by Don Austin

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132. **Small Press Traffic**  
***Jonathan Skinner in San Francisco 6/17***  
*Tue 7 Jun 2005*

---

Small Press Traffic's series will continue in the fall and in the meantime we are happy to recommend this upcoming event....

Please join the San Francisco Factory School editors for a reading by Jonathan Skinner in celebration of his new book, *Political Cactus Poems* (Palm Press, 2005) on Friday, June 17th in San Francisco. Reading begins at 7:30, with a potluck beginning at 6:30.

Address for the reading is 173 29th St., SF. Please contact Taylor Brady ([REDACTED]) for directions or more information.

---

Jonathan Skinner was born in Santa Fe, New Mexico in 1967 and has lived in Mexico, England, Italy, France and, most recently, New York State. Skinner is the author of *Political Cactus Poems* (Palm Press, 2005) and edits the review *ecopoetics* in Buffalo, NY, where he curated the Steel Bar reading series and where he continues to misidentify birds along the Niagara River. He teaches at the State University of New York and in the Buffalo public schools.

About *Political Cactus Poems*, Juliana Spahr writes "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 politics (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 ethical issues of political and natural environments. They are tight, luminous poems that illustrate how the world is more complicated than most of us acknowledge."

Elizabeth Treadwell Jackson, Director  
Small Press Traffic  
Literary Arts Center at CCA

1111 -- 8th Street  
San Francisco, CA 94107  
[REDACTED]  
<http://www.sptraffic.org>

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133. **Stephen Vincent**  
***G8 scientists tell Bush: Act now ú or else...***

*Tue 7 Jun 2005*

---

How long can Bush filibuster on this one? One does, if one is required to be religious, begin to believe the President is behaving as though he were the Anti-Christ. Is it true the Dutch are making serious plans to move the City of Amsterdam up and away from the newly rising waters? Bye-bye, Florida. Etc. We and Fox Network here in the USA will be the last to know it, but it more than ever appears that this climate biz is getting real serious. Think of it, in ten years all poetry readings will be held in Oxygen Bars! Unless.

Stephen V

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

G8 scientists tell Bush: Act now ú or else...

An unprecedented warning as global warming worsens

By Steve Connor, Science Editor

08 June 2005

An unprecedented joint statement issued by the leading scientific academies of the world has called on the G8 governments to take urgent action to avert a global catastrophe caused by climate change.

The national academies of science for all the G8 countries, along with those of Brazil, India and China, have warned that governments must no longer procrastinate on what is widely seen as the greatest danger facing humanity. The statement, which has taken months to finalise, is all the more important as it is signed by Bruce Alberts, president of the US National Academy of Sciences, which has warned George Bush about the dangers of ignoring the threat posed by global warming.

It was released on the day that Tony Blair met Mr Bush in Washington, where the American President was expected to reaffirm his opposition to joining the Kyoto treat to limit greenhouse gas emissions. Over dinner at the White House last night, Mr Blair appeared to make little progress on one of his main priorities for Britain's year chairing the G8 - a new international effort to combat climate change. The Prime Minister is trying to draw the US, China and India into

the discussion, but there is little sign that the Bush administration will accept the growing scientific evidence about the problem.

Lord May of Oxford, the president of the Royal Society, Britain's national academy of sciences, lambasted President Bush yesterday for ignoring his own scientists by withdrawing from the Kyoto treaty. "The current US policy on climate change is misguided. The Bush administration has consistently refused to accept advice of the US National Academy of Sciences ... Getting the US on board is critical because of the sheer amount of greenhouse gas emissions they are responsible for," Lord May said.

Between 1990 and 2002, the carbon dioxide emissions of the US increased by 13 per cent, which on their own were greater than the combined cut in emissions that will be achieved if all Kyoto countries hit their targets, he said.

"President Bush has an opportunity at Gleneagles to signal that his administration will no longer ignore the scientific evidence and act to cut emissions," Lord May said. "The G8 summit is an unprecedented moment in human history. Our leaders face a stark choice - act now to tackle climate change or let future generations face the price of their inaction.

"Never before have we faced such a global threat. And if we do not begin effective action now it will be much harder to stop the runaway train as it continues to gather momentum," he added.

The joint statement by the national science academies of the 11 countries does not mention Kyoto but it does refer repeatedly to the United Nations Framework on Climate Change that spawned the 1995 protocol to limit future greenhouse gas emissions, which the US has signed up to.

Climate change is real, global warming is occurring and there is strong evidence that man-made greenhouse gases are implicated in a potentially catastrophic increase in global temperatures, the statement says. "It is likely that most of the warming in recent decades can be attributed to human activities. This warming has already led to changes in the Earth's climate."

Human activities are causing levels of carbon dioxide in the atmosphere to rise to a point not reached for at least 420,000 years. Meanwhile average global temperatures rose by 0.6C in the 20th century and are projected to increase by between 1.4C and 5.8C by 2100.

"The scientific understanding of climate change is now sufficiently clear to justify nations taking prompt action. It is vital that all nations identify cost-effective steps that they can take now to contribute to substantial and long-term reduction in net global greenhouse gas emissions," the statement says.

In a veiled reference to President Bush's reluctance to accept climate change by claiming that the science is unclear, the academies emphasise that action is needed now to reduce the build-up of greenhouse gases.

"A lack of full scientific certainty about some aspects of climate change is not a reason for delaying an immediate response that will, at a reasonable cost, prevent dangerous anthropogenic [man-made] interference with the climate system," the statement says.

"We urge all nations... to take prompt action to reduce the causes of climate change, adapt to its impacts and ensure that the issue is included in all relevant national and international strategies."

The national academies warn that even if greenhouse gas emissions can be stabilised at existing levels, the climate would continue to change as it slowly responds to the extra carbon dioxide added to the atmosphere. "Further changes in climate are therefore unavoidable. Nations must prepare for them," the statement says.

CO2 on the increase

1958: A US scientist, Charles Keeling, begins measuring the atmospheric concentration of carbon dioxide (CO<sub>2</sub>) on an extinct volcano in Hawaii. It stands at 315 parts per million (ppm).

1968: The US spacecraft 'Apollo 8' takes the first pictures of Earth from a distance, beautiful but fragile - which help start modern environmentalism. The CO<sub>2</sub> level has reached 323ppm.

1972: The UN Conference on the Human Environment in Stockholm - the moment when the world first recognises environmental threats to the Earth as a whole. CO<sub>2</sub> now at 327ppm.

1988: The world wakes up to the danger of climate change, with an outspoken warning from scientists, and a speech by Margaret Thatcher. CO<sub>2</sub> level stands at 351ppm.

1992: The Earth Summit at Rio de Janeiro sees more than 100 countries sign the UN Framework Convention on Climate Change, the first global warming treaty. CO<sub>2</sub> now at 356ppm.

1995: The Kyoto protocol to the UN's climate treaty is signed in Japan, binding countries, including the US, to make cuts in their CO<sub>2</sub> emissions. The CO<sub>2</sub> level has now reached 360ppm.

2000: Obvious that the 1990s were the hottest decade in the global temperature record, with 1998 the hottest year in the northern hemisphere for 1,000 years. CO<sub>2</sub> is 369ppm.

2001: George Bush withdraws the US, the world's biggest CO2 emitter, from Kyoto, alleging it will damage America's economy - jeopardising the whole process. CO2 level now at 371ppm.

2003: First two weeks of August are the hottest period ever recorded in western Europe: 35,000 people die. New record high temperature for Britain. CO2 now at 375ppm.

2004: After much dithering, Russia ratifies Kyoto, enabling the protocol to enter into force despite the desertion of the United States. But that doesn't stop the CO2 level rising to 377ppm.

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134. **Kerri Sonnenberg**  
***Reading for 26 (in Chicago) (this Friday)***  
*Tue 7 Jun 2005*

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\_\_\_\_\_THE DISCRETE SERIES @ 3030\_\_\_\_\_

::::::::::A reading to celebrate the journal 26::::::::::

Friday, June 10 9PM / 3030 W. Cortland / \$5 suggested donation / BYOB

26 editor Elizabeth Robinson guest-hosts a night of poetry by past and current contributors: Brian Strang, Suzanne Dyckman, Karl Gartung, Stacy Szymaszek, Roberto Harrison, Jesse Seldess, Kerri Sonnenberg

26 magazine is a journal of poetry and poetics published in conjunction with St. Mary's College in Moraga, California edited by Avery E.D. Burns, Rusty Morrison, Joseph Noble, Elizabeth Robinson and Brian Strang. Published annually, it features poetry, essays, translations and reviews.

<http://www.26magazine.com/> Latest issue available at  
<http://www.spdbooks.org/Details.asp?BookID=1889098078>

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

██████, or call the space at ██████.

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

Coming up...

:: \*Extra June event\* Monday, June 27: Kristin Prevallet & Kimberly Lyons  
:: The series is on vacation for the month of July  
:: August 12: Rick Snyder & Chuck Stebelton

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135. **William Slaughter**

**Notice: Mudlark**

*Tue 7 Jun 2005*

---

New and On View: Mudlark No. 28 (2005)

Use Cases by Brian Clements

Brian Clements is the author of two print books, *Flesh and Wood* and *Essays Against Ruin*, and two online collections, *Ions* and *Burn Whatever Will Burn: A Book of Common Rituals*. He edits the small press *Firewheel Editions* and its *Sentence: A Journal of Prose Poetics*, and he coordinates the new MFA in Professional Writing at Western Connecticut State University.

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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136. **david.bircumshaw**

**Re: Australian Literary Resources**

*Wed 8 Jun 2005*

---

(I've had to leave the italics out but this is what I'm working on au moment)

Monsieur le Directeur

I demand I desist from your service today.

What is its name je ne connais pas but let it  
become Alphinor. There is a lighthouse  
that says that in my head. Rocks

to your monthly bills, your fuckface threats  
of final notice, dusk. I have accompted my inventories

with the snub patience of chalk. Item:  
2 tusks d'ivoire (& guns for Makonnen). Item: 5 fingers  
of nibs, snotted with dried ink. Item:  
a lace sheet on a Belgian postcard, lightly  
penned with blood. Item: a fusillade of vowels.  
Item: seven volumes, unbound, of left luggage, verbs.  
I leave for Suez tomorrow. By Alphinor, in a black hull.  
Item: a street dog's cough. There is something bad  
sailing in my blood, no illumination lights  
in nursing eyes. Tell me the time (Item) I must be  
shouldered on board.

All the Best

Dave

Note: this poem is based on the last letter of Arthur Rimbaud, dictated to his sister on the eve of his death. In it the poet refers to 'Aphinar', which may be a ship, or a place or the Arabic for lighthouse: al fanar. I have changed the word slightly. The letter is addressed to the 'Director' of the hospital in which the poet spent his final illness, morphine soaked as the cancer spread. Rimbaud's letter is as follows:

Item 1 tusk only Item 2 tusks Item 3 tusks Item 4 tusks Item 2 tusks

M. le Directeur I should like to ask whether I have left anything on your account. I wish to change from this service today. I don't even know its name, but whatever it is, let it be the Aphinar line. All those services are there all over the place and I, crippled and unhappy, can find nothing - any dog in the street could tell you that. Please therefore send me the tariff of services from Aphinar to Suez. I am completely paralysed, and so wish to embark in good time. Tell me at what time I must be carried on board.

David Bircumshaw

Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/>

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137. **Katie Degentesh**  
***I am away from this address.***  
*Wed 8 Jun 2005*

---

This is an automated response. Due to the overwhelming amount of spam I have received here, I no longer check this address regularly.

Please write me at [katiedeg at gmail dot com](mailto:katiedeg@gmail.com) instead.

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138. **Alan Sondheim**  
***anomalous vlf***  
*Wed 8 Jun 2005*

---

anomalous vlf

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

<http://www.asondheim.org/antelope4.mp3> recorded Antelope Island, Great Salt Lake, Utah, 7 p.m. notes: 1. at the beginning, the sound of the minidisk player is evident, in spite of the fact no microphone is used. 2. my calling 'Azure' is distinctly audible, again in spite of the fact no microphone is used. this calls for further investigation; somehow the apparatus was picking up my voice, in spite of the fact it was tuned for vlf only. 3. note at the beginning \_i forgot to turn the radio itself on, \_ and therefore there was increased sensitivity with the AVC in the recorder. this might have something to do with it. 4. even through the modification to the vlf sound itself (through modified chorus with four voices and high feedback), the sound of footprints is audible at the beginning - in spite of the fact that the \_AVC is desensitized at this point. \_ i can only conclude that the conductivity of the ground (the unit goes to earth of course) is transformed by pressure waves which travel outwards from walking. 5. on the other hand, there are moments \_when footprints are heard and no walking occurs. \_ could this be another phenomenon altogether? 6. one may hear for oneself at

<http://www.asondheim.org/azurevlf.mp3> . this is of course only a very small segment of a number of recordings at this and other Antelope Island sites. 7. one may speculate on the presence of \_ghosts\_ or \_animals\_ on one hand (there were, of course, antelope, as well as bison, rabbits, jackrabbits, etc. in the vicinity - see <http://www.asondheim.org/antelopebison.jpg> ) - and, on the other, something in the nature of the salted air (the lake is extremely saline and the shore is not far off) that creates the effect. 8. be that as it may, the recording on the island was the clearest and densest to date, which is to be expected, given the unique nature of the terrain. 9. 'we await further results with eager anticipation.'

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139. **Juliana Spahr**

**[Fwd: Please Forward to Poetics List]**

Wed 8 Jun 2005

---

from walter lew...

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

Subject: Please Forward to Poetics List

Date: Tue, 7 Jun 2005 22:01:16 -0700

From: Walter K. Lew <[REDACTED]>

To: Juliana Spahr <[REDACTED]>, Deborah Meadows

<[REDACTED]>

UNE 10, 2005

POETRY, PEDAGOGY, and ALTERNATIVE INTERNATIONALISMS:  
A Conference, Reading, and Film Screenings

At the UNIVERSITY OF CALIFORNIA, LOS ANGELES

Conference website:

<[http://www.international.ucla.edu/cira/Poetics\\_Pedagogy.asp](http://www.international.ucla.edu/cira/Poetics_Pedagogy.asp)>

9:00 am-5:30 pm: Panels and readings in 306 Royce Hall

7:45 pm-10:30 pm: Film Screenings in 314 Royce Hall

Free and open to the public.

Parking available for \$7 at the kiosks for Parking Structures 3, 4, and 5.

To download the conference flier (PDF), which has the schedule, biographical/  
bibliographical notes on the participants, and other related links, please go to  
<[http://www.international.ucla.edu/cira/Poetics\\_Pedagogy.asp](http://www.international.ucla.edu/cira/Poetics_Pedagogy.asp)> and click on  
"Click here for Flier."

For out-of-town visitors, the Claremont Hotel

<[www.claremonthotel.net/](http://www.claremonthotel.net/)> is only two blocks from UCLA and offers  
nice, very reasonably priced rooms.

For further information, contact: Walter K. Lew, event organizer <[REDACTED]>.

== Friday, June 10th at UCLA ==

I. PANELS & READING (306 Royce Hall)

9:00-9:30 Opening Remarks

Walter K. Lew, English Dept., Mills College

9:30-10:45 Translation's Role in East Asian Colonialism and Cosmopolitanism  
"Heterolingual Love: Kim Ôk's International Affections"

-- Ann Choi, Asian Languages & Cultures Dept., Rutgers University

"Treacherous Translation: Debates on the 1938 Japanese Theatrical Version of the Korean Tale Ch'unhyang-jôn (The Tale of Spring Fragrance)" -- Serk-bae Suh, History Dept., UCLA

Moderator: Koichi Haga, Asian Languages and Cultures, UCLA.

10:45-12:00 Anarchism and Poetry in East Asia During the 1930s "Advertising Tower: Anarchist Poetry at the Nexus of Commerce, Censorship, and Avant-Garde Art Movements in Prewar Japan" -- William O. Gardner, Modern Languages & Literatures Dept., Swarthmore College

"Anarchism in East Asia in the Early 20th Century"

-- Dongyoun Hwang, Asian Studies, Soka University, Aliso Viejo

Moderator: Juliana Spahr, English Dept., Mills College, coeditor of Chain.

1:15-2:30 Other Internationalist Poetries of Resistance

"Apocrypha & Avant-Garde: (Early) (South) American Strategies concerning 'Modernism'"

-- Heriberto Yepez, Philosophy, Universidad Autónoma de Baja California, Tijuana

"'Blame Me on History': The Drum Generation and South African Modernism(s)"

-- David Buuck, History of Consciousness Dept., UC, Santa Cruz, editor of Tripwire

Moderator: Ann Choi, Rutgers University.

Break

2:45-4:00 Internationalisms and the Reform of "Creative Writing" in North America

"T/heres: What Pacific Poetries Might Add to the Teaching of Creative Writing"

-- Juliana Spahr, English Dept., Mills College

"Neoliberalism, Collective Action, and the American MFA Industry" -- Mark Nowak, College of St. Catherine, Minneapolis, editor of Xcp: Cross Cultural Poetics

"Towards Decolonization: Integrating Pedagogies, Editorial Practices, and Cultural Organizing North of the Border" -- Rita Wong, Emily Carr Institute of Art and Design, editorial board member, West Coast Line

Moderator: Walter K. Lew, Mills College.

4:00-5:30 Readings of Poetry, Translations, Poetics

Nowak, Choi, Gardner, Lew, Yepez, Buuck, Wong, Spahr.

II. Films (314 Royce Hall)

7:45-10:30 Films about Poetry, Pedagogy, and Politics

Introduced by Vinay Lal, Dept. of History, UCLA, who will also lead a discussion after the screenings.

-- A Night of Prophecy, dir. Amar Kanwar (India, 2002). 77 min.

<\_http://infochangeindia.org/documentary14.jsp\_>

-- The Poet of Linge Homeland (Penyair Negeri Linge), dir. Aryo Danusiri (Indonesia, 2000). 25 min.

<

\_http://www.harvardfilmarchive.org/calendars/02marapr/mead.htm#thepoet\_>

-- A Poet, Unconcealed Poetry (Puisi tak terkuburkan), dir. Garin Nugroho (Indonesia, 1999). Excerpt, 50 min.

<\_http://www.sensesofcinema.com/contents/01/17/poet.html\_>

Sponsored by UCLA's Comparative and Interdisciplinary Research on Asia, the UCLA International Institute, the UCLA Center for Japanese Studies, Chain, Palm Press, West Coast Line, and Xcp: Crosscultural Poetics.

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140. **maxpaul**

***Please backchannel***

*Wed 8 Jun 2005*

---

I need email and snail mail of the following people. Could they please backchannel? MC

Rachel Loden

Jerrold Shiroma

Susan Firer

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141. **Gabriel Gudding**

***MANDORLA: New Writing from the Americas -- available online***

*Wed 8 Jun 2005*

---

We are pleased to announce that subscriptions to the crosscultural magazine /Mandorla: New Writing from the Americas / Nueva escritura de las Américas/ are now available online for readers from the US and abroad.  
<http://www.litline.org/Mandorla/default.html>

Our current issue features work by Eleni Sikelianos, Jay Wright, Vera Kutzinski, Roberto González Echevarría, Carlos Aguilera, Todd Ramón Ochoa, Paul Vanouse, Julio Trujillo, Jacqueline Loss, José Kozar, Mark Weiss, Tamara Kamenszain, Gabriel Gudding, Paul Hoover, Javier Marimón, Rosa Alcalá,

Elizabeth Hatmaker, Reynaldo Jiménez, Nathaniel Mackey, José Lezama Lima, Alfonso D'Aquino, Omar Pérez, Jaime Saenz, Forrest Gander, Thad Ziolkowski, Roberto Tejada, Magali Tercero, Reina María Rodríguez, Nancy Gates Madsen, Gabriel Bernal Granados, Peter O'Leary, Ana Rosa González Matute, Antonio José Ponte, Mark Schafer, Curtis White, Soleida Ríos, Jorge Guitart, Kass Fleisher, Caroline Koebel, Joel Bettridge, Susan Briante, Arnaldo Valero, Henry Lezama, Nick Lawrence, Pedro Marqués de Armas, Rito Aroche, & Caridad Atencio.

---

Gabriel Gudding  
Department of English  
Illinois State University  
Normal, IL 61790  
office [REDACTED]  
[REDACTED]

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142. **Nicholas Ruiz**  
***Kritikos, V.II June 2005***  
*Wed 8 Jun 2005*

---

Kritikos, V.II June 2005:

<<http://garnet.acns.fsu.edu/%7Enr03/Kritikos%20Channel--Jason%20Read%20Interview,%206-3-05.htm>>An interview with Jason Read (author of The Micro-Politics of Capital)...(n.ruiz), audio

<<http://garnet.acns.fsu.edu/%7Enr03/taylor.htm>>Conceptions of Class, the State and the Supernatural in the Lands of Nod, Denmark and North America ...(j.taylor)

<<http://garnet.acns.fsu.edu/%7Enr03/notes%20towards%20an%20anthropology%20of%20money.htm>>Notes towards an anthropology of money...(k.hart)

Nicholas Ruiz III  
GTA/Doctoral candidate  
Interdisciplinary Program in the Humanities  
Florida State University  
205P Dodd Hall, CPO (#1560), Tallahassee, FL 32306  
Email: [REDACTED]

Editor, Kritikos

<<http://garnet.acns.fsu.edu/%7Enr03>><http://garnet.acns.fsu.edu/%7Enr03>>:<http://garnet.acns.fsu.edu/~nr03>

143. **Murat Nemet-Nejat****Re: The Arab in Me - Italian Derivatives of Arabic**

Wed 8 Jun 2005

In a message dated 06/07/05 10:44:05 AM, [REDACTED] writes:

*Strange thing about Arab ancestry: I was watching an Arab film (honestly I can't remember the title, but it had to do with this woman who was, OH! it's called Bedouin Hacker... [SP?]) and there was a note (from the moderator who was showing the film, at the University here (Towson) in which she said the word for slippers, in Arabic, is "baboosh". Now, I grew up speaking a very drawl-driven Italian dialect from Bari (Palo del Colle is the town my mother is, so we speak "da Pal" or "paloise" but not necessarily "Barez" and the word we use for slippers is also "baboosh". Now, I knew we had Greek and Slavic influences in my family (regional, the Slavs were just across the adriatic, I think Albanian mostly 'cause they'd come over to work in Puglia) but Arabic? This is a shocking and delightful surprise; I always knew I was %100 Italian but what does that mean? Of course it's nationalistic of me to pronounce a purity of ethnicity - Italian - but all the surrounding influences are now just coming out, just by the words in the language. Another example of appropriation: my grandparents and some of my aunts and uncles moved to the USA for a few years and they picked up some American words which they "Italianized". One of my favorites was, and this is phonetic, "Bockouse". Now, the strange etymology of the word (I believe only my immediate family, that is, anyone derived from my Grandparents and their children and children's children plus cousins and such, use the word): when my Grandparents moved to Brooklyn, NY they lived in an apartment where there was no bathroom in the building, so they had to use an outhouse, or "backhouse", and this eventually became "bockouse". I still notice a lot of family intertwining Italian and English, especially slang terms like "OK" and "Sure (Sho)". So, I'd like to say, just by the use of "baboosh" and perhaps there are other words I'm not too familiar with, their etymology at least, that I'm pretty sure we have family, perhaps distant, who have Arab blood, which makes me a bit of the Arab, I don't know how much, probably a tiny bit, but I do know that the evolution of the dialect is pretty fast, I mean, within three generations the dialect will sound so different from its former that I'll make a bet that those living 100 years apart have a difficult time understanding each other. I'm assuming with the on-set of the industrial revolution, and Bari being a port city, a number of influences have to have entered the culture, and I am finally understanding the implications of this influence. Now I understand that dialects are different from the mother tongue, but here's a great example of nonsense dialect in action!*

*If I want to say "Let's go" in Italian we say "andiamo" but in the dialect we say "shamanin da doe", again, phonetic, but that's not even close!*

*Also, is there a rural French dialect that is almost completely different than the mother tongue? I also notice, in films using a very hard rural French dialect, a distinction in words that are similar to my dialect. Perhaps the cross polination of cultures can be found in the languages, and this might help me find out who exactly my ancestors could have been. Anyone care to share examples, possibly point me in the direction of some scholarship on the language problem?*

*If anyone would like to share some language problems with me, especially in talking with me about the dialect, if there is some possibility that I can throw some phrases out at folks and perhaps they might notice some, at least phonetic similarities, this would be a breakthrough.*

*Does anyone have any insight into my case?*

*Yours,  
Christophe Casamassima*

--

---

*Graffiti.net free e-mail @ [www.graffiti.net](http://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*

One crucial word in English with Arabic origins is "cypher," in the sense of zero, which in Arabic is "sif'r" (sifir). The reason is that Arabs invented the concept of zero, a giant step in thinking.

I am sure there are many other words.

Re-visiting Florence after a period of many years, I was struck to realize how Renaissance art is influenced by Islamic culture, particularly the Moorish architecture. The focus on the Classical Greek sources of The Renaissance tries to by-pass the Islamic factor, itself influenced by Plato and Aristotle. Until the 17th century, the Islam and Christianity were ideological, even mortal enemies. The Ottoman had conquered Constantinople ("the ward of the Virgin Mary") in the 15th century and had come to the gates of Vienna in the 17th.

The Mesquite Mosque in Cordoba -to me one of the greastest five or six buildings in the world- has a church built within it (its guts) by the Spanish king (Karlos) in a completely different style after the reconquering of the city.. The altars of the church and the mosque point to different directions. It is an

incredible experience which made me feel I was in the middle of a science fiction punk novel.

Murat

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144. **Catherine Daly**

***This Sunday, 6/12: Clover/Hofer/Schmitt reading/showing***

*Wed 8 Jun 2005*

---

Please join us for a reading by poets JOSHUA CLOVER and JEN HOFER, with short films by LEE ANN SCHMITT. Bios and links below.

Date and Time: Sunday, June 12; 6 p.m.

Location: Kristi Engel Gallery, 453 S. Spring St., Suite 741 (Spring Arts Tower, 7th Floor); [REDACTED]

Suggested Donation: \$4

For further information, contact Franklin Bruno at [REDACTED]

~~

Joshua Clover's books are *Madonna anno domini* (Louisiana State), *The Matrix* (British Film Institute), and the forthcoming *The Totality for Kids* (University of California). His critical and cultural writing appears widely, from the *Village Voice* to the booklet accompanying a recent DVD issue of Godard's *Band of Outsiders*. He lives in Berkeley, and is Associate Professor of Poetry and Poetics at the University of California, Davis.

You can read "The Map Room" at:

<http://www.poemhunter.com/p/m/poem.asp?poet=13015&poem=176389>

You can download the chapbook *Their Ambiguity* by following a link at:

<http://sugarhigh.abstractdynamics.org/>

Jen Hofer is the author of *Slide Rule* (subpress) and *Lawless* (Seeing Eye). She is the editor and translator of *Sin peurtas visibles: An Anthology of Contemporary Poetry by Mexican Women*; her translations of contemporary Mexican poetry are also featured in a recent issue of the journal *Aufgabe*. She lives in Los Angeles, where she teaches in The Bridge Program, a free humanities program for low-income adults, works as a court interpreter, and is a founding member of the City of Angels Ladies' Bicycle Association, a.k.a. The Whirly Girls.

You can hear part of a recent reading at:

<http://www.lavamatic.com/discrete/pastevents/hofer.htm#>

You can read her translations of Laura Solórzano here:

[http://www.scc.rutgers.edu/however/v1\\_7\\_200/current/translation/hofer.sh](http://www.scc.rutgers.edu/however/v1_7_200/current/translation/hofer.sh)  
tm

Lee Ann Schmitt is a writer and director who works in both film and performance, making work that believes that the everyday moments of life can transcend and inspire. Her films include *The Wash* (2005), *Nightingale* (2002, Rotterdam Film Festival), and *Las Vegas* (2001). She lives in Los Angeles, in someone's backyard, trying to keep her few plants alive.

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145. **Steve Dalachinsky**

***Re: The Arab in Me - Italian Derivatives of Arabic***

*Wed 8 Jun 2005*

---

hey rememer that old rag some of our grandmas wore around their heads?  
that oddly enough was called -- and as with chris, i'm doin this phonetically  
-

a BABOOSKA -

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146. **Nate Dorward**

***Re: New From Cuneiform Press***

*Wed 8 Jun 2005*

---

Kyle--not sure if you're in Buffalo at the moment but anyway, just a note to say  
Gig 18 is off to you...

all best --N

Nate Dorward

109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada

██████ // web: [www.ndorward.com](http://www.ndorward.com)

For info on recent publications: [www.ndorward.com/poetry/](http://www.ndorward.com/poetry/)

For the vast archive (updated monthly!) of music reviews:

[www.ndorward.com/music/](http://www.ndorward.com/music/)

& yes, there's a blog: [www.ndorward.com/blog/](http://www.ndorward.com/blog/)

JUST OUT: The Gig 18: Kelvin Corcoran, Jean Day, Andrew Levy, a.rawlings, Scott Thurston, Ralph Hawkins, Michael Boughn, David Ball, Douglas Manson, Peter Larkin, Joan Retallack; Peter Middleton on Robert Creeley; the usual pile of reviews....

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147. **Pierre Joris**

**Re: The Arab in Me - Italian Derivatives of Arabic**

Wed 8 Jun 2005

---

well, that old rag is a diminutive of the Russian "baba" i.e. grandmother.

while baboosh, the thing worn at the other extreme of the body, though taken up by Arabic is most likely of Farsi origin.

(though I often thought of it as a Turkish work -- Murat?)

Pierre

On Jun 8, 2005, at 4:38 PM, Steve Dalachinsky wrote:

*hey rememer that old rag some of our grandmas wore around  
their  
heads?*

*that oddly enough was called -- and as with chris, i'm doin  
this  
phonetically -*

*a BABOOSKA -*

---

The poet: always in partibus infidelium — Paul Celan

---

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

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

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

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148. **Murat Nemet-Nejat**

**Re: The Arab in Me - Italian Derivatives of Arabic**

Wed 8 Jun 2005

---

No, "baboosh" is not Turkish, so far as I know.

My parents were born and used to live in Iran (Meshed) close to the Russian border. In fact my mother spent time in Tiflis (Georgia). I remember, talking Persian they used Russian versions of three words, "aghoshke" (window), "parahut" (boat) and "doroshke" (carriage, phaeton). When I used these words talking to Iranians from Teheran (in my very limited persian), they did not understand me or smiled knowing I was talking a Meshed lingo.

Murat

In a message dated 06/08/05 6:27:40 PM, [REDACTED] writes:

*well, that old rag is a diminutive of the Russian "baba" i.e. grandmother.*

*while baboosh, the thing worn at the other extreme of the body, though taken up by Arabic is most likely of Farsi origin.*

*(though I often thought of it as a Turkish work -- Murat?)*

*Pierre*

*On Jun 8, 2005, at 4:38 PM, Steve Dalachinsky wrote:*

*hey rememer that old rag some of our grandmas wore around their heads?*

*that oddly enough was called -- and as with chris, i'm doin this phonetically -*

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#### 149. **David Gitin**

***David Gitin's East Coast readings in celebration of new book, PASSING THROUGH[Scanned]***

*Wed 8 Jun 2005*

---

I'll be in NYC, Boston, and Portland (Maine) reading from my first book in 15 years, PASSING THROUGH, published by Linehan Press.

\*

6/21/05 (Tue) 6 PM - Reading for The Bowery Poetry Club (308 Bowery, New York City)

6/21/05 (Tue) 6 PM -- Reading for The Bowery Poetry Club  
<<http://www.bowerypoetry.com>> (308 Bowery, New York City)

\*

6/26/05 (Sun) 3 PM -- Reading for The College Club of Boston  
<<http://www.thecollegeclubofboston.com>> (44 Commonwealth Ave., Boston, Mass.)

\*

6/27/05 (Mon) -- Reading at the Center for Cultural Exchange  
<<http://www.centerforculturalexchange.org>> (1 Longfellow Square, Portland, Maine)

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## 150. **Charles Bernstein**

### ***Notable Books***

*Wed 8 Jun 2005*

---

An annotated and expanded version of the books lists I have posted here is now available at:

<http://epc.buffalo.edu/authors/bernstein/blog/notable-2005.html>

In answer to the thoughtful questions of Simon DeDeo -- this particular list is only of recent full-length poetry/poetics books. I will soon turn to my on-line syllabi, which have very different orientation.

Charles Bernstein

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## 151. **Jim Andrews**

### ***PRIME of vispo.com wins peace building prize***

*Wed 8 Jun 2005*

---

The Institute of International Education gave Dan Bar-On (an Israeli) and Sami Adwan (a Palestinian) the inaugural Goldberg IIE prize. This prize is for efforts in trying to build peace in the Middle East. A press release from the American embassy in Tel Aviv about it is at <http://vispo.com/PRIME/goldbergprize.htm>

The particular project Dan and Sami were awarded for is called "Learning Each Other's Historical Narrative". Actually it's quite an interesting project you might want to check out. As Sami and Dan say of it:

"This project of the Peace Research Institute in the Middle East (PRIME) focuses on teachers and schools as the critical force over the long term for changing deeply entrenched and increasingly polarized attitudes on both sides of the Palestinian-Israeli conflict. The goal of the project is to "disarm" the teaching of

Middle East history in Israeli and Palestinian classrooms."

<http://vispo.com/PRIME/leohn.htm>

I'm proud to host and work on Dan and Sami's site PRIME (Peace Research Institute in the Middle East) at <http://vispo.com/PRIME> with my friend Sid Tafler.

ja

<http://vispo.com>

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152. **Mary Jo Malo**

***Re: The Arab in Me - Italian Derivatives of Arabic***

Wed 8 Jun 2005

---

Steve,

When I spent some time as a child in a German-Polish neighborhood in Milwaukee, we were told it was a Polish word for a scarf the old women wore. Apparently, it's Russian and Ukrainian.

[\\_http://en.wikipedia.org/wiki/Babushka\\_](http://en.wikipedia.org/wiki/Babushka)  
(<http://en.wikipedia.org/wiki/Babushka>)

Mary

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153. **Steve Dalachinsky**

***Re: The Arab in Me - Italian Derivatives of Arabic***

Wed 8 Jun 2005

---

baba like oni baba

in japanese baba means grandmother more or less

and then of course there's good ole baba ganoush

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154. **Halvard Johnson**

***Help! plus a little poem by Apollinaire***

Wed 8 Jun 2005

---

Lynda and I are just about to hit the road for Mexico, and our cat-care deal fell through just a day or so ago. Now, we're madly scrambling to find some folks who might extend their hospitality to our cat Chuckie for a couple months (the trip by car is much too long, and the house we'll be staying in doesn't welcome cats).

We'd love to hear from anyone either in the NYC/New Jersey area or not too far from a NYC to San Antonio/Laredo/Eagle Pass sort of trajectory who'd be so kind as to take him in. He's getting on now (who isn't?)--about 15 or so--but is in good health and is an amiable and witty companion who's lived well with both other cats and with dogs.

We'd be glad to pay something for a bit of TLC, and Lynda's offering both an original monoprint and a copy of her new book *The Body Parts Shop*. I could throw in a couple books also. (Not to mention food, cat litter, etc.)

Here's the old guy himself. Click and then scroll down one screen.

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

If you can't do it yourself, and have neighbors you'd recommend who might, please ask them and/or make us some suggestions. Oh, hell, forget the near trajectory. We'll go out of our way for this guy.

The Cat

In my house I want:

A reasonable woman,

A cat passing among the books,

And friends in every season,

Whom I cannot live without.

--Guillaume Apollinaire

Hal

Halvard Johnson



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

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

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155. **Ishaq**

***Cc boom yah: with verse (for tbone in his memory)***

*Wed 8 Jun 2005*

---

Fill the spoon fluid  
and ccs jib diluted  
in alchemick criz to flow with with you  
and down time tempo  
tracks // run it along the scales by the first bar in the front of an  
elbow.

On the couch the trax pant woofers shake and moan  
my tbone snaps side stripes hard hubs flagged in as his baby lounges beside  
him stripped to the ankles his head on the bones lap...

Watch him stop and change his socks next to the trash box at micky's.

Suit up and lace up ya boots and count the loads in the clip. The liquid jake is  
juice in the bottles, and the nation of millions go boom Boyah move the crew

Ayo

let's go

What you do?

What you do?

Who you?

Hookin up as an anarchist crew

Backpacks/gasses

Gear

Hoodies/aerosol bombs and maskies

Cee

You may take Iraq

Watching your blindside

There will be payback for this genocide

Damage the spot/slammin cocktails into neubautens

Final call to cry

Bombs tagged all round the surface

175, 000, 000 million speak the language

And practice with confidence

Disrupting battles

And spittin sessions on street corners

Bustin labels

Hassle the hustle

Handing out rap records to the needy

I'll free rolas

Burning mp3's

Crashing the lyrical greedy

Downlow the download.

Steppin heavy to knock need bullies

Here's a line

Come beg me for more

Kidnapping MC\$ and force feeding them tweaters with Dee Dee and

Burroughs

We roll with Wildboys on a roads to motivation

Dizzy the set with sudden destruction

Aural invasion  
 Roam the wasteland of U.I. MCs  
 All doled up/spittin cvs  
 Out to slangers and pizza joints  
 Here's my point  
 Crash muthafuccah/crash  
 Thrash your ego with spits over mento  
 Music step deep in the anarchy hepster poetry  
 Bump a beatnik for the North American Commie  
 What come to party?  
 Do we still got an ecomony?  
 Check the peoples  
 Amin  
 They giving your wax the axe it disserves  
 Bass  
 How far can you throw  
 Grenades of tough learning  
 Exploding the market crash  
 Check my flow sheet  
 In this treaty of pure unpredictability  
 Fuck the passive  
 I'm outy  
 All wi doin is attackin  
 Pato Bantu and his opinion  
 Exploding the unconscious  
 What come against us  
 The bastard seeds of Mulroney  
 Campbell and Reagan  
 Push Bush in the cruise  
 Are you ready?  
 He'll crack you  
 Outdo the union  
 Spitting missiles in that discussion  
 Ducking in every direction  
 On our island  
 Who gon crash the gentrification  
 There's an overground meaning  
 Born to X-pand this generation  
 \_\_\_\  
 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"\  
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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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"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)\  
\  
<http://groups.yahoo.com/group/THCO2/>  
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}

[↑ Contents](#)



156. **Richard Jeffrey Newman**

***Re: The Arab in Me - Italian Derivatives of Arabic***

Wed 8 Jun 2005

---

Pierre wrote:

>>while baboosh, the thing worn at the other extreme of the body,  
though taken up by Arabic is most likely of Farsi origin.<<

FYI: My wife and in-laws, who are from Iran, do not know of any Persian word  
"baboosh" and it is not in the Persian-English dictionary we have in the house.

My wife thinks it signifies part of a traditional costume, and my father-in-law  
suggests that it comes from a dialect other than Persian.

Richard

[↑ Contents](#)

157. **alexander saliby**

***Re: The Arab in Me - Italian Derivatives of Arabic***

Thu 9 Jun 2005

---

Women of St. Michael's

The old women of St. Michael's  
walk arm in arm in pairs  
for safety  
after descending stairs  
of the city bus  
onto ice-crusted winter sidewalks

They let go each other's arms  
without much fuss or fanfare  
just long enough to snug loose ends  
of their babushkas

Again they join arms and brace  
against the winds that slap their ears  
and bring ice sparkles  
to their eyes from tears

They trudge off through the slush  
hurrying to the church basement  
and to the warmth  
of St. Michael's kitchen  
babushkas tightly on their heads  
as if they were home again

in Bratislava  
or Minsk  
or Petrovia-Pauak

\*\*\*\*\*

But as a child, I spelled it babbooshka  
Alex

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

From: Mary Jo Malo<mailto:[REDACTED]>

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

Sent: Wednesday, June 08, 2005 5:04 PM

Subject: Re: The Arab in Me - Italian Derivatives of Arabic

Steve,

When I spent some time as a child in a German-Polish neighborhood in Milwaukee, we were told it was a Polish word for a scarf the old women wore. Apparently, it's Russian and Ukrainian.

\_http://en.wikipedia.org/wiki/Babushka\_  
(http://en.wikipedia.org/wiki/Babushka<http://en.wikipedia.org/wiki/Babushka>)

Mary

[↑ Contents](#)

158. **Eric Elshtain**  
***New Beard of Bees Chapbook***

*Thu 9 Jun 2005*

---

Beard of Bees Press is pleased to announce its latest chapbook, *\_Her Social Frame\_*, which consists of renga composed by Gnoetry 0.2 and Eric Elshtain using the statistical analysis of Edith Wharton's *\_Custom of the Country\_*. Read what Wharton would have done with syllabics.

Best,

Eric Elshtain  
Editor  
Beard of Bees Press  
<http://www.beardofbees.com>

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159. **Eric Elshtain**  
***Gnoetry Demonstration***

Thu 9 Jun 2005

---

For those of you in the Chicago-land area: Sunday 12 June 7pm  
at Myopic Books in Wicker Park, Jon Trowbridge and Eric  
Elshtain will demonstrate and discuss Gnoetry 0.2, their  
poetry-generating computer program.

Gnoetry does not merely create electronic cut-ups, nor does it merely re-ar-  
range random words - it composes original poetry in verse using the statistical  
properties of (mostly) prose texts.

<http://www.myopicbookstore.com/poetry/poetry.html>

<http://www.beardofbees.com>

[↑ Contents](#)

160. **Joe Brennan**  
***Poll Finds Dim President Responsible For Bloody Oil Heist***

Thu 9 Jun 2005

---

Click here: The Assassinated Press

Poll Finds Dim President Held Responsible For Bloody Protracted Iraq Oil  
Heist: 52% Say U.S. Has Not Become Safer Since Dick Cheney And His Cronies  
Attempted To Steal Iraq's Oil, Natural Gas, Water Since Iraq Didn't Have A  
Goddamn Thing To Do With 9/11 & Had No WMD So Wasn't A Fuckin' Security  
Threat In The Goddamn First Place: So Why In The Fuck Do Pollsters Keep Ask-  
ing That Question?: Because They Are Simple-Minded Fucks? Orwellian  
Stooges Of The Corporate Press? Both!: A Less Brutal, Less Imperialistic For-  
eign Policy "Out Of The Question," Snarls Paul 'Liver Nuts' Wolfowitz By  
DOWNA SHITBANK & CLAUGYIA DRANE

Bush Reads Roger Noriega's Stool, Predicts More Trouble For Cuba Soon:  
OAS Session Is Focused On U.S. Efforts To Murder Chavez And Increase  
Poverty

In Venezuela:

OAS Tells Bush To Take His Stink Elsewhere

By SCHMECKEL FILTCHER & GLOME KEISTEN

Saddam Faces Trial for Range of Crimes He Committed As U.S. Stooge: Friend  
And Business Partner Rumsfeld To Testify On Behalf Of Hussein: Al-Qaeda  
Steals 200 Classic Cars From Saudi Prince; Uses Them In Suicide Bomb At-  
tacks: American Values Tested As Expensive One of A Kind Cars Become Instru-  
ments Of Islamic Road Rage: Bush Bitter About Attacks On "The Machine That

Defeated Ozone." Rumsfeld Voted "Sexiest Infidel" By Iraqi Interim Government  
By CHAG GAWOOF

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161. **furniture\_press**

***Thoughts on war. Not War. Film in war. Flimsy wars.***

*Thu 9 Jun 2005*

---

No one likes a kidder (margeaux) or a kidman (nicole) but  
its been a dear challenge for me to take anyone seriously  
and be taken seriously by anyone. It really is just part  
of the experiment (see Boy, Wolf, Aesop).

It's carried over to what I believe is my poetics but do  
I want to call it poetics? or poor ethics? In reality,  
I've not ever succumbed to a feeling of alienation from  
my peers (my work transcends time and space and the spirit  
of intersession). Whatever that means, Greek.

So please be kind, rewind, sit back, and tell me your story.

Or lie to me.

Christophe Casamassima

--

---

Graffiti.net free e-mail @ [www.graffiti.net](http://www.graffiti.net)

Check out our value-added Premium features, such as a 1 GB mailbox for just  
US\$9.95 per year!

Powered by Outblaze

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162. **Ishaq**

***[Copwatch] Protest the VPD every Saturday (fwd)***

*Thu 9 Jun 2005*

---

(This was sent to me via the VPD Public Complaints website)

From: Terri

I like to tell you there will be a protest held this Saturday at the SE corner of  
Main & Cordova at High Noon to ask Vancouver Police Department Chief Con-  
stable Jamie Graham to resign. Also a request for British Columbia Solicitor  
General Coleman to audit the Vancouver Police Department, as well as to bring  
reform to the Police Act of British Columbia, the Vancouver Police Department

and the attitude of police in the province of British Columbia. A prayer will be said for all the Lost Souls of the DTES, living and dead, who have suffered at the hands of the Vancouver Police Department.

I will not be requesting anyone come as a ghost, yet I will be dressed in a sheet. Please, feel free to come as ghost yourself.

I have never organized a protest before and have little funds, but feel so strongly about the VPD that I cannot just sit back and pray he leaves office, I want to actively push him out.

Thank You,

Terri

---

Copwatch mailing list

██████████

[http://www.world-crisis.com/analysis\\_comments/766\\_0\\_15\\_0\\_C/](http://www.world-crisis.com/analysis_comments/766_0_15_0_C/) \

\_\_\_ \

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 \

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

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

- Frantz Fanon \

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"Everyday is Ashura and every land is Kerbala" \

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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&orderBy=date  
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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)\  
\  
http://groups.yahoo.com/group/THCO2/  
\

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163. **Catherine Daly**

***PEN Center USA Announces 2006 Emerging Voices Rosenthal Fellowships***

*Thu 9 Jun 2005*

---

For Immediate Release

Contact: Eitan Kadosh, Program Director



PEN CENTER USA ANNOUNCES  
EMERGING VOICES ROSENTHAL FELLOWSHIPS

Los Angeles (August 1, 2004) < PEN Center USA announces six to ten Rosenthal Fellowships will be available to emerging writers from minority, immigrant and underserved communities for the 2006 cycle of Emerging Voices, a program of literary mentorship. Participating writers will receive a one-time stipend of \$1,000. The stipends are made possible by the Richard and Hinda Rosenthal Foundation, which supports outstanding work from not-yet-established writers and artists.

Designed to serve writers working on a specific project who are ready to be published, Emerging Voices is an intensive, eight-month program based in Los Angeles that includes a one-on-one mentoring relationship with an established writer, master classes and private workshops with a prominent author and poet,

classes in the Writers<sup>1</sup> Program at UCLA Extension, informal visits with writers and literary professionals and attending literary readings.

The current Emerging Voices brochure and application are available online at <http://www.penusa.org>, by emailing [REDACTED] or by sending a self-addressed stamped envelope to Emerging Voices, PEN USA, 672 S. Lafayette Park Pl., #42, Los Angeles, CA 90057. The deadline for applications is September 9, 2005, and the program will begin in January. For more information, call PEN at [REDACTED].

There is no better measure of the program's quality and effectiveness than the remarkable success of many of its past participants. Former Emerging Voices Rosenthal Fellows have written books for Holt, MacAdam/Cage and Simon & Schuster, one of which was a Los Angeles Times and national bestseller; received fellowships from the Sundance Institute and the Virginia Center for the Creative Arts; received grants and awards, such as the Durfee Artist Award, a Brody Arts grant and the Nimrod/Katherine Anne Porter Prize for fiction; and have had works published in numerous publications. Mentors and instructors have included Sherman Alexie, Yusef Komunyakaa, Mona Simpson, Carolyn See, Bernard Cooper, Susan Taylor Chehak, Greg Sarris, Kenneth Starrm Chris Abani, Harryette Mullen, Karen Yamashita, Maria Amparo Escandon, Janet Fitch, Jervey Tervalon and Judith Freeman.

PEN Center USA, founded in 1943, is part of an international organization of professional writers created in 1921 to defend freedom of expression and foster a vital literary community worldwide. With more than 1,200 members, PEN USA is the third largest of 130 international PEN centers and one of two centers in the United States.

----- Yahoo! Groups Sponsor -----~-->  
Has someone you know been affected by illness or disease?  
Network for Good is THE place to support health awareness efforts!  
<http://us.click.yahoo.com/rkgkPB/UOnJAA/Zx0JAA/qx3olB/TM>  
-----~-->

#### Yahoo! Groups Links

<\*> To visit your group on the web, go to:  
<http://groups.yahoo.com/group/socallitlist/>  
<\*> Your use of Yahoo! Groups is subject to:  
<http://docs.yahoo.com/info/terms/>

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164. **eleni Stecopoulos**

***Kuszai & Stecopoulos @ Moe's 6/13***

*Thu 9 Jun 2005*

---

Joel Kuszai

Eleni Stecopoulos

Monday, June 13, 2005

7:30 pm

@Moe's Books

2467 Telegraph Ave.

Berkeley

Admission is free.

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165. **Michael Rothenberg**

***thurston moore***

*Thu 9 Jun 2005*

---

If anyone has e-mail info or address for Thurston Moore please backchannel.

Thanks. Michael

Michael Rothenberg



Big Bridge

www.bigbridge.org

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166. **Alan Sondheim**

***Of Speech As of Number***

*Thu 9 Jun 2005*

---

Of Speech As of Number

Number names in various languages (for example Japanese) alter in relation to their quantified; '3 books' and '3 people' may have different words for '3' altogether. In English, the number words are unary, however.

However, and this relates to issues of analog/digital (which I continue of course to pursue), there are three 'speakings' of number, dependent on use:

1. 2118 = "two thousand, one hundred and eighteen" - indicative of quantity.  
For example: "There are two thousand, one hundred and eighteen bison on the island." Note the comma and connective may be omitted: "There are two thousand one hundred eighteen bison on the island." Think of this as the indexical.



2. 2118 - "twenty-one eighteen" - indicative of date (within a serial / linear construct). This is number as sign. For example: "In the year twenty-one eighteen, all large mammals, except for humans, will either be extinct or corralled." Note "twenty-one eighteen" is almost never written out as such; the usual expression would be "In the year 2118, all large mammals, except for humans, will either be extinct or corralled." Think of this as the symbolic.

3. 2118 - "two one one eight" - indicative of identification For example: "I live at two one one eight Western Boulevard, near the Monument of Extinctions." Phone numbers and other identifications (credit card, social security) are usually spoken in this fashion. Think of this as the ikonic.

In ikonic identification, quantity and seriality are irrelevant. The number is neither cardinal nor ordinal. In symbolic seriality, identification is based on quantity, only in the sense that quantity defines positionality; this is ordinal, not cardinal. In indexical quantity, identification and seriality are weakened; the quantity of bison (for the most part alone) is relevant. The number is cardinal.

I am stretching Peirce's notion of signs here. Nevertheless, there is some hint of value on the horizon. Number trifurcates in the speaking; the specificity of 3 portends the specificity of the discrete, for example.

What happens with decimals? Almost always, they are indicative of quantity, although one can imagine an identification number of the form, for example, "21.2.1.96" - which would be read "twenty-one point two point one point ninety-six." If the form is standard, one might eliminate the "point" as in "twenty-one two one ninety-six." If the numbers are more than two or three digits, for example "2134.9121.1." - the most likely speaking would be "two one three four point nine one two one point one." Telephone numbers of the form "██████" are of this type, with the punctuation omitted: "seven one eight [pause] five five five [pause] one two three five."

There are exceptions to all of these; I am concerned, however, with a general trend, at least in one language.

—

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167. **Catherine Daly**

***Re: thurston moore***

*Thu 9 Jun 2005*

---

and to me, too @ ██████

Catherine Daly

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

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

On Behalf Of Michael Rothenberg

Sent: Thursday, June 09, 2005 6:35 PM

To: ██████████

Subject: thurston moore

If anyone has e-mail info or address for Thurston Moore please  
backchannel. Thanks. Michael

Michael Rothenberg

██████████

Big Bridge

www.bigbridge.org

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168. **Peter Cudmore**

***Re: Of Speech As of Number***

*Thu 9 Jun 2005*

---

Funnily enough, at an earlier stage of my thesis, I took to numbering the chapters by giving them number-names selected from Borges' story 'Funes the Memorious' (it was a tip of the hat towards Foucault's Order of Things).

My advisers found it easy enough to track down Luis Melian Lanifur, but with Meat Blanket & The Railroad I ran into an unexpected problem: if my advisers were consulting a different translation, they'd be seeing 'flesh covering' and 'the train'.

P

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

*From: UB Poetics discussion group*

*[mailto:████████] On Behalf Of Alan Sondheim*

*Sent: 10 June 2005 02:59*

*To: ██████████*

*Subject: Of Speech As of Number*

*Of Speech As of Number*

*Number names in various languages (for example Japanese) alter in relation to their quantified; '3 books' and '3 people' may have different words for '3' altogether. In English, the number words are unary, however.*

*However, and this relates to issues of analog/digital (which I continue of course to pursue), there are three 'speakings'*

*of number, dependent on  
use:*

1. 2118 = "two thousand, one hundred and eighteen" - indicative of *\_quantity\_*. For example: "There are two thousand, one hundred and eighteen bison on the island." Note the comma and connective may be omitted: "There are two thousand one hundred eighteen bison on the island." Think of this as the *\_indexical\_*.

2. 2118 - "twenty-one eighteen" - indicative of date (within a serial / linear construct). This is number as *\_sign\_*. For example: "In the year twenty-one eighteen, all large mammals, except for humans, will either be extinct or corralled." Note "twenty-one eighteen" is almost never written out as such; the usual expression would be "In the year 2118, all large mammals, except for humans, will either be extinct or corralled." Think of this as the *\_symbolic\_*.

3. 2118 - "two one one eight" - indicative of *\_identification\_*. For example: "I live at two one one eight Western Boulevard, near the Monument of Extinctions." Phone numbers and other identifications (credit card, social security) are usually spoken in this fashion. Think of this as the *\_ikonic\_*.

In ikonic identification, quantity and seriality are irrelevant. The number is neither cardinal nor ordinal. In symbolic seriality, identification is based on quantity, only in the sense that quantity defines positionality; this is ordinal, not cardinal. In indexical quantity, identification and seriality are weakened; the quantity of bison (for the most part alone) is relevant. The number is cardinal.

I am stretching Peirce's notion of signs here. Nevertheless, there is some hint of value on the horizon. Number trifurcates in the speaking; the specificity of 3 portends the specificity of the discrete, for example.

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*type, with the punctuation omitted: "seven one eight [pause]  
five five five [pause] one two three five."*

*There are exceptions to all of these; I am concerned,  
however, with a general trend, at least in one language.*

—

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169. **David A. Kirschenbaum**

***Boog City presents a+bend press and Prewar Yardsale***

*Fri 10 Jun 2005*

---

please forward

-----

Boog City presents

d.a. levy lives: celebrating the renegade press

a+bend press (Davis, Calif.)

Thurs. June 16, 6 p.m., free

ACA Galleries

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

NYC

Event will be hosted by a+bend press editor

Jill Stengel

Featuring readings from

Nicole Cooley

Caroline Crumpacker

Lisa Lubasch

Kristin Prevallet

Jo Ann Wasserman

Rachel Zucker

With music by

Prewar Yardsale

The debut issue of a+bend's new poetry magazine mem, which features work from poets mothering young children and a Page Mother, will be available.

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

[www.durationpress.com/abend](http://www.durationpress.com/abend)

[www.olivejuicemusic.com/prewaryardsale.html](http://www.olivejuicemusic.com/prewaryardsale.html)

Next event July 7

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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170. **justin sirois**

***new audio track on Narrow House Recordings***

*Fri 10 Jun 2005*

---

new audio track

Disgusted Optimistic Lyric language Poem

by

Rod Smith

from his record "Fear the Sky"

out this summer

visit (this html shortcut)::

<http://www.angelfire.com/poetry/thepixelplus/nhaudiodollp.html>

or

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

feel free to send us audio work (preferably on compact disc)

to review and feature on our website.

Narrow House Recordings

one summerfield road

gwynn oak, maryland 21207

<http://www.narrowhouserecordings.com/>  
baltimore's contemporary, political and avant garde poetry record label.

---

Do You Yahoo!?

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

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171. **Ishaq**

***[britishhiphop] Flowmatic Open Mic TV Taping***

*Fri 10 Jun 2005*

---

"Reality Open Mic TV"

Nuyorican Live presents

Flowmatic TV

Open Mic

featuring

Hip Hop, Spoken Word, & Acoustic Soul

Tuesday June 21, 2005 8pm

Nuyorican Poets Café 236 east 3rd street btwn ave's B & C in NYC

Event: taping of features and open mic artist will be aired on QPTV, BCAT & Manhattan cable starting Fall 2005

Doors open at 8pm mic sign up starts at 7:30pm

Be prepared to come looking good, to rock the mic and move the crowd with your hottest flows & tracks All lyricists are welcome to be a part of this history in the making Please leave the gangsta-izm, self hate and mad -dis-respect pieces, poems, raps & tracks at home

Format for music playback:

Bring your home grown tracks or music on cd only

no wax, dat, adat, dvd, tape 30, 60 or 90 minute or ipod or any other mp3 player

All open mic performers who would like to perform must sign a standard performance release form Nuyorican Poets Café 236 east 3rd street btwn ave's B & C in NYC adm:\$10

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

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

--Mutabartuka\  
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"As for we who have decided to break the back of colonialism, \  
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- 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/>

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

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172. **Charles Bernstein**

***Shadowtime***

*Fri 10 Jun 2005*

---

Shadowtime

a libretto by Charles Bernstein

for composer Brian Ferneyhough

has just been published by Green Integer Books

132 pages, \$11.95

for information on the book:

<http://epc.buffalo.edu/authors/bernstein/books/shadowtime.html>

U.S. Premiere of the opera at Lincoln Center Festival

July 21 and 22, 2005, 8pm, Rose Theater (New York)

July 20, 6pm, Kaplan Penthouse: Symposium: Shadowtime: "Why Benjamin Now?" with Marjorie Perloff and Jean-Michel Rabate, moderated by Bernstein

July 18, 6pm: Free Symoisum with Ferneyhough and Bernstein, moderated by Joel Sachs  
8pm: Free Ferneyough Concert, with the New Julliard Ensemble, conducted by Joel Sachs

LONDON CONCERT PERFORMANCE:

English National Opera, in association with BBC Radio 3 -- July 9, 2005  
(London Coliseum)

For ticket and other information:

<http://epc.buffalo.edu/authors/bernstein/shadowtime/LCF.html>

Shadowtime is a thought opera based on the work and life of the German philosopher, essayist, and cultural critic, Walter Benjamin. The libretto was written by Charles Bernstein for composer Brian Ferneyhough and had its premiere in May 2004 at the Munich Biennale. In its seven scenes, Shadowtime explores some of the major themes of Benjamin's work, including the intertwined natures of history, time, transience, timelessness, language, and melancholy; the possibilities for a transformational leftist politics; the interconnectivity of language, things, and cosmos; and the role of dialectical materiality, aura, interpretation, and translation in art. Beginning on the last evening of Benjamin's life, Shadowtime projects an alternative course for what happened on that fateful night.

Opening onto a world of shades, of ghosts, of the dead, Shadowtime inhabits a period in human history in which the light flickered and then failed.

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### 173. **furniture\_press**

#### **Re: The Arab in Me - Italian Derivatives of Arabic**

Fri 10 Jun 2005

Cypher, understood, but that's universally known as an English/Arab trade. My father says 'baboosh' appears only in my mother's dialect (palo del colle) but not my father's (torito) and both towns are less than ten miles apart (6 miles to be exact).

The dialects are very different, but it's mostly a difference of intonation (my father's dialect is pure drawl, like US's Southern drawl). Casamassima, the town of, check it out, it has so much history, and Palo del Colle also.

Chris

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: [REDACTED]

Subject: Re: The Arab in Me - Italian Derivatives of Arabic

Date: Wed, 8 Jun 2005 15:38:11 EDT

In a message dated 06/07/05 10:44:05 AM, [REDACTED] writes:

*Strange thing about Arab ancestry: I was watching an Arab film (honestly I can't remember the title, but it had to do with this woman who was, OH! it's called Bedouin Hacker... [SP?]) and there was a note (from the moderator who was showing the film, at the University here (Towson) in which she said the word for slippers, in Arabic, is "baboosh". Now, I grew up speaking a very drawl-driven Italian dialect from Bari (Palo del Colle is the town my mother is, so we speak "da Pal" or "paloise" but not necessarily "Barez" and the word we use for slippers is also "baboosh". Now, I knew we had Greek and Slavic influences in my family (regional, the Slavs were just across the adriatic, I think Albanian mostly 'cause they'd come over to work in Puglia) but Arabic? This is a shocking and delightful surprise; I always knew I was %100 Italian but what does that mean? Of course it's nationalisitic of me to pronounce a purity of ethnicity - Italian - but all the surrounding influences are now just coming out, just by the words in the language. Another example of appropriation: my grendparents and some of my aunts and uncles moved to the USA*

for a few years and they picked up some American words which they "Italianized". One of my favorites was, and this is phonetic, "Bockouse". Now, the strange etymology of the word (I believe only my immediate family, that it, anyone derived from my Grandparents and their children and children's children plus cousins and such, use the word): when my Grandparents moved to Brooklyn, NY they

lived in an apartment where there was no bathroom in the building, so they had to use an outhouse, or "backhouse", and this eventually became "bockouse". I still notice a lot of family intertwining Italian and English, especially slang terms like "OK" and "Sure (Sho)". So, I'd like to say, just by the use of "baboosh" and perhaps there are other words I'm not too familiar with, their etymology at least, that I'm pretty sure we have family, perhaps distant, who have Arab blood, which makes me a bit of the Arab, I don't know how much, probably a tiny bit, but I do know that the evolution of the dialect is pretty fast, I mean, within three generations the dialect will sound so different from it's former that I'll make a bet that those living 100 years apart have a difficult time understanding each other. I'm assuming with the on-set of the industrial revolution, and Bari being a port city, a number of influences have to have entered the culture, and I am finally understanding the implications of this influence. Now I understand that dialects are different from the mother tongue, but here's a great example of nonsense dialect in action!

If I want to say "Let's go" in Italian we say "andiamo" but in the dialect we say "shamanin da doe", again, phonetic, but that's not even close!

Also, is there a rural French dialect that is almost completely different than the mother tongue? I also notice, in films using a very hard rural French dialect, a distinction in words that are similar to my dialect. Perhaps the cross polination of cultures can be found in the languages, and this might help me find out who exactly my ancestors could have been. Anyone care to share examples, possibly point me in the direction of some scholarship on the language problem?

If anyone would like to share some language problems with me, especially in talking with me about the dialect, if there is some possibility that I can throw some phrases out at folks and perhaps they might notice some, at least phonetic similarities, this would be a breakthrough.

Does anyone have any insight into my case?

Yours,  
Christophe Casamassima

--

---

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*One crucial word in English with Arabic origins is "cypher," in the sense of zero, which in Arabic is "sifr" (sifr). The reason is that Arabs invented the concept of zero, a giant step in thinking.*

*I am sure there are many other words.*

*Re-visiting Florence after a period of many years, I was struck to realize how Renaissance art is influenced by Islamic culture, particularly the Moorish architecture. The focus on the Classical Greek sources of The Renaissance tries to by-pass the Islamic factor, itself influenced by Plato and Aristotle. Until the 17th century, the Islam and Christianity were ideological, even mortal enemies. The Ottoman had conquered Constantinople ("the ward of the Virgin Mary") in the 15th century and had come to the gates of Vienna in the 17th.*

*The Mesquite Mosque in Cordoba -to me one of the greastest five or six buildings in the world- has a church built within it (its guts) by the Spanish king (Karlos) in a completely different style after the reconquering of the city.. The altars of the church and the mosque point to different directions. It is an incredible experience which made me feel I was in the middle of a science fiction punk novel.*

Murat

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

--

---

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174. **Stephen Baraban**

***Re: Shadowtime***

*Fri 10 Jun 2005*

---

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- > politics; the interconnectivity of language, things,
- > and cosmos; and the
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175. **Mary Jo Malo**

***kerouac***

*Fri 10 Jun 2005*

---

Has anyone seen Jack's recently released military record? Does it differ from what we previously knew? Mary Jo

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176. **Bob Marcacci**

***Re: Thoughts on war. Not War. Film in war. Flimsy wars.***

*Fri 10 Jun 2005*

---

i love you and i don't

i don't love furniture but what have you

done for me lately  
anybone

i have to pick with you  
i mean i have to try to talk to you  
when you do the talking for me  
i have nothing  
my trinity  
B-O-B

we float in this space and we really  
want to speak even though we don't know  
our planets

it's all greek to me  
even if it's my own story  
or what i took  
personally

--

Bob

Apologize: To lay the foundation for a future offence.  
- Ambrose Bierce

*From: furniture\_press <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Thu, 9 Jun 2005 11:44:28 -0500  
To: [REDACTED]  
Subject: Thoughts on war. Not War. Film in war. Flimsy wars.*

*No one likes a kidder (margeaux) or a kidman (nicole) but  
its been a dear challenge for me to take anyone seriously  
and be taken seriously by anybone. It really is just part  
of the experiment (see Boy, Wolf, Aesop).*

*It's carried over to what I believe is my poetics but do  
I want to call it poetics? or poor ethics? In reality,  
I've not ever succumbed to a feeling of alienation from  
my peers (my work transcends time and space and the spirit  
of intersession). Whatever that means, Greek.*

*So please be kind, rewind, sit back, and tell me your story.*

*Or lie to me.*

*Christophe Casamassima*

--

---

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177. **Catherine Daly**

***NORMAN MAILER ANNIVERSARY NIGHT***

*Fri 10 Jun 2005*

---

BEYOND BAROQUE

JUNE 24th / 7:30 PM

NORMAN MAILER ANNIVERSARY NIGHT

A stellar group in recitation of the poetry, prose, even stage play dialogue of premier American author Norman Mailer. This event celebrating the anniversary of a June 1969 fundraiser at the old Cinemateque 16 moviehouse on Sunset Bv. (where Book Soup is now) designed to raise \$\$ for Mailer's campaign for the mayor of New York City. An event which featured Jim Morrison you'll remember from THE DOORS, a group of Andy Warhol scenesters, the poet Jack Hirschman & Michael C Ford. Robby Krieger backed the words on guitar.

Since Robby & Jim will be absent for different reasons, Jason Ritter following his father's path (as a film star (Our Very Own) a TV series regular cast member (Joan Of Arcadia) will essay Morrison's poetry.

Backup musicians on the date will be Michael Campagna (Muddy Waters, Chaka Khan) guitars & Cliff Hugo (The Beach Boys, Supertramp) on upright bass.

Since Hirschman, Ford & Krieger are just about the only participants extant, Friday night's "re-creation" will have Jack Hirschman (Lyripol, Fists on Fire) reading his work.

Michael C Ford (Fire Escapes, To Kiss The Blood Off Our Hands) will reciprocate in kind.

Russ Tamblyn (7 Brides For 7 Brothers, West Side Story) will take on the words of Norman Mailer which includes a scene from one of Mailer's plays in which he will be joined by breakout motion picture actress Alanna Ubach (Meet The Fockers).

Composer Bonnie Tamblyn will be in the singer/songwriter slot.



This even will benefit the Special Collections Library at Beyond Baroque Foundation

Jack Hirschman will come back Saturday night to do a bonus recital of his most recent work, Opening honors will be presented by Film-maker, poet Philomene Long.

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178. **Ruth Lepson**

**Re: Shadowtime**

Fri 10 Jun 2005

---

Hi Stephen B and Charles B.

I wd love to know abt the Creeley libretto, in part bec Steve Lacy and Creeley came to my classes at the NEng Conservatory of Music in recent yrs and I am even going to attempt to write something abt their collaboration & relationship, so am interested in related matters. Have been to Bob's family plot in Mt Auburn Cemetery 3 times; helps to have a place to go talk to him. Am hoping to get to NY to hear yr opera, Charles B.--terrific subject and I imagine libretto.

Best,

Ruth Lepson

On 6/10/05 11:00 AM, "Stephen Baraban" <[REDACTED]> wrote:

*I look forward to the opera--though I haven't yet heard any music by Ferneyhough. Lincoln Center has been picking operas that are both very intelligent and wonderfully musical for their summer festival. At last year's festival I saw "Macbeth" by Italian composer Salvatore Sciarrino (I hope I spelled that right--he's terrific), performed at the theater within the John Jay School of Criminal Justice, no less--this opera a stark presentation of horror, with voices at the end singing "let not what has happened in the night be dragged through the mud of signs" (i.e., let not the events be obfuscated). (Earlier that day at Lincoln Center I had seen Le Samauri, a classic 50's French movie, said to be a very strong influence on The New Wave, that aestheticized the life of of a hit man!)*

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179. **Susan Webster Schultz**

***Tinfish Net now up***

*Fri 10 Jun 2005*

---

The second installment of Tinfish Net, our on-line site for poetics and polemics, is now up. See

<http://tinfishpress.com/tinfinet.html>

for new work by Kaia Sand, Emelighter Kihleng, Janet Bowdan, Jacinta Galea`i, Janice Williamson, Hazel Smith, Ken Goto, web design by Gaye Chan...

discussions of Pacific identities and educational conundra....

While you're at it, check out the rest of our website.

aloha, Susan

Susan M. Schultz

Editor

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180. **Stephen Vincent**

***More "Sleeping With Sappho"***

*Fri 10 Jun 2005*

---

Overwhelming demand compels to put up more "Sleeping With Sappho" pieces! I hear she's not unhappy with the attention. No, she is not using a cell-phone! Someone says that one can tell by the way "the language bristles". I will accept that! Kindly. Go to: <http://stephenvincent.durationpress.com>

A good weekend to all & thanks,

Stephen Vincent

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181. **Alan Sondheim**

***FROM***

*Fri 10 Jun 2005*

---

WE ARE ON THE WAY STOP WILL BE IN SANTA ANA TOMORROW EVENING  
STOP THE WEATHER HAS BEEN FINE AND THERE ARE LOW HILLS IN THE  
SKY I MEAN CLOUDS IN THE HILLS STOP IT IS NOT YET RAINING AND  
THERE ARE NO CLOUDS IT IS A CLOUDLESS SKY GETTING HOT WE ARE  
WORRIED ABOUT THE CAR STOP GIVE MY REGARDS TO THE USUAL CREW  
AND FORGIVE US THERE ARE FEW TELEGRAPHIC OUTPOSTS IN THE  
DESERT REGIONS WE WILL PASS THROUGH STOP IF ALL DOES NOT GO  
WELL IT WILL NOT BODE WELL AND WE WILL TAKE WELLS FARGO I THINK

THAT IS HOW THEY SPELL IT IS IT NOT STOP NOW IS THE TIME FOR ALL  
GOOD MEN ETC I HAVE A RENDEZVOUS WITH DEATH ETC STOP WE HAVE  
SEEN SOME RARE QUOTE GEESE UNQUOTE FOR WE ARE NOT QUITE  
SURE WHAT MANNER OF BIRD IF BIRD THEY BE THEY BE STOP ONE HAD A  
DEWLAP SIMILAR PERHAPS TO THAT OF A ROOSTER ALTHOUGH I HAVE  
NOT DESCENDED QUOTE THE BARNYARD WAY UNQUOTE FOR SOME DAYS  
NOW EVER SINCE THE ALPACA INCIDENT STOP AZURE SENDS HER LOVE  
AND REGARDS AS WELL AND WE WILL SOON FESTOON AND BE IN TOUCH  
BEYOND OURSELVES STOP TO BE DELIVERED WITH RETURN GREETINGS  
AND CONFIRMATION OF ARRIVAL STOP

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182. **Peter Cudmore**

**Re: Shadowtime**

Fri 10 Jun 2005

Is that Brian Ferneyhough? Time was that if a player (say, Chris Redgate, Oboe) said he could play E over top C, Ferneyhough would score an F. That's progress, folks.

P

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

From: UB Poetics discussion group

[mailto: ] On Behalf Of Stephen Baraban

Sent: 10 June 2005 16:01

To:

Subject: Re: Shadowtime

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183. **Gary Sullivan**  
**MOCCA FEST 2005**

*Fri 10 Jun 2005*

---

If you're in NYC this weekend, come see me and my comics pals at what the Village Voice calls the "Best Small Press Nexus (Anywhere!)"

The 4th Annual MoCCA Art Festival will be held on June 11 and 12, 2005 at the Puck Building, 295 Lafayette Street (just above Houston).

Dozens of the best comics artists working today will be there, many with new books, original art, and other goodies. Some of the comics artists exhibiting include: Jessica Abel, Charles Burns, Daniel Clowes, Vanessa Davis, Kim Deitch, Bill Griffith, Leah Hayes, Matt Madden, Adrian Tomine, and dozens of others, including my pals & tablemates Cheryl Gladstone, Jerel Johnson, and Karla Krupala.

ADMISSION: Everyone is welcome to attend the MoCCA Art Festival. Tickets will be available at the door for \$7/day or \$12/weekend, or \$5/weekend for MoCCA members.

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184. **Bill Berkson**

***Re: POETICS Digest - 9 Jun 2005 to 10 Jun 2005 (#2005-160)***

*Sat 11 Jun 2005*

---

I will be away from June 15 to July 7 and not checking email during that time.

In any emergency you can reach me on my cell phone [REDACTED].

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185. **Charles Bernstein**

***Creeley's Ligeia***

*Sat 11 Jun 2005*

---

Bob Creeley wrote the libretto for Ligeia in 1992, prompted by a composer then studying in Rochester. (They didn't know each other very well.) Bob proceeded to write the libretto according to his own always considerable lights, inspired by the Poe story. The libretto didn't turn out to be something on which the composer wanted to work. That was OK with Bob, though, since he was happy with his text as it was and content to imagine some future setting.

He ends his note to the Granary edition by saying: "It was my own thoughts that such 'music' might be complexly realized in this modest translation of Poe's classic story to the inevitably transforming stage."

The libretto was first published in TO magazine (from Philadelphia) in the Summer 1995 issue.

This is what is on the Granary Books web site (a few coding errors corrected) --

<http://www.granarybooks.com> --

Robert Creeley and Alex Katz, Ligeia: A Libretto. New York. Granary Books. 1996. 13 1/4" x 6 1/2"; Letterpress. 135 copies. 35 hors commerce, 100 for sale.



Originally published in 1838, Edgar Allan Poe's engaging short story Ligeia "invites a diversity of readings and one feels confidence in making a determination for one's own necessary uses" (Robert Creeley). Here, the material has been translated into an operatic context, Mr. Creeley's first libretto.

He excerpts from Poe's narrative in brief: "the narrator/hero meets the exceptional Ligeia, is captivated by her, marries her, and becomes entirely influenced by her commanding powers of intellect and beauty. Then she dies harshly, resistingly. And then, after a brief time, the hero remarries, and the cycle is almost immediately repeated without seeming resistance, which leads to the intense conclusion, the recreation of Ligeia in the corpse of the Lady Rowena." (from "A Note on Ligeia" by Mr. Creeley.)

Ligeia: A Libretto makes use of the emphasized pattern of Poe's narrative. His vocabulary, rhythms and rhetorical emphasis also inform Mr. Creeley's compositional strategy. Ultimately, however, one is left with a new and unique work here beautifully transformed for the stage.

Alex Katz has made the set design drawing for staging and costume toward the eventual production of Ligeia. Designed and printed by Philip Gallo. Bound by Jill Jevne. Signed by Mr. Creeley and Mr. Katz.

ISBN: 1-887123-11-3. \$500.

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186. **Ishaq**

***Let me do my timetables x (from more at 7:30: notes from new palestine) book 12***

*Sat 11 Jun 2005*

---

Cream , he must of gotten tired and couldn't do the walk to the table no more. He did one hell of a chronic blast since last dark to light and then this mornin and then he was tired but he nev'r get no sleep. He spent most of the night fix-atin ova thét bullet made from Was's bike. Yánkee was jus scarin-out is'all - anyone would say that. What was the math of the day + a Bang! or pop or booyah/click boom - he crooned. He had stopped bangin tunes. He was a slump in spring chair listening to a old time radio on the poppin scratched digital = the shadow faught the whisperer -- the reach the reach the reach the reach the reach the reach the reach the reach the reach... Cream, he jus in his tee and ginch listen'n to the electronic repetition becoming hummin in his room. He could run a hottub and as he sits surrounded inna hot tub of runnin red out jus jettin a slick arkansar toothpick through cold water cuttin through water and grease ova peau and he got his download on and he can't adapted to yank it when he leans back and all goes black. they shook and need a reach. it could have been a Bang! or pop or booyah/click boom, whatever. They gat her good

and all dat. Let me do my timetables x 1.2. (1.2.) 1.2. = They fixed up the shit and fixed up a whole new sports complex too. They got new pop show foodmart stadium where rappin penises play and feggitt popstars. They closed down the schools and most of his homies from school are taken classes at the super max juvi. My higher education. S'all la. Why shut down the schools in Lili Lebanon? They say thét mens go out with a mess like thét because it's macho trip they get the job done better than chicas thét chicas take pills and and razors, thét abatido hombres, triste muchachos sad/sad mecx they get it done thét they do it alot more and they get it done good thét gringo penas run they whips up roun poles in bellycuttin speed wylins and the négro and eses y po blancos jus done have a ride to get outside of maybe a bike and board and they slum tires look thin from the sparkle they had when they worked them outside to show the Block/barrio and parks. What was the math of the day + a Bang! or pop or booyah/click boom ....can you, can you... he no puto. What say bruh? brown? Hey Leroy! Hey oscar! Hey Weldon! ...too deep into the con... Packin the weight of shotgun blues of biggie and the lost poetic sketches of mikah9. where are you...? More and bruh Aaahhh, tell me. get at me. where you at? like def is death made tight. Daddy, who your bastard? I kill your bastard. Where are you? where are you? where are you? where are you? where are you? where are you? where are you? where are you? where are you? His daddy. His daddy's buddies. ...too deep into the con... Woht memories. aahhh. Where you at? Crazy casper folk hollerin at him. \*how's your math?\* Aow. ...and the subject was... They could go out hi powered. Rave quiet about raven. Go with jenny, mackt out,glockout --they always seem to leave a mess. What I got at my head rhymes with...They always seem to get plenty of thét thét fo' shu. Cream, he sat next to his pute he jus done wont to go locin a ghetto Block in any foreign place today. No more games at coffee shops with feggitt china bwais deck out like one peice chattin it up white pedaephiles—he'd rented all he could.... He didn't mind watchin the candy on the screen saver. What was the math of the day he crooned + a Bang! or pop or booyah/click boom. Here come the train. He had plenty back when it came to fire power. ...is lil burg still choppin heads off goats for Iranians? He still play hoops in Lil Lebanon. ...too deep into the con... He needed more fire power and Lil burg was delivering subs now to Saanich and Hillside. ...specials specials dubplate icecream cones....Like the gringos they figured it was big bite of time thét they were taken when cars got wrapped or metal screamed. Whitebwais suburban suicides. What was the math of the day + a Bang! or pop or booyah/click boom he crooned. Never tell.... Like the scandal in orange vines and the dogs biting you in prison cells... Nuttin Fuct. Speed. My daddy mayn, he act psychopath - sic shite. Holy books flushed. Pissin up a ball court on walls filled with sacred pages for fearin the meaning. Bad rule of aim. A kill. assembled point blank cleanin. Snitch. Waitin for blue sparkin, chamber blues. Come make a home jus in the middle of his dome. He

done feel like nuttin in his fist, imaginin boss hardass sweat chicas and chipper bettys with the most proper geisha masks or any of all dat. His daddy. What was the math of the day + a Bang! or pop or booyah/click boom -- he crooned. He reached for his tooth pick and slide his slippin finger along the edge. S'all la. He jus feel loco but straight like cappin or sleepin or restin or jus not doin anythin for a long while. a Bang! or pop or booyah/click boom - he crooned. Help me. What did Bird say? Is he a graf on a wall made by fan who parleyd that tag into to BLA sayin it's a early rap game? ...can you maintain? Will he be over sampled like biggie over beer gained in boots in crowded parks or down by the square? Or in e-ToWn waitin on a sucka to beat down. This is all a weakness. So wohts not woht? [get it done, mec, get it done] ...too deep into the con... playin ball with brown skins in Lil Lebanon. But maybe thét was the note. Weakness to strength. Someone does the thing like it was a mercy thing like when you cyan move and move it or yourself. His daddy did time. What was the math? Time to pratice his timetables? I. 8. Let me do my timetables x 1.2. (1.2.) 1.2. = What was the math of the day + a Bang! or pop or booyah/click boom -- he crooned. Woht a memory. Cream, he dabbed the strawberry onto his robe. It's not the same when a warder does it ain't mercy, it mean. It gutter bustin slum sanatizin gutter cleanin. Have you been judged? Will all things fall from your hands. He no shvullah. Cream no fish. Like the lost poems of Weldon and 9...let the Was enter his head            2 dom/dom 1 dom            3 dom  
6/dom

5 dom

What was the math of the day + a Bang! or pop or booyah/click boom - he crooned.

the only pure thing is god

1425 Lawrence Y Braithwaite (aka Lord Patch)  
New Palestine/Fernwood/The Hood  
Victoria, BC

download:

Good Violence:

<http://victoria.indymedia.org/news/2005/06/41552.php>

<http://ottawa.indymedia.ca/en/2005/05/951.shtml>

<http://bc.indymedia.org/newswire/display/1886/index.php>

Other Downloads:

Hurricane Angel "luckily, i was half cat":

[http://omnipresentrecords.com/ishaq/?media\\_id=8](http://omnipresentrecords.com/ishaq/?media_id=8)

and

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

\_\_\_\  
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://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)\

\

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

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187. **Jason Nelson**

### ***Residency Project Update and Request***

*Sat 11 Jun 2005*

---

While nearly half way through an online residency for the London arts organization Netbehaviour, I am searching for more collaborators. Each day I create one or two net art creations inspired by and containing content from poets, artists and other creative types. Check out the website (and text description) below for more information. But for the last few, I want to do some morphology of poets, combining multiple author content for each one. So look at what I have done so far, and drop me a note with some words or a quote or images, or short sounds, anything really. Jason Nelson

Residency url:

<http://www.secrettechnology.com/resident/residency.htm>

Residency description:

Exploring interface and interactive creatures with content grabbed, thrust, stolen, and borrowed from new media artists, poets and electronic pioneers. Over these 2-3 weeks, I will create twenty-four digital extravaganzas, with each one being loosely or closely centered on the content, ideas, images and words of others. Think of this as ego stroking and translation, a way to connect to those I have never met and might not ever meet, and play with ideas of interaction and interface. Some have offered their content, others will simply be robbed, and all will be enchanted, confused, annoyed and giddily stroked.

Bio: "As a NET ARTIST, I am apparently dying or dead. With that in mind, I bask in my zombie glow, my rotting wires and my urge to bite through skulls. I could list those academic and worldly accolades that have trophied themselves on my work, but I am only as good as the last swirling mess I spit out. I live in Australia with a beautiful woman and miss the snow, so miss the snow."

<http://www.heliozoa.com>

<http://www.secrettechnology.com>

<http://www.heliozoa.com>

<http://www.heliozoa.com>

<http://www.secrettechnology.com>

-----  
Discover Yahoo!

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188. **Peter Ciccariello**

***Re: Residency Project Update and Request***

*Sat 11 Jun 2005*

---

Jason,

You requested images.

Here are two that just found the light of day.

<http://www.cgi7.com/peterimages/cleavefinalweb.jpg>

<http://www.cgi7.com/peterimages/starryskyfinal1web.jpg>

-Peter Ciccariello

ARTIST'S BLOG - <http://invisiblenotes.blogspot.com/>

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

From: Jason Nelson <[REDACTED]>

To: [REDACTED]

Sent: Fri, 10 Jun 2005 23:09:24 -0700

Subject: Residency Project Update and Request

While nearly half way through an online residency for the London arts organization Netbehaviour, I am searching for more collaborators. Each day I create one or two net art creations inspired by and containing content from poets, artists and other creative types. Check out the website (and text description) below for more information. But for the last few, I want to do some morphology of poets, combining multiple author content for each one. So look at what I have done so far, and drop me a note with some words or a quote or images, or short sounds, anything really. Jason Nelson

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interaction and interface. Some have offered their content, others will simply be robbed, and all will be enchanted, confused, annoyed and giddily stroked.

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\r\nhttp://www.heliozoa.com

\r\nhttp://www.secrettechnology.com

\r\n\r\n",0]);D(["ce"]);D(["ms","33c"]);/-->My worlds:

http://www.heliozoa.com

http://www.secrettechnology.com

-----  
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189. **Michael Hoerman**

***Mass. poetry - 4 things***

*Sat 11 Jun 2005*

---

1.

The first event in the Contemporary Reading Series, which took place last Friday, 6/3, in Lowell was a great success. Headlining the event was Ilya Kamin-sky, who gave an incredible reading to an appreciative and diverse audience at the Revolving Museum in downtown Lowell. Joining Ilya were Portsmouth novelist Katie Towler, and Lowell poet Matt Miller, recent winner of the Stegner Fellowship to Stanford. I started the event reading from a book that caught Ilya's attention, Frank Stanford's *The Singing Knives*. The energy hit the roof and stayed there. Several people in Lowell said it was one of the overall best readings they had ever attended. A lot of books were signed. More to come--6-7 readings per year.

2.

Mass. Cultural Council Poetry Fellows to read in Northampton 6/25, 3pm

The Mass. Cultural Council awards Artist Grants in poetry every two years. Current Fellows and finalists are featured in this event, including Maria Arroyo, Kurt Eidsvig, DM Gordon, James Heflin, Michael Hoerman, Tanya Larkin, Barry Sternlieb, Margaret Szumowski, Andrew Varnon, and Sophie Wadsworth.

3.

A young Camodian immigrant who is interested in poetry and writes some himself is in the Suffolk Co. Jail awaiting trial for a serious crime. His name is Palleka Mak. He is a bright, articulate person with a hunger for learning, and a special interest in poetry. He needs books. He can receive books sent directly from publishers and from retailers such as Amazon. If you would consider sending him a book from a third-part retailer, please use the following address. The booking officer misspelled his last name (Mak) as Mack. As fucked up as it is, if his mail is not sent to the misspelling, it won't go through.

Suffolk County Jail  
Palleka Mack (Mak)  
200 Nashua St.  
Boston, MA 02114

4.

This summer I will be leading a weekly poetry workshop for at risk teens at South Boston High. This will take place every Monday afternoon beginning July 11. If any poet has an interest in spending an afternoon with the kids--giving a reading and having a discussion about poetry (theirs and yours) with the kids--please drop me a line at [REDACTED]. The kids in this summer program need friends and mentors.

--Michael Hoerman

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### 190. **Michael Rothenberg**

#### ***Argotist online Interviews Michael Rothenberg***

*Sat 11 Jun 2005*

---

Argotist online/Jeff Side Interviews Michael Rothenberg, Rothenberg rants  
<http://www.argotistonline.co.uk/Rothenberg%20interview.htm>

Michael Rothenberg  
[REDACTED]  
Big Bridge  
[www.bigbridge.org](http://www.bigbridge.org)

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### 191. **noah eli gordon**

#### ***review of Folding Ruler Star & Chapbooks***

*Sat 11 Jun 2005*

---

Hiya,



just a note about these links up at Jacket:

A review of Aaron Kunin's Folding Ruler Star:

<http://jacketmagazine.com/28/gordon-r-kunin.html>

A reprint of two chapbook review columns from the Poetry Project Newsletter:

<http://jacketmagazine.com/28/gordon-chaps.html>

--NEG

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192. **Nick Bredie**

***Ilya Bernstein & Abby Walthausen TUESDAY 6/14, 6:00 PM @ BPC***

*Sat 11 Jun 2005*

---

Howdy poetry fans, happy-hour barflies, listless summertime  
bohemians,  
and/or any sad & hilarious combination thereof,

After a great reading last week with Nick Piombino & Nick Kass Johnson, It's time for the 2nd installment of VACATION HOUSE, Bowery Poetry Club's most conformity-challenged summer reading series. Join us this Tuesday on the short bus of poetic innovation\* as we welcome Ilya Bernstein (author of Attention and the Man, UDP, 2003) and Abby Walthausen (chief editor of the Columbia Review and Tsaress of the WBAR airwaves) as they read poesie rhymed & unrhymed. Here are the details:

WHAT: Great poetry and 2 FOR 1 DRINKS, all for \$3

WHEN: 6-7 pm

WHERE: Bowery Poetry Club (Bowery between Bleeker & Houston, across from CBGB)

Spread the word and see ya there,

Your man on the Bowery

Alex Young (c/o Nick Bredie, series co-curators)

\* "To achieve harmony in bad taste is the height of elegance."--Jean Genet

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193. **travis ortiz**

***ROVATÉ: tonight in san francisco***

*Sat 11 Jun 2005*

---

I just wanted to put in a plug for ROVA saxophone quartet tonight playing in San Francisco. They are presenting two amazing pieces -- first set is ROVA with

two percussionists and the second set is ROVA with about 13 other musicians. There are also four Stan Brakhage films being screened throughout the evening. And those alone are worth the price of admission. The films are stunningly beautiful. I'd only seen video of the films, never the films themselves projected. There is no comparison.

So the music and the films made for one stellar, inspiring evening last night.

If you are in the bay area, please go check this out!

-travis

INFO:

[www.rova.org](http://www.rova.org)

Rovaté 2005

Presented by Rova:Arts in association with the Friend Center for the Arts at the JCCSF and San Francisco Cinematheque.

June 10 and 11, 2005 at 8pm

Jewish Community Center of San Francisco's Kanbar Hall

3200 California St. (at Presidio), SF

\$18-20

for tickets call [REDACTED]

or visit the JCC Box Office

Rova:Arts is pleased to invite you to a world premiere performance of new large-ensemble work by Rova's Larry Ochs, inspired by the revolutionary filmmaking of Stan Brakhage and performed by Rova with special guests (see below). The program also includes a rare screening of four Stan Brakhage films, hosted by San Francisco Cinematheque.... more on [www.rova.org](http://www.rova.org)

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194. **David A. Kirschenbaum**

***Boog City 26 Now Available***

*Sat 11 Jun 2005*

---

Please forward

-----

Boog City 26, June 2005

Available

featuring:

East Village editor Paulette Powell on the life of her friend, the late poet and curator Micki Siegel, with a poem by Micki and a tribute poem by Bruce Weber.

Our Printed Matter section, edited for the last time by the illustrious Joanna Sonnheim, featuring:

--Nicholas Leaskou on Alice Jones' Gorgeous Morning

Our Music section, edited by Jon Berger, featuring:

--Morgan Roddick on The Mattoid and Talk Engine

--Where You Should Be picks Cross-Pollination

Our Poetry section, edited by Dana Ward, features work from:

--Joshua Corey

--Drew Gardner

--Steven Vincent

--Stephanie Young

Art editor Brenda Iijima brings us work from artist Pali Kashi of Williamsburg, Brooklyn.

-----

And thanks to our copy editor, Joe Bates.

-----

Please patronize our advertisers:

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Litmus Press \* [www.litmuspress.org](http://www.litmuspress.org)

Poets for Peace \* [www.poetsagainstthewar.org](http://www.poetsagainstthewar.org)

-----

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  
St. Mark's Books  
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Sidewalk Café  
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  
Soundfix/Fix Café  
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: XXXXXXXXXX

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195. **Frank Sherlock**  
***Tsering Wangmo Dhompa***  
*Sat 11 Jun 2005*

---

Looking for Tsering Wangmo Dhompa's email.

Please backchannel.

Tx,

Frank

---

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

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196. **Craig Allen Conrad**  
***Re: Angry Fruit (dear Micael Tod...one "d" this time)***  
*Sat 11 Jun 2005*

---

dear Michael Tod,

it may embarrass some to be told to calm down, but not me.

why calm down? why Michael Tod? call me dude all you want. in fact call me  
Whatever you want. no big deal to me.

and also, what on earth are you talking about when saying that Today we  
queers can't join the army and Tomorrow something else will be taken?

you make it sound as if there was Ever a time when fags and dykes were al-  
lowed in the military and Then it was taken away? huh? what sense is this?

you instruct me not only to calm down but to write a critical paper on the mat-  
ter. what? we're at War and you want me to pitter patter around with a fuck-  
ing Paper? no, no to being told to calm down, and No to writing a paper.

and i also Completely disagree with your crap about how the argument of let-  
ting queers into the military is a separate argument from the war in Iraq. no,  
no because we Are at war.

if they had Any sense they'd Never put a gun in my hands anyway, because i  
sure as shit wouldn't be pointing it at poor folk of color in far away lands.

there is Nothing, absolutely Nothing wrong with being Angry Pissed Off Out Of  
My Fucking Mind about this war and about stupid queers who are pissing and  
moaning like a bunch of stupid bitches about NOT being able to KILL people!  
it's INSANE and you Michael Tod want me to write a fucking term paper on this  
shit! No! This shit needs to be Ended, and YEs ranting yelling freaking out go-  
ing crazy is a much much better way to go about it when everyone's more

involved with celebrity marriages and pregnancies than the murder that continues day after fucking day In Our Names! Our Tax Dollars Paying For Every Single Fucking Bullet and Don't Think Telling Me To Calm Down Is Going To Make ME Ever Listen To You! This is madness, and so what if I'm Crazy, I can't POSSIBLY Be Crazier Than The Fucking WarMachine in DC!!!!!!

No apologies to you Michael Tod,

Kiss my sweet ass!

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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197. **mIEKAL aND**

***A snootful of Nootka***

*Sun 12 Jun 2005*

---

A snootful of Nootka ... pithiest language gets first dictionary

Martin Wainwright

Tuesday May 31, 2005

The Guardian

<http://www.guardian.co.uk/arts/news/story/0,11711,1495759,00.html>

The world's pithiest language, which combines a lavish vocabulary with a terseness that would have made the Spartans jealous, has been cracked for the first time by a British university project.

A debut dictionary of all known words in Nootka, the 5,000-year-old tongue of North American tribes in an island outpost of the Rockies, has been published by a team in Newcastle upon Tyne.

Years of interviews with some 300 surviving speakers of the language, almost all now aged over 60, have led to 537 pages of unique and remarkably versatile terms. Entire sentences of meaning can be crammed into very short words.

"There are only three basic vowels but 40 consonants and a very complex sound structure when they are spoken," said John Stonham, of Newcastle University, who started collecting Nootka words 20 years ago. His dictionary also draws on the fieldwork of the linguist and anthropologist Edward Sapir, who investigated the tribes' homeland on Vancouver Island between 1910 and 1924.

Also known as Nuuchahnulth, which means "along the mountains" - a reference to the speakers' homeland - Nootka's telescoping of words is unparalleled in

other languages. The range of alternatives means that a sentence as long as "to wipe the tears from one's eyes with the back of one's hand" is rendered simply "fib".

The 150,000 words in the dictionary are divided into 15 subgroups, each a separate variant of the language and most with their own grammar and pronunciation. Apart from academic interest, the drive to collect them has been encouraged by concern that Nootka could be lost for ever without a written record.

"I hope the dictionary will help efforts to preserve the language and hence the culture of these societies, as language is intricately bound up with tradition," said Dr Stonham. "There is also a very strong desire by many of the younger people to speak their native tongue.

"Noam Chomsky said you can learn about all languages by studying just one. This work will contribute to a better understanding of the structure of English and many of the world's languages, not just those of the Native Americans."

#### Glossary

Nuuniqa: To speak to someone you happen to meet

Deehiy: Staying at home observing tribal taboos, so as not to spoil a hunter's luck

Kampuucis: High rubber boots (derived in part from English 'gumboot' of 18th-century colonial settlers)

Faafaaqsapa: Someone who has mastered Nootka

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198. **Mark Weiss**

#### ***Re: A snootful of Nootka***

*Sun 12 Jun 2005*

---

Interesting. But I bet the Nootkas would be surprised to learn that they live on "an island outpost of the Rockies." Of course, the Guardian is published on an island outpost of the Alps, which might explain the confusion.

Mark

At 09:21 AM 6/12/2005, you wrote:

>A snootful of Nootka ... pithiest language gets first dictionary

>

>Martin Wainwright

>Tuesday May 31, 2005

>The Guardian

>

><http://www.guardian.co.uk/arts/news/story/0,11711,1495759,00.html>  
>  
>The world's pithiest language, which combines a lavish vocabulary with  
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>for the first time by a British university project.  
>  
>A debut dictionary of all known words in Nootka, the 5,000-year-old  
>tongue of North American tribes in an island outpost of the Rockies,  
>has been published by a team in Newcastle upon Tyne.  
>  
>Years of interviews with some 300 surviving speakers of the language,  
>almost all now aged over 60, have led to 537 pages of unique and  
>remarkably versatile terms. Entire sentences of meaning can be crammed  
>into very short words.  
>  
> "There are only three basic vowels but 40 consonants and a very  
>complex sound structure when they are spoken," said John Stonham, of  
>Newcastle University, who started collecting Nootka words 20 years ago.  
>His dictionary also draws on the fieldwork of the linguist and  
>anthropologist Edward Sapir, who investigated the tribes' homeland on  
>Vancouver Island between 1910 and 1924.  
>  
>Also known as Nuuchahnulth, which means "along the mountains" - a  
>reference to the speakers' homeland - Nootka's telescoping of words is  
>unparalleled in other languages. The range of alternatives means that a  
>sentence as long as "to wipe the tears from one's eyes with the back of  
>one's hand" is rendered simply "fib".  
>  
>The 150,000 words in the dictionary are divided into 15 subgroups, each  
>a separate variant of the language and most with their own grammar and  
>pronunciation. Apart from academic interest, the drive to collect them  
>has been encouraged by concern that Nootka could be lost for ever  
>without a written record.  
>  
>"I hope the dictionary will help efforts to preserve the language and  
>hence the culture of these societies, as language is intricately bound  
>up with tradition," said Dr Stonham. "There is also a very strong  
>desire by many of the younger people to speak their native tongue.  
>  
>"Noam Chomsky said you can learn about all languages by studying just  
>one. This work will contribute to a better understanding of the  
>structure of English and many of the world's languages, not just those



>of the Native Americans."

>

>Glossary

>

> Nuuniiqa: To speak to someone you happen to meet

>

> Deehiy: Staying at home observing tribal taboos, so as not to spoil a  
>hunter's luck

>

> Kampuucis: High rubber boots (derived in part from English 'gumboot'  
>of 18th-century colonial settlers)

>

> Faafaagsapa: Someone who has mastered Nootka

[↑ Contents](#)

199. **Ward Tietz**

***Re: Content/Form***

*Sun 12 Jun 2005*

---

on 6/7/05 Ken Chen wrote:

"I'm wondering if anyone can help me with some critical texts on the content/  
form division?"

Wladyslaw Tatarkiewicz's two-volume History of Aesthetics is the best I've  
found on this topic. The section on Medieval Aesthetics is especially useful, I  
think, since it chronicles the use of some markedly different concepts and terms  
from what we commonly use today.

--Ward Tietz

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200. **norman finkelstein**

***Cultural Society Website Update***

*Sun 12 Jun 2005*

---

This is a multi-part message in MIME format.

--\_-----=\_1118588202109510

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

From: "Zach Barocas" <[REDACTED]>

To: "Barocas Zach" <[REDACTED]>

Subject: Cultural Society Website Update

Date: Sun, 12 Jun 2005 02:08:00 -0400

--\_-----=\_1118588202109510

Delivered-To: finkelstein.norman: [REDACTED]  
by mta7-2.us4.outblaze.com; 12 Jun 2005 06:05:58 -0000  
by as7-3l.us4.outblaze.com; 12 Jun 2005 06:05:57 -0000  
by as7-1e.us4.outblaze.com; 12 Jun 2005 06:05:55 -0000  
by spf7-12.us4.outblaze.com (Postfix) with ESMTP id 2452F37019  
for <[REDACTED]>; Sun, 12 Jun 2005 06:05:45 +0000 (GMT)  
by pop-borzoι.atl.sa.earthlink.net with esmtp (Exim 3.36 #10)  
id 1DhLbC-00031v-00; Sun, 12 Jun 2005 02:05:34 -0400

From: Zach Barocas <[REDACTED]>  
Subject: Cultural Society Website Update  
Date: Sun, 12 Jun 2005 02:08:00 -0400  
To: Barocas Zach <[REDACTED]>

Hey There,

Swing by <http://culturalsociety.org> & have a look: Norman Finkelstein,  
Faye George, Barney Kulok, Joseph Massey, & Jen Tynes.  
Thanks again for your support.

As ever,  
Z.

. . . . .

Zach Barocas  
The Cultural Society | <http://culturalsociety.org>

--\_-----=\_1118588202109510--

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201. **Maria Damon**  
***Re: A snootful of Nootka***  
*Sun 12 Jun 2005*

---

At 8:21 AM -0500 6/12/05, mIEKAL aND wrote:  
>A snootful of Nootka ... pithiest language gets first dictionary  
>  
>... a  
>sentence as long as "to wipe the tears from one's eyes with the back of  
>one's hand" is rendered simply "fib".

*"to wipe the tears from one's eyes with the back of one's hand" is  
not a sentence. it's a verb. "to deliberately deceive another person  
or persons through speech" is rendered in english as "lie." pretty  
pithy too.*

--

202. **Ishaq**

## **UKHIP HOP: Yoshi Interview**

Sun 12 Jun 2005

---

<http://victoria.indymedia.org/news/2005/06/41736.php>

### UKHIP HOP: Yoshi Interview

UK hip-hop is certainly thriving at the moment, with some excellent artists around dropping dope albums and 12"s dropping all the time. As the UK hip-hop sound emerges and it becomes clear what the bar is, it's nice with a musician comes along and offers something a bit different and alternative. Cue Brighton-based beatnik rapper-producer, Yoshi. A man of Afghan origin, he cuts an impressive figure in his outlandish clothing and self-assured sense of experimentation. Sampling anything from William Shatner to John Frusciante to gardening shows,..."

### Yoshi Interview

interview 0312 added 09.06.05 words: Nikesh technical: QED

UK hip-hop is certainly thriving at the moment, with some excellent artists around dropping dope albums and 12"s dropping all the time. As the UK hip-hop sound emerges and it becomes clear what the bar is, it's nice with a musician comes along and offers something a bit different and alternative. Cue Brighton-based beatnik rapper-producer, Yoshi. A man of Afghan origin, he cuts an impressive figure in his outlandish clothing and self-assured sense of experimentation. Sampling anything from William Shatner to John Frusciante to gardening shows, he ends up with electronic soundscapes and interesting beats that pave the way for his rhymes about life in Brighton and the confusion and clarity arising from his dual heritage. Having released first album, "From a Western Box", Yoshi retired to the studio to create something a bit more textured. What he ended up with was the concept album, "Flowers and Trees" (released on 17th May). Essentially, a summery album about childhood and naivety and belief in the cleansing powers of nature, the hippy-ish songs take in everything from folk to dark minimal electronica to straight-up hip-hop and Afghan rhythms. A man of such eclectic tastes, Yoshi needed to be tracked down. So, I met him on Brighton pier, he bought me doughnuts and we talked hip-hop, growing up and pseudo-intellectuals.

Introduce yourself to the UKHH.COM audience, what is your mission statement and your favourite flower? Are you some sort of hippy-hopper?

Yoshi I go by the name of Yoshi. Born in Brighton, living in Brighton, making beats and writing rhymes for 9 years or so now. As far as the mission

statement, haha, I don't really have one. I'm more of a lazy bum poet who eases his way through different phases in life. I strive to do something fresh each time that's the only thing I stick to. "Your music is tomorrow's unknown, known life. I love tomorrow" That's a quote from a Miles Davis record and it's the only thing I keep in mind, I got it printed out on a cheap printer and stuck just behind my mixer on the wall.

As for flowers, I don't have a favourite flower man. I just love them all. Cherry Blossoms especially haha. I like learning flower names in different lingos, I can say loads in Japanese, quite a few in Dari (Afghan). I'd like to learn some in Dutch though, I think that would sound interesting.

As for me being a "hippy-hopper" haha, yeah, I'm at this point where I'm a bit opened, emotionally, so that's why I give off this hippy-ish vibe that you're talking about. I was really analytical and logical when I was 16-18, quite anal and specific and demanding about things. Then I think falling in love, and discovering spirituality, looking beyond what you see, that all starts turning you in this direction of being opened. Opening up, like a flower. So that's the process me and my hip-hop have been going through of late. Surviving on, and living through emotions. That's the first way I connect to something- emotionally. That's why when I listen to people like Coldplay, I don't make fun of the simple lyrics or look down on them like these pseudo-intellectuals or snobby music-reviewers.

"...I can dig Chris Martin, he's not an idiot, he seems like an intelligent guy; it's just that his lyrics are very understated, same with Seal, I love Seal..."

Cos I can dig Chris Martin, he's not an idiot, he seems like an intelligent guy; it's just that his lyrics are very understated, same with Seal, I love Seal. That guy knows what he's doing. And that's what it has become with my hip-hop lyrics, and my musical approach. I say things that may seem obvious sometimes, or cheesy at other times, but if you stop for a second, you'll find the depth, you'll feel how the words can be looked at from many angles and interpreted many ways- so I like that, cos when you feel so much inside- you don't want to go into specifics sometimes. You can't! You need to just let it out in a raw form. Which is probably linked to why I never really dug all these complex, supposedly "clever" metaphors that rappers like Canibus and Eminem used, cos it can feel contrived. The key is balance, which is what I'm learning these days.

Tell us the concept and themes behind the album "Flowers and Trees"

YoshiMan, 'Flowers & Trees' is a little jewel of a 14-track LP I made, which is all about childhood, positivity, the art of being creative, and what it means to be an artist and 'an interesting human being' living in this cocaine-world of boring plans and secure money. Overall it's just a very positive album, and it was made in a spirit of childhood innocence, and that's what it reflects. I hope. I'm a naïve

dude, that's what some people often say, which I take as a compliment. Just the other day at my friend's birthday party I say to my friend, "Won't it be crazy when we're all adults sitting here at birthday parties?" And this other lady who I'd just met started laughing at me because I said "When we're adults" and hey, I'm basically in my mid-20's so I guess that sounds crazy. But I said it to her just as I feel it: I don't consider me an adult. Not in that sense. So that's the main theme of the album... taking, or maybe keeping the essence of what made you young, tapping into it and using it as a grown man in this world. Some things you can't keep... like urine-soaked trousers. But there are so many things we really can learn from these youngsters amongst us. So that's my philosophy! That's my "mission statement" haha! My curriculum veeetie!

How successful do you think you were in your mission statement?

It's so crazy giving form and structure to the music that comes from you without any thought of form or structure. That's what you have to do afterwards to give it an angle. I don't want to do that though. This is just wicked music. People seem to really like this kind of hip-hop I do, and it sticks in your head and it's catchy, so I think it's successful in that respect.

How do you approach production?

Well I just have ideas. In the shower I come up with loads, the chorus and lyrics for 'When U see the future' were composed in the shower. I jumped out and e-mailed someone I knew and told them, "this is going to be a wicked song". Walking home at night-time I come up with a lot of ideas too, I like to walk home early after I've met my friends... I'm known for leaving early... because I get to walk through the busiest part of town at the time when everyone's in the club, or on their way in, and I'm on my way out. So that inspires good ideas and lines.

"...It's so crazy giving form and structure to the music that comes from you without any thought of form or structure..."

Then I just get home, sit down and make the concepts in my head into reality, and watch how they never cease to change and evolve once they're out of my head, and how no idea or concept no matter how good it is, will stay completely the same in your mind. John Coltrane spoke about the same thing with regards to getting the music in his head out into the real world of sound. But anyway, technically I use my computer, I got a mixer, a nice mic, and a Korg Keyboard, two nice monitors and a compressor which doesn't work right now. It's all about what you do with it though, what's in your mind.

You talk a lot on the album about your affinity for Brighton. What are your thoughts on the Brighton hip-hop scene?

YoshiYes man. I love this town. It's just a town to me, it's my town and I own it. I just can't say enough about it. The beach is responsible for so much of what I do, how I live. You know? I see inner-city kids from London sometimes. I'll never forget these kids a few summers back. I was playing ball on the beach when I saw them; they just went mad when they approached the sea. It's like they'd never seen it before and they just went wild, running around screaming with smiles on their faces they were only like 6 or 7. Brighton's full of out of towners. There's something about being on the edge of the earth that I love though, and likewise something about being inland which I find really suffocating. As for the hip-hop scene down here...? Man it's great. I'm not particularly involved that much, which is a shame. But, I think that's just me... I don't like to stay too involved in one particular scene. I make as much of an effort as I can though and the people are all great here. [brightonhiphop.com](http://brightonhiphop.com) is a cool thing to have! When I did my show at the one and only Slipjam: B night down here, I was just overwhelmed man. I'd never come into contact with young hip-hop heads in Brighton like that before, and they were so supportive, so cool and open-minded. They were hip-hop haha. And I think that's reflected in all the acts that are doing well down here. I need to make more of an effort to get out to shows and so on. But I'm just not one for events and being out that much if I'm totally honest.

There are a lot of elements to your music, like hip-hop, electronica, world music, even folk... do you view yourself as a hip-hop artist?

I knew you'd pick up on that, and the folk thing is something I'm really getting into now too, I like Wilco, and Woody Guthrie these days. A lot of that religious folk music from the Depression-era in America is powerful too. Plus Rachid Taha is dope. If you want to talk about an experimental artist from 'the world' haha, check him out... he's clever. But I don't know about the hip-hop thing man, I don't want to say anything where I'll be sounding like a broken record or cheesy... but at the end of the day, I believe that hip-hop can embody all those styles and genres under it.

"...Overall it's just a very positive album, and it was made in a spirit of childhood innocence, and that's what it reflects..."

Is hip-hop itself a genre? If it is then I want to transcend hip-hop too, and in that case- I'm not a hip-hop artist, I'm more. But if, as I think, hip-hop is something bigger than genres, then I'm comfortable with it, and calling myself a hip-hop artist is fine in that case. It's all about people's different perceptions. But I listen to all music, so I am all music, you know? Man, it's a dirty game... labelling... isn't it? I like to push things though, that's all. I don't like to box things, I like to make things free, and that includes hip-hop, and people's preconceptions of hip-hop. Mangling and changing things is important sometimes.

Where do you hope to take your music in the next few years?

YoshiI hope to take it upwards, like a hot air balloon. Then, as I'm up high in the clouds, I hope to take it sideways, all across the Earth, like a hot air balloon. 'All across the universe', like John Lennon said.

What new projects you working on?

I can't tell you because I don't want to. Haha, I have just completed two exclusive tracks for some cool dudes at <http://www.muslimyouth.net> who released this massive CD with mostly younger MC's on it, and I was the big daddy of them all haha. It was a wicked experience recording up in London though. So cop that if you're interested to hear more of my stuff. But, my next album I can't tell you about now. Needless to say I never stop, thank God, and I'm working on it everyday.

What is your attitude to live shows?

I love live shows. My attitude to them is love. Love-live haha. Come and see me if I'm in your area; you'll have a great time because I put on a mad show and I talk to you. Plus I'm tryin' to incorporate a few Beatles covers in between some of my tracks so watch the space! Nothing like a MC who can't sing having the time of his life- that's what I think.

Who are your main influences?

There are too many bro. These days I have been mostly listening to.... The Beatles, George Harrisons solo stuff, Pharoah Saunders, Miles Davis, John Coltrane.. Joni Mitchell, John Frusciante. At the moment I'm listening to Foo Fighters, but I check for everything old and new man. Mars Volta are nice, Divine Styler, Mos Def. I don't give up on Wu-Tang either man. Rza is timeless. Someone in the hip-hop community should be honouring him cos of how much experimentation and diversity he's brought to hip-hop. The last hip-hop album I heard was the Edan one and I liked it. But I don't know man. Too many to name, plus I sample a lot of them, so I wanna keep it hush-hush, haha. I'm mainly on to other stuff right now though, not listening to that much hip-hop at the moment.

"...I never really dug all these complex, supposedly "clever" metaphors that rappers like Canibus and Eminem used, cos it can feel contrived..."

Shameless plugs/shout outs/rants?

Yoshi - Flowers & Trees LPThanks and praises to God for everything that is. Love to my family in the UK and USA and everyone who smiled at all the funny lines and general silliness on my album. Mirth, I like the word mirth! My LP is full of mirth! Haha. Peace to everyone else with an open mind and an opened heart. And to those few who I don't speak to anymore, don't forget to remember

me... in the jingle-jangle morning... Thanks to you for the interview man, it was funny.

"Flower & Trees" and "From a Western Box" are available to buy now.

- Nikesh Shukla

Related Links:

\*

<http://www.nefisa.co.uk/flowers&trees.htm> BUY ALBUM HERE... \*

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

\*

<http://www.brightonhiphop.com>

\*

<http://www.muslimyouth.net>

<http://www.ukhh.com/features/interviews/yoshi/index.html>

<http://bc.indymedia.org/newswire/index.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/>

\

<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://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)\  
\

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

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203. **Ron Silliman**  
***Richard Eberhart, 1904-2005***

*Sun 12 Jun 2005*

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Minnesota native, Pulitzer-winning poet Richard Eberhart dies  
Associated Press  
Published June 12, 2005

HANOVER, N.H. — Richard Eberhart, a Pulitzer Prize-winning poet admired for mentoring generations of aspiring writers, died at his home Thursday after a short illness. He was 101.

Eberhart, a Minnesota native, wrote more than a dozen books of poetry and verse during a career that spanned more than 60 years. He received nearly every major book award a poet can win, including the Pulitzer, which he received in 1966 for his *Selected Poems, 1930-1965*.

In his 1977 acceptance speech for the National Book Award, he said: "Poetry is a natural energy resource of our country. It has no energy crisis, possessing a potential that will last as long as the country. Its power is equal to that of any country in the world."

Jay Parini, a former colleague who now teaches English at Middlebury College, called Eberhart "one of the finest American poets."

"He left behind a dozen poems that I think will be part of the permanent treasury of American poetry," Parini said.

Eberhart was an intensely lyrical poet, Parini said. Unafraid to ask fundamental questions, his poems explore dramatic issues of life and death.

"Poems in a way are spells against death," Eberhart once told the Concord Monitor. "They are milestones, to see where you were then from where you are now. To perpetuate your feelings, to establish them. If you have in any way touched the central heart of mankind's feelings, you'll survive."

Eberhart also was admired for encouraging young poets, including many at Dartmouth College, where he taught for nearly 30 years. Even in his ninth decade, Eberhart would call the school's director of creative writing to say he'd discovered some wonderful poet and to urge her to consider bringing that person to Dartmouth.

"He had a largess; it extended to himself, too," Cleopatra Mathis said. "He was a person who never tired of talking about poetry, never tired of bringing people who wanted to write poetry into the fold."

Eberhart was born on April 5, 1904, in Austin, Minn. He discovered his love for poetry as a high school student, when an English teacher asked students to write poems for homework.

"When most of the students would bring in one poem the next day, I invariably brought in five or ten," he said in a 1997 interview in the Connecticut Review.

After a year at the University of Minnesota, Eberhart transferred to Dartmouth, where he studied with Robert Frost. He graduated in 1926, went on to earn bachelor's and master's degrees at St. John's College at Cambridge University and published his first book, *A Bravery of Earth*, in 1930.

Upon returning to the United States, he began studying for his doctorate at Harvard University, but a lack of money ended his studies after one year. He spent the Depression teaching English at a private prep school near Boston, where he met his wife, Helen Elizabeth "Betty" Butcher. They were married for 52 years until her death in 1993.

Although he was old enough to avoid mandatory military service during World War II, he chose to enlist and became a Navy gunnery instructor. After the war he spent seven years in management with Butcher Polish Co. in Boston, a company founded by his wife's family.

He taught at several universities and colleges, then returned to Dartmouth in 1956 as a professor of English and poet-in-residence.

"Coming to Dartmouth, it was as if he landed in heaven," his daughter, Gretchen Cherington, said last year. Being hired to raise the stature of poetry at his alma mater was "as much as he could ever have hoped for," she said.

Although he officially retired in 1970, he continued to teach part-time until the mid-1980s.

Eberhart's survivors include his daughter, son and six grandchildren. A memorial service is set for June 19 at 2 p.m. at Rollins Chapel in Hanover, with a reception to follow at the Top of the Hop.

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204. **Dan Wilcox**

***Third Thursday Open Mic, Albany NY***

*Sun 12 Jun 2005*

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the Poetry Motel Foundation

presents

Third Thursday Open Mic for Poets

at theLark Street Bookshop

215 Lark Street, Albany, NY (near State St.)

Thursday, June 16

7:00 sign up; 7:30 start

Featured Poet: Thom Francis

Thom is one of the fine folks who are instrumental in bringing AlbanyPoets.com to you, & who brought to you the hugely successful (& fun) Albany WordFest 2005. Check out the poetry calendar & lots of over poesy-related stuff at [www.albanypoets.com](http://www.albanypoets.com)

\$3.00 donation. Bring a poem to read, bring a friend, browse the books, buy some books, be cool.

Your host: Dan Wilcox, every Third Thursday.

#

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205. **Jim Andrews**

***Re: A snootful of Nootka***

*Sun 12 Jun 2005*

---

*Interesting. But I bet the Nootkas would be surprised to learn that they live on "an island outpost of the Rockies." Of course, the Guardian is published on an island outpost of the Alps, which might explain*

*the confusion.*

*Mark*

Ha, yes, Nootka is associated with the west coast of what is now called Vancouver Island, which is on the west coast of Canada, and the northwest portion of the Olympic Peninsula in the state of Washington.

<http://www.languagegeek.com/wakashan/nuuchahnulth.html> suggests there are somewhere between 200 and 500 speakers of the language.

ja

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206. **Mary Jo Malo**

***snooty***

*Sun 12 Jun 2005*

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[\\_http://www.native-languages.org/nootka.htm\\_](http://www.native-languages.org/nootka.htm)  
(<http://www.native-languages.org/nootka.htm>)

[\\_http://www.absoluteastronomy.com/encyclopedia/N/No/Nootka.htm\\_](http://www.absoluteastronomy.com/encyclopedia/N/No/Nootka.htm)  
(<http://www.absoluteastronomy.com/encyclopedia/N/No/Nootka.htm>)

[\\_http://www.lib.umn.edu/guide/lang/wakashah.htm\\_](http://www.lib.umn.edu/guide/lang/wakashah.htm)  
(<http://www.lib.umn.edu/guide/lang/wakashah.htm>)

etc.

etc.

etc.

Mary

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207. **Ruth Lepson**

***Re: Creeley's Ligeia***

*Sun 12 Jun 2005*

---

Hi Charles B,

Thank you so much for taking the time to tell all this. I will dip into Poe & dear Bob's libretto & the Granary Books book.

All best,

Ruth Lepson

On 6/11/05 12:32 AM, "Charles Bernstein" <[REDACTED]> wrote:

*Bob Creeley wrote the libretto for Ligeia in 1992, prompted by a composer then studying in Rochester. (They didn't know each other very well.) Bob proceeded to write the libretto according to his own always considerable lights, inspired by the Poe story. The libretto didn't turn out to be something on which the composer wanted to work. That was OK with Bob, though, since he was happy with his text as it was and content to imagine some future setting.*

*He ends his note to the Granary edition by saying: "It was my own thoughts that such 'music' might be complexly realized in this modest translation of Poe's classic story to the inevitably transforming stage."*

*The libretto was first published in TO magazine (from Philadelphia) in the Summer 1995 issue.*

*This is what is on the Granary Books web site (a few coding errors corrected) --  
<http://www.granarybooks.com> --*

*Robert Creeley and Alex Katz, Ligeia: A Libretto. New York. Granary Books. 1996. 13 1/4" x 6 1/2"; Letterpress. 135 copies. 35 hors commerce, 100 for sale.*

*Originally published in 1838, Edgar Allan Poe's engaging short story Ligeia "invites a diversity of readings and one feels confidence in making a determination for one's own necessary uses" (Robert Creeley). Here, the material has been translated into an operatic context, Mr. Creeley's first libretto.*

*He excerpts from Poe's narrative in brief: "the narrator/hero meets the exceptional Ligeia, is captivated by her, marries her, and becomes entirely influenced by her commanding powers of intellect and beauty. Then she dies harshly, resistingly. And then, after a brief time, the hero remarries, and the cycle is almost immediately repeated without seeming resistance, which leads to the intense conclusion, the recreation of Ligeia in the corpse of the Lady Rowena." (from "A Note on Ligeia" by Mr. Creeley.)*

*Ligeia: A Libretto makes use of the emphasized pattern of Poe's narrative. His vocabulary, rhythms and rhetorical emphasis also inform Mr. Creeley's compositional strategy. Ultimately, however, one is left with a new and unique work here beautifully transformed for the stage.*

*Alex Katz has made the set design drawing for staging and costume toward the eventual production of Ligeia. Designed and printed by Philip Gallo. Bound by Jill Jevne. Signed by Mr. Creeley and Mr. Katz.*

*ISBN: 1-887123-11-3. \$500.*

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208. **Wanda Phipps**

***Poetry on WBAI & at the Pillow Cafe Lounge***

Sun 12 Jun 2005

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hey,

catch me, Wanda Phipps, doing poetry spots on WBAI 99.5FM on Wed., June 15th between 10-11am on Deena Kolbart's City Watch Show

and come check out my performance (poetry and music) with guitarist Stephen B. Antonakos, 8-9 pm at Pillow Cafe-Lounge, 372 Myrtle Avenue (between Adelphi & Clermont) [REDACTED]

6-7: Sapphire

7-8: Daniella Gioseffi

9-11: singer/songwriter Lisa Roma

(take G train to Clinton/Washington or N/R train to Dekalb or B-38 Bus to Clermont & Lafayette or B-54 Bus to Adelphi and Myrtle)

it's all part of Leaves of Grass: Brooklyn Celebrates the 150th Anniversary of Walt Whitman's masterpiece--A Celebration of Poets and Poetry in Fort Greene Park and along Myrtle Avenue

see the website for details of the whole event which goes from 11am-11pm--ALL FREE  
<http://www.fortgreenepark.org>

--

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](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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209. **Stephen Baraban**

***Creeley/Poe/Bernstein/Lawrence/Williams/Dickinson/bells bells bells bells bells!***

*Sun 12 Jun 2005*

---

Yes, it was wonderful that Charles B. told us of the story behind Creeley's *Ligeia* libretto. If Creeley was willing to work on this text without knowing the composer very well, and wasn't so upset when the composing of the music didn't happen, it sounds like he was very pleased to be collaborating with POE.

I think as many of us as possible should make Poe's works part of our summer reading, and report back in say, September. The different visions people have of this elusive literary figure are quite intriguing. On the surface, D.H. Lawrence's conception of Poe (in *Studies in Classic American Literature*) as a sufferer/diagnostician writing from within a realm of decadence seems pleasingly consonant with one's naive reactions to EAP's works, though we know, of course that Poe was not the forever zonked-out sadsack seer that folklore pictures, but was very much a busy, critically-acute professional, as emphasized by W.C. Williams in the Poe chapter of *In The American Grain*.

I was surprised to see Charles B., in the recent Creeley piece, place Poe amongst his list of people whose writings are in the middle between Whitman's "expansive, sexually explicit, and exuberant" works and Dickinson's "philosophical, hermetic, introspective" poems. Poe is expansive and exuberant, I wondered? And what is the sexuality in his writing except incest, and men's love of very young women, and the morbid desire to completely know the other that Lawrence notes?

But as far as exuberance goes, maybe one reason I've never thought of this quality in relation to Poe is that I haven't taken "The Bells" seriously (as part of not taking the poems in general very seriously). But "Bells" is not so bad at all. I sign off with the beginning:

Hear the sledges with the bells -  
Silver bells!  
What a world of merriment their melody foretells!  
How they tinkle, tinkle, tinkle,  
In the icy air of night!  
While the stars that oversprinkle  
All the heavens, seem to twinkle  
With a crystalline delight;  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells,  
Bells, bells, bells -  
From the jingling and the tinkling of the bells.

--- Ruth Lepson <[REDACTED]> wrote:

*Hi Charles B,*

*Thank you so much for taking the time to tell all  
this. I will dip into Poe  
& dear Bob's libretto & the Granary Books book.*

*All best,*

*Ruth Lepson*

---

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Find restaurants, movies, travel and more fun for the weekend. Check it out!

<http://discover.yahoo.com/weekend.html>

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210. **Simon DeDeo**

***rhubarb is susan updates***

*Sun 12 Jun 2005*

---

Dear all,

New updates to Rhubarb is Susan are now available, including reviews of Dana Ward (dusie journal), T. E. Ballard (Tryst), a politically-correct Summer Reading List, and some notes on the "blog-within-a-blog." I encourage you to stop by and contribute your own thoughts.



<http://rhubarbissusan.blogspot.com/>  
<http://rhubarbissusan.blogspot.com/2005/06/dana-ward-to-my-neighbors.html>  
<http://rhubarbissusan.blogspot.com/2005/06/t-e-ballard-butchers-daughter.html>  
<http://rhubarbissusan.blogspot.com/2005/06/summer-reading-list.html>  
<http://rhubarbissusan.blogspot.com/2005/06/blog-within-blog.html>

Thanks for tuning in, and do spread the word about Rhubarb is Susan!

Sincerely,

Simon

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211. **derekrogerson**

***[job] Distinguished Visiting Poet***

*Mon 13 Jun 2005*

---

Location: Chicago, Illinois

Columbia College Chicago seeks a poet to fill an annual Distinguished Visiting Poet position for Spring Semester 2006. The position consists of a two-course load (in the graduate and undergraduate poetry programs), a public lecture/reading, and the opportunity to participate in the life of the programs and department. Very competitive salary.

The ideal candidate will have a national reputation, a minimum of two books from nationally recognized presses, and a record of teaching excellence. Though we are looking for candidates for Spring 2006, please indicate in your letter if you'd like to be considered for the same position in future Spring semesters, as we will keep the materials of interested candidates on file.

Please submit a letter of interest, curriculum vitae, short sample of recent work, and names, addresses, and phone numbers for 3 references to:

Arielle Greenberg  
English Department  
Columbia College Chicago  
600 South Michigan Avenue  
Chicago, Illinois 60605

Equal Opportunity Employer M/F/D/V

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212. **Ron Silliman**

***Silliman's Blog***

*Mon 13 Jun 2005*

---

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

RECENT POSTS

Online vs. print poets –  
is there a difference?

Some recent online publications

The six functions of language  
& the meaning of meaning

Thomas A. Clark –  
An Objectivist in Scotland

How books represent poetry:  
Jennifer Moxley, Ronald Johnson et al

Open Field:  
30 Contemporary Canadian Poets

How to read Clark Coolidge

Peter O'Leary on Ronald Johnson

Selecting Zukofsky:  
editing the short poems

Selecting Zukofsky:  
Distilling "A"

William Shakespeare, post avant

Which major romantic poet would you be  
(if you were a major romantic poet)?

Some notes on community  
& other responses  
to Jonathan Mayhew's questions

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

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213. **Simon DeDeo**

***[job] distinguishing visiting poet***

*Mon 13 Jun 2005*

---

Location: Chicago, Illinois

Columbia College Chicago seeks a poet to fill an annual Distinguishing Visiting Poet position for Spring Semester 2006. The position consists in making distinctions between different kinds of objects, persons, places and events. Very competitive salary.

The ideal candidate will have a national reputation, a minimum of two books from nationally recognized presses, and a record of distinguishing things that may even on the surface of it be indistinguishable. Though we are looking for candidates for Spring 2006, please indicate in your letter if you'd like to be considered for the same position in future Spring semesters, as we will keep the materials of interested candidates on file.

Please submit a letter of interest, curriculum vitae, short sample of recent work, names, addresses, and phone numbers for 3 references, and a brief essay making a distinction where previously there was none to:

Arielle Greenberg  
English Department  
Columbia College Chicago  
600 South Michigan Avenue  
Chicago, Illinois 60605

Equal Opportunity Employer M/F/D/V

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214. **Mike Kelleher**

**JUST BUFFALO E-NEWSLETTER 06-13-06**

*Mon 13 Jun 2005*

---

#### FREQUENT FLIER MILES NEEDED

Do you have frequent flier miles you aren't using? Donate them to Just Buffalo. We need them all year round to help bring authors from out of town into the city, but we are especially in need of miles to bring authors to town for the Harlem Book Fair. Donations are tax-deductible and eternal gratitude-collectible. Call us at [REDACTED] to contribute.

#### HARLEM BOOK FAIR BUFFALO

The Harlem Book Fair (HBF), will debut in Buffalo July 8-9, 2005 as part of Buffalo's Niagara Movement Centennial Celebration. The two-day event will open with a Friday evening Harlem Renaissance-Themed Gala. 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 Buffalo's

own Ishmael Reed, Ruben 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.

#### HARLEM BOOKFAIR WORKSHOP

##### LIVING YOUR WRITING DREAMS:

AN INSIDER'S TAKE ON BECOMING A WRITER, with Alan Steinberg

Friday July 8th 1-4:30 pm

Location: Market Arcade, 617 Main Street, 3rd Floor Conference Room

Cost: \$95 / \$80 Just Buffalo Members

Featuring best-selling author/journalist/screenwriter ALAN STEINBERG, whose work has been featured in print (New York Times, USA TODAY, Washington Post, People, Inside Sports); on TV (Donahue, Larry King, Dateline, Inside Edition, Leno, Letterman); and radio nationwide.

#### OPEN READINGS

Carrie Spadter

Thursday, June 16, 7 P.M.

The Book Corner, 1801 Main St., Niagara Falls, NY

Kastle Brill

Sunday, June 19, 7 P.M.

Rust Belt Books, 202 Allen Street, Buffalo, NY

10 slots for open readers. Sign-ups at 6:30 p.m.

#### 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

##### RUST BELT BOOKS:

##### COLLOQUIAL THEATRE

Friday & Saturday 17th & 18th

maybe maybe not happening  
give a call if wondering - [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

[REDACTED]  
[REDACTED] (fax)

www.justbuffalo.org  
[REDACTED]

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215. **Brian Clements**  
***Performance at Medicine Show***

Mon 13 Jun 2005

---

*The Republic of Poetry*  
*A Suite of Short Verse Plays, Mostly Comic,*  
*About Love & War & some places in between*  
*Written for this event (mostly) by living poets*

*The Plays*

- > The Mating Reason by Bayard
- > If You See Something Say Something by Chris Brandt
- > Romantics in Cyberspace by Terri Carrion & Michael Rothenberg
- > Elephant Date, In Syracuse, & The Translator by Brian Clements
- > Pituitary Theft by Denise Duhamel
- > For Chile by Martin Espada
- > Hippolyta by Vincent Katz
- > The Tale of the Guru by Roy Lisker
- > Salient Mourners by Filip Marinovich
- > Trial Impressions by Harry Mathews
- > More Moorish Disasters by Simon Pettet
- > Seven Veils by Miriam Sagan
- > Belinda and Mark by Bruce Weber, Bob Hart & Joanne PaganoWeber
- > The Heavenly Storm by Arnold Weinstein

>  
> Starring  
> Alex Bilu, Jasha Bilan, Mark Dempsey, Mark Gering, Jason Alan Griffin\*,  
> Beth Griffith, Kirt Harding, Amanda Ifrah, Monica Lynch\*, Ward Nixon\*,  
> kip Potharas\*, Ken Scudder, Lisa Shred, Ayanna Siverls, Barbara Vann  
>  
> Directed by  
> Barbara Vann, Stelios Manolakakis,  
> Linda Lutes, Mark Dempsey, Nicole Colbert, Aaron Beall  
>  
> Design by Uta Bekaia, Patricia Cronin, Knox Martin  
>  
> \$15/ Tickets at [www.TheaterMania.com](http://www.TheaterMania.com) or [REDACTED]  
> TDF, Discounts, Group Rates: [REDACTED]  
> Not every play at every performance. Phone or see web for info.  
> June 9-26, 2005 ? Thurs. Fri. Sat. Sun. at 8 PM  
>  
> June 17 & 18 the performance will include a song cycle by Morton  
Feldman,  
> to words by Frank O'Hara sung by Beth Griffith  
>  
> On Sundays at 6:30 there will be hour-long verse play readings of works  
> by Tom Savage (June 19), and Rowell Kaufman (June 26)  
>  
> Funded in part by NYSCA, Axe-Houghton Foundation, Puffin Foundation  
>  
> Medicine Show  
> [REDACTED]  
> 549 West 52nd Street NYC 10019  
> e: [REDACTED] / web: [medicineshowtheatre.org](http://medicineshowtheatre.org)  
>  
> Medicine Show  
> Celebrating Our 35th Season  
> in  
> The Republic of Poetry  
>  
> \* AEA  
>  
>  
>  
>  
>  
>

216. **Gloria Frym**

Mon 13 Jun 2005

303

demanding and orthodox, akin to Clement Greenberg's in visual art. And his short stories seem to me a poet's prose. There are no real characters in Poe's so-called tales of ratiocination. Characters are used in the service of the text, and dimensions of a unnamed single speaker, fairly incapable of conventional fictional strategies. Lastly, that Whitman was one of the few who attended Poe's funeral has some significance. The American Optimist pays homage to the American Pessimist, who is Noir as America. Poe dies long before the 1855 first edition of *Leaves of Grass*. Both poets are groping for physical, intellectual and aesthetic "American" morals and aesthetics that might counter the puritanical (now morphed into fundamentalist) normative standards. As for Dickinson, I don't agree that her work is hermetic. The work is often elliptical and dense, but not without entry, providing the reader who can accept multiplicity of "meaning", indeterminacy, sound, pun, and other now familiar literary devices, with pleasure. The work both doubts and confirms. She thought, as she said, "New Englandly." And rebelled grandly. As did Creeley. And were Called Back, as it were, differently. Not wanting to create a reductive argument about either, I suggest that each are various and accessible and difficult and yet, more interrogating, philosophical, domestic, and finally local rather than hermetic in their poetics.

Gloria Frym

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

From: "Stephen Baraban" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, June 12, 2005 5:38 PM

Subject: Creeley/Poe/Bernstein/Lawrence/Williams/Dickinson/bells bells bells bells bells!

*Yes, it was wonderful that Charles B. told us of the story behind Creeley's *Ligeia* libretto. If Creeley was willing to work on this text without knowing the composer very well, and wasn't so upset when the composing of the music didn't happen, it sounds like he was very pleased to be collaborating with POE.*

*I think as many of us as possible should make Poe's works part of our summer reading, and report back in say, September. The different visions people have of this elusive literary figure are quite intriguing. On the surface, D.H. Lawrence's conception of Poe (in *Studies in Classic American Literature*) as a sufferer/diagnostician writing from within a realm of decadence seems pleasingly consonant with one's naive reactions to EAP's works, though we know, of course that Poe was not the forever zonked-out sadsack seer*



*that folklore pictures, but was very much a busy, critically-acute professional, as emphasized by W.C. Williams in the Poe chapter of In The American Grain.*

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In a sort of Runic rhyme,  
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Bells, bells, bells -  
From the jingling and the tinkling of the bells.*

*--- Ruth Lepson <[REDACTED]> wrote:*

*Hi Charles B,*

*Thank you so much for taking the time to tell all this. I will dip into Poe  
& dear Bob's libretto & the Granary Books book.*

*All best,*

Ruth Lepson

---

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217. **justin sirois**

***two new narrow house audio tracks (MP3)***

Mon 13 Jun 2005

---

New audio tracks posted on  
[www.narrowhouserecordings.com](http://www.narrowhouserecordings.com)

By Heather Fuller (link=  
<http://www.angelfire.com/poetry/thepixelplus/nhaudiorushhour.html>

and Kristen Prevallet (link=  
<http://www.angelfire.com/poetry/thepixelplus/nhaudiokp.html>

<http://www.narrowhouserecordings.com/>  
baltimore's contemporary, political and avant garde poetry record label.

---

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<http://mail.yahoo.com>

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218. **Andy Dancer**

***Kenneth Goldsmith in Brooklyn with David Grubbs & Alan Licht***

Mon 13 Jun 2005

---

Kenneth Goldsmith reads from "The Weather"  
Accompanied by Alan Licht on guitar.  
Thursday, June 16 -- 8:00 p.m.

Kenneth Goldsmith reads from "Fidget"  
Accompanied by David Grubbs on

banjo-mandolin, tenor banjo, and nylon-string guitar.

Friday, June 17-- 8:00 p.m.

Each event \$10

ISSUE PROJECT ROOM

400 Carroll Street

between Bond and Nevins

Brooklyn, NY 11231

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

Directions

Brooklyn-bound F / G trains to Carroll St.

2.5 blocks from stop (between Bond & Nevins)

Complete Directions: <http://www.issueprojectroom.org/contact.html>

---

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219. **Chris Stroffolino**

***Re: Creeley/Poe/Riding/Lawrence/Williams/Dickinson/bells bells bells bells bells!***

*Mon 13 Jun 2005*

---

Is anybody here familiar with Laura Riding's wickedly brilliant (and witty) taking to task of the cult of "MONSIEUR POE" as she saw it being formulated in the 1920s?

Just curious what Poe fans and/or Poe skeptics might think of that....

C

-----

>From: Gloria Frym <[REDACTED]>

>To: [REDACTED]

>Subject: Re: Creeley/Poe/Bernstein/Lawrence/Williams/Dickinson/bells bells bells bells!

>Date: Mon, Jun 13, 2005, 8:27 AM

>

*I'd like to add that Williams' essay on Poe seems to me one of the most important. He reads Poe through Modernist psychological and political eyes--posits that Poe both records and anticipates American alienation from self and body, both physical and spiritual, the emotional terror of a vast unknown continent on its way to Westward Ho (including shopping malls!) and*

empire. Whatever his intention, some of Poe's greatest stories now morph back into physical parallels of 20th century horrors ("The Masque of the Red Death," easily reads as AIDS), and 21st century government sanctioned physical torture.

"Ligeia," too, is a ghostly character, whose embodiment only becomes real and beloved in death. As American Fascism promotes the culture of war, Poe's "darkness" feels all too realistic these days.

Also, Poe was America's first real literary critic. His standards, as revealed in his numerous reviews of his contemporaries, were demanding and orthodox, akin to Clement Greenberg's in visual art.

And his short stories seem to me a poet's prose. There are no real characters in Poe's so-called tales of ratiocination. Characters are used in the service of the text, and dimensions of a unnamed single speaker, fairly incapable of conventional fictional strategies.

Lastly, that Whitman was one of the few who attended Poe's funeral has some significance. The American Optimist pays homage to the American Pessimist, who is Noir as America. Poe dies long before the 1855 first edition of Leaves of Grass. Both poets are groping for physical, intellectual and aesthetic "American" morals and aesthetics that might counter the puritanical (now morphed into fundamentalist) normative standards.

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with pleasure. The work both doubts and confirms. She thought, as she said, "New Englandly."

And rebelled grandly. As did Creeley. And were Called Back, as it were, differently. Not wanting to create a reductive argument about either, I suggest that each are various and accessible and difficult and yet, more interrogating, philosophical, domestic, and finally local rather than hermetic in their poetics.

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out!*

*<http://discover.yahoo.com/weekend.html>*

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220. **Ishaq**

## ***FBI Whistleblower: White Supremacists Are Major Domestic Terror- ist Threat***

*Mon 13 Jun 2005*

---

<http://victoria.indymedia.org/news/2005/06/41786.php>

FBI Whistleblower: White Supremacists Are Major Domestic Terrorist Threat

<mailto:[REDACTED]>

Los Angeles in 1992... the aftermath of the racial unrest following the Rodney King police beating... And the white supremacist groups were attempting to take advantage of that situation to spark a race war. So they were preparing for the race war by manufacturing machine guns and explosives, and one of the cells that we got into was actually already involved in a bombing campaign, ...we were able to... stop ongoing conspiracies to bomb synagogues

and churches that were attended prominently by African Americans." -- "Neo-Nazi ideology is also a leading influence in rising school violence,"

Monday, June 13th, 2005

FBI Whistleblower: White Supremacists Are Major Domestic Terrorist Threat

----- We speak with Mike German, an ex-FBI agent who resigned from the agency last year in protest of what he saw as continuing failures in the FBI counter terrorism program. German had worked for years going under cover to infiltrate domestic terrorist organizations like white supremacist skinhead groups and anti-government militias. [includes rush transcript] -----

While terrorism in the U.S has been synonymous with Al Qaeda, for most of this country's history, domestic white supremacist organizations like the Klu Klux Klan were the greatest terrorism threat. Some believe they still may be today. Today, In Mississippi, the trial begins of Edgar Ray Killen in connection to the murder of three civil rights workers 41 years ago. Michael Schwerner, Andrew Goodman and James Chaney -- were shot dead allegedly by the Ku Klux Klan. And in Washington, the Senate is scheduled to vote today on a resolution to apologize for its failure to enact anti-lynching legislation. An estimated 4,700 people -- mostly African-Americans -- were lynched between 1882 and 1968.

Another whistleblower just took on the FBI's approach to domestic terrorism. Mike German worked for the agency for more than 15 years and quit last year. On June 5th, he wrote an editorial in the Washington Post advocating that law enforcement pay more attention to organizations that produce so-called lone wolf extremists like Timothy McVeigh who was executed for the 1995 Oklahoma City bombing and Eric Rudolph who planted bombs at the Atlanta Olympics, abortion clinics and a gay nightclub. German writes that "lone extremists pose a challenge for law enforcement because they are difficult to predict. It's like searching every haystack for a needle. Perhaps we'd have better luck if we paid more attention to the needle factories."

\* Mike German, ex-FBI agent who resigned from the agency last year in protest of what he saw as continuing failures in the FBI counter terrorism program. German had worked for years going under cover to infiltrate domestic terrorist organizations like white supremacist skinhead groups and anti-government militias. ----- RUSH TRANSCRIPT

AMY GOODMAN: Today, we're joined by an ex-F.B.I. agent, Mike German, a whistleblower. He resigned from the agency last year in protest of what he saw as continuing failures in the F.B.I. counterterrorism program. German had worked for years going undercover to infiltrate domestic terrorist organizations like white supremacist skinhead groups and anti-government militias. On June 5, he wrote an editorial in The Washington Post advocating law enforcement

pay more attention to groups that produce so-called lone wolf extremists like Timothy McVeigh, executed for the Oklahoma City bombing, and Eric Rudolph who planted the bombs at the Atlanta Olympics and women's health clinics, a gay night club, as well. German writes, (quote), "Lone extremists pose a challenge for law enforcement because they're difficult to predict. It's like searching every haystack for a needle. Perhaps we'd have better luck if we paid more attention to the needle factories." He joins us now in our D.C. studio. Welcome to Democracy Now!

MIKE GERMAN: Thank you, Amy. How are you?

AMY GOODMAN: It's very good to have you with us. Well, can you talk first about why you quit and what you see as the great domestic threats today, terroristic threats in this country?

MIKE GERMAN: Well, I was -- had been involved in counterterrorism operations for about a dozen years. And after 9/11, of course, the public became aware of how dysfunctional the counterterrorism program was, but there were problems that I knew about for years, so when things weren't changing and the F.B.I. wasn't fixing the internal problems that were causing the breakdowns in communication that actually led to 9/11, if you read the 9/11 Commission Report, I felt it was my obligation to come forward and report that there were continuing failures.

AMY GOODMAN: Mike German, can you talk specifically about what you wanted changed?

MIKE GERMAN: Well, I was involved in specific investigations, and I'm not allowed to talk about those investigations, particularly, but basically, if you look at the 9/11 Commission Report, kind of the diversion was that it was a problem of intelligence, but it really wasn't a problem of intelligence. You had agents in Phoenix who gathered the intelligence, who were aware of one portion of the plot. You had agents in Minneapolis who were aware of another portion of the plot. You had agents in New York who were aware of another portion of the plot. And they all wanted to continue their investigation. The agents on the street are doing their job, they're collecting the information. It's when they report that information to headquarters and request authority to continue their investigation, and that's where the breakdown was. And basically, that was happening in my post-9/11 cases is that that same mid-level bureaucracy was hampering counterterrorism efforts. So that's why I reported it to Congress.

AMY GOODMAN: Can you talk about the groups that you think need to be watched in this country? And if you can give us a thumbnail sketch of the domestic terrorism attacks most famous one, of course, Oklahoma City bombing, 1995, Timothy McVeigh.



MIKE GERMAN: Right. Basically 19 -- that was actually in 1995, Timothy McVeigh's bombing in Oklahoma City. And, you know, what that was was their demonstration of the abilities that they had, and clearly, they can do a lot damage in this country. Any extremist group can do damage. And I think that a lot of the problem right now is we're in this kind of area where we're categorizing who's the greater threat. Well, to me, the guy with the bomb today is the greatest threat, and whether he is a white supremacist terrorist, an Islamic terrorist or an eco-terrorist doesn't really matter to me. My job as a criminal investigator out on the street is to try to stop the threat that's there today. And if we do this sort of ranking where we're only going to pay attention to eco-terrorists because they're the number one threat or Islamic terrorists because they're the bigger threat, we're probably going to drop the ball in one of the other areas. So I think that the mission is let the agents on the street find out what's happening, but we have to fix that mid-level management area so we can manage the information that they're providing.

AMY GOODMAN: How do you infiltrate a group? Can you talk about your -- what you can talk about, your own history?

MIKE GERMAN: Well, I was involved in a case in Los Angeles in 1992, and in that case, there was a cooperating witness that introduced me into the group. And then I was involved in a second case in northwest Washington in 1996, and that also involved a different cooperating witness, but it was introductions into the group through public citizens, citizens who saw a problem and wanted to help law enforcement protect the community. And once they introduced me in, then it was up to me to try to figure out what -- who the criminals were within the group and what the criminal activity was, and gather evidence of that criminal activity.

AMY GOODMAN: Can you talk more specifically, like Los Angeles, what exactly what that group was doing?

MIKE GERMAN: Well, in Los Angeles there were actually a number of different groups that we had had gotten into, and they were white supremacist groups. Los Angeles in 1992, of course, the community was suffering after -- the aftermath of the racial unrest following the Rodney King police beating, so there was a lot of racial animosity in the city. And the white supremacist groups were attempting to take advantage of that situation to spark a race war. So they were preparing for the race war by manufacturing machine guns and explosives, and one of the cells that we got into was actually already involved in a bombing campaign, and we were able to solve those bombings and recover more explosive devices and stop ongoing conspiracies to bomb synagogues and churches that were attended prominently by African Americans.

AMY GOODMAN: Looking at the piece that you did in The Washington Post, "Behind the Lone Terrorist, a Pack Mentality," you talk about every once in a while, a follower of these movements bursts violently into our world with deadly consequences. McVeigh, Eric Rudolph, Buford Furrow, Jr., Paul Hill, to name just a few, all convicted murderers, identified as lone extremists, the most difficult terrorists to stop, because they act independently from any organization. Or do they? You write, "Tim McVeigh seemed able to find a militia meeting wherever he went. He was linked to militia groups in Arizona and Michigan, white supremacist groups in Oklahoma and Missouri, and at gun shows he sold copies of The Turner Diaries, the racist novel written by the founder of a neo-Nazi organization. No one finds such groups by accident." You talk about Eric Rudolph who planted the bombs at the Atlanta Olympics, two abortion clinics, gay nightclub, grew up in the Christian Identity Movement, which identifies whites as God's chosen people and encourages the faithful to follow the Biblical example of Phineas, by becoming instruments of God's vengeance. Aryan Nations, formerly of Hayden Lake, Idaho, was the center of Christian Identity thought. Not incidentally, Buford Furrow worked there as a security guard before going on a shooting rampage at a Jewish day care center in Southern California. And you talk about Paul Hill, wrote of the need to take Phineas actions to prevent abortions and was so well known that the news media used to -- used him to speak in support of Michael Griffin's killing of abortion doctor, David Gunn, that Hill later shot an abortion provider himself should have surprised no one. Give us the landscape of these groups. They're well known.

MIKE GERMAN: Sure, they're well known. And they're very well organized, and they're very smart. They understand criminal conspiracy laws. They understand the First Amendment. And they take advantage of those in training their operatives to go out and do these activities. And the point I was trying to make is -- is that we can't look at these as isolated instances. It would be as if we were investigating the mafia and looking at every mafia hitman as a lone assassin and not looking at the underlying organization that was producing these murders, you know. And these people are careful, the leadership are careful about separating themselves from the actual criminal conspiracy, you know. But they do set the motive. They set the method that's used, and I believe that makes them part of the conspiracy. Now, I'm not saying necessarily you can make a criminal case against them, but all I'm saying is if we're -- if our number one priority is to prevent acts of terrorism, we have to pay attention to these needle factories, because that's what they're producing is these lone extremist terrorists. And it's not just random violence that occurs once in a while, it's an organized pattern of activity.

AMY GOODMAN: I remember during President Bush, the first's presidency, Planned Parenthood trying to get the administration to talk about the whole

movement of burning, bombing, attacking women's health clinics as a conspiracy, because the same kinds of things were happening around the country, not to mention the targeting of women's health professionals, and doctors who performed abortions. They could hardly get an audience with the Justice Department at the time, and the administration was adamant about not talking about conspiracy of these groups. What is the significance of this?

MIKE GERMAN: Well, I think the problem is if you blind yourself to the conspiracy, then the chances of them being successful in their next act of lone extremist terrorism is more likely. So, you know, again I'm not saying that we could necessarily take these leaders into court and convict them, because the whole purpose of their methodology is to separate themselves from the actual criminal activity, but what I'm saying is if we don't pay attention to those leaders, you're going to insure that the next group is successful, just as if we were only investigating the mafia one murder at a time and not looking at the underlying organization. And frankly, you know, these groups, like the Ku Klux Klan and Aryan Nations, have rich criminal histories just as deep as the Italian mafia does, yet, you know, we tend to give them a political status that I don't think is necessarily deserved.

Now, one thing to keep in mind, there are political groups within this movement. It's a huge community. Like any community, there's a division of labor, and these -- you know, there are completely law-abiding people within these groups, and as a criminal investigator, when I went undercover, one of my -- one of the things that I had to do was separate those two out, because there are people who have very strong white supremacist beliefs but would never, ever engage in violence. And my role as a criminal investigator, I was there to gather evidence of criminal activity. So I had no interest in talking to those people. I had to try to find who were the criminals. And I mean, that's the part -- the hard part about law enforcement in a democratic society, but it's something that has to be done. And, you know, in my cases, it was done very effectively and, you know, I believe the F.B.I. should have replicated those cases more than they did.

AMY GOODMAN: You write in your piece in The Washington Post of last week, that just six weeks ago, self-avowed white supremacist, Sean Gillespie, was convicted of firebombing an Oklahoma City synagogue. According to a CNN report, Gillespie said he once had been a member of the white supremacist group, Aryan Nations. He later left the group. At the time of his arrest, he told authorities he was a racist skinhead acting on his own. But before the attack, he videotaped himself stating, "I will film it for your viewing enjoyment, my kindred white power." If he's all alone, who are his "kindred"? "Neo-Nazi ideology is also a leading influence in rising school violence," you write. "The March 21 shooting at Minnesota's Red Lake High School was carried out by a Native

American teen who praised Adolf Hitler, used the name 'Native Nazi' in internet chat rooms, and the shooters at Colorado's Columbine High School reportedly greeted each other with Nazi salutes and chose Hitler's birthday as the date of their attack. But you rarely hear these incidents described as acts of domestic terrorism." Who defines whether it's terrorism or not?

MIKE GERMAN: Well, that's a big part of the problem, and you know, any time they come up with numbers of terrorist attacks, you have got to realize that there's a reporting problem there. You know, a white man beats a black man on the street, is that just a random assault or is that a hate crime, or is that an act of domestic terrorism, or is it nothing? Does it not get reported at all? So, any time that the government talks about numbers of terrorism attacks, what they're talking about is the number of attacks that were reported as acts of terrorism. And like the school violence, sometimes it's not even thought of as domestic terrorism, but if neo-Nazi influence is influencing these kids to act out violently, I would argue that that's part of the terrorist movement, and that that, by paying attention to the neo-Nazi groups that are producing that literature and those websites, we might have a better idea of who might be the next lone extremist, so that we can stop him.

AMY GOODMAN: With people like Paul Hill, the abortion doctor killer, the whole violent attack on women's health movement, is it also that the administration with a very anti-choice point of view, brings politics into defining who they will go after and who they don't? Is that fair to say?

MIKE GERMAN: No, I really don't think so. In my experience, the agents on the street have really never let politics get involved, really are very apolitical.

AMY GOODMAN: Not the agents on the street, but at the top.

MIKE GERMAN: Except that that's who actually does the investigation. So, you know, I mean, kind of one of the misnomers about all this talk of reforming the government for counterterrorism, it's not as if the director could say, 'Hey, agent in Des Moines, find me a domestic terrorist case today.' You know, he can only deal with what's on the street in front of him. So, cases actually get reported up from the street. And, you know, the agents on the street are the ones that are actually making the cases, and where -- like what I said before, where it breaks down is when it gets through management. And I don't believe politics really plays a point in that. I -- you know, whether politics plays a point in these kind of rankings of what terrorist groups are most dangerous right now, that very well may be, but my whole point is that you can't really rank these guys based on their ideology. You have to worry about who has got the bomb today.

AMY GOODMAN: Where are the white militia groups centered today in this country, and how hard is it to infiltrate?

MIKE GERMAN: You know, they're everywhere. I think that one of the big misperceptions about these groups is that they're only out West. They're only up in the Northwest. You know, once you're kind of attuned to their language and their codes and their symbols, I see that kind of stuff everywhere I go. I have, you know, traveled all over the United States and have been able to find something that gives me an indication that there's a community there. When a community gets leafleted, typically that's a sign that there is a group that is at least trying to start operating in that community. And if you, you know, look at these groups, the Southern Poverty Law Center, the Anti-Defamation League, they keep track of this kind of information, you will see that they're spread out everywhere, and keep in mind that they're clandestine groups, so they do their best to hide. So of the ones we know about, there's probably -- you know, that's probably just the tip of the iceberg. There's probably, you know, two or three times that many that nobody has ever heard of. When I was working undercover in the Los Angeles case, the one group that we found that was actually involved in the bombing campaign, nobody even knew about them. You know, the Huntington Beach Police Department had done a very nice job helping -- assisting us in that case, in identifying some of these young people, but it was basically a group that was operating completely under the radar.

AMY GOODMAN: We're talking to former F.B.I. man, Mike German, who quit the F.B.I. in 2004, had been there for 16 years, quit over how the F.B.I. was dealing with domestic terrorism. Do you expect an attack soon in this country?

MIKE GERMAN: An attack from domestic terrorists?

AMY GOODMAN: Yes.

MIKE GERMAN: Or --

AMY GOODMAN: Or, well, no, let's broaden it to: Do you expect a terrorist attack in this country?

MIKE GERMAN: Of course. I don't think that, you know, you're ever going to stop terrorism. You know, and part of the problem is, we use one word to describe very many different things, you know, whether it's the Unabomber, Ted Kaczynski, or the D.C. snipers or, you know, organized white supremacist groups and organized foreign terrorist groups. We're certainly never going to stop terrorism altogether. You know, I think we just have to try to do the best we can to prevent as many acts as we can, and it requires really a lot of proactive work. And I think one of the big problems is after 9/11, there was generated this idea that criminal law enforcement is somehow ineffective in preventing terrorist attacks.

Well, my two cases prove that you could prevent terrorist attacks. I mean, in both of my cases, we actually used criminal law enforcement techniques to

prevent acts of terrorism. And unfortunately, the way the intelligence reform has gone has moved from criminal law enforcement to this intelligence model. Well, you know, basically the problem in 9/11 was the American public had no idea how dysfunctional the F.B.I. counterterrorism program had become, but now we're under this intelligence model, we actually know even less about what the government is doing to protect us from terrorism. You know, there's less accountability in the F.B.I., and I certainly know that there are problems, and I reported those problems to Congress, but so far, Congress hasn't been able to even get to the bottom of what I reported to them over a year ago.

So, there's just no oversight, and those things are really the problems. And until we fix what is internally wrong in the F.B.I., I don't think it's going to change. I think that we're still at great risk. You know, the 9/11 Commission found that the big problems were the F.B.I. had a poor ability to analyze intelligence that was coming in from the street, that they didn't share information well, and they didn't have a computerized system to share information, even among agents. And just last week, the 9/11 Commission discourse project came out and told us that -- gave us their report card, and it was that the F.B.I. still doesn't have an analytic capability, it still isn't sharing information in the intelligence community, and it still doesn't have a computer system. That's four years after 9/11.

So, you know, the problem -- these are all symptoms of one problem, and the problem is mismanagement within the F.B.I., yet none of the recommendations that of the 9/11 Commission addressed that mismanagement. Former Attorney General Richard Thornburg at the 9/11 discourse project last Monday said that, you know, one of the things that bothered him as he was trying to review information about the F.B.I. is through the course of the time that he was there, every time he went to a meeting, it was a different F.B.I. supervisor he was meeting with, that the turnover among supervisors is so rapid that they really don't have an opportunity to learn their job before they're moving to the next one.

AMY GOODMAN: Mike German, last question. That is, the latest report that under pressure from the White House, the F.B.I. has agreed to adopt recommendations of a presidential commission to allow the Director of National Intelligence, John Negroponte, to help choose the powerful new intelligence chief at the F.B.I. The appointment would for the first time in the Bureau's history give an outsider a significant role in the selection of a high level official in the F.B.I. What do you think about this?

MIKE GERMAN: Well, it'll depend on who it is and whether he has the ability to force the managers below him to reform their conduct. And you know, I mean, it's kind of perfume on a pig to keep changing these top people, because I don't think the top people are the problem.



AMY GOODMAN: Mike German. On that note, I'm going to say thanks very much for joining us. Again, Mike German, with the F.B.I. for more than 15 years, quit last year, did a piece in The Washington Post last week called, "Behind the Lone Terrorist, a Pack Mentality."

see also:

Behind the Lone Terrorist, a Pack Mentality

<http://victoria.indymedia.org/news/2005/06/41772.php>

or

<http://www.washingtonpost.com/wp-dyn/content/article/2005/06/04/AR2005060400147.html>

and

"what i do see is that in a town so openly supportive of aryan nation causes, in a town and province with so many aryan nation camps and in a city like victoria which, from it's media (be it monday mag to the times colonists) to the daily functioning, housing and employment policies of this city, has resisted multiculturalism like muslims and jews shun swine and polytheism-- that it is odd that the major conflict being permitted to escalate; to be fuelled as if it were a major threat over the reality of white supremacy -- which is a reality -- is this fictitious Muslim vs jew and black vs Jew conflict which only assist the cause of the predominant white power organizations which infest this island and recruit our poor white youth to take the fall. -- Lawrence Y Braithwaite -- "You should refrain"

<http://victoria.indymedia.org/news/2005/05/40734.php>

and

"I can't see anybody deciding to be a part of something and not knowing anything about it. Mostly kids in small towns or ones in which there is high unemployment and poor education fall prey to this. They are targeted. They feel powerless and are told that they can have power over others if they just bully and walk the walk. The kids are lead to believe that non-Whites are out to get them, having meetings and planning this great takeover. Not to mention, people are willing to offer these scared, pissed off kids as much beer, free tats, Celtic pride, and nifty hate-rock CDs as they can drink, fit on themselves, and carry. --- Lawrence Ytzhak Braithwaite -- "The Way Things Are... Or Are Ratz Nice?"

<http://victoria.indymedia.org/news/2004/11/34659.php>

or

[http://www.alyson.com/html/00\\_files/00\\_interviews/0300/0300ratz\\_interview.html](http://www.alyson.com/html/00_files/00_interviews/0300/0300ratz_interview.html)

<http://www.democracynow.org/article.pl?sid=05/06/13/145217>

and

<> The irony, of course, was that Hitler viewed Native Americans (and all other nonwhite people) as untermenschen, (German for 'subhumans.')...How does a 16-year old Chippewa boy, in modern-day America, come to loathe his own people so profoundly, ...that they were dead to him in his heart? ...We have often discussed and written about Black self-hatred, the projection of hate against the self that splashes against those who are closest to us; who look most like us. Mumia Abu-Jamal -- "NATIVE NAZI?"

<http://victoria.indymedia.org/news/2005/03/39460.php>

or

<http://www.alternet.org/story/21594/>

"I can only wonder how things might have turned out differently if Weise had had a traditional Ojibwe upbringing, was well-acquainted with his native tongue and traditions"-- H. Mathew Barkhausen III, SNAG Magazine -- "Tragedy At Red Lake: A History of Self-Hate Among Indian Youths"

and

"I can't see anybody deciding to be a part of something and not knowing anything about it. Mostly kids in small towns or ones in which there is high unemployment and poor education fall prey to this. They are targeted. They feel powerless and are told that they can have power over others if they just bully and walk the walk. The kids are lead to believe that non-Whites are out to get them, having meetings and planning this great takeover. Not to mention, people are willing to offer these scared, pissed off kids as much beer, free tats, Celtic pride, and nifty hate-rock CDs as they can drink, fit on themselves, and carry. --- Lawrence Ytzhak Braithwaite -- "The Way Things Are... Or Are Ratz Nice?"

<http://victoria.indymedia.org/news/2004/11/34659.php>

or

[http://www.alyson.com/html/00\\_files/00\\_interviews/0300/0300ratz\\_interview.html](http://www.alyson.com/html/00_files/00_interviews/0300/0300ratz_interview.html)

<http://www.democracynow.org/article.pl?sid=05/06/13/145217>

Stay Strong\

"Everyday is Ashura and every land is Kerbala"\

-Imam Ja'far Sadiq\

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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.lowliferecords.co.uk/  
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221. **Del Ray Cross**  
**SHAMPOO 24 (5 Year Anniversary)**

*Mon 13 Jun 2005*

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Dear SudsLovers,

SHAMPOO issue 24, the FIVE YEAR ANNIVERSARY EXTRAVAGANZA,  
is now hot off the shelf and ready for your shower.

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Rinse and repeat and repeat with poetry by Alli Warren, Amanda Laughtland, Anselm Berrigan, Beth Woodcome, Bill Berkson, Brent Cunningham, C. S. Carrier, Carolyn Gregory, Cassie Lewis, Catherine Meng, Cedar Sigo, Charles Bernstein, Chris Stroffolino, Christopher Wells, Clark Coolidge, Cynthia Sailers, Dan Beachy-Quick, Del Ray Cross, Denise Duhamel, Eileen Tabios, Elaine Equi, Eric Raanan Fischman, Geoffrey Cruickshank- Hagenbuckle, Harvey Goldner, Jack Kimball, Janean Williams, Jennifer Dannenberg, Jim Behrle, Jocelyn Saidenberg, Jonathan Hayes, Joseph Torra, Justin Chin, K. Silem Mohammad, kari edwards, Kathleen Miller, Katina Douveas, Kevin Killian, Kit Robinson, Leslie Scalapino, Michael Farrell, Michael Magee, Michael Robins, Michelle Tringleth, Norma Cole, Otto Chan, Paolo Javier, Phil Crippen, Robert Gluck, Ron Padgett, Ron Silliman, Ronald Palmer, S.J. Holland-Batt, Sean Cole, Shane Allison, Solidad Decosta, Stephanie Young, Stephen Vincent, Sung-san Hong, Therese Marie Bachand, Tim Yu, Timothy Liu, Tina Celona, William Corbett, and Yedda Morrison; plus LatherLicious ShampooArt by Ronald Palmer and Otto Chan.

What better way to thank you all for five great years of SHAMPOO pleasure!

Scrub-it-cuz-you-lub-it,

Del Ray Cross, Editor

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(if you'd rather not get these little updates, just let me know)

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222. **Steve Dalachinsky**

**Re: : A-town**

Mon 13 Jun 2005

---

found van g postcard- the church at auvers

got fked over then

fked over now

stepped on

trashed

dollared

once for the hell of it

then

for the helluvit

flowed over

\$'d his grave

his hang outs tourist

traps

cut off his ear to be closer to

the ground

or

to god

blew his brains out

'cause it was so damned hot

needed some air conditioning upstairs

so's he could think

straight

ferries

ghost across a

lifetime

i am old shoes @ rest

if only @ rest.

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223. **furniture\_ press**

**Re: : A-town**

Mon 13 Jun 2005

---

i got fluffed

like a motion detector's

love, child

i got muffed a  
banana brand  
muffin to loathe by

damn, loaf of  
got any  
bread? my beard

damn, bread, got  
any business  
to go by?

don't know  
don't know

could be longer  
the rhythm  
stopped roving  
it's over now  
stop stop  
reading

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

From: "Steve Dalachinsky" <[REDACTED]>

To: [REDACTED]

Subject: Re: : A-town

Date: Mon, 13 Jun 2005 16:56:04 -0400

*found van g postcard- the church at auvers*

*got fked over then  
fked over now  
stepped on  
trashed  
dollared  
once for the hell of it  
then  
for the helluvit  
flowed over  
\$'d his grave  
his hang outs tourist  
traps*

*cut off his ear to be closer to  
the ground  
or  
to god*

*blew his brains out  
'cause it was so damned hot  
needed some air conditioning upstairs  
so's he could think  
straight*

*ferries  
ghost across a  
lifetime*

*i am old shoes @ rest  
if only @ rest.*

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

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## 224. **Mary Jo Malo** ***a Town***

*Mon 13 Jun 2005*

---

Absolutely wonderful, steve. Nice to see you guys posting pome a Gain. Mary

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## 225. **Ishaq** ***these are the Dubwoys pt 2 (from more at 7:30: notes from new palestine)***

*Mon 13 Jun 2005*

---

Tre  
Inhuman beat box it  
Ardbop, juggle the mixer  
The Negas fuse to the 1 =1 aim +1 destiny.  
...the snake want step to this capacity.  
Knowledge + Wisdom =?  
Think for Me.

The tranformation of waste is your room become yuh yard -- reassembling  
to make a proper plate—this block becomes a party in resistance  
Woht weapons? We use to bomb wallz with skillz now we roll bombs like a kill  
And if in all respects unequal, be capable of eludin them.  
A lil crowd is but a mark's grip for one more Mighty.

Our equipment  
Flanger, fists and pirate digital.

...anticipate the reaction or the resistance of the enemy...

The beat drops as sneaky as a stealth bomber. Ardbop flips his fingaz  
over the plates and feels the scarred wax on his tips gliding over the  
grip from the residue of helium and then he twist his wrists  
Steady

Go steady like a bassy. It jazzy. King Tim! stay ready. Tre, he's the  
telepathic sound system selector. Ardbop's digits shreddin this riddim  
in waxy pores. He mad hecktic the sequencer/yänkee. He made a plate for  
this to move the Heretics to crash y'crew.

Is this on the real?

Massive black kids with hyenas on car chains circling the square.  
Baboons bitch slappin pitbulls for the muslims greys once called coons.  
Equalize youself Mightys and regulate  
Fail the fate of massive confusion  
Ovastand this dubwise collusion of bands of homebwoys soon to see the  
bassy. G'ıYa! say  
Slam the sonic.

Oh what a mess... Dans become hysterical with the grapple in the  
metaphysical = the duppy is a soundbwoy!

Move it over, dawg, dang  
yaeh  
Aow  
pleeeeeeease

I guesss I was helping her...

Ardbop and Tre cue quick to clock the dawg , build or employ the  
techniques of the Grand Master. Flash is... Flash got a blaster on his  
head like Poros to the Grand Master. ...rude dudes with ratchets at  
their speakers.

But Tek comes rushin up with a hyhena as his slave and ripps off his  
muzzle. The beast devours the soundbwais and their thugz but death  
surrounds the soundbwais on all sides. Yet they, like the rudies, become  
extreme losers because they still cannot die. ...try another vein...I guesss  
I was helping her... Men with Metal detectors walked about in a trance

spottin rigs and coins in the yards of recreation and the 3 topless  
Janes kept levelin Cain.

the stripping of

breasts-- and milk rushes out and drowns the out the sound of screaming  
faithfuls and likkles til Lil Burg gets his baboon to chomp a chunk of  
meat from the jug and slash the kneck of the daemons with a tashbir  
transformed from chains. He holds a word in script by No. It's page from  
a 5 Star Blue Note Book:

'Walls filled with grafs like typos/the sacred texts undissed by the  
purified locos'

these are words from...

turntable interrogation techniques

The duppy went to swallowing seeds again and Fuchx saw a version. It was  
plate of More out by Goldstream drenched in lighter fluid and smoke ash.  
There were sparks of living light plucking the hairs from his body. More  
special, he, stepped into a frame -- stood on a cliff of blood burned  
into clay which became tile. The running streams became a hallway and  
the kids busted there noses and ripped their lips slamming themselves  
into walls. Wiggy was dancing on the lunch table as the warders and  
cyclepaths clapped and laughed. Some kid had a rocket launcher aimed a  
speaker on the school wall. Under a table a native kid with headphones  
typed sparks like letters from a latop making the illusion of logic  
dutch Schultz math tricks into paratatic sentences transformed into news  
items made music.

Wittengen saw Geranimo as the genius of gringo coshin commando  
communiqué centrifugal numerics strategy.

Literacy performance art was made on the real by bum rushin the 999th  
plateaux givin way to philistines

Squared in 4 elements of dark skinned arabics

Truht and not delusion.

...lackin in schoolin...

yet producing the sonic discussion of the x-ray vision

the stripping of

treble

these are words from...

Fuchx saw a More special in the science room using gun powder and oil to  
smooth over the wounds and eczema -- covering his knot. The dub was  
scratchin. He saw More being downloaded by SMUs, jakes, sailors and  
ministry workers as a cowboy previewed mpegs of Wiggy stripping the  
Mighty...

bass

turntable interrogation techniques

exploiting phobias,  
He saw More's mom crawlin on the floor car chained to a hyena pullin her  
legs as she collected and reassembled pieces of shattered geisha masks.  
...taking away comfort items  
bass  
Woht's the weight of the world?  
The texte of the 5 Star gon a x-ray  
a shadowed figure swang from a plum tree  
1.2.  
1 2  
victoria see nagas and all eyez get lynchy  
.... trebling pon sensitivities.  
...gimme my try...  
cracked masks with salt stains  
hymens busted in trains  
Dred Don Dane covered the Blue beat dream -- posterd the scene all ova  
the city.  
Punctuated by the visual liquid compositions of I.B.C.  
Sound systems  
Army see his daddy. Army see his moms. Army see her face filled sampled  
with kaposi  
...ring around the rosy....  
Coke mules and career oportunities for children like homosexuals and the  
teenage prostitution.  
...what's his math? He's such a cutey...  
From the Bowery to Hells Kitchen or sussin the grow stashed on  
reservations.  
Come MighTY lord duke Fuchx and say,  
STEP UP!!!  
Come flex...  
Smackin crack sots in the Holiday with Billy.  
S'all jus nega shit, gree.  
[Hit it with the inhuman heretic King Tim drum machine]  
Tre.  
Ardbop reloads  
And he reloads  
And he reloads  
Chasin pitch to balance the revolution of fads - held in ransom with  
twice the power to sacrefice, these Mightys, holdin down their square,  
are as solid as 10 thousand with the force of a fid  
...ready 2...

1.2.

1.2. transforming the block into a hiz come to party. Bruthas. Esquires.

Purify with fire.

Gang bangin the duppy with the will of fadayee

hear,

here:

Cream is stalled and surrounded by giggles, deadeyes and smirks as he gets boxed in by walls of webpages. He sees only massive digits of megs and plungers, endless downloads and More being sucked up into upload files and completed folders. Holocustic holographic local pornographics being devoured by baboons and beast dogs chompin on geisha masks. He sees a grey fat man in James bay watching a naga bwai get fucked on a couch by kaposi festered pale man who is nude under a cowboy hat.

Gawd.

The birth of confusion.

Fusion.

Bombin the walls of building. Old and new school. This Island. More.

Aaron. ...and dub babys raised by romans. Breakin hymens and definitions.

An ill dope plan...daddies dreaming jism mixed down to sets transformed from semen = rhineland bastard

in creation

The deadeye men. Jinns. Ins.

The illin beginnin...

Ah radiant chillum

technology invasion and the ragamuffin cousins with a hidden pocket full of local product -- massive technology = Meth crystals poppin geishas maskies

jus try and clock Me

1426 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

\*respects to sis g-IsIs and nigeria

\_\_\_\

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)\
\
http://groups.yahoo.com/group/THCO2/
\
}
```

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226. **Ruth Lepson**

**Re: Creeley/Poe/Bernstein/Lawrence/Williams/Dickinson/bells bells  
bells bells bells!**

Mon 13 Jun 2005

---

Many thanks to Gloria F and Stephen B--further rumination to come in response to yr thoughtful expansive analyses.

Ruth Lepson

On 6/13/05 12:27 PM, "Gloria Frym" <[REDACTED]> wrote:

*I'd like to add that Williams' essay on Poe seems to me one of the most important. He reads Poe through Modernist psychological and political eyes--posits that Poe both records and anticipates American alienation from self and body, both physical and spiritual, the emotional terror of a vast unknown continent on its way to Westward Ho (including shopping malls!) and empire. Whatever his intention, some of Poe's greatest stories now morph back into physical parallels of 20th century horrors ("The Masque of the Red Death," easily reads as AIDS), and 21st century government sanctioned physical torture.*

*"Ligeia," too, is a ghostly character, whose embodiment only becomes real and beloved in death. As American Fascism promotes the culture of war, Poe's "darkness" feels all too realistic these days.*

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*And his short stories seem to me a poet's prose. There are no real characters in Poe's so-called tales of ratiocination. Characters are used in the service of the text, and dimensions of a unnamed single speaker, fairly incapable of conventional fictional strategies.*

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*As for Dickinson, I don't agree that her work is hermetic. The work is often elliptical and dense, but not without entry, providing the reader who can*

*accept multiplicity of "meaning", indeterminacy, sound, pun, and other now familiar literary devices, with pleasure. The work both doubts and confirms. She thought, as she said, "New Englandly."*

*And rebelled grandly. As did Creeley. And were Called Back, as it were, differently. Not wanting to create a reductive argument about either, I suggest that each are various and accessible and difficult and yet, more interrogating, philosophical, domestic, and finally local rather than hermetic in their poetics.*

Gloria Frym

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

From: "Stephen Baraban" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, June 12, 2005 5:38 PM

Subject: Creeley/Poe/Bernstein/Lawrence/Williams/Dickinson/bells bells bells  
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*Yes, it was wonderful that Charles B. told us of the story behind Creeley's Ligeia libretto. If Creeley was willing to work on this text without knowing the composer very well, and wasn't so upset when the composing of the music didn't happen, it sounds like he was very pleased to be collaborating with POE.*

*I think as many of us as possible should make Poe's works part of our summer reading, and report back in say, September. The different visions people have of this elusive literary figure are quite intriguing. On the surface, D.H. Lawrence's conception of Poe (in Studies in Classic American Literature) as a sufferer/diagnostician writing from within a realm of decadence seems pleasingly consonant with one's naive reactions to EAP's works, though we know, of course that Poe was not the forever zonked-out sadsack seer that folklore pictures, but was very much a busy, critically-acute professional, as emphasized by W.C. Williams in the Poe chapter of *In The American Grain*.*

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*But as far as exuberance goes, maybe one reason I've never thought of this quality in relation to Poe is that I haven't taken "The Bells" seriously (as part of*

*not taking the poems in general very seriously). But "Bells" is not so bad at all. I sign off with the beginning:*

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Silver bells!  
What a world of merriment their melody foretells!  
How they tinkle, tinkle, tinkle,  
In the icy air of night!  
While the stars that oversprinkle  
All the heavens, seem to twinkle  
With a crystalline delight;  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells,  
Bells, bells, bells -  
From the jingling and the tinkling of the bells.*

*--- Ruth Lepson <[REDACTED]> wrote:*

*Hi Charles B,*

*Thank you so much for taking the time to tell all this. I will dip into Poe  
& dear Bob's libretto & the Granary Books book.*

*All best,*

*Ruth Lepson*

---

*Discover Yahoo!*

*Find restaurants, movies, travel and more fun for the weekend. Check it out!*

*<http://discover.yahoo.com/weekend.html>*

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227. **Schlesinger**  
***Jessica Smith, Broken Toilet***  
*Mon 13 Jun 2005*

---

Dear All,

While out of the country last year, Jessica Smith subletted, and subsequently trashed my flat (broken toilet, tampons on the porch, dirty underwear in the silverware, etc.) She skipped town in the night, with bills and rent unpaid, plants dead, and the heat on at 80 degrees in the middle of a Buffalo winter.

If anyone has her contact information, it would be greatly appreciated. Sorry to cloud the list with my own dirty laundry, but this was not merely a violation of personal trust, but a violation of the communal trust we share on and off this list, together.

Cheers,

Kyle

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228. **Steve Dalachinsky**  
***Re: a Town***  
*Mon 13 Jun 2005*

---

thanks mj

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229. **Caroline Crumpacker**  
***bilingual reading series***  
*Mon 13 Jun 2005*

---

One final, delightful reading  
before the bilingual reading series takes a break for summer dainties:

At 2:00 PM on June 19

A celebration of the new issue of Circumference Magazine  
featuring

Jennifer Hayashida reading her translations of Swedish poet Frederik Nyberg  
Elizabeth Macklin reading her translations of Basque poet Kirmen Uribe Keith  
Newton reading his translations of Gaius Valerius Catullus

and the magazine's delightful editors Stefania Heim and  
Jennifer Kronovet will sell issues of the magazine at a discount

all this at the elegant Bowery Poetry Club  
308 Bowery @ Bleecker, across from CBGB's



www.bowerypoetry.com

\$6

drinks, coffees, snacks, cuties etc.

\*\*\*\*

Elizabeth Macklin has published two collections of poems, *A Woman Kneeling in the Big City* and *You've Just Been Told*. In 1999–2000 she spent an Amy Lowell Poetry Traveling Scholarship year studying the Basque language in Bilbao, Spain. She is a freelance writer and editor in New York City.

Kirmen Uribe is the author of *Bitartean heldu eskutik* (Meanwhile Hold Hands), which won Spain's 2001 Premio de la Crítica, and whose Spanish translation will be published this fall. His 2001 multimedia collaboration with the musician Mikel Urdangarin was made into *Bar Puerto*, a CD-book. Uribe lives in Vitoria-Gasteiz (Euskadi, Spain).

\*\* Poet and translator Jennifer Hayashida grew up in the suburbs of Stockholm and San Francisco, and currently lives in Brooklyn, NY. She received her MFA in writing from Bard College's Milton Avery Graduate School of the Arts, and her work has appeared in *Insurance*, *The Literary Review*, and *The Asian Pacific American Journal*. She was awarded a 2004 Witter Bynner poetry translator residency at the Santa Fe Art Institute. Her translation of the contemporary Swedish poet Eva Sjödin's book-length prose poem *Inner China* (Det inre av Kina) is forthcoming from Litmus Press. She will read her translations of Swedish poet Frederik Nyberg.

Frederik Nyberg was born in 1968 and currently resides in Göteborg, Sweden. His debut collection, *En annorlunda praktik* (A Different Practice) was published by Norstedts Förlag in 1998. Subsequent books, *Blomsterur - förklaringar och dikter* (Clockwork of Flowers - Explanations and Poems), and *Åren* (The Years), were published in 2000 and 2002, respectively. In 2003, Nyberg wrote the play, *Tunnelsång* (Tunnel Song), commissioned by Göteborg's Cinnober Theater and their undertaking, *Det svenska projektet* (The Swedish Project), with the mission to stimulate and develop contemporary Swedish theatre. Nyberg serves on the editorial board of the Swedish literary publications OEI.

\*\* Keith Newton has published poems and reviews in several journals, and he is the editor of the second edition of the *Columbia Granger's Index to Poetry in Collected and Selected Works* (2004). He received his MFA from Washington University. He will be reading from his translation of Catullus.

The Latin poet Gaius Valerius Catullus (ca. 84 B.C.E. - 54 B.C.E.) was born into a wealthy family in Verona and died, at age thirty, in Rome. Almost everything that is thought to be known about his life—his social world, his friends and enemies, his politics, his travels, his love affair with a woman he calls “Lesbia”—is extrapolated from his writing. He was part of a literary group known as the “neoterói,” the new poets. Despite his popularity in the centuries after he died his work later vanished. The manuscript of a single volume of his poems resurfaced in the early 14th century in Italy. Since then, his “little book,” as he called it, has had profound influence on poets around the world.

\*\*

If you want to be removed from this list, send me a message and it shall be done. Otherwise, see you next Fall...

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230. **Gloria Frym**

**Re: Creeley/Poe/Bernstein/Lawrence/Williams/Dickinson/bells bells bells        bells bells!**

Mon 13 Jun 2005

---

There are some little known audio tapes of Creeley, Susan Howe, Bob Grenier and others speaking about Dickinson. They were recorded in the mid 80s at a Dickinson conference at New College of California, in San Francisco, where I taught in the Poetics Program for 15 years. They reside in the library there. Anyone interested might contact the College.

GF

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

From: "Ruth Lepson" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, June 13, 2005 3:58 PM

Subject: Re: Creeley/Poe/Bernstein/Lawrence/Williams/Dickinson/bells bells bells bells bells!

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---

*Discover Yahoo!*

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out!*

*<http://discover.yahoo.com/weekend.html>*

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231. **Alan Sondheim**

***now i am here***

*Tue 14 Jun 2005*

---

now i am here  
"no, i am not here"  
"X i am here now"  
yes yes yes  
<http://www.asondheim.org/gcac.jpg>  
it is such a game to play  
"i am here and i am not here"  
i am virtual here now this is a virtual letter: X  
or a real letter; that was my left-hand-ring-finger  
"speaking" of the X and please note  
this tired conceptualism is the oldest trick in the book  
if one begins the book in 1973  
everyone in 1973 is already dead  
1973 culture is already dead  
but "i am here now XXX" and typing this  
right now. as you read this. now.

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232. **Ishaq**

***these are the Dubwoys pt 3 (from more at 7:30: notes from new palestine)***

*Tue 14 Jun 2005*

---

We crash y'crew/Gats on Dats/Woht weapons? /Our weapons/Tardid or Repitition. Swords and words spoken/Our identity/7:30 irony: the balance of the needle, arm and turntables ...and sturm and drag queen troopers bust butts over the heads of kids trying to build castles out of pebbles and make them play jump rope with tied used condoms as bombs blast the playground to shreds.

Was's moms was down to a few pounds, by then, and hanging out at the Max on the corner early morning before the sun come red fa down and when others set to prey and some pray....

Their flow will bring urban tales like cantos

Of the glory of grafs on walls

Of locos with spray can type

Oh oh oh that

New Palestinian tag...

...and some feggit, when Army was 12, he tried to fuck with Army and the yänkee shankt the subject 1 night and dumped him inna bush - the likkle

Mighty kept walkin like, s'all la = mind/no matter.  
...but he loved his uncle harlo

Spoony Gee vs Giovanni's radical scribbles  
Silence the duppy's giggles  
Swang Poro,  
Jus like Woht Was  
No,  
Fuchxmo,  
Lil Burg  
GottiJinn  
Creamfist inna paralysis  
Army and Tek  
They come to wreck  
This the one and respects

the stripping of  
the body  
exploiting phobias  
the body  
these are words from...  
the riddim  
turntable interrogation techniques  
exploiting phobias,  
dawgs and the body.  
Typing love love letters to martyres and timothy macvie  
...taking away comfort items  
walyi  
...a system of turntable interrogation techniques  
to treble pon sensitivities.

[mmammm]

nice

[MmMmmm]

Gawd is.

Fire

Fire

Fire

Surrounded by water. Let Ardbop build the pyre. He pullin  
some tempos and fuckin with the flanger and echos...

He pulled the Trane and said,

"Maybe Our voices is suppose to crack as you meet your  
maker in song."

the stripping of

exploiting phobias  
these are words from...  
Ardbop's turntable interrogation techniques  
Wreckin up phobias,  
...a sound system of turntable interrogation techniques  
that was in part woht was unbassed  
and trebling pon sensitivities and black boys with wiggas and chugs  
holding back mad deep hyenas strap to car chains. These are the Dubwoys  
punkin duppies in the George Jay..

Play>

...and the Hood say,

-FUCC Y"ALL-

WOOP!                WOOP!                WOOP!

Woop!

WOOP!                WOOP!

WOOP!

-A'ri, homeybwoys!!! A'RI-

-Peace-

-A'ri-

-GıYa!-

-We got this shit locktdown, BWOOEEY-

WOOP!                WOOP!

Woop!

-Steady, yänkees. Stronge We strong, ıYa!-

WOOP                WOOP!                WOOP!

WOOP!                WOOP!

WOOP!

-Six up-

-Peace out-

1426 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

\*respects to sis g-IsIs and nigeria

\_\_\_\

Stay Strong\

\

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

--Imam Ali Ibn Abu Talib (as)\

\

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

\

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

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233. **Simon DeDeo**  
***EVEN NEWER rhubarb***

*Tue 14 Jun 2005*

---

Dear all,

I know we just had a Rhubarb update, but I went a little crazy this morning and wrote a review of the University of Chicago Modern Poetry Anthology: 2150-2200.

<http://rhubarbissusan.blogspot.com/2005/06/chicago-modern-american-poetry-2150.html>

from the opening paragraph: "The University of Chicago has released what claims to be "the most definitive collection of human-readable American poetry for the latter half of the 22nd century." Of course, 'definitive' here is a relative term: 'American' here is taken to mean only poets from the fifty-five United States and Free Iraq -- although, as if in an afterthought, included also are seven poets from the Maritian and Lunar colonies whose national status, following the events of 4/22 and the destruction of the Equitorial Space Elevator, might most charitably be described as in extreme flux."

I hope you enjoy it, and do spread the word about rhubarb is susan!

-- Simon

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234. **maxpaul**  
***NEW AMERICAN WRITING NUMBER 23 NOW AVAILABLE***

*Tue 14 Jun 2005*

---

NEW AMERICAN WRITING #23 contains the following special features: new poems by Mahmoud Darwish, Vallejo's "The Black Heralds," Nine Vietnames Poets, The New Canadian Poetry, (featuring 20 writers including Christian Bok, Lisa Robertson, Ray Hsu, and many others, ed. by Todd Swift), and poems by Elizabeth Robinson, Andrew Joron, Donald Revell, Clayton Eshleman, Stephen Ratcliffe, Aaron Shurin, Gloria Frym, George Albon, Dara Wierm Stacy Doris,

Connie Deanovich, Linh Dinh, Dan Beachy-Quick, Noelle Kocot, GC Waldrep, Sarah Riggs, Laynie Brown, Philip Metres, Matthew Cooperman, Susan Firer, Kathleen Ossip, and many others.

243 pages

\$10

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or go online to [www.newamericanwriting.com](http://www.newamericanwriting.com) to use a credit card.

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235. **maxpaul**

**Re: NEW AMERICAN WRITING NUMBER 23 NOW AVAILABLE**

Tue 14 Jun 2005

---

NEW AMERICAN WRITING subscriptions also available. \$27 for 3 issues.

Quoting [REDACTED]:

*NEW AMERICAN WRITING #23 contains the following special features: new poems by Mahmoud Darwish, Vallejo's "The Black Heralds," Nine Vietnamese Poets, The New Canadian Poetry, (featuring 20 writers including Christian Bok, Lisa Robertson, Ray Hsu, and many others, ed. by Todd Swift), and poems by Elizabeth Robinson, Andrew Joron, Donald Revell, Clayton Eshleman, Stephen Ratcliffe, Aaron Shurin, Gloria Frym, George Albon, Dara Wierm Stacy Doris, Connie Deanovich, Linh Dinh, Dan Beachy-Quick, Noelle Kocot, GC Waldrep, Sarah Riggs, Laynie Brown, Philip Metres, Matthew Cooperman, Susan Firer, Kathleen Ossip, and many others.*

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*Email us for complete list. Must be purchased by check directly to us.*

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236. **Charlie Rossiter**

**Poetry World Radio---new poetry web radio station**

Tue 14 Jun 2005

---

A couple of friends and I are starting up a poetry web radio station...Poetry World Radio...our goal is to be on 24/7, which means we'll have pre-recorded material mixed with live shows.. Bill Dupree, the techmeister, is working on the program that will organize/disorganize the playlist so that it doesn't just run through the same loop in the same order over and over

So....if you or anyone you know has a spoken word recording in English and you're interested in getting some airplay (webplay?), please send it to:

Charlie Rossiter  
705 S. Gunderson Ave  
Oak Park, IL 60304  
U.S.A.

By submitting a recording you are affirming that you own the copyright to the material (this includes background music, if any) and that you grant us permission to play it.

If you want to check us out before getting involved, it's easy. Poetry World Radio is a joint project of me, Charlie Rossiter, Bill DuPree who is the tech wizard of [www.poetrypoetry.com](http://www.poetrypoetry.com), and C.J.Laity who runs the equally wonderful website, [www.Chicagopoetry.com](http://www.Chicagopoetry.com)

Check out [poetrypoetry](http://poetrypoetry.com) and [chicagopoetry](http://chicagopoetry.com) and then come on board. We hope to hear from you.

Charlie Rossiter  
co-founder & host  
[www.poetrypoetry.com](http://www.poetrypoetry.com)

-----

The truth is such a rare thing  
it is delightful to tell it

Emily Dickinson

[www.poetrypoetry.com](http://www.poetrypoetry.com)  
where you hear poems read  
by the poets who wrote them

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237. **Pierre Joris**

**Recent NOMADICS blog posts**

Tue 14 Jun 2005

---

Recent posts on my NOMADICS blog:

Dr. Charles Stein Roams Rome

Trio Pamplémousse, my words sung by others, continuous peasant

Florence Aubenas & Hussein Hanoun freed

House of Books

go to: <http://pjoris.blogspot.com/>

---

The poet: always in partibus infidelium — Paul Celan

---

Pierre Joris

244 Elm Street

Albany NY 12202

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o: 518 442 40 85

email: [REDACTED]

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

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

---

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238. **mIEKAL aND**

**Re: Recent NOMADICS blog posts**

Tue 14 Jun 2005

---

I checked out the House of Books the other day. While the work is incredible the project could be called more accurately House of Carvings of Books....

On Jun 14, 2005, at 11:40 AM, Pierre Joris wrote:

*Recent posts on my NOMADICS blog:*

*Dr. Charles Stein Roams Rome*

*Trio Pamplémousse, my words sung by others, continuous peasant*

*Florence Aubenas & Hussein Hanoun freed*

*House of Books*

go to: <http://pjoris.blogspot.com/>

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239. **furniture\_press**

***I C Words/LETTERS follow***

*Tue 14 Jun 2005*

---

persons, not persons, letters, people, not people, letters, letters from people,  
persons, not persons, people form persons.

Now what follows may be. Not so easy. Some people cannot stomach the coagulation. In time, reality, that is, coagulate. We form Us.

I see letters appearing in words. I see words, I do not. No longer do words seem any longer.

She started down the stairs. Paused. A question mark paused in a rose sprang from the floor. Each town decided it was theirs. Each town allotted one horse and one carriage. Each carriage attached to their horse and led down the road away from the town. Each horse returned to their respective towns. Each horse was brutally murdered.

I no longer see people, persons, between each word each line appears. I do not see letters no longer than they appear. Each word appears before their respective persons, each one broken at the neck.

She started down the stairs. Pushed a rose with her chin. Down the stairs. Each step a word in her posture and the rose pursued by each person. Each person relegated to one town. One town relegated to one question. Each town brought one word and one letter appeared before the crowd. I see said all.

We form Us.

--

---

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240. **Brett Fletcher Lauer**  
**NEW ISSUE CROWD MAGAZINE:**  
*Tue 14 Jun 2005*

---

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241. **Stephen Vincent**  
**Re: Creeley/Poe/Bernstein/Lawrence/Williams/Dickinson/bells bells**  
**bells bells bells!**  
*Tue 14 Jun 2005*

---

The Poe inference of discussion has been making me think/ruminate on the darkness that seems to permeate this country regressively to deep levels by the day. In the vicinity of 70 years or so after the last public lynching in the United States, the US Senate bravely apologized for not having enacted laws that would have outlawed the practice. In spite of loosing the Civil War, the Confederacy obviously refused to die a natural death, but continued to work its will against people of color. Many now would say the Confederacy - the various reactionary limbs of the old South are, indeed, in control of the country, including 'our' military and its foreign policy, including war crimes of torture primarily against people of color, and certainly not against those of Christian faith. I thought it incredible that on the same day the Senate is making its apology for implicitly condoning lynching that Time magazine gives us a log blow by blow account of another borderline lynching the criminal torture of an Arab detainee at Guantanamo (a practice, one can only assume was/is used on multiple other

detainees at Guantanamo and other such center.) And, on the same day of this revelation, and perhaps not dissimilar from the history of the United State Senate, we have to witness Vice-President Cheney get up and say the Q torture is a decent practice, essential to saving American lives, etc. I am sure the historic lynch mobs and their leaders said the same thing, that a good lynching was one that kept African-Americans and their sympathizers in their place. The Confederate Dunces are mad at it again. Torture, it appears, is the "lynchpin" of foreign policy. It also appears to be recipe for national death, and/or perpetual war.

But back to Poe - more and more "The Pit and The Pendulum" appears to constitute a nationally self-destructive vision - the country tied down under the free wheeling rats and the blade. "...He observes that the pendulum will cut at a right angle to his body ..."

It seems, at least, that dark to me. Fortunately, it also appears, even with the recruiting rats in the high schools, the young are voting with their feet.

Stephen V

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

*There are some little known audio tapes of Creeley, Susan Howe, Bob Grenier and others speaking about Dickinson. They were recorded in the mid 80s at a Dickinson conference at New College of California, in San Francisco, where I taught in the Poetics Program for 15 years. They reside in the library there. Anyone interested might contact the College.*

GF

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

From: "Ruth Lepson" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, June 13, 2005 3:58 PM

Subject: Re: Creeley/Poe/Bernstein/Lawrence/Williams/Dickinson/bells bells bells bells bells!

*Many thanks to Gloria F and Stephen B--further rumination to come in response to yr thoughtful expansive analyses.  
Ruth Lepson*

On 6/13/05 12:27 PM, "Gloria Frym" <[REDACTED]> wrote:

*I'd like to add that Williams' essay on Poe seems to me one of the most important. He reads Poe through Modernist psychological and political eyes--posits that Poe both records and anticipates American alienation*

from  
self and body, both physical and spiritual, the emotional terror of a  
vast  
unknown continent on its way to Westward Ho (including shopping malls!)  
and  
empire. Whatever his intention, some of Poe's greatest stories now morph  
back into physical parallels of 20th century horrors ("The Masque of the  
Red  
Death," easily reads as AIDS), and 21st century government sanctioned  
physical torture.  
"Ligeia," too, is a ghostly character, whose embodiment only becomes real  
and beloved in death. As American Fascism promotes the culture of war,  
Poe's "darkness" feels all too realistic these days.

Also, Poe was America's first real literary critic. His standards,  
as  
revealed in his numerous reviews of his contemporaries, were demanding  
and  
orthodox, akin to Clement Greenberg's in visual art.

And his short stories seem to me a poet's prose. There are no real  
characters in Poe's so-called tales of ratiocination. Characters are  
used  
in the service of the text, and dimensions of a unnamed single speaker,  
fairly incapable of conventional fictional strategies.

Lastly, that Whitman was one of the few who attended Poe's funeral  
has  
some significance. The American Optimist pays homage to the American  
Pessimist, who is Noir as America. Poe dies long before the 1855 first  
edition of Leaves of Grass. Both poets are groping for physical,  
intellectual and aesthetic "American" morals and aesthetics that might  
counter the puritanical (now morphed into fundamentalist) normative  
standards.

As for Dickinson, I don't agree that her work is hermetic. The work  
is  
often elliptical and dense, but not without entry, providing the reader  
who  
can  
accept multiplicity of "meaning", indeterminacy, sound, pun,  
and other now familiar literary devices,  
with pleasure. The work both doubts and confirms. She thought, as she  
said, "New Englandly."

And rebelled grandly. As did Creeley. And were Called Back, as it  
were,  
differently. Not wanting to create a reductive argument about either, I  
suggest that each are various and accessible and difficult and yet, more  
interrogating, philosophical, domestic, and finally local rather than  
hermetic in their poetics.

Gloria Frym

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

From: "Stephen Baraban" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, June 12, 2005 5:38 PM

Subject: Creeley/Poe/Bernstein/Lawrence/Williams/Dickinson/bells bells  
bells  
bells bells!

*Yes, it was wonderful that Charles B. told us of the story behind Creeley's Ligeia libretto. If Creeley was willing to work on this text without knowing the composer very well, and wasn't so upset when the composing of the music didn't happen, it sounds like he was very pleased to be collaborating with POE.*

*I think as many of us as possible should make Poe's works part of our summer reading, and report back in say, September. The different visions people have of this elusive literary figure are quite intriguing. On the surface, D.H. Lawrence's conception of Poe (in *Studies in Classic American Literature*) as a sufferer/diagnostician writing from within a realm of decadence seems pleasingly consonant with one's naive reactions to EAP's works, though we know, of course that Poe was not the forever zonked-out sadsack seer that folklore pictures, but was very much a busy, critically-acute professional, as emphasized by W.C. Williams in the Poe chapter of *In The American Grain*.*

*I was surprised to see Charles B., in the recent Creeley piece, place Poe amongst his list of people whose writings are in the middle between Whitman's "expansive, sexually explicit, and exuberant" works and Dickinson's "philosophical, hermetic, introspective" poems. Poe is expansive and exuberant, I wondered? And what is the sexuality in his writing except incest, and men's love of very young women, and the morbid desire to completely know the other that Lawrence notes?*

*But as far as exuberance goes, maybe one reason I've never thought of this quality in relation to Poe is that I haven't taken "The Bells" seriously (as part of not taking the poems in general very seriously). But*

*"Bells" is not so bad at all. I sign off with the beginning:*

*Hear the sledges with the bells -  
Silver bells!  
What a world of merriment their melody foretells!  
How they tinkle, tinkle, tinkle,  
In the icy air of night!  
While the stars that oversprinkle  
All the heavens, seem to twinkle  
With a crystalline delight;  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells,  
Bells, bells, bells -  
From the jingling and the tinkling of the bells.*

--- Ruth Lepson <[REDACTED]> wrote:

*Hi Charles B,*

*Thank you so much for taking the time to tell all this. I will dip into Poe  
& dear Bob's libretto & the Granary Books book.*

*All best,*

*Ruth Lepson*

---

*Discover Yahoo!*

*Find restaurants, movies, travel and more fun for the weekend. Check it out!*

*<http://discover.yahoo.com/weekend.html>*

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242. **Chris Stroffolino**

***Continuous Peasant on your Blog***

Tue 14 Jun 2005

---

HEY, THANKS PIERRE for mentioning us on your blog---maybe someday we could open for Nicole so we don't miss each other. It was good to see you too!

Chris

-----

>From: Pierre Joris <[REDACTED]>  
>To: [REDACTED]  
>Subject: Recent NOMADICS blog posts  
>Date: Tue, Jun 14, 2005, 8:40 AM  
>

*Recent posts on my NOMADICS blog:*

*Dr. Charles Stein Roams Rome*

*Trio Pamplémousse, my words sung by others, continuous peasant*

*Florence Aubenas & Hussein Hanoun freed*

*House of Books*

*go to: <http://pjoris.blogspot.com/>*

---

*The poet: always in partibus infidelium — Paul Celan*

---

*Pierre Joris*

*244 Elm Street*

*Albany NY 12202*

*h: [REDACTED]*

*c: [REDACTED]*

*o: 518 442 40 85*

*email: [REDACTED]*

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

*blog:<http://pjoris.blogspot.com/>*

---

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243. **Mona Baroudi**

**40 Years/100 More at Intersection for the Arts**

Tue 14 Jun 2005

---

Please join us June 17 as we kick off our 40th Anniversary celebrations with a unique and intimate event with our resident artists and Intersection stars Jessica Hagedorn, Denis Johnson, Jimmy Santiago Baca, Ntozake Shange and Marcus Shelby...

40 Years/100 More

Friday June 17, 2005, Reception Begins at 7pm

\$140 (Includes an Intersection Membership)

\$100 (Special Price for Intersection Members)

Reserve online by clicking here or call us today at 

Tickets are extremely limited...Reserve today!

v Performances, reflections and readings of brand new work by and with Jessica Hagedorn, Ntozake Shange, Jimmy Santiago Baca, Denis Johnson, Campo Santo, ESP Project, and Marcus Shelby

v A special preview of the building-wide Blueprints exhibition, with new work by Conrad Atkinson, Claudia Bernardi, Carolyn Ryder Cooley, Su-Chen Hung, Stephanie Johnson, Kush, Julio Morales, Jos Sances, Tracey Snelling, Geddes Ulinskas & Stephanie Wong

v The premiere of 40 Years/Infinite Views, a breathtaking, interactive new art piece and Intersection artifact created with Trillium Press. Participating artists include Victor Cartagena, Ann Chamberlain, Ala Ebtakar, Margaret Harrison, bell hooks, Alicia McCarthy, J. John Priola, Tim Rollins + K.O.S., Andrew Schoultz, Gary Snyder, Alice Walker, Christine Wong,...and many more.

v The premiere of 40 Years/Infinite Stories, our Anniversary Book Project.

v A champagne reception...and more!

Hosted by Intersection's Resident Artists:

Campo Santo, ESP Project, Marcus Shelby, Ntozake Shange & Wayne Wallace

Intersection for the Arts

446 Valencia Street (btwn 15/16), Mission District

San Francisco, CA

[www.theintersection.org](http://www.theintersection.org)

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.

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244. **Chris Stroffolino**

**CP: INTENTIONAL GROUNDING one day sale!**

Tue 14 Jun 2005

---

Oops--my response to Pierre was meant backchannel....

Anyway, TODAY JUNE 14th is the official RELEASE DATE  
of the second CONTINUOUS PEASANT album, INTENTIONAL GROUNDING.

So, to celebrate that, my record label is offering a one-day discount deal-- 20%  
off the price of the album if you, uh, ACT BEFORE MIDNIGHT PDST

If you're interested in buying it, go to our website  
[www.continuouspeasant.com](http://www.continuouspeasant.com)

or our label's website  
[www.goodforks.com](http://www.goodforks.com)

There should be ordering instructions there;  
and mention this offer or else they'll try to charge you the full price  
or feel free to backchannel me with every question

Thank you from Continuous Peasant

AND P.S. THANKS TO EVERYONE WHO CAME OUT AND SUPPORTED US ON  
OUR EAST COAST TOUR, and especially to those who put us up (put up with  
us) or offered to-- Without you we would have lost not just our shirts but also  
our pants!

& it was great to reconnect with so many people back east; many of whom i  
met in one way or another through this list....

(I plan to write a more detailed account when I get over this post-tour depres-  
sion and get my voice back....)

-----

>From: Chris Stroffolino <[REDACTED]>  
>To: [REDACTED]  
>Subject: Continuous Peasant on your Blog  
>Date: Tue, Jun 14, 2005, 10:35 AM  
>

| *HEY, THANKS PIERRE for mentioning us on your blog---maybe someday we could  
| open for Nicole so we don't miss each other. It was good to see you too!*

Chris

-----  
From: Pierre Joris <[REDACTED]>  
To: [REDACTED]  
Subject: Recent NOMADICS blog posts  
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*go to: <http://pjoris.blogspot.com/>*

---

*The poet: always in partibus infidelium — Paul Celan*

---

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[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

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245. **Ishaq**

**[britishhiphop] In case ya slept the first go round...b-gyrl's back with her sistas in rhyme...**

Tue 14 Jun 2005

---

b-gyrl's back with her sistas in rhyme...

bgyrl4life! - Not the Sista, the Compilation Not the average girls in your video" - bgyrl4life (Executive Producer) The "all female" hip hop compilation from b-

gyrl.com is a fusion of hip hop, neosoul & spoken word. bgyrl4life! features appearances by Blue Raspberry (the New Generation of the Wu); Abiyah, who's written version of "Fatherless Townships" appears in the Random House Anthology, Bum Rush the Page: A Def Poetry Jam (from the critically acclaimed HBO series); Soulflower (who is hailed as "Among the Top Female Artists" by The Source Magazine); Shellie R. Warren (author/poet, motivational speaker and former spokesperson of Miss Black USA); Idara "Ill Skillz" Umana (actress & slam champion whose credits include performing at St. Louis Mayor Freeman Bosley Jr's Inauguration); Incks (Lyricist Lounge, Nuyorican Cafe); Motion (Toronto radio personality and spoken word artist teams up on "Trilogy" with Apani B Fly Emcee & Tara Chase); Crystal Killoran (Sprite Freestyling Advertising Campaign); Jymini (creative force behind micfiend.com); Pariss Clemons (Legendary NYC FolkLore Artist); Kristin Mainhart and more...

Bgyrl, MP3.com's reigning hip hop diva, serves up a talented female superstar showcase." - mp3.com

#### LISTEN TO ENTIRE COMPILATION

HIFI - [http://www.soundclick.com/util/streamM3U\\_Bandradio.m3u?](http://www.soundclick.com/util/streamM3U_Bandradio.m3u?ID=22567&q=Hi&type=stream.m3u)

ID=22567&q=Hi&type=stream.m3u

LOFI - [http://www.soundclick.com/util/streamM3U\\_Bandradio.m3u?](http://www.soundclick.com/util/streamM3U_Bandradio.m3u?ID=22567&q=Lo&type=stream.m3u)

ID=22567&q=Lo&type=stream.m3u

Cool Women Alert: Don't let the sorta tricky name of BgyrL4Life confuse ya, this is music that deserves your attention! BgyrL4Life is a compilation made up of various women talented in the art of hip-hop, spoken word, and r&b. - Star Polish

#### 1. No More - Shellie R. Warren

<http://www.soundclick.com/util/streamM3U.m3u?ID=2465244&q=Hi> An up-and-coming Spoken Word artist from Nashville, TN. She is currently serving as the spokesperson for Miss Black USA, Inc. and holds the title of Miss Woman of Color 2002.

#### 2. Use to Be - Pariss Clemons [http://www.soundclick.com/util/streamM3U.m3u?](http://www.soundclick.com/util/streamM3U.m3u?ID=133551&q=Hi)

ID=133551&q=Hi Infused with the fresh influences of hip hop, the spoken-word scenes and new technology, while still firmly positioned within the continuing lineage of the soul jazz and blues masters, Pariss' music captures the next moment of urban soul music now.

#### 3. Majesty - Crystal Killoran [http://www.soundclick.com/util/streamM3U.m3u?](http://www.soundclick.com/util/streamM3U.m3u?ID=2465319&q=Hi)

ID=2465319&q=Hi Before she received national attention flexing her skills, going toe to toe with her male counterparts on a Sprite commercial, she was recording with underground producing sensation Tack-Fu

4. Ghetto Livin Blues - Ill Skillz

<http://www.soundclick.com/util/streamM3U.m3u?ID=2465447&q=Hi> Idara Umana known as Ill Skillz and rightfully so, is a street philosopher by spirit and poet by trade. She has been labeled of of the "illest poets in the city".

5. Fatherless Townships - Abiyah

<http://www.soundclick.com/util/streamM3U.m3u?ID=344678&q=Hi> Based in Cincinnati, Abiyah is a poet and recording artist who specializes in the Floetry genre, a style of poetry blended with music, percussion, and voice.

6. KingQueen - Soulflower <http://www.soundclick.com/util/streamM3U.m3u?ID=344572&q=Hi>

Soulflower has performed with artists like Lauryn Hill, Erykah Badu, Outkast, The Roots & many others. Said to be one of the most positive and revolutionary recording artists of our time. "Among the best female artists" - The Source Magazine

7. Push (Keep Pushin) - Incks <http://www.soundclick.com/util/streamM3U.m3u?ID=2461723&q=Hi>

A lot of hip hop emcees leave an impression that fades like writing in pencil, this one is permanent. Straight from the jungle of Flatbush Brooklyn, home to hip hop legends past and present, female lyricist and producer Incks is destined to add her name to that list of notables as witnessed by her lyrical dexterity. Incks has made the rounds at Wetlands, Nuyorican Cafe and the Lyricist Lounge...from NYC to your pc.

8. Trilogy - Motion f. Tara Chase & Apani B Fly Emcee

<http://www.soundclick.com/util/streamM3U.m3u?ID=2461760&q=Hi> Motion is a potent lyricist, a multitalented artist with the skills to party-rock an audience into a frenzy or entrance listeners with deep lyrics and melodies.

9. Warning - Kamil f. Mykill Miers

<http://www.soundclick.com/util/streamM3U.m3u?ID=2461750&q=Hi> The first lady of abnormal records gives a scorchin' warning! Featuring Mykill Miers.

10. Ill Wind - Blue Raspberry <http://www.soundclick.com/util/streamM3U.m3u?ID=2465550&q=Hi>

Ready or Not, here comes the original Blue Rasp...from the New Generation of the Wu!

11. Projects to Pyramids - Sakinah Nabi

<http://www.soundclick.com/util/streamM3U.m3u?ID=2461738&q=Hi> Sakinah Nabi (God inspired peace of mind and intelligence) is part of a new generation of female mcs that are beyond the stereotypes of women as sex symbols.

12. Talkin BS - Kristin Mainharf f. Infared

<http://www.soundclick.com/util/streamM3U.m3u?ID=2465520&q=Hi> Combining lyrics stripped down to their emotional core with a vocal range encompassing the spectrums of harmony and feeling, power and tenderness, Kristin will melt your heart in one minute and break it the next.



[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

X-ELNK-AV: 0

Content-Type: text/html; charset="UTF-8"

Content-Language: en

*ALL INTERESTED APPLICANTS PLEASE respond to*

*<mailto:[REDACTED]> [REDACTED] AND CC:*

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

*Hey Family, Friends, Community:*

*I'm looking to fill two positions (1 full, and 1 part-time) for the Community Engagement Department. The full-time position is for our Youth and Educators program and the half-time is an assistant position for our public programs and community outreach. I'm looking for candidates that have an arts background (pref. visual arts and/or film) but I'm also open to folks who are from the humanities/social service/social justice background provided that their work included arts-based education.*

*Please have all applicants send cover letter and resume to*

*<mailto:[REDACTED]> [REDACTED] AND CC:*

*<mailto:[REDACTED]> [REDACTED].*

*The job announcements are pasted on this email and attached as Word Documents.*

#### *COMMUNITY ENGAGEMENT ASSISTANT*

*DEPARTMENT: COMMUNITY ENGAGEMENT*

*REPORTS TO: COMMUNITY  
ENGAGEMENT MANAGER*

*STATUS:  
NON-EXEMPT POSITION*

*SALARY:  
\$12-14/hour DOE*

**WORK SCHEDULE:**

*PART TIME (20-28 hours/week)*

*MONDAY THROUGH FRIDAY*

*EVENTS EVENINGS & WEEKENDS*

*The Community Engagement Assistant is responsible for assisting with the planning, implementation, and evaluation of the YBCA Community Engagement, Education Resource Room, and Public Programs. Working in collaboration with the Center's various departments and community advisory bodies, and under the supervision of the Community Engagement Manager, the Community Engagement Assistant is expected to coordinate the logistics and assist in the planning of a complex, thoughtful, multi-faceted program of activities that connect the art and artists of YBCA with the diverse constituencies of the Center. Specific programs include*

- Public Programs: Educational and public program events that contextualizes the Center's artistic programming and themes. These programs are intended to deepen the engagement of currently attending audiences as well as developing new audiences. These events include lectures, musical performances, artist's talks, literary readings, gallery walk-through tours, and panel discussions.*
- Education Resource Room: The Center's public space that presents publications, visual art, film/video, website resources, and public programs that contextualize artistic programming.*
- Community Outreach and Building: Grassroots community outreach and building efforts in aimed at diverse SF communities.*

**PRINCIPAL RESPONSIBILITIES**

- Oversight and coordination of Center and off-site public programs including contractual and logistical oversight of contracted artists, scholars, and other panelists.*
- Logistical oversight of the design and implementation of*



*the Education Resource Room in cooperation with community artists/advocates and the Center's visual arts and facilities team.*

- *Grassroots community outreach and organizing efforts that support the Center's overall Community Engagement strategies.*
- *Development of descriptive program text for marketing and development purposes.*
- *Assist in the recruitment and coordination of volunteers and interns.*
- *Serve as liaison between the Center and various community constituents.*
- *Represent the CE department internally and the Center at external meetings and events.*
- *Other duties as necessary.*

#### *MINIMUM REQUIREMENTS*

- *Bachelor's degree in visual or performing arts, education or similar field of study or related work experience.*
- *At least 2 years experience providing administrative support to arts-related programs.*
- *Knowledge and experience working with diverse community organizations and gatekeepers.*
- *Knowledge of educational theories.*
- *Experience using exhibitions, film/video and performing arts as references for current ideas and social issues.*
- *Experience as liaison to community and arts organizations, colleges/universities.*
- *Capacity to effectively manage multiple tasks under pressure of deadlines.*
- *Excellent written, interpersonal, and verbal communication skills, including public speaking.*

- *Familiarity with budget and contractual processes.*
- *Ability to work effectively as a team member and independently with minimum supervision.*
- *Experience with PC or Macintosh computer systems and software.*
- *Ability to work effectively in partnership with people of diverse cultural backgrounds.*

*COMMUNITY ENGAGEMENT ASSOCIATE I*

*DEPARTMENT: COMMUNITY ENGAGEMENT*

*REPORTS TO: COMMUNITY ENGAGEMENT MANAGER*

*STATUS:  
EXEMPT POSITION*

*SALARY:  
\$30-34,000 DOE*

*WORK SCHEDULE: FULL TIME (37.5 hours/week)*

*MONDAY THROUGH FRIDAY*

*EVENTS EVENINGS & WEEKENDS*

*The Community Engagement Associate is responsible for the planning, implementation, and evaluation of the YBCA Community Engagement Program's youth and educator's programs. Working in collaboration with the Center's various departments and community advisory bodies, and under the supervision of the Community Engagement Manager, the Community Engagement Associate is expected to coordinate a complex, thoughtful, multi-faceted program of activities that connect the art and artists of YBCA with the diverse constituencies of the Center. Specific programs include:*

- *Young Artist's at Work (YAAW) Program: a 12-month arts*

*education and internship program for middle and high school youths designed to cultivate future generations of activists.*

- *Educator Programs: Coordination of SFUSD Teacher's Quarterly events, K-12 "Discovering Performance" Programs, and school tours.*

#### *PRINCIPAL RESPONSIBILITIES*

- *Oversight of YAAW Program including all administrative and programmatic coordination (development, implementation, and evaluation) of youth and educators programs including management oversight of program subcontractors.*
- *Under the guidance and subject to the final approval of the Community Engagement Manager, develop budgets and budget analysis for all related programs.*
- *Recruit, supervise, and evaluate program support staff, interns, youth advisory members, and volunteers as necessary.*
- *Develop and implement youth recruitment and retention.*
- *Plan and implement on-site and off-site public programs for youths that are related to but not exclusive of the Center's exhibitions, film/videos and performing arts, as well as programs that examine art practice, theory, history, and social movements.*
- *Assist in the design and program implementation of the Education Resource Room with regard to any youth related contributions.*
- *Select speakers and presenters, coordinate curricula, arrange facilities and technical personnel, create and monitor program budget, evaluate programs for effectiveness for all youth and educators related programs.*
- *Serve as liaison between the Center and various community constituents.*
- *Write interpretive art education materials for youths and educators.*
- *Assist in writing grants for college and youth programs funding.*

- *Represent the CE department internally and the Center at external meetings and events.*
- *Other duties as needed.*

#### **MINIMUM REQUIREMENTS**

- *Bachelor's degree in visual or performing arts, education or similar field of study.*
- *At least 2 years experience planning and implementing multidisciplinary arts programs that serve K-12 audiences.*
- *Knowledge and experience working with diverse community organizations and gatekeepers.*
- *Knowledge of youth learning theories.*
- *Experience using exhibitions, film/video and performing arts as references for current ideas and social issues.*
- *Experience creating partnerships with community and arts organizations, K-12 schools.*
- *Capacity to effectively manage multiple tasks under pressure of deadlines.*
- *Excellent written, interpersonal, and verbal communication skills, including public speaking.*
- *Familiarity with budget and contractual processes.*
- *Ability to work effectively as a team member and independently with minimum supervision.*
- *Experience with PC or Macintosh computer systems and software.*
- *Ability to work effectively in partnership with people of diverse cultural backgrounds.*

247. **Henry A. Lazer**

***Discount Offer: Abigail Child's This Is Called Moving***

Tue 14 Jun 2005

---

Announcing the newest volume in the series

Modern and Contemporary Poetics

edited by Charles Bernstein and Hank Lazer

THIS IS CALLED MOVING

A Critical Poetics of Film

Abigail Child

Forward by Tom Gunning

Writings on film from an award-winning filmmaker and poet.

“An excellent and distinctive addition to the MCP series. . . . This book focuses a highly articulate poetic intelligence on a range of topics relevant to film studies and literary writing and at the same time presents a portfolio of interviews and discussion and script material that charts the trajectory of a significant contemporary experimental filmmaker.” Bruce Andrews, author of *Paradise and Method: Poetry and Praxis*

As the writer, director, producer, and cinematographer of almost all her 30 films, videos, and shorts, Abigail Child has been recognized as a major and influential practitioner of experimental cinema since the early 1970s. Hallmarks of her style are the appropriation and reassembly of found footage and fragments from disparate visual sources, ranging from industrial films and documentaries to home movies, vacation photography, and snippets of old B movies. The resulting collages and montages are cinematic narratives that have been consistently praised for their beauty and sense of wonder and delight in the purely visual. At the same time, Child’s films are noted for their incisive political commentary on issues such as gender and sexuality, class, voyeurism, poverty, and the subversive nature of propaganda.

In the essays of *This Is Called Moving*, Child draws on her long career as a practicing poet as well as a filmmaker to explore how these two language systems inform and cross-fertilize her work. For Child, poetry and film are both potent means of representation, and by examining the parallels between them—words and frames, lines and shots, stanzas and scenes—she discovers how the two art forms re-construct and re-present social meaning, both private and collective. Abigail Child is Professor of Film and Animation at the School of the Museum of Fine Arts in Boston and author of *A Motive for Mayhem* and *Artificial Memory*. Tom Gunning is Professor of Art History at the University of Chicago and author of *D. W. Griffith and the Origins of American Narrative Film: The Early Years* at Biograph.

320 pp. | 6 x 9 | ISBN 0-8173-5160-4 | 36 illustrations | \$32.95 paperback

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Exclusive offer for members of the Poetics Listserv

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248. **amy king**

***This time, it's for real: Save NPR and PBS***

*Tue 14 Jun 2005*

---

Seems very much worth looking at ...

Dear MoveOn member,

You know that email petition that keeps circulating about how Congress is slashing funding for NPR and PBS? Well, now it's actually true. (Really. Check the footnotes if you don't believe us.)

A House panel has voted to eliminate all public funding for NPR and PBS, starting with "Sesame Street," "Reading Rainbow," and other commercial-free children's shows. If approved, this would be the most severe cut in the history of public broadcasting, threatening to pull the plug on Big Bird, Cookie Monster and Oscar the Grouch.

Sign the petition telling Congress to save NPR and PBS:

<http://www.moveon.org/publicbroadcasting/?id=5663-1050723-dgjB6wX556xFuMPzBZJz6A&t=3>

If we can reach 250,000 signatures by the end of the week, we'll put Congress on notice. After you sign the petition, please pass this message along to any friends, neighbors or co-workers who count on NPR and PBS.

The cuts would slash 25% of the federal funding this year—\$100 million—and end funding altogether within two years.<sup>1</sup> In particular, the loss could kill beloved children's shows like "Sesame Street," "Clifford the Big Red Dog," "Arthur" and "Postcards from Buster." Rural stations and those serving low-income communities might not survive. Other stations would have to increase corporate sponsorships.

This shameful vote is only the latest partisan assault on public TV and radio. The Corporation for Public Broadcasting, which exists to shield public TV and radio from political pressure, is now chaired by Kenneth Tomlinson, a staunch Republican close to the

White House. Tomlinson has already forced one-sided conservative programs on the air, even though Tomlinson's own surveys show that most people consider NPR "fair and balanced" and they actually trust public broadcasting more than commercial network news.<sup>2</sup>

Tomlinson also spent taxpayer dollars on a witch hunt to root out "liberal bias," including a secret investigation of Bill Moyers and PBS' popular investigative show, "NOW." Even though the public paid for the investigation, Tomlinson has refused to release the findings.<sup>3</sup>

The lawmakers who proposed the cuts aren't just trying to save money in the budget—they're trying to decimate any news outlets who question those in power. This is an ideological attack on our free press.

Talk about bad timing. Every day brings another story about media consolidation. Radio, TV stations and newspapers are increasingly controlled by a few massive corporate conglomerates trying to maximize profits at the expense of quality journalism. Now more than ever, we need publicly funded media who will ask hard questions and focus on stories that affect real people, instead of Michael Jackson and the runaway bride.

As the House and Senate consider this frightening effort to kill public broadcasting, they need to hear from its owners—you.

<http://www.moveon.org/publicbroadcasting/?id=5663-1050723-dgjB6wX556xFuMPzBZJz6A&t=4>

Thank you for all you do,

-Noah, Wes, Jennifer, Eli and the MoveOn.org Team  
Tuesday, June 14th, 2005

P.S. You can learn more about the threat to public broadcasting from our friends at Free Press at:  
<http://www.moveon.org/r?r=748>

Sources:



1. "Public Broadcasting Targeted By House," Washington Post, June 10, 2005

<http://www.moveon.org/r?r=745>

2. "CPB's 'Secrets and Lies': Why the CPB Board Hid its Polls Revealing Broad Public Support for PBS and NPR," Center for Digital Democracy, April 27, 2005

<http://www.moveon.org/r?r=746>

3. "Republican Chairman Exerts Pressure on PBS, Alleging Biases," New York Times, May 2, 2005

<http://www.commondreams.org/headlines05/0502-01.htm>

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249. **Irving Weiss**  
**Ron Silliman's blog**

*Tue 14 Jun 2005*

---

Ron Silliman, I was so taken by your blog on the difference between publishing poetry online and in print, by the wide area you covered, that I hardly know where to begin my appreciation. You prompted the following.

1. The greatest advantage to publishing online is that you get known about much more widely than in print, apart from the much longer time it takes for any publication to respond to a postal submission. Even as you remark: print is welcome if you get invited but I wd say hardly preferable otherwise--unless one thinks of online existence as insubstantial. The prejudice of some literary minds.

2. I once thought of the computer as too hard for an alpha person who was not numeric. I changed when back in 1991 the book publisher who accepted a prose ms. of mine wd give me 15% royalties, only if I cd send it on a floppy disk (which I had hardly heard of), otherwise only 10%. So, I bought a Mac and grudgingly learned.

3. About those you know with macular degeneration who won't go near a computer. There are degrees of macular degeneration. I'm in my eighties and have it in both eyes. But not so badly in my left eye that I can't read. I won't drive anymore and reading is no fun, but on the computer screen I can work with 16-point print. I know that lots of people have bought computers and later discover they have little practical use for them. On the other hand those who feel computers are outside their limits may discover a new bond they hadn't anticipated. The computer can be considered a visual aid for the m.d.<sup>1</sup>d.

4. I began as a word poet, actually in traditional verse, but long before I dared approach a computer I was also doing what I didn't at first call visual poetry

though I knew most of it wasn't concrete. I still can't figure out Photoshop and I still do a lot of photocopying outside (and I still write word poems), but the big difference in publishing online is that people discover you who would never have known you existed in print.

5. I note that Poets & Writers is still heavily print oriented. I nearly gave up my subscription because if I'm looking for mss. wanted, I find more on the net. The main reason I still subscribe is that over the years people have re-established contact with me through their directory--but, interestingly, they were people no longer young, and, yes, aged writers who are not online.

All to the Good,

Irving Weiss

www.irvingweiss.net

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250. **Joseph Bradshaw**

***call for THE LAND/an art site, from Jeffrey Lee***

*Tue 14 Jun 2005*

---

Artists and Writers:

Proposals are now being accepted for an October 2005 land/language exhibition at THE LAND/an art site, an outdoor exhibition space near Mountainair, NM, devoted to site-specific, environmentally low-impact, land-based art. Work to be considered may include installation, text, sound/audio, performance, or any other appropriate medium, and may address a broad range of ideas concerning the nature of language, its place in our relationship with the natural environment, and its uses in the context of environmental art.

Deadline for proposals: July 8

Exhibition dates: October 2-30

Please send a short description of the proposed project accompanied by five slides/digital images or writing/audio samples, SASE, and \$20.00 entry fee to:

THE LAND/an art site

419 Granite NW

Albuquerque, NM 87102

For more information please contact Jeffrey Lee:

██████

██████████

THE LAND/an art site, Inc. is a nonprofit organization.

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251. **Grant Matthew Jenkins**

***Calling Buck Downs!***

*Wed 15 Jun 2005*

---

Buck,

Would you please backchannel me at <[REDACTED]>? I want to ask you about croniamantal.

Grant

G. Matthew Jenkins, Asst. Prof.  
Director of the Writing Program  
Department of English  
University of Tulsa  
600 S. College Ave  
Tulsa, OK 74104  
[REDACTED]

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252. **Mairead Byrne**

***Re: Ron Silliman's blog***

*Wed 15 Jun 2005*

---

Dear Irving,

I very much enjoyed your clear post below; what you say about print/web publication tallies with my experience. Thanks for the link to your site: I really enjoyed the samples from VISUAL VOICES: each of the four delighted me.

Mairead

Mairéad Byrne  
Assistant Professor of English  
Rhode Island School of Design  
Providence, RI 02903  
www.wildhoneypress.com  
www.maireadbyrne.blogspot.com

>>> [REDACTED] 06/14/05 5:58 PM >>>

Ron Silliman, I was so taken by your blog on the difference between publishing poetry online and in print, by the wide area you covered, that I hardly know where to begin my appreciation. You prompted the following.

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All to the Good,

Irving Weiss

www.irvingweiss.net

[↑ Contents](#)

253. **Trevor Joyce**  
***SoundEye Festival, July 4-10***  
*Wed 15 Jun 2005*

---

SoundEye  
Cork International Poetry Festival

•

## language opening

As language strikes both ear and eye, the SoundEye Festival will bring together poets, musicians, visual and video artists to note it and respond. Practitioners, performers, theorists will gather to explore language, to untie the familiar knots, unpack meaning, history, routine and play, and reassemble them to offer a new field of possibilities.

Running from July 4-10 at the Christian Brothers School on O'Sullivan Quay, the SoundEye Festival celebrates its ninth year in 2005, having grown from a weekend of unconventional poetry into a week-long exploration of the arts of the word.

The purpose in gathering almost fifty poets and performers to Cork for this event is to celebrate the opening up of language to disciplines and experiences beyond those familiar in Irish poetry, to enjoy the achievement of those who have remade their medium here and elsewhere, and, as always, to start over.

Participants in SoundEye 2005 will include American poets such as Charles Bernstein and Nathaniel Mackey who are noted not only for the surprise and quality of their writing, but also for the power of their performance. Susan Howe, with David Grubbs on computer and piano, will perform a version of her poems *Thorow* and *Melville's Marginalia* in which Irish and American history intermesh.

Fanny Howe, Mark Weiss, Catherine Wagner, Keith Tuma and Carlos Blackburn complete the U.S. presence, along with Irish expatriates David Lloyd and Mairéad Byrne.

From further afield we have Yang Lian, in exile from China since 1989, and Alison Croggon, poet, novelist, librettist from Australia. Amir Or, Israeli coordinator of Poets for Peace, will be reading with English poet and translator Fiona Sampson.

Participants coming from the U.K. will include Tom Leonard, Bill Griffiths, John Wilkinson, Kelvin Corcoran, Lee Harwood and Peter Riley, each with a record of over thirty years exploration and achievement among the possibilities of language.

We will also have the world première of Wendy Mulford's *The Unmaking*, specially commissioned for SoundEye, with music composed by Michael Parsons and performed by Angharad Davies. This work is based on the highland clearances on the Scottish island of Skye in the 1840s.

Maggie O'Sullivan, whose father was a sean-nós singer from Skibbereen in west Cork, will work with traditional musicians from the Cork area in her voicing of fragments from memory and lost traditions.

Among the Irish participants will be many who have worked over the decades within the culture of small-press publication, where lack of distribution and public profile is repaid by freedom to take risks, fail better and more interestingly, and achieve new things.

Michael Smith, Geoffrey Squires, Augustus Young and Trevor Joyce represent the generation of New Writers' Press, to mark the 30th anniversary of which SoundEye was founded in 1997. Maurice Scully, Catherine Walsh, Randolph Healy and Billy Mills are voices from the 80s and 90s in Ireland, still sounding, still strong. Hugh Maxton has been another independent voice, throughout. SoundEye will pay also tribute to the spirit of poets Brian Coffey and Robert Creeley in two multi-reader sessions.

SoundEye 2005 occurs at the hinge moment between two other major events in the programme for Cork as European Capital of Culture for 2005: the Cork Caucus, and the Vinyl project.

We share a venue with Vinyl, and also a number of participants. From the start of July until its own conclusion on August 13th, Vinyl will provide a bookshop selling books by SoundEye poets, many unavailable through normal channels.

We have in common with the Caucus a concern for where the arts, in our case specifically the arts of language, stand in relation to society. We will, therefore, 'exchange embassies' with the Caucus, with SoundEye occupying a slot in their programme, and vice versa.

For more information on these events, please see [www.cork2005.ie](http://www.cork2005.ie)

All Sound Eye events except that at 6.30, Monday 4th, will be held in the Christian Brother's School, Sullivan's Quay, Cork. (Entrance via Cove Street)

Ticketing: Event €8/€5 Concession; Day €16/€10; Festival €90/€55 (Payable at venue)

For more information, please contact:

Trevor Joyce, [REDACTED], email:

[REDACTED]

[www.soundeye.org/festival](http://www.soundeye.org/festival)

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254. **maxpaul**

**Re: NEW AMERICAN WRITING NUMBER 23 NOW AVAILABLE--  
Canadian and Vietnames Poets' Names**

Wed 15 Jun 2005

---

Several people have requested a full list of the Vietnamese and Canadian poets in NAW. Here they are:

Dang Dinh Hung, Van Cao, Hoang Hung, Thanh Thao, Nguyen Do, Nhat Le, Nguyen Quang Thieu, Vi Thuy Linh, and Nguyen Dui.

Christian Bok, Lisa Robertson, Jason Camlot, George Murray, Tammy Armstrong, Carmine Starnino, Louise Bak, David McGimpsey, Jon Paul Fiorentino, Nathalie Stephens, Stephanie Bolster, John Stiles, Mark Cochrane, Paul Vermeersch, Lisa Pasold, Ken Babstock, Bil Kennedy and in collaboration Darren Wershler-Henry, and Ray Hsu. Quoting [REDACTED]:

*NEW AMERICAN WRITING subscriptions also available. \$27 for 3 issues.*

Quoting [REDACTED]:

*NEW AMERICAN WRITING #23 contains the following special features: new poems*

*by*

*Mahmoud Darwish, Vallejo's "The Black Heralds," Nine Vietnames Poets, The New*

*Canadian Poetry, (featuring 20 writers including Christian Bok, Lisa Robertson,*

*Ray Hsu, and many others, ed. by Todd Swift), and poems by Elizabeth Robinson,*

*Andrew Joron, Donald Revell, Clayton Eshleman, Stephen Ratcliffe, Aaron Shurin,*

*Gloria Frym, George Albon, Dara Wierm Stacy Doris, Connie Deanovich, Linh Dinh,*

*Dan Beachy-Quick, Noelle Kocot, GC Waldrep, Sarah Riggs, Laynie Brown, Philip*

*Metres, Matthew Cooperman, Susan Firer, Kathleen Ossip, and many others.*

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*or go online to [www.newamericanwriting.com](http://www.newamericanwriting.com) to use a credit card.*

*All back issues (except sold out #4) on sale to list members for \$5/copy.*

*Email us for complete list. Must be purchased by check directly to us.*

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255. **K Zervos**

***Re: Poetry World Radio---new poetry web radio station***

*Wed 15 Jun 2005*

---

Can we submit via ftp or zip attachment?

I have some sound files in flash format

<http://live-wirez.gu.edu.au/Staff/Komninos/Cyber/hscpoems/jukebox.html>

cheers

komninos

komninos zervos

lecturer, convenor of CyberStudies major

School of Arts

Griffith University

homepage: [http://www.gu.edu.au/ppages/k\\_zervos](http://www.gu.edu.au/ppages/k_zervos)

broadband experiments:

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

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.323 / Virus Database: 267.7.3/15 - Release Date: 14/06/05

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256. **K Zervos**

***Re: Ron Silliman's blog***

*Wed 15 Jun 2005*

---

I enjoyed the discussion on silliman's blog

I enjoyed irving's response and his visual poetry

I appreciate the observation that web publication has equal or greater cultural value to poets these days.

I particularly liked the comment about waiting months to receive a reply from print publishers, web publication being more immediate.

He enjoyed mairead's post

He related immediately to sabbatical

He laughed when he got to

THE STIGMA OF SELF-PUBLICATION

I am so over it.



And smiled widely when i read, but had to change,  
Sky - the minds television

It is time now to say to make a very bold modernist statement: whether old or young, or from different parts of the world, this multiplicity that is poetry somehow unites us.

Cheers

Must now wake the children and prepare them for school  
My best email is done when they are asleep  
My best poetry when they are awake

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](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 Mairead Byrne

|||Sent: Thursday, 16 June 2005 12:38 AM

|||To:

|||Subject: Re: Ron Silliman's blog

|||

|||Dear Irving,

|||

|||I very much enjoyed your clear post below; what you say about print/web

|||publication tallies with my experience. Thanks for the link to your

|||site: I really enjoyed the samples from VISUAL VOICES: each of the four

|||delighted me.

|||

|||Mairead

|||

|||

|||Mairéad Byrne

|||Assistant Professor of English

|||Rhode Island School of Design

|||Providence, RI 02903

|||www.wildhoneypress.com

|||www.maireadbyrne.blogspot.com

|||>>> [REDACTED] 06/14/05 5:58 PM >>>

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|||publishing poetry online and in print, by the wide area you covered, that

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|||

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|||

|||2. I once thought of the computer as too hard for an alpha person who was

|||not numeric. I changed when back in 1991 the book publisher who accepted

|||a

|||prose ms. of mine wd give me 15% royalties, only if I cd send it on a

|||floppy

|||disk (which I had hardly heard of), otherwise only 10%. So, I bought a

|||Mac

|||and grudgingly learned.

|||

|||3. About those you know with macular degeneration who won't go near a

|||computer. There are degrees of macular degeneration. I'm in my eighties

|||and

|||have it in both eyes. But not so badly in my left eye that I can't read.

|||I

|||won't drive anymore and reading is no fun, but on the computer screen I

|||can

|||work with 16-point print. I know that lots of people have bought

|||computers

|||and later discover they have little practical use for them. On the other  
|||hand those who feel computers are outside their limits may discover a new  
|||bond they hadn't anticipated. The computer can be considered a visual aid  
|||for the m.d.'d.

|||

|||4. I began as a word poet, actually in traditional verse, but long before

|||I

|||dared approach a computer I was also doing what I didn't at first call

|||visual poetry though I knew most of it wasn't concrete. I still can't

|||figure

|||out Photoshop and I still do a lot of photocopying outside (and I still

|||write word poems), but the big difference in publishing online is that

|||people discover you who would never have known you existed in print.

|||

|||5. I note that Poets & Writers is still heavily print oriented. I nearly

|||gave up my subscription because if I'm looking for mss. wanted, I find

|||more

|||on the net. The main reason I still subscribe is that over the years

|||people

|||have re-established contact with me through their directory--but,

|||interestingly, they were people no longer young, and, yes, aged writers

|||who

|||are not online.

|||

|||All to the Good,

|||

|||Irving Weiss

|||www.irvingweiss.net

|||

|||--

|||No virus found in this incoming message.

|||Checked by AVG Anti-Virus.

|||Version: 7.0.323 / Virus Database: 267.7.3/15 - Release Date: 14/06/05

|||

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.323 / Virus Database: 267.7.3/15 - Release Date: 14/06/05

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257. **Poetry Project**

***Notes from the Poetry Project***

*Wed 15 Jun 2005*

---

THE POETRY PROJECT wishes you a good summer<we<sup>1</sup>ve had a great run this season and are excited to continue in September with more readings and events to celebrate our 40th Anniversary! Stay tuned...and see you soon!

FEVA HOSTS CITY COUNCIL CANDIDATES FORUM ON  
THE FUTURE OF ARTS & ARTISTS ON THE LOWER EAST SIDE  
June 16th at the Pioneer Theater: 155 E. 3rd St.

New York, NY, June 7, 2005 The Federation of East Village Artists (FEVA) asks <sup>3</sup>should we stay or should we go?<sup>2</sup> at a forum about the Future of arts and artists on the Lower East Side with the four candidates vying for Councilmember Margarita Lopez<sup>1</sup>'s Council District 2 city council seat. The forum will take place on Thursday, June 16 from 6 to 8 pm at the Pioneer Theater (155 E. 3rd St.). Candidates Brian Kavanagh, Rosie Mendez, Chris Papajohn and Gur Tsabar will speak at this event, moderated by Long time arts activist and board member Kevin Duggan.

Council District 2 includes Grammercy Park, the East Village, Lower East Side, and Murray Hill. The discussion at the forum will focus on issues that affect the artistic community of the East Village and Lower East Side, including artist housing, healthcare, and performance space, with opportunities for citizens to dialogue directly with the candidates. This event is free and open to the public.

FEVA promotes opportunities for artists today while honoring the work of legendary neighborhood artists, by working collectively with artists, arts organizations, business owners, community groups, and the public. FEVA's signature activity is the annual HOWL! Festival of East Village Arts, a celebration of the arts held in local venues, culminating with three Days of free events in Tompkins Square Park (August 21-28, 2005).

Contact:

Lauren Fitzgerald



Sincerely,  
Jen Kim  
Operations Coordinator

FEVA  
539 East 6th St. #1D  
New York, NY 10009  
[www.fevanyc.org](http://www.fevanyc.org); [www.howlfestival.com](http://www.howlfestival.com)

Tel: [REDACTED]  
email: [REDACTED]

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258. **William Allegrezza**

***Moria and e-books***

*Wed 15 Jun 2005*

---

I have decided to start offering e-books through moria ([www.moriapoetry.com](http://www.moriapoetry.com) <<http://www.moriapoetry.com/>> ). Each e-book will have a print-on-demand option available with it.

If you have manuscripts you would like to submit, feel free to send them to me at [REDACTED].

On another note, don't forget to submit for the Heartland Poetry Prize being offered by Field Press ([www.fieldpress.com](http://www.fieldpress.com)).

Bill Allegrezza

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

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259. **Derek White**

***Peter Markus' the Singing Fish***

*Wed 15 Jun 2005*

---

For those in NY, a review of Peter Markus' The Singing Fish is featured in this week's NY Press. It's also up online at:

<http://nypress.com/18/24/books/michaelcboyko.cfm>

A review of the Singing Fish by Norman Lock also went up recently in elimae:

<http://elimae.com/essays/Lock/RevSinging.html>

For those in Michigan, Peter will be reading at Athena Bookshop in Kalamazoo, Michigan this saturday March 18 at 1.p.m.

<http://www.booksite.com/taxis/scripts/community?sid=5456>

If you are in NY, you'll have to wait til July 12 to see/hear him read at Junno's.

To the water fishes,

Derek White

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

<<http://www.sleepingfish.net>>

<<http://www.5cense.com>>

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260. **Lawrence Upton**

***Re: Notes from the Poetry Project***

*Wed 15 Jun 2005*

---

Look

It's either

THE POETRY PROJECT wish you a good summer season and are excited  
or

THE POETRY PROJECT wishes you a good summer season and is excited

L

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

From: "Poetry Project" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, June 15, 2005 9:45 PM

Subject: Notes from the Poetry Project

THE POETRY PROJECT wishes you a good summer season and are excited to  
continue in September with more readings and  
events to celebrate our 40th Anniversary! Stay tuned...and see you soon!

FEVA HOSTS CITY COUNCIL CANDIDATES FORUM ON  
THE FUTURE OF ARTS & ARTISTS ON THE LOWER EAST SIDE  
June 16th at the Pioneer Theater: 155 E. 3rd St.

New York, NY, June 7, 2005 The Federation of East Village Artists (FEVA) asks  
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artists on the Lower East Side with the four candidates vying for Councilmem-  
ber Margarita Lopez's Council District 2 city council seat. The forum will take  
place on Thursday, June 16 from 6 to 8 pm at the Pioneer Theater (155 E. 3rd  
St.). Candidates Brian Kavanagh, Rosie Mendez, Chris Papajohn and Gur  
Tsabar will speak at this event, moderated by Long time arts activist and board  
member Kevin Duggan.

Council District 2 includes Grammercy Park, the East Village, Lower East Side,  
and Murray Hill. The discussion at the forum will focus on issues that affect the  
artistic community of the East Village and Lower East Side, including artist  
housing, healthcare, and performance space, with opportunities for citizens to  
dialogue directly with the candidates. This event is free and open to the public.

FEVA promotes opportunities for artists today while honoring the work of leg-  
endary neighborhood artists, by working collectively with artists, arts organiza-  
tions, business owners, community groups, and the public. FEVA's signature  
activity is the annual HOWL! Festival of East Village Arts, a celebration of the

arts held in local venues, culminating with three Days of free events in Tompkins Square Park (August 21-28, 2005).

Contact:

Lauren Fitzgerald

[REDACTED]  
[REDACTED]

Sincerely,

Jen Kim

Operations Coordinator

FEVA

539 East 6th St. #1D

New York, NY 10009

www.fevanyc.org; www.howlfestival.com

Tel: [REDACTED]

email: [REDACTED]

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261. **Haas Bianchi**

***Re: Jessica Smith, Broken Toilet***

*Sat 3 Sep 2005*

---

This sounds like a Henry Miller Novel

R

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

From: UB Poetics discussion group [mailto:[REDACTED]] On

Behalf Of Schlesinger

Sent: Monday, June 13, 2005 6:06 PM

To: [REDACTED]

Subject: Jessica Smith, Broken Toilet

Dear All,

While out of the country last year, Jessica Smith subletted, and subsequently trashed my flat (broken toilet, tampons on the porch, dirty underwear in the silverware, etc.) She skipped town in the night, with bills and rent unpaid, plants dead, and the heat on at 80 degrees in the middle of a Buffalo winter.

If anyone has her contact information, it would be greatly appreciated. Sorry to cloud the list with my own dirty laundry, but this was not merely a violation of personal trust, but a violation of the communal trust we share on and off this list, together.

Cheers,

Kyle

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262. **Mairead Byrne**

***Re: Jessica Smith, Broken Toilet***

*Wed 15 Jun 2005*

---

Too right Ray. And you can only imagine the sort of damage that might have been done had she been actually \*in\* the country. Mairead

>>> [REDACTED] 09/03/05 7:12 PM >>>

This sounds like a Henry Miller Novel

R

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

From: UB Poetics discussion group [mailto:[REDACTED]] On  
Behalf Of Schlesinger

Sent: Monday, June 13, 2005 6:06 PM

To: [REDACTED]

Subject: Jessica Smith, Broken Toilet

Dear All,

While out of the country last year, Jessica Smith subletted, and subsequently trashed my flat (broken toilet, tampons on the porch, dirty underwear in the silverware, etc.) She skipped town in the night, with bills and rent unpaid, plants dead, and the heat on at 80 degrees in the middle of a Buffalo winter.

If anyone has her contact information, it would be greatly appreciated. Sorry to cloud the list with my own dirty laundry, but this was not merely a violation of personal trust, but a violation of the communal trust we share on and off this list, together.

Cheers,

Kyle

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263. **Alan Sondheim**

***one and one and one***

*Thu 16 Jun 2005*

---

one and one and one

an entirely new principle for choreography and dance

dancer as \_counterpoise\_ ground system

conductivity dependent upon proximity plus vegetation moisture content



sound combination of:

- a background industrial noise
- b spherics and other vlf entities
- c counterpoise interference

thoughtless the words that are spoken here.

we were with electric-antenna-azure / the landscape

'was electric' and she flew (moved/clogged/danced) among the particles  
almost always inaudible swirling around the world in our direction

<http://www.asondheim.org/elektra.mpg>

nothing may be made of all of this, nothing, however there are others  
in the world which is unseen and unknown, nevertheless grips us  
against all will

grounded body interference and part of planetary worlding

here one inhabits the cosmos

we are just beginning sound exploration and dream-time rendering  
of atmospheric layerings

no microphone was used, vlf radio fed directly into mic input of video camera,  
heavy grounding through metal-pipe table, vertical antenna

one and one and one

"the machine wrote,

'thoughtless

the thoughtless

words the

that words

are that

spoken are

here.

spoken

we

were we

with were

electric-antenna-azure with

/ electric-antenna-azure

landscape

the

'was electric'

electric' and

and she

she flew

flew (moved/clogged/danced)

(moved/clogged/danced) among  
among the  
particles  
'was  
almost inaudible  
always swirling  
inaudible around  
swirling the  
around world  
world our  
in direction  
our almost  
direction  
always  
nothing all  
may of  
be this,  
made nothing,  
of however  
all there  
this, others  
nothing, nothing  
however may  
there be  
others  
of  
which and  
is unknown,  
unseen nevertheless  
unknown, us  
nevertheless in  
grips the  
us  
world  
against  
will  
""

thank you, thank you

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264. **Harry Nudel**

***Ben Yehuda St...Surf Center... Tel Aviv...***

*Thu 16 Jun 2005*

---

Dropped L off at the new air-port....Hi-Tech Mid-Air anywhere....Took the train into T.a.V...walked thru the outskirts of junk stores..cheap furniture..street beggars.....bad falafel joints...for a mile to Allenby...

Stopped at Halper's Books...89? Allenby...small glass case out front...down an alley to some cheap outside stuff..into cramped as usual quarters...half-english..half-hebrew...10 per cent other...p.b. reading copies..a few better things..but mostly given the climate and history...90 per cent dumpster dross in NY...but i had managed to eke out a few purchases days before..a copy of Jug-Stone Pottery N.C...a 12mo Marcel Janco book...and Golden Goose No. 4...the Norman Mclean Number...all added up to about 55 shekels...about 11-12 dollars American..i left an inscribed copy of Dennis Silk's scarce 1st book....because i've been staring at an uninscribed copy for anon more than a decade...& i figured somebody else should find this not so wonderful conditioned copy...

The owner told me if i came back i could see the 'better stuff'...outside...up the stairs...long stairs up into the third world..broken down offices...unswept floors...junkie bait..a half a block off the main drag...the stuff was 'better'...some of it on the internet..(he had sold a book on Danish Royalty to Buckingham Palace last week...and just got an order for a signed Saul Bellow) & some not on the internet and not marked...i kinda half-looked..half kibbituzed...half sighed and didn't buy anything..

But my 10 dollar purchase of days before..and the owner drew me a map of the land..down the block opposite him in a half-enclosed arcade lay piles upon piles outside of nothing in particular...they seem to have been in biz for more than 60 yrs...but all guesses...since it seems to be a regular police stop...is that they sell something more profitable than books..i eyed the hebrew pulp porn mags...but it's a long way to SOHO..

Then a few block down past the outdoor veggie market...BiBliophile...this time the piles reached to the ceiling..some on shelves...some not... french hebrew english spanish..mostly paper..most of the better stuff with scotch taped spines...but i kinda of almost glanced at the Best of David Hamilton..stiff wrappers..and the smaller Wingate/Fellini...which was an OK copy..

A block down and a across the street..and a walk of 4 blocks on King George St..was Moise Pollack...who i saw gating his store...mid-european hours...Sun to Thur..9 to 1:30....in the front window was some Arberry Sufi stuff...and a number of books on the Middle-East..a nice H.C. 1st of Antonius ARAB WAKENING...this is A.B.A...&&&&

With nothing better to do..I return to the Little Prince Bookshop...which i had casually perused ten minutes before..and this time found among the photography Ralph Gibson's DEJA VU...35 shekels minus 20 per cent discount..plus one shekel..since they didn't have the right change...Ralph has promised me each of the last three yrs that he was going to sell his photo book collection...and maybe this is the sign..

Anyhows...now the Surf Center...15 shekels per hr...one of the few things much cheaper than N.Y...on to the next bookstore down the next block...to the next jerusalem..

In the market buy orange cap....i wear it everywhere...orange being the color of the zealots who refuse to evacuate Gaza...color me ORANGE...victory insures peace...not the other way round...drn..

---

Book-Finder Insider -- <http://lists.bookfinder.com/mailman/listinfo/insider>

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265. **Raymond Bianchi**

**Re: one and one and one**

Thu 16 Jun 2005

---

Alan

Can you backchannel me at [REDACTED]

rgds

Ray

----- Original message -----

*one and one and one*

*an entirely new principle for choreography and dance  
dancer as \_counterpoise\_ ground system  
conductivity dependent upon proximity plus vegetation moisture content  
sound combination of:  
a background industrial noise  
b spherics and other vlf entities  
c counterpoise interference*

*thoughtless the words that are spoken here.  
we were with electric-antenna-azure / the landscape  
'was electric' and she flew (moved/clogged/danced) among the particles  
almost always inaudible swirling around the world in our direction  
<http://www.asondheim.org/elektra.mpg>*

*nothing may be made of all of this, nothing, however there are others  
in the world which is unseen and unknown, nevertheless grips us  
against all will*

*grounded body interference and part of planetary worlding  
here one inhabits the cosmos  
we are just beginning sound exploration and dream-time rendering  
of atmospheric layerings*

*no microphone was used, vlf radio fed directly into mic input of video  
camera, heavy grounding through metal-pipe table, vertical antenna*

*one and one and one*

*"the machine wrote,*

*'thoughtless  
the thoughtless  
words the  
that words  
are that  
spoken are  
here.  
spoken  
we  
were we  
with were  
electric-antenna-azure with  
/ electric-antenna-azure  
landscape  
the  
'was electric'  
electric' and  
and she  
she flew  
flew (moved/clogged/danced)  
(moved/clogged/danced) among  
among the  
particles  
'was  
almost inaudible  
always swirling  
inaudible around  
swirling the  
around world  
world our  
in direction*

our almost  
direction  
always  
nothing all  
may of  
be this,  
made nothing,  
of however  
all there  
this, others  
nothing, nothing  
however may  
there be  
others  
of  
which and  
is unknown,  
unseen nevertheless  
unknown, us  
nevertheless in  
grips the  
us  
world  
against  
will  
""

thank you, thank you

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266. **Steve Dalachinsky**  
**reading/projection**

Thu 16 Jun 2005

---

HOOKER 99 w/ special guest poet steve dalachinsky  
reading w/ multimedia projections - musicalogical mixes  
& other wild & crazy techno-stuff

@

BOWERY POETRY CLUB  
(between Houston & Bleecker)  
June 21,2005 @ 8 P.M.

admission - \$6 (real dollars)

for info go to bowery website or call club or 

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267. **furniture\_press**

***Nine Eleven and a Threat to One's Person, Just Months After***

Thu 16 Jun 2005

---

On December 29th 2001 I was joined by my friend and cousin by marriage John Gioia to a bar (it shall remain nameless) in Queens in order to visit with a friend, Jillian Johnson, who was tending bar that evening. She closed at 4 and we stayed after to chat, then John left (his wife Jackie was pregnant at the time) but I stayed and went back to her apartment since she was having a few people over to close the night/morning out with. These people were one NYC fire-fighter and one NYC police officer (names unremembered, faces too, even under the auspices of what is about to happen). I was drinking heavily that night, I believe these guys were too, and Jillian had only a few beers.

The conversation had turned to Afghanistan and bin Laden and because I am profoundly anti-Bush and anti-(anything)American (besides the people and the hopes of the activists) I opened my mouth a little too wide that evening. To sum up, I had pinned blame on the Bush Administration and that invading Afghanistan (even though it was a premature thought, but one I still believe in today) and putting blame on others that were not apparently certain, was, truly, unpatriotic and umAmerican (now I believe it is totally American). What persisted after the fact were threats: the NYC police officer threatened to shoot me with his "issued" gun, off duty or not, and the fire fighter grew to enormous proportions and threatened to beat the living shit out of me.

Agreeably, it was a strange time, a difficult time, but I wasn't backing down because it was the will of the many (who were, obviously, misinformed and volatile because they had no idea what was the reality). I did have a breakdown that night, Jillian helped me through it, and I felt guilty about leaving NYC the year before to move to Baltimore. And she kept telling me to just go along with what they say, because they were her friends and she felt it too. I was sad but it could have been selfish to think that I left NYC and was no longer a part of the impact of these events. I was no longer a New Yorker after these events. And when I go home I no longer feel like a New Yorker, even though I spent my whole life there, grew up there, made a choice to stay alive there.

What are these feelings now that well up in me, where I feel I no longer have a choice about my relationship with NY? Am I no longer a New Yorker? Do I no longer have a home?

Chris

--

---

Graffiti.net free e-mail @ [www.graffiti.net](http://www.graffiti.net)

Check out our value-added Premium features, such as a 1 GB mailbox for just US\$9.95 per year!

Powered by Outblaze

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268. **Wanda Phipps**  
***Oops I forgot the date!***  
*Thu 16 Jun 2005*

---

Just realized I forgot the date on the announcement I sent out earlier this week, please forgive me:

On Saturday, June 18th--  
come check out my performance (poetry and music) with guitarist Stephen B. Antonakos, 8-9 pm  
at Pillow Cafe-Lounge, 372 Myrtle Avenue (between Adelphi & Clermont)



6-7: Sapphire

7-8: Daniela Gioseffi

9-11: singer/songwriter Lisa Roma

(take G train to Clinton/Washington or Q/R train to Dekalb or B-38 Bus to Clermont & Lafayette or B-54 Bus to Adelphi and Myrtle)

it's all part of Leaves of Grass: Brooklyn Celebrates the 150th Anniversary of Walt Whitman's masterpiece--A Celebration of Poets and Poetry in Fort Greene Park and along Myrtle Avenue

see the website for details of the whole event which goes from

11am-11pm--ALL FREE

<http://www.fortgreenepark.org>

--

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](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>



269. **Gwyn McVay**

***Re: Nine Eleven and a Threat to One's Person, Just Months After***

*Thu 16 Jun 2005*

---

furniture\_press wrote:

>These people were one NYC firefighter and one NYC police officer (names un-remembered, faces too, even under the auspices of what is about to happen).

>

You mean members of emergency services who lost a lot of their own on 9/11? I'm not saying that fact makes their conduct right in any way, but it is salient.

>I was drinking heavily that night, I believe these guys were too, and Jillian had only a few beers.

>

>

This just might have been a problem also. Now you have members of emergency services, who feel personally aggrieved AND are drunk.

>The conversation had turned to Afghanistan and bin Laden and because I am profoundly anti-Bush and anti-(anything)American (besides the people and the hopes of the activists) I opened my mouth a little too wide that evening.

>

And drunk. Don't forget drunk.

>To sum up, I had pinned blame on the Bush Administration and that invading Afghanistan (even though it was a premature thought, but one I still believe in today) and putting blame on others that were not apparently certain, was, truly, unpatriotic and unAmerican (now I believe it is totally American). What persisted after the fact were threats: the NYC police officer threatened to shoot me with his "issued" gun, off duty or not, and the fire fighter grew to enormous proportions and threatened to beat the living shit out of me.

>

>

>

This is deplorable. However, I still note that members of the emergency services lost a lot of comrades in the attacks and felt this in a particularly personal way, and everybody was, I hate to sound like a CD with a skip in it, drunk.

>And she kept telling me to just go along with what they say, because they were her friends and she felt it too.

>

There's a word that I find really, really useful for touchy situations with people who might be feeling volatile: "Mmm." It is semantically devoid, and allows you to disagree on the inside while still not saying anything that a drunk, emotional person might perceive as inflammatory.

>Am I no longer a New Yorker?

>

I dunno, how do you drive?

>Do I no longer have a home?

>

>

>

Chris, you have asked some vexed questions in a tone that seems to invite unconditional sympathy and/or a rush of New Yorkers embracing you and saying, "Of course you're still one of us, pal." I do sympathize, but it's not unconditional. How did you ever grow up to whatever age you were in 2001 while still thinking it was a really great idea to try to have a reasoned political debate with drunk, angry, and, in one case, armed people?

Gwyn

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270. **Lewis LaCook**

***New Work: Black Holes--A Networked Generative Literary Object***

*Thu 16 Jun 2005*

---

I like to look at other people's snapshots, don't you?  
The voyeur in me is titilated by imagining the skeins  
of love and betrayal between distant people in  
indifferent photographs. Why are those two, husband  
and wife according to the caption, sitting so far  
apart? Why is he looking away? What does that haunted  
look on the face of the son mean?

<http://lewislacook.corporatepa.com/BlackHoles/>

FlashMX, PHP

Sound

hosted by Corporate Performance Artists

\*\*\*\*\* No  
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

---

Discover Yahoo!

Have fun online with music videos, cool games, IM and more. Check it out!

<http://discover.yahoo.com/online.html>

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271. **amy king**

***Are you or someone you know afflicted with mannequinism?***

*Thu 16 Jun 2005*

---

I came across this website today:

<http://www.fightmannequinism.org>

which reminded me of this poem by Bob Hicok in the latest Octopus:

#### REPARATIONS

A group of people look into the well. I lean over too,  
we stare at each other upside down. There's a man  
mannequin in the water. One of the people says  
we should rescue him with a spear gun and rope,  
another  
that we should ask a woman mannequin to make the first  
feel lonely and capable of flight. But what if he's  
gay,  
someone asks. I remind them of the oppressive  
condition  
in which our hero lives, being, not even wood,  
but a plastic designed to keep clothes from snagging.  
As is often the case, we soon resent his misery,  
lean back in the short grass and talk of angora  
sweaters  
we've loved, of the expression mannequins perfect,  
the one that says, my smile, I owe my smile to this  
shade  
of burgundy. When I wake, the man mannequin  
stands above me, dripping, his smooth crotch shining  
in moonlight. It occurs to me we may have ruined  
his privacy, and I want to sing him a song that says  
how sorry I am, but the only sounds that come to mind  
are of two cars smashing on the highway, and I wake  
the man beside me, and we run head first at each other  
to sing this song.

This re-visitation compelled me to search for a mannequin, which can be purchased (at least a variation of) at Target:

[http://www.target.com/gp/detail.html/601-6285412-7019353?asin=B0002OI344&LID=p5443963&AFID=Google&LNM=mannequin%20man&ref=tgt\\_adv\\_XSGB1343](http://www.target.com/gp/detail.html/601-6285412-7019353?asin=B0002OI344&LID=p5443963&AFID=Google&LNM=mannequin%20man&ref=tgt_adv_XSGB1343)

But I couldn't find a wire woman, and thus, got distracted by the world's overstock of blow-up versions, until I hit on a theory of the doll:

<http://www.lib.latrobe.edu.au/AHR/archive/Issue-Sept-1996/stratton.html>

Although, the acres of grass I haven't seen for months are about to get wet, so I'm abandoning this line of thinking for now.

Be well~

[↑ Contents](#)

272. **maxpaul**

### ***An omission from NAW Canadian List***

*Thu 16 Jun 2005*

---

Very sorry to have omitted Sina Queryas when I sent the List of Canadian writers. MC

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273. **LADKIN**

### ***Cambridge Poetry Summit 2005***

*Thu 16 Jun 2005*

---

CAMBRIDGE POETRY SUMMIT

will take place on

Friday 24th to Sunday 26th June, 2005

AT

THE QUEEN'S THEATRE, EMMANUEL COLLEGE, CAMBRIDGE, UK  
St Andrew's Street, Cambridge, CB2 3AP

for details see

[www.cambridgepoetry.org](http://www.cambridgepoetry.org)

ALL ARE WELCOME

We would be delighted if you would spread news of this event to interested people.

Friday 24th June

19.30-22.00

TONY LOPEZ / KELVIN CORCORAN / ADRIAN CLARKE

Saturday 25th June

11.30-13.10

PETER LARKIN / MAURICE SCULLY / MICHAEL KINDELLAN / NEIL PATTISON

14.30-16.10

MEG FOULKES / JEROME GAME AND NEBAHAT AVCIOGLU / ANDRZEJ SOSNOWSKI /  
TADEUSZ PIORO

17.00-18.40

HARRY GILONIS / NICK POTAMITIS / NATHALIE QUINTANE / ERIC GIRAUD

20.00-21.40

PETER MANSON / TOM LEONARD

Sunday 26th June

11.30-12.40

Films by COLIN STILL on ROBERT CREELEY

14.00-15.40

KAIA SAND / JULES BOYKOFF / KARLIEN VAN DEN BEUKEL / VAHNI CAPILDEO

16.30-17.50

JOHN WELCH / JOW LINDSAY / JEREMY HARDINGHAM

19.30-21.30

MICHAEL HASLAM / BRIAN CATLING / ALAN HALSEY

This programme may be subject to change.

Tickets cost £3 per session, £12 per day or £20 for the weekend. Tickets will be available on the door. A catalogue of the event will be on sale. A book stall will be running selling works by the authors and publications from Barque, Equipage, Arehouse, Salt, Landfill and many more... Wine will be available. As will music.

Readings will be arranged so that the audience can make the last train back to London, should they wish to do so. We hope the atmosphere will be generous and would be delighted if people can stay over the weekend. For more information please visit the website [www.cambridgepoetry.org](http://www.cambridgepoetry.org) or contact Sam Ladkin

at [REDACTED]. For more accommodation information please visit  
<http://www.visitcambridge.org/visitors/wheretostay.php>

The Summit is largely organised by Sara Crangle and Sam Ladkin, with many thanks due elsewhere.

The website [www.cambridgepoetry.org](http://www.cambridgepoetry.org) also has sites for Equipage, Arehouse, the University of Romsey Town and links to relevant sites.

If anyone is receiving this information and can't imagine why please let me know and I won't bother you again. Alternatively, if there is someone you think should know about this event and poetry in and around Cambridge who hasn't received this information then please tell them to get in touch to [REDACTED].

That's also the email to let me know what you think or ask questions. Alternatively, if there is anyone you do not like and would like them to be sent notices about poetry events in Cambridge for seemingly no reason then please pass their details to me. Many thanks for reading this far [and as gratitude apologies to those who receive this message several times from several sources].

The website was designed by Colin Verot. Please visit [www.verot.net](http://www.verot.net)

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274. **Harriet Zinnes**  
**(no subject)**

Thu 16 Jun 2005

---

Please note that my new email is: [REDACTED]

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275. **Maria Damon**  
**Re: Cambridge Poetry Summit 2005**

Thu 16 Jun 2005

---

just been given and enjoying alan halsey's Marginalien. what a tripper-treat.

At 9:19 PM +0100 6/16/05, LADKIN wrote:

>CAMBRIDGE POETRY SUMMIT

>

>will take place on

>

>Friday 24th to Sunday 26th June, 2005

>

>AT

>THE QUEEN'S THEATRE, EMMANUEL COLLEGE, CAMBRIDGE, UK

>St Andrew's Street, Cambridge, CB2 3AP

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>for details see  
>[www.cambridgepoetry.org](http://www.cambridgepoetry.org)  
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>around Cambridge who hasn't received this information then please  
>tell them to get in touch to [REDACTED]. That's also the  
>email to let me know what you think or ask questions. Alternatively,  
>if there is anyone you do not like and would like them to be sent  
>notices about poetry events in Cambridge for seemingly no reason  
>then please pass their details to me. Many thanks for reading this  
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>several times from several sources].  
>  
>The website was designed by Colin Verot. Please visit [www.verot.net](http://www.verot.net)

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276. **Ishaq**

***Ian Fraser animal control violence and targeting -- your assistance***

*Thu 16 Jun 2005*

---

realizing that people are troubled by more pressing issues i do ask for you ear in this matter of my life and my dog's life. my doctor recently wrote a letter concerning the importance of the dog to me in my life and for my health so to me, at least and it seems to others this issue is of importance i do feel that, with the encrease violence and targetting of myself and my dog by ian fraser of the "victoria animal control services" i am in danger of being injured, imprsioned or killed.

i hope that you can excuse the interruption with this note on the recent incident

i don't know what to do i was assaulted by a "victoria animal control services" officer ian fraser who has a history of violence, targetting, stalking and harassment of me and my dog. i normally have my dog on a lead and harness. it is that the targetting is so intense that one slip renders me indanger of violence, impoundment of my dog or death for both of us. life is once again becoming unliveable for me and buddy. when ian fraser was employed with the crd his officers had admitted to harassing me by telling a buisness owner of the wild fire bakery that he had a list of all the places me and my dog went throughout the day. there were at the time two animal controls protrolling for the city. so they had targetted me and disrupted businesses inorder to do it. the businesses and nieghbours came out in defense of me a few years ago and ian fraser of then the crd and now of the "victoria animal control services" laid off -- until now.

today at 430 i was walking my dog from the corner store and he went to play with a dog who was runnin with his owner on his bike. ian frase of the animal control services having stopped me early this week when i was turning the corner of my street to go to work with my dog, i had apologized adn place him on his lead but ian fraser was very aggressive but the secen had a=occured at that time on a busy city street of hillside. with in a few days ian fraser of "victoria animal control services" was waiting on the corner of the street few yards from my home in an unmarked van and came rushing out and told me to give him my dog and that he was impounding it for being off leash.

i said he should write a ticket not inpoound the dog. he said he didn't have to since her warned me before. he was very aggressive and so i went to call the police he grabbed me by my shirt and became physically aggressive. realizing that i was alone on a corner and before my dog was provoked to defend me i shouted for help. the neighbours came out and he released me. he then called the police and said i was resisting arrest and that my dog had attacked the other dog and had attacked dogs before. my neighbours testified as to the gentleness of my dog and queried him on his aggressive behaviour. this is when he

said that all i had to do was place the dog in the van and pay a fine and then i would have my dog back immediately. we asked him why he didn't say this before. my neighbour offered to pay the fine and eventually was allowed to do so. the police were concerned as to why he had manhandled me. but he informed them that he could as a "peace officer". the police thanked me for being "the bigger man" in the incident. This is when the man on the bike who had the dog came back to the scene and told the place that my dog had not attacked his dog and the he was concerned as to the aggressive behaviour of the crd officer ian fraser.

i was issued two tickets --

"hinder/delay/obstruct poundkeeper" and \$150.00 and \$35.00 for the release of my dog.

the police told me the that there are appeals.

they also took note on how well behaved my dog was.

ian fraser has a history of aggressive behavior and harassment of myself and my dog. he has become increasingly more aggressive and his credibility has been compromised. in the past the situation caused business men, women and neighbours to write letters to the city in defense of me and condemning ian fraser's behavior.

personally i feel very much in danger of ian fraser. he has demonstrated violent tendencies and is obsessed with me and my dog to the point in which i do not know what length he will go to. he waits around my home, he has been known to follow my movements. he is violent and aggressive and prone to telling untruths and exaggerations. i feel if something is not done that i and my dog may end up injured or killed.

i would like to thank my community of new palestine/fernwood/the hood for coming to my assistance in this matter. i also hope that something can be done\ concerning ian fraser of "victoria animal control services" and his violence and targeting of individuals before someone is injured or killed for i do not feel and he should be in the position of "victoria animal control services". his removal would be of great benefit to the safety and lives of Victorians and their animal companions. he is going to hurt someone very seriously one day unless something is done soon. i fear that the lives in danger are myself and my buddy, as well.

your assistance would be much appreciated

victoria animal control services ltd  
564 david st victoria bc

v8t 2c8



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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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<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/)

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

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

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277. **Ishaq**

***update with const names and file numbers-- Ian Fraser animal control violence and targeting -- your assistance***

*Thu 16 Jun 2005*

---

realizing that people are troubled by more pressing issues i do ask for you ear in this matter of my life and my dog's life. my doctor recently wrote a letter concerning the importance of the dog to me in my life and for my health so to me, at least and it seems to others this issue is of importance i do feel that, with the encrease violence and targetting of myself and my dog by ian fraser of the "victoria animal control services" i am in danger of being injured, imprsioned or killed.

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you assistance would be much appreciated

victoria animal control services ltd  
564 david st victoria bc  
v8t 2c8  


constable szucs  
and  
constable shannon perkins  
file 05-27956

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

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

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278. **Michael Cross**  
***Renee Gladman's email?***

*Fri 17 Jun 2005*

---

Back-channel if you've got it!

Thanks,  
Michael

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279. **Aaron McCollough**  
***New Issue of GutCult up -- Summer 2005***  
*Fri 17 Jun 2005*

---

Dear Kind Hearted Readers of GutCult:

I'm pleased to announce the release of the Summer 2005 issue of GutCult ([www.gutcult.com](http://www.gutcult.com)). I hope you will come by and spend some of your psychic capital on getting to know the poems and poets that make up this new edition. Also, please distribute this message wherever you think it might find sympathetic readers

Poets featured in this issue are:

Anne Gorrick  
Devin Johnston  
Donna Stonecipher  
K. Silem Mohammad  
Chris Vitiello  
Timothy David Orme  
Sawanko Nakayasu  
Peter Jay Shippy  
Lauren Haldeman  
Ken Rumble  
Jon Thompson  
Catherine Cafferty  
Bruce Covey  
Dustin Hellberg  
Simon DeDeo  
Mark Lamoureux  
Anthony Hawley  
Gareth Lee  
Jennifer Tynes  
Marc Rahe  
Nick Twemlow  
Brian Lucas  
Antonio Facchino

A Review of David Meiklejohn's Plots by Brian Howe  
A Review of Three Chapbooks from Ugly Duckling Presse  
by Chris Vitiello

Keep an eye on GutCult in the coming year, as a new  
look is planned for Winter 2006.

---

Do You Yahoo!?

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

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280. **Alan Sondheim**

*my \_cosmic \_music of the spheres\_\_*

*Fri 17 Jun 2005*

---

my \_cosmic \_music of the spheres\_\_

3 vlf compositions

irvine regional park, california

<http://www.asondheim.org/ellektra.mp4>

<http://www.asondheim.org/elk.mp3>

<http://www.asondheim.org/elek.mp3>

modification with notch filters and chorus in cooledit

1930 regal mandolin with four low-tuned bazouki strings

sony minidisk and sony minidv video recorders

light drizzle and clouded over, cool

input directly from the vlf receiver

loosely coupled antenna in dried creekbed

visible at <http://www.asondheim.org/vlfirvine> jpegs

comments

although this was a fairly isolated area, the hum was enormous

there were powerlines everywhere

these are inescapable in southern california

in relation to analog / digital

the sounds are combinations of filters/effects/solarparticles/'music'

the electrospherical local membrane is altered by metal strings

these interact with the antenna field coupling and uncoupling

as performer/technician, i was not grounded, due to the rocky creekbed

there were ravens in the area

the usual spherics/spikes are audible in a number of instances

i think of this as my \_cosmic swirl\_\_

we interact everyday with electromagnetic fields of varying strength

we are penetrated by these fields  
this is my \_cosmic ode\_ to the wondrous fields around us  
this is truly my \_cosmic \_music of the spheres\_\_

+

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281. **Derek White**

***Re: POETICS Digest - 15 Jun 2005 to 16 Jun 2005 (#2005-166)***

*Fri 17 Jun 2005*

---

Come on, Chris. Having lived in nyc since before 9/11 I can't imagine living anywhere else, and feel more hostility and alienation outside of nyc. Then again, I usually don't hang out in Queens. This has to do with knowing when to keep your mouth shut and what bars to hang out in. It is your own guilty conscience keeping you away, and you are the threat to yourself--don't blame ny, and don't blame firefighters or police.

Derek White

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

<<http://www.sleepingfish.net>>

<<http://www.5cense.com>>

-----  
Date: Thu, 16 Jun 2005 11:44:52 -0500

From: furniture\_press <[REDACTED]>

Subject: Nine Eleven and a Threat to One's Person, Just Months After

On December 29th 2001 I was joined by my friend and cousin by marriage John= Gioia to a bar (it shall remain nameless) in Queens in order to visit with= a friend, Jillian Johnson, who was tending bar that evening. She closed at= 4 and we stayed after to chat, then John left (his wife Jackie was pregnan= t at the time) but I stayed and went back to her apartment since she was ha= ving a few people over to close the night/morning out with. These people we= re one NYC firefighter and one NYC police officer (names unremembered, face= s too, even under the auspices of what is about to happen). I was drinking = heavily that night, I believe these guys were too, and Jillian had only a f= ew beers.

The conversation had turned to Afghanistan and bin Laden and because I am p= rofoundly anti-Bush and anti-(anything)American (besides the people and the= hopes of the activists) I opened my mouth a little too wide that evening. = To sum up, I had pinned blame on the Bush Administration and that invading = Afghanistan (even though it was a premature thought, but one I still believ= e in today) and putting blame on others that were not apprently certain, wa= s,



truly, unpatriotic and umAmerican (now I believe it is totally American)= . What persisted after the fact were threats: the NYC police officer threat= ed to shoot me with his "issued" gun, off duty or not, and the fire fighter= grew to enormous proportions and threatened to beat the living shit out of m= e.=20

Agreeably, it was a strange time, a difficult time, but I wasn't backing do= wn because it was the will of the many (who were, obviously, misinformed an= d volatile because they had no idea what was the reality). I did have a bre= ak-down that night, Jillian helped me through it, and I felt guilty about le= aving NYC the year before to move to Baltimore. And she kept telling me to = just go along with what they say, because they were her friends and she fel= t it too. I was sad but it could have been selfish to think that I left NYC= and was no longer a part of the impact of these events. I was no longer a = New Yorker after these events. And when I go home I no longer feel like a N= ew Yorker, even though I spent my whole life their, grew up there, made a c= hoice to stay alive there.

What are these feelings now that well up in me, where I feel I no longer ha= ve a choice about my relationship with NY? Am I no longer a New Yorker? Do = I no longer have a home?

Chris

--=20

---

Graffiti.net free e-mail @ [www.graffiti.net](http://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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282. **E. Tracy Grinnell**

***Stacy Szymaszek's EMPTIED OF ALL SHIPS & Release Reading this Sunday 6/19***

*Fri 17 Jun 2005*

---

NOW AVAILABLE from Litmus Press:

Emptied of All Ships, by Stacy Szymaszek

ISBN: 0-9723331-6-9

"Stacy Szymaszek places her readers in a border situation. Here is a poetics of extreme condensation. 'ink a hinge here/ 'n here/ 'n mother/ make me limber." Where traces are, lines remain. Magic is implicated in every shot and counter-shot. This is idiosyncratic and stunning work."

--

Susan Howe

Order online through Small Press Distribution: [www.spdbooks.org](http://www.spdbooks.org)

ALSO: A release reading and reception for EMPTIED OF ALL SHIPS will take place THIS SUNDAY, June 19th at Myopic Bookstore in Chicago, IL ([www.myopicbookstore.com](http://www.myopicbookstore.com)) with readings by Stacy Szymaszek, Dana Ward and E. Tracy Grinnell.

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283. **furniture\_press**

**Re: POETICS Digest - 15 Jun 2005 to 16 Jun 2005 (#2005-166)**

Fri 17 Jun 2005

---

All - I'm not blaming ALL police and ALL firemen, just these two guys who threatened my life! It's not these guys that have kept me away (I've come back, dammit, plenty of times, and it's the only place honestly I feel safe! It's just a question of citizenship, you know, this idea that I wasn't (directly) part of the trauma, just emotionally, and I didn't go back until October. It's just a question of belonging and how folks have changed and how the city has changed, not the NYPD or NYFD - GOD NO!

I regret totally posting these feelings because they were immediate. Disregard. It's too late to disregard.

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

From: "Derek White" <[REDACTED]>

To: [REDACTED]

Subject: Re: POETICS Digest - 15 Jun 2005 to 16 Jun 2005 (#2005-166)

Date: Fri, 17 Jun 2005 06:56:49 -0400

*Come on, Chris. Having lived in nyc since before 9/11 I can't imagine living anywhere else, and feel more hostility and alienation outside of nyc. Then again, I usually don't hang out in Queens. This has to do with knowing when to keep your mouth shut and what bars to hang out in. It is your own guilty conscience keeping you away, and you are the threat to yourself--don't blame ny, and don't blame firefighters or police.*

Derek White

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

<<http://www.sleepingfish.net>>

<<http://www.5cense.com>>

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Date: Thu, 16 Jun 2005 11:44:52 -0500

From: furniture\_press <[REDACTED]>

Subject: Nine Eleven and a Threat to One's Person, Just Months After

On December 29th 2001 I was joined by my friend and cousin by marriage John Gioia to a bar (it shall remain nameless) in Queens in order to visit with a friend, Jillian Johnson, who was tending bar that evening. She closed at 4 and we stayed after to chat, then John left (his wife Jackie was pregnant at the time) but I stayed and went back to her apartment since she was having a few people over to close the night/morning out with. These people were one NYC firefighter and one NYC police officer (names unremembered, faces too, even under the auspices of what is about to happen). I was drinking heavily that night, I believe these guys were too, and Jillian had only a few beers.

The conversation had turned to Afghanistan and bin Laden and because I am profoundly anti-Bush and anti-(anything)American (besides the people and the hopes of the activists) I opened my mouth a little too wide that evening. To sum up, I had pinned blame on the Bush Administration and that invading Afghanistan (even though it was a premature thought, but one I still believe in today) and putting blame on others that were not apparently certain, was, truly, unpatriotic and unAmerican (now I believe it is totally American). What persisted after the fact were threats: the NYC police officer threatened to shoot me with his "issued" gun, off duty or not, and the firefighter grew to enormous proportions and threatened to beat the living shit out of me. =20

Agreeably, it was a strange time, a difficult time, but I wasn't backing down because it was the will of the many (who were, obviously, misinformed and volatile because they had no idea what was the reality). I did have a breakdown that night, Jillian helped me through it, and I felt guilty about leaving NYC the year before to move to Baltimore. And she kept telling me to just go along with what they say, because they were her friends and she felt it too. I was sad but it could have been selfish to think that I left NYC and was no longer a part of the impact of these events. I was no longer a New Yorker after these events. And when I go home I no longer feel like a New Yorker, even though I spent my whole life there, grew up there, made a choice to stay alive there.

What are these feelings now that well up in me, where I feel I no longer have a choice about my relationship with NY? Am I no longer a New Yorker? Do I no longer have a home?

Chris

--=20

---

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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!

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284. **Gerald Schwartz**

***i. m. Richard Eberhart***

*Fri 17 Jun 2005*

---

i. m. Richard Eberhart

Set in always

    between  
moments and  
abyss,

    at the 5  
corners  
of Eastern Standard  
Time

    and the clock  
stopped  
within,  
time of  
muons gluons

    taking the PATH  
over the stone  
in existence--  
into everything  
gone still; beyond

    this   nothing  
purrs lost

--Gerald S.



285. **derekrogeron**

**[job] Lecturer - Poetry, Lit**

*Fri 17 Jun 2005*

---

Location: Ann Arbor, Michigan

The Department of English Language and Literature at the University of Michigan invites applications for up to 2 one-year lecturer positions for the academic year 2005-2006. The lecturer(s) will teach a combination of the two gateway courses to the major (descriptions below). The appointment is for a one-year term as Lecturer I, beginning September 1, 2005.

The budget for this position is available for only the Fall 2005 and Winter 2006 semesters. Terms and conditions of employment for this position are subject to the provisions of a Collective Bargaining Agreement between the University of Michigan and the Lecturers' Employee Organization.

Information about the two gateway courses:

English 239 - What is Literature? This course, a prerequisite to the major, is intended as an introduction to the major and to the close reading of literature. The two main purposes: 1) to develop critical reading and interpretive skills crucial to the deep appreciation and serious study of narrative literature; and 2) to provide occasions for the exercise of those skills in thinking, talking, and writing about a series of distinguished British and American literary texts of the nineteenth and twentieth centuries. The course can be a combination of short stories, novels, film, plays and poetry. Students are asked to write a range of papers, do presentations and take quizzes and exams.

English 240 - Introduction to Poetry This course is a prerequisite to the major and is a disciplined introduction to the reading of poetry, British and American. This course introduces a wide range of poetry, from various periods and cultural traditions, to familiarize students with aspects of poetic technique and build interpretive skills. Students learn to discuss and analyze numerous samples of poetry through history and to sharpen reading and listening skills. Assignments include: a range of papers, oral presentations, quizzes and exams.

DEPARTMENT QUALIFICATIONS:

The candidate must hold a Ph.D in English Language and Literature or a closely related field. The candidate must have demonstrated excellence in college-level teaching of writing and of literature in the United States. Preference will be given to candidates with the ability to teach an introduction to poetry as well as an introduction to literary studies.

To apply, send an application letter explaining your qualifications and teaching philosophy, a current CV, evidence of teaching excellence, and two letters of recommendation to:

Anne Curzan  
Director of Undergraduate Studies  
The Department of English, University of Michigan  
3187 Angell Hall  
Ann Arbor, Michigan 48109-1003

Applications are due by June 24, 2005.

Questions about applying for this position:  
mailto: [REDACTED]

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286. **Alan Sondheim**  
*you're probably tired of these by now*  
Sat 18 Jun 2005

---

you're probably tired of these by now  
i'm hungry for your (absent) replies  
it's hard enough to get myself motivated much less you  
i try to respond to work i like mine is unlikeable  
  though i work hard at it making it pleasing for you  
<http://www.asondheim.org/mapp.mov>  
what it must mean to receive tender commendations  
  while we travel across the united states documenting  
  every stop through worldwind, thank you nasa  
you can meander the highways and the high lonesome places  
  where vlf signals blew in from the outer reaches  
  and you could follow the world in the world  
but you're probably tired of these by now  
these tired landscapes repeating themselves over and over again  
feeding the hungry is more rewarded than any replies  
i'll push myself until i die perhaps not soon enough for you  
yes yes i like no i love your work much better than mine  
(of work, yours / mine) always speaking is so unpleasant  
<http://www.asondheim.org/mapp.mov>  
the tenderness of all interstates and tiny wayfarer's lanes  
we are here for you, they signal and nothing utters response  
universal plasma is never angelic  
but you have listened to every reply with considerable patience

-

287. **alexander saliby**

***Re: you're probably tired of these by now***

*Sat 18 Jun 2005*

---

Alan,

I read the first ten pages of "Travels with Charley" and vowed to drink more and read less, boring book from a great writer, proving for me that even the supremely talented have bad hair days.

Sorry to report this, and you know I love you and you are welcome to my home so you can hit me on the chin for saying this, but I was tired of "Travels with Alan" after the second posting. I'd have been a lot happier had you taken an SSt and flown in the opposite direction.

Do this for me: find me the essence of the people in a spot where you are, and keep yourselves out of the matter. I don't need to see Alan or "his" in strange places. I need to know that you can and do see, feel, hear, taste and touch the human element of the locals you encounter.

From what I see and feel of your reports, you remain disassociated...stop that! Get the fuck out there and mingle, make some painful contacts.

And Alan, don't find for me some forlorn or forsaken writer in your travels, hell creeps like me are all over Poetics. Find for me some skinny chap who loves his dog more than himself and spends all his income buying the canine pal only good food, depriving himself of his daily bread. And help me understand his motivation.

Find for me the lady who still wears her wedding gown from the day she was left standing on the church steps. Let me hear her laughter from the recognition of her good fortune at having shed herself of the twit.

Get your ass off the back end of the camera and sit on the fucking bench; feed the pigeons and embrace the people who sit beside you...then, share their experiences with us, if at all possible, share their joys and their sorrows, if they'll let you in on them.

Other wise...hurry the fuck home and end this travel charade. Alex

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Friday, June 17, 2005 10:03 PM

Subject: you're probably tired of these by now

you're probably tired of these by now  
i'm hungry for your (absent) replies  
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i try to respond to work i like mine is unlikeable  
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    and you could follow the world in the world  
but you're probably tired of these by now  
these tired landscapes repeating themselves over and over again  
feeding the hungry is more rewarded than any replies  
i'll push myself until i die perhaps not soon enough for you  
yes yes i like no i love your work much better than mine  
(of work, yours / mine) always speaking is so unpleasant  
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we are here for you, they signal and nothing utters response  
universal plasma is never angelic  
but you have listened to every reply with considerable patience

-

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288. **Bob Marcacci**

***Re: you're probably tired of these by now***

*Sat 18 Jun 2005*

---

are you a synthesizer  
    or a poet

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



--

Bob Marcacci

Calamity: a more than commonly plain and unmistakable reminder that the affairs of this life are not of our own ordering. Calamities are of two kinds: misfortune to ourselves, and good fortune to others.

- Ambrose Bierce

*From: alexander saliby <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Fri, 17 Jun 2005 23:00:22 -0700  
To: [REDACTED]  
Subject: Re: you're probably tired of these by now*

*Alan,*

*I read the first ten pages of "Travels with Charley" and vowed to drink more and read less, boring book from a great writer, proving for me that even the supremely talented have bad hair days.*

*Sorry to report this, and you know I love you and you are welcome to my home so you can hit me on the chin for saying this, but I was tired of "Travels with Alan" after the second posting. I'd have been a lot happier had you taken an SST and flown in the opposite direction.*

*Do this for me: find me the essence of the people in a spot where you are, and keep yourselves out of the matter. I don't need to see Alan or "his" in strange places. I need to know that you can and do see, feel, hear, taste and touch the human element of the locals you encounter.*

*From what I see and feel of your reports, you remain disassociated...stop that! Get the fuck out there and mingle, make some painful contacts.*

*And Alan, don't find for me some forlorn or forsaken writer in your travels, hell creeps like me are all over Poetics. Find for me some skinny chap who loves his dog more than himself and spends all his income buying the canine pal only good food, depriving himself of his daily bread. And help me understand his motivation.*

*Find for me the lady who still wears her wedding gown from the day she was left standing on the church steps. Let me hear her laughter from the recognition of her good fortune at having shed herself of the twit.*

*Get your ass off the back end of the camera and sit on the fucking bench; feed the pigeons and embrace the people who sit beside you...then, share their experiences with us, if at all possible, share their joys and their sorrows, if they'll let you in on them.*

*Other wise...hurry the fuck home and end this travel charade.*  
Alex

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

Sent: Friday, June 17, 2005 10:03 PM

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though i work hard at it making it pleasing for you  
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-

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289. **Alan Sondheim**

***Re: you're probably tired of these by now***

Sat 18 Jun 2005

---

no i don't sense the world and yes i do play currently a regal mandolin as i have said. but then do you sense spherics? i'm certainly not a poet; i find what i find and bring it back/curtail. re the other a.s. i'm not the slightest bit interested in you're telling me i'm 'disassociated.' first, you don't know me, and i probably wouldn't be welcome in fact anywhere in your vicinity. second, you must have a narrow view of association; you've already lectured me earlier on my not take backways (which i've done innumerable times); i'm just not fulfilling your fantasy in this case. i think the images and orderings are in fact interesting in and of themselves; they show the changing topography of the country, not to mention the changing topography of both rest-stops and places that are reasonably remote from powerlines as to create clearspace for vlf signals. and b.m. - 'do i sense the world'? again what sort of question this is. i certainly don't sense it the way you do and i don't see a split between synthesizer or poet that warrants the first question. interesting to me that neither of you, in what i see as an attack since i'm diassociated and don't sense apparently - that neither of you commented at all on the mapping. as far as 'painful contacts' - who the hell are you to know who my contacts are or of what sort? i don't write ad hominem to you - in fact i couldn't care less about your personality or what you experience. you didn't like what i did, period, and turned it into the usual ad hominem. at the moment your contact in fact is the most painful i've had in a long time, particularly in terms of its presumption. generally i don't publish any more to this list, and for obvious reasons. you'd rather attack than in fact dig the mapping - which by the way is a relatively new program (Worldwind 1.3.1.1 for those who care - it now admits those archives it bypassed in the past 1.3 or 1.3.1 version so download it from the NASA site) - ah well, thanks for the invective, time to go nomail.

On Sat, 18 Jun 2005, Bob Marcacci wrote:

*are you a synthesizer  
or a poet*

*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*

--

Bob Marcacci

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*- Ambrose Bierce*

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Reply-To: UB Poetics discussion group <[REDACTED]>

Date: Fri, 17 Jun 2005 23:00:22 -0700

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Subject: Re: you're probably tired of these by now

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*Get your ass off the back end of the camera and sit on the fucking bench; feed the pigeons and embrace the people who sit beside you...then, share their experiences with us, if at all possible, share their joys and their sorrows,*

*if they'll let you in on them.*

*Other wise...hurry the fuck home and end this travel charade.*  
Alex

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Friday, June 17, 2005 10:03 PM

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though i work hard at it making it pleasing for you  
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while we travel across the united states documenting  
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where vlf signals blew in from the outer reaches  
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yes yes i like no i love your work much better than mine  
(of work, yours / mine) always speaking is so unpleasant  
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we are here for you, they signal and nothing utters response  
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but you have listened to every reply with considerable patience*

-

( URLs/DVDs/CDroms/books/etc. see <http://www.asondheim.org/advert.txt> )

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290. **Alan Sondheim**

***Re: you're probably tired of these by now***

Sat 18 Jun 2005

---

bye bye poetics, i'm leaving, thanks for the good times

( URLs/DVDs/CDroms/books/etc. see <http://www.asondheim.org/advert.txt> )

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291. **Maria Damon**

***Re: you're probably tired of these by now***

Sat 18 Jun 2005

---

hey saliby: normally i don't get involved in these types of fracas, but you seem to cling to a very narrow and sentimental model of "travel literature" which has multiple problems of its own. why should people write the way you tell them to? that seems against the principles of freedom of expression or, as we in the univ system say, it's an "academic freedom" issue.

At 11:00 PM -0700 6/17/05, alexander saliby wrote:

>Alan,

>I read the first ten pages of "Travels with Charley" and vowed to

>drink more and read less, boring book from a great writer, proving

>for me that even the supremely talented have bad hair days.

>

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>my home so you can hit me on the chin for saying this, but I was

>tired of "Travels with Alan" after the second posting. I'd have

>been a lot happier had you taken an SSt and flown in the opposite

>direction.

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>Do this for me: find me the essence of the people in a spot where

>you are, and keep yourselves out of the matter. I don't need to see

>Alan or "his" in strange places. I need to know that you can and do

>see, feel, hear, taste and touch the human element of the locals you

>encounter.

>

>>From what I see and feel of your reports, you remain

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>travels, hell creeps like me are all over Poetics. Find for me some

>skinny chap who loves his dog more than himself and spends all his

>income buying the canine pal only good food, depriving himself of  
>his daily bread. And help me understand his motivation.  
>  
> Find for me the lady who still wears her wedding gown from the day  
>she was left standing on the church steps. Let me hear her laughter  
>from the recognition of her good fortune at having shed herself of  
>the twit.  
>  
>Get your ass off the back end of the camera and sit on the fucking  
>bench; feed the pigeons and embrace the people who sit beside  
>you...then, share their experiences with us, if at all possible,  
>share their joys and their sorrows, if they'll let you in on them.  
>  
>Other wise...hurry the fuck home and end this travel charade.  
>Alex  
>  
>  
>  
>  
>  
> ----- Original Message -----  
> From: Alan Sondheim<mailto:[REDACTED]>  
> To: [REDACTED]<mailto:[REDACTED]>  
> Sent: Friday, June 17, 2005 10:03 PM  
> Subject: you're probably tired of these by now  
>  
>  
> you're probably tired of these by now  
> i'm hungry for your (absent) replies  
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> i try to respond to work i like mine is unlikeable  
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> every stop through worldwind, thank you nasa  
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> where vlf signals blew in from the outer reaches  
> and you could follow the world in the world  
> but you're probably tired of these by now  
> these tired landscapes repeating themselves over and over again  
> feeding the hungry is more rewarded than any replies

> i'll push myself until i die perhaps not soon enough for you  
> yes yes i like no i love your work much better than mine  
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>  
>  
>  
> -  
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292. **Mary Jo Malo**

***def poetry jam***

*Sat 18 Jun 2005*

---

What are your esteemed opinions of the "Def Poetry Jam" series, now into its 5th season?

\_http://www.hbo.com/defpoetry/\_ (http://www.hbo.com/defpoetry/)

Mary Jo

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293. **Anny Ballardini**

***Re: you're probably tired of these by now***

*Sat 18 Jun 2005*

---

Hi Alan,

whatever the multiple reactions \_be them good or bad\_ to your posts, and with a restricted time available /see end of school and this and that/ I've always found a moment to read your posts.

Take care,

Anny Ballardini

http://annyballardini.blogspot.com/

http://www.fieralingue.it/modules.php?name=poetshome

Non serviam. Ni dieu ni maître.

On 6/18/05, Alan Sondheim <[REDACTED]> wrote:

>



> no i don't sense the world and yes i do play currently a regal mandolin as  
> i have said. but then do you sense spherics? i'm certainly not a poet; i  
> find what i find and bring it back/curtail.  
> re the other a.s. i'm not the slightest bit interested in you're telling  
> me i'm 'disassociated.' first, you don't know me, and i probably wouldn't  
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> narrow view of association; you've already lectured me earlier on my not  
> take backways (which i've done innumerable times); i'm just not fulfilling  
> your fantasy in this case. i think the images and orderings are in fact  
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> for vlf signals.  
> and b.m. - 'do i sense the world'? again what sort of question this is. i  
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> synthesizer or poet that warrants the first question.  
> interesting to me that neither of you, in what i see as an attack since  
> i'm diassociated and don't sense apparently - that neither of you  
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> as far as 'painful contacts' - who the hell are you to know who my  
> contacts are or of what sort? i don't write ad hominem to you - in fact i  
> couldn't care less about your personality or what you experience. you  
> didn't like what i did, period, and turned it into the usual ad hominem.  
> at the moment your contact in fact is the most painful i've had in a long  
> time, particularly in terms of its presumption.  
> generally i don't publish any more to this list, and for obvious reasons.  
> you'd rather attack than in fact dig the mapping - which by the way is a  
> relatively new program (Worldwind 1.3.1.1 <<http://1.3.1.1>> for those who  
> care - it now  
> admits those archives it bypassed in the past 1.3 or 1.3.1 version so  
> download it from the NASA site) -  
> ah well, thanks for the invective, time to go nomail.  
>  
>  
>  
> On Sat, 18 Jun 2005, Bob Marcacci wrote:  
>  
> > are you a synthesizer  
> > or a poet  
> >  
> > i don't want to know if you write  
> >

> > do you sense the world  
> > i don't want to know  
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> > i know you are not a child but i want to  
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> > Bob Marcacci  
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> > Calamity: a more than commonly plain and unmistakable  
> > reminder that the affairs of this life are not of our own  
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> >> supremely talented have had hair days.  
> >>  
> >> Sorry to report this, and you know I love you and you are welcome to my  
> home  
> >> so you can hit me on the chin for saying this, but I was tired of  
> "Travels  
> >> with Alan" after the second posting. I'd have been a lot happier had  
> you  
> >> taken an SSt and flown in the opposite direction.  
> >>  
> >> Do this for me: find me the essence of the people in a spot where you  
> are,  
> >> and keep yourselves out of the matter. I don't need to see Alan or

> "his" in  
> >> strange places. I need to know that you can and do see, feel, hear,  
> taste and  
> >> touch the human element of the locals you encounter.  
> >>  
> >> From what I see and feel of your reports, you remain  
> disassociated...stop  
> >> that! Get the fuck out there and mingle, make some painful contacts.  
> >>  
> >> And Alan, don't find for me some forlorn or forsaken writer in your  
> travels,  
> >> hell creeps like me are all over Poetics. Find for me some skinny chap  
> who  
> >> loves his dog more than himself and spends all his income buying the  
> canine  
> >> pal only good food, depriving himself of his daily bread. And help me  
> >> understand his motivation.  
> >>  
> >> Find for me the lady who still wears her wedding gown from the day she  
> was  
> >> left standing on the church steps. Let me hear her laughter from the  
> >> recognition of her good fortune at having shed herself of the twit.  
> >>  
> >> Get your ass off the back end of the camera and sit on the fucking  
> bench; feed  
> >> the pigeons and embrace the people who sit beside you...then, share  
> their  
> >> experiences with us, if at all possible, share their joys and their  
> sorrows,  
> >> if they'll let you in on them.  
> >>  
> >> Other wise...hurry the fuck home and end this travel charade.  
> >> Alex  
> >>  
> >>  
> >>  
> >>  
> >> ----- Original Message -----  
> >> From: Alan Sondheim<mailto:[REDACTED]>  
> >> To: [REDACTED]<mailto:[REDACTED]>  
> >> Sent: Friday, June 17, 2005 10:03 PM  
> >> Subject: you're probably tired of these by now

> >>  
> >>  
> >> you're probably tired of these by now  
> >> i'm hungry for your (absent) replies  
> >> it's hard enough to get myself motivated much less you  
> >> i try to respond to work i like mine is unlikeable  
> >> though i work hard at it making it pleasing for you  
> >>  
http://www.asondheim.org/mapp.mov<http://www.asondheim.org/mapp.mov>  
> >> what it must mean to receive tender commendations  
> >> while we travel across the united states documenting  
> >> every stop through worldwind, thank you nasa  
> >> you can meander the highways and the high lonesome places  
> >> where vlf signals blew in from the outer reaches  
> >> and you could follow the world in the world  
> >> but you're probably tired of these by now  
> >> these tired landscapes repeating themselves over and over again  
> >> feeding the hungry is more rewarded than any replies  
> >> i'll push myself until i die perhaps not soon enough for you  
> >> yes yes i like no i love your work much better than mine  
> >> (of work, yours / mine) always speaking is so unpleasant  
> >>  
http://www.asondheim.org/mapp.mov<http://www.asondheim.org/mapp.mov>  
> >> the tenderness of all interstates and tiny wayfarer's lanes  
> >> we are here for you, they signal and nothing utters response  
> >> universal plasma is never angelic  
> >> but you have listened to every reply with considerable patience  
> >>  
> >>  
> >>  
> >> -  
> >  
>  
> ( URLs/DVDs/CDroms/books/etc. see http://www.asondheim.org/advert.txt )  
>

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294. **Peter Ciccariello**

***Re: you're probably tired of these by now***

Sat 18 Jun 2005

---

Alan, I'm rather new here, but wanted to let you know how much I enjoy your cinematic, episodic, travelogue.

-Peter Ciccariello

ARTIST'S BLOG - <http://invisiblenotes.blogspot.com/>

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

To: [REDACTED]

Sent: Sat, 18 Jun 2005 17:52:48 +0200

Subject: Re: you're probably tired of these by now

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295. **Jane Sprague**

***Book Release L.A.***

Sat 18 Jun 2005

---

Los Angeles Launch:

Jonathan Skinner's Political Cactus Poems

Jonathan Skinner and Jane Sprague

Saturday June 18, 2005- 7:30 PM

at Beyond Baroque

Jonathan Skinner has lived in Mexico, Italy, France and, most recently, New York State. Skinner edits the review *ecopoetics* in Buffalo, NY where he curated the Steel Bar reading series. He is author of *Political Cactus Poems* (Palm Press 2005). His chapbooks include *Political Cactus Poems* (Periplum) and *Little Dictionary of Sounds* (RedDLines). He teaches at SUNY and in the Buffalo public schools.

Jane Sprague publishes Palm Press, [www.palmpress.org](http://www.palmpress.org). Her poems and reviews are published in many print and online magazines. Recent work can be found in *How2*, *Xcp* and *Tarpaulin Sky*. Her chapbooks include *break / fast*, *monster: a bestiary* and *The Port of Los Angeles*. She lives and works in Long Beach, CA.

Beyond Baroque

681 Venice Blvd.

Venice, CA 90291

[www.beyondbaroque.org](http://www.beyondbaroque.org)

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296. **Bob Marcacci**

**Re: you're probably tired of these by now**

Sat 18 Jun 2005

wait a minute... is it really true what i said? i'm obviously not making friends...

--

Bob Marcacci

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 /, \ .-' ' ' - . ;;;, \_   
 |,4- ) )-, \_.,\ ( ' ' '   
 '---'(\_/--' \-' \\_) fL

From: Alan Sondheim <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Sat, 18 Jun 2005 02:36:42 -0400  
To: [REDACTED]  
Subject: Re: you're probably tired of these by now

no i don't sense the world and yes i do play currently a regal mandolin as i have said. but then do you sense spherics? i'm certainly not a poet; i find what i find and bring it back/curtail.

re the other a.s. i'm not the slightest bit interested in you're telling me i'm 'disassociated.' first, you don't know me, and i probably wouldn't be welcome in fact anywhere in your vicinity. second, you must have a narrow view of association; you've already lectured me earlier on my not take backways (which i've done innumerable times); i'm just not fulfilling your fantasy in this case. i think the images and orderings are in fact interesting in and of themselves; they show the changing topography of the country, not to mention the changing topography of both rest-stops and places that are reasonably remote from powerlines as to create clearspace for vlf signals.

and b.m. - 'do i sense the world'? again what sort of question this is. i certainly don't sense it the way you do and i don't see a split between synthesizer or poet that warrants the first question.

interesting to me that neither of you, in what i see as an attack since i'm diassociated and don't sense apparently - that neither of you commented at all on the mapping.

as far as 'painful contacts' - who the hell are you to know who my contacts are or of what sort? i don't write ad hominem to you - in fact i couldn't care less about your personality or what you experience. you didn't like what i did, period, and turned it into the usual ad hominem. at the moment your contact in fact is the most painful i've had in a long time, particularly in terms of its presumption.

generally i don't publish any more to this list, and for obvious reasons. you'd rather attack than in fact dig the mapping - which by the way is a relatively new program (Worldwind 1.3.1.1 for those who care - it now admits those archives it bypassed in the past 1.3 or 1.3.1 version so

*download it from the NASA site) -  
ah well, thanks for the invective, time to go nomail.*

*On Sat, 18 Jun 2005, Bob Marcacci wrote:*

*are you a synthesizer  
or a poet*

*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*

*--*

*Bob Marcacci*

*Calamity: a more than commonly plain and unmistakable  
reminder that the affairs of this life are not of our own  
ordering. Calamities are of two kinds: misfortune to  
ourselves, and good fortune to others.  
- Ambrose Bierce*

*From: alexander saliby <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Fri, 17 Jun 2005 23:00:22 -0700  
To: [REDACTED]  
Subject: Re: you're probably tired of these by now*

*Alan,*

*I read the first ten pages of "Travels with Charley" and vowed to drink more  
and read less, boring book from a great writer, proving for me that even the  
supremely talented have bad hair days.*

*Sorry to report this, and you know I love you and you are welcome to my home  
so you can hit me on the chin for saying this, but I was tired of "Travels  
with Alan" after the second posting. I'd have been a lot happier had you  
taken an SST and flown in the opposite direction.*

*Do this for me: find me the essence of the people in a spot where you are,  
and keep yourselves out of the matter. I don't need to see Alan or "his" in*

*strange places. I need to know that you can and do see, feel, hear, taste  
and  
touch the human element of the locals you encounter.*

*From what I see and feel of your reports, you remain disassociated...stop  
that! Get the fuck out there and mingle, make some painful contacts.*

*And Alan, don't find for me some forlorn or forsaken writer in your travels,  
hell creeps like me are all over Poetics. Find for me some skinny chap who  
loves his dog more than himself and spends all his income buying the canine  
pal only good food, depriving himself of his daily bread. And help me  
understand his motivation.*

*Find for me the lady who still wears her wedding gown from the day she was  
left standing on the church steps. Let me hear her laughter from the  
recognition of her good fortune at having shed herself of the twit.*

*Get your ass off the back end of the camera and sit on the fucking bench;  
feed  
the pigeons and embrace the people who sit beside you...then, share their  
experiences with us, if at all possible, share their joys and their sorrows,  
if they'll let you in on them.*

*Other wise...hurry the fuck home and end this travel charade.  
Alex*

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

From: Alan Sondheim<mailto:[REDACTED]>

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

Sent: Friday, June 17, 2005 10:03 PM

Subject: you're probably tired of these by now

*you're probably tired of these by now  
i'm hungry for your (absent) replies  
it's hard enough to get myself motivated much less you  
i try to respond to work i like mine is unlikeable  
though i work hard at it making it pleasing for you  
<http://www.asondheim.org/mapp.mov><<http://www.asondheim.org/mapp.mov>>  
what it must mean to receive tender commendations  
while we travel across the united states documenting  
every stop through worldwind, thank you nasa  
you can meander the highways and the high lonesome places  
where vlf signals blew in from the outer reaches  
and you could follow the world in the world*



*but you're probably tired of these by now  
these tired landscapes repeating themselves over and over again  
feeding the hungry is more rewarded than any replies  
i'll push myself until i die perhaps not soon enough for you  
yes yes i like no i love your work much better than mine  
(of work, yours / mine) always speaking is so unpleasant  
<http://www.asondheim.org/mapp.mov><<http://www.asondheim.org/mapp.mov>>  
the tenderness of all interstates and tiny wayfarer's lanes  
we are here for you, they signal and nothing utters response  
universal plasma is never angelic  
but you have listened to every reply with considerable patience*

-

( URLs/DVDs/CDroms/books/etc. see <http://www.asondheim.org/advert.txt> )

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297. **Stephen Vincent**  
**Re: Book Release L.A.**

Sat 18 Jun 2005

Yes, Jonathan Skinner launched the book last night at Tanya and Taylor Brady's. A good reading - a marvelous ear for quite particular sounds (birds, ducks, freight trains) crossing the land and great eye for the particulars within particulars (cactus, milk weed, etc.). A politics of affirming and sustaining the local in the broadest sense available to ones senses. It will be fun to see how Jonathan's reach and insight continues to grow.

Stephen V

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

*Hi Jane---*

*Saw Mr. Skinner last night in SF; the book looks great. Have a great reading*

C

-----

*From: Jane Sprague <[REDACTED]>*

*To: [REDACTED]*

*Subject: Book Release L.A.*

*Date: Sat, Jun 18, 2005, 9:15 AM*

*Los Angeles Launch:  
Jonathan Skinner's Political Cactus Poems*

*Jonathan Skinner and Jane Sprague  
Saturday June 18, 2005- 7:30 PM  
at Beyond Baroque*

*Jonathan Skinner has lived in Mexico, Italy, France and, most recently, New York State. Skinner edits the review ecopoetics in Buffalo, NY where he curated the Steel Bar reading series. He is author of Political Cactus Poems (Palm Press 2005). His chapbooks include Political Cactus Poems (Periplum) and Little Dictionary of Sounds (RedDLines). He teaches at SUNY and in the Buffalo public schools.*

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[www.beyondbaroque.org](http://www.beyondbaroque.org)*

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298. **Chris Stroffolino**

**Re: Book Release L.A.**

Sat 18 Jun 2005

---

Hi Jane---

Saw Mr. Skinner last night in SF; the book looks great. Have a great reading  
C

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>From: Jane Sprague <[REDACTED]>  
>To: [REDACTED]  
>Subject: Book Release L.A.  
>Date: Sat, Jun 18, 2005, 9:15 AM  
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299. **Murray, Christine**  
**Update: Chris Murray's Texfiles**  
*Sat 18 Jun 2005*

---

<http://texfiles.blogspot.com>

--Review Essay: Question: \*can I locate the heart's hot puddle without irony's iron claw?\* Dale Smith's \_Notes No Answer\_ (Habenicht Press, 2005)

--poem, "Cheerful Robotic Fish"

--Ack! Jello Pitts!--on \_Mr and Mrs Smith\_

--On Joan Didion, "Questions of Kind"

--poem, "Acappella" (on PBS' Independent Lens show, Robert Evans' \_Brother to Brother\_)

--OOOOOOO-ooooo Happy 5th Anniversary to Del Ray Cross and Shampoo!

--On the problem of Congress removing funding for Corporation for Public Broadcasting--PBS/NPR

--poem, for Sawako Nakayasu's call for 'insect poems':

Gaston Baquero's "Pavane for the Emperor" (trans. Mark Weiss, in Poetry International VI, 2002)

--Inter Leav(en)ing Samuel Beckett's \_The Unnameable\_ / \*Nanofossil Worm, Magnetite Whiskers\* a transcript of readerly dialogism

--from Stefan Hyner's *\_10 000 Journeys: Selected Poems, 1977-2003\_* (Skanky Possum, 2005), "Interstellar Weather Report of the Mind"

--from Audre Lorde, excerpt from "Who Said It Was Simple?" a call to action, NYC, June 24, 2005: on The Audre Lorde Project: 1st Annual Trans Day of Action for Social and Economic Justice

--Image/Text Pieces: "Variations on Red Tide"

--from Mina Loy, "Der Blinde Junge"

Stay active, Y'all, and stay cool.

Chris Murray

<http://texfiles.blogspot.com>

<http://e-po.blogspot.com>

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### 300. **Joe Brennan**

#### ***Check out The Assassinated Press***

*Sun 19 Jun 2005*

---

Click here: The Assassinated Press

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

After 'Looney Left' Take All The Risks Only To Be Proven Right Yet Again, Democrats Urge Inquiry On Bush, Iraq Based On A Handful Of Brit Memos: Greed, Self-Interest, Money, Jobs, Foppery, Ignorance, Religion, Fear, Cowardice, Slack Jawed Stupidity, Blind Patriotism, Lack Of Integrity, The Defining Qualities Of This Republic, Caught Most Supporting Administration Lies: Assassinated Press Didn't Need No Stinking Memos: Mainstream Media Prepared To Let Thousands More Die Instead Of Stepping Up; Movable Type Was A Product Of Germany Too By YASO ADIODI

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### 301. **mIEKAL aND**

#### ***e-publishing 2010***

*Sun 19 Jun 2005*

---

'Teleporting' over the internet

<http://news.bbc.co.uk/2/hi/technology/4102018.stm>

Computer scientists in the US are developing a system which would allow people to "teleport" a solid 3D recreation of themselves over the internet.

Professors Todd Mowry and Seth Goldstein of Carnegie Mellon University in Pennsylvania think that, within a human generation, we might be able to

replicate three-dimensional objects out of a mass of material made up of small synthetic "atoms".

Cameras would capture the movement of an object or person and then this data would be fed to the atoms, which would then assemble themselves to make up an exact likeness of the object.

They came up with the idea based on "claytronics," the animation technique which involves slightly moving a model per frame to animate it.

"We thought that a good analogy for what we were going to do was claymation - something like the Wallace and Gromit shows," Dr Mowry told BBC World Service's Outlook programme.

"When you watch something created by claymation, it is a real object and it looks like it's moving itself. That's something like the idea we're doing... in our case, the idea is that you have computation in the 'clay', as though the clay can move itself.

"So if it was a dog, and you want the dog to move, it will actually move itself. But it is a physical object in front of you - it's not just a picture or hologram or something like that."

#### Special suit

Fans of science fiction have long been interested in the idea of teleportation - where an object, or even a human being, is transported from one location to another instantaneously.

Professor Goldstein has envisioned that, eventually, the objects will be built with "nano-dust" - tiny objects that can be programmed to bind to each other and move - but currently they are trying to build at a much larger scale, working with objects the size of table-tennis balls.

Their original plan was for the application to work in face-to-face interaction.

Model of Gollum from Lord Of The Rings The technology mirrors that used to create the character of Gollum "I'm in Pittsburgh, and you're in London. How do we make that happen?" Dr Mowry said.

"We can't teleport somebody - nobody's going to travel anywhere - but if we're in our own rooms a system of cameras will capture exactly what's in each room."

He said that these cameras would work much the same way as the character of Gollum was created by capturing the movements of actor Andy Serkis in the Lord Of The Rings films.

Mr Serkis wore a special suit and the cameras were able to interpret his movements.

"That information is turned into some representation - a three-dimensional version of an mpeg [computer video file] - like a DVD," Dr Mowry added.

"You capture it digitally, ship it over across the network, and then reproduce a physical object that looks just like the original object, and moves just like it."

And he stressed this would be useful for much more than simple video conferencing.

"It's very artificial to talk to somebody through a glass wall, which is effectively what you have when you have a screen," he added.

"You want to forget the fact that you're in different rooms."

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302. **Stephen Vincent**  
**Re: e-publishing 2010**

Sun 19 Jun 2005

This is all a conspiracy being hoisted on us by the weight-loss and botox industries! Or, Adobe is already developing photo shop "self-readjustment software" in order to "self teleport" and just look "nice" as one steers one's body around a visit to the party that 2010 ecological issues (pollution, gas rations, etc.) would make it otherwise impossible for one to attend. I am assuming you can animate your 3-self with your voice from home and carry on conversations with folks sipping drinks, etc. Ah, 21st century delights. Thanks, Miekal!

*'Teleporting' over the internet*

<http://news.bbc.co.uk/2/hi/technology/4102018.stm>

*Computer scientists in the US are developing a system which would allow people to "teleport" a solid 3D recreation of themselves over the internet.*

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*"When you watch something created by claymation, it is a real object and it looks like it's moving itself. That's something like the idea we're doing... in our case, the idea is that you have computation in the 'clay', as though the clay can move itself.*

*"So if it was a dog, and you want the dog to move, it will actually move itself. But it is a physical object in front of you - it's not just a picture or hologram or something like that."*

*Special suit*

*Fans of science fiction have long been interested in the idea of teleportation - where an object, or even a human being, is transported from one location to another instantaneously.*

*Professor Goldstein has envisioned that, eventually, the objects will be built with "nano-dust" - tiny objects that can be programmed to bind to each other and move - but currently they are trying to build at a much larger scale, working with objects the size of table-tennis balls.*

*Their original plan was for the application to work in face-to-face interaction.*

*Model of Gollum from Lord Of The Rings*

*The technology mirrors that used to create the character of Gollum*

*"I'm in Pittsburgh, and you're in London. How do we make that happen?" Dr Mowry said.*

*"We can't teleport somebody - nobody's going to travel anywhere - but if we're in our own rooms a system of cameras will capture exactly what's in each room."*

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*Mr Serkis wore a special suit and the cameras were able to interpret his movements.*

*"That information is turned into some representation - a three-dimensional version of an mpeg [computer video file] - like a DVD," Dr Mowry added.*

*"You capture it digitally, ship it over across the network, and then reproduce a physical object that looks just like the original object, and moves just like it."*

*And he stressed this would be useful for much more than simple video conferencing.*

*"It's very artificial to talk to somebody through a glass wall, which is effectively what you have when you have a screen," he added.*

*"You want to forget the fact that you're in different rooms."*

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303. **Steve Dalachinsky**

***Re: def poetry jam***

*Sun 19 Jun 2005*

---

haven't watched sure it sucks

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304. **Harry Nudel**

***shalom***

*Sun 19 Jun 2005*

---

sabra

boob

job

big

gun

lethal

force...

nahariya....the jewish wars...drn...

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305. **Ron Silliman**

***Silliman's Blog***

*Mon 20 Jun 2005*

---

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

RECENT POSTS

Jennifer Moxley's line



Typewriters!

Style & Batman Begins

Language poetry & the academy

Zukofsky's Apollinaire -  
is it really his?

Louis Zukofsky -  
A different kind of Selected Works

Online vs. print poets -  
is there a difference?

Some recent online publications

The six functions of language  
& the meaning of meaning

Thomas A. Clark -  
An Objectivist in Scotland

How books represent poetry:  
Jennifer Moxley, Ronald Johnson et al

Open Field:  
30 Contemporary Canadian Poets

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

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306. **Ron Silliman**

***Andrade dies at 82***

*Mon 20 Jun 2005*

---

Portuguese Poet Andrade Dies at 82

-

Monday, June 13, 2005

(06-13) 09:28 PDT LISBON, Portugal (AP) --

Eugenio de Andrade, one of Portugal's most revered poets, died Monday after a long illness, said a poetry foundation devoted to his work. He was 82.

Andrade, who won numerous awards for his work, died in Porto at the Eugenio de Andrade Foundation where he had been living in the past decade, the foundation said. It did not provide any additional details.

Andrade — whose real name was Jose Fontinhas — was born in 1923. He wrote his first poems at the age of 13, and his work was first published at age 16. His

1948 book "As Maos e os Frutos," or The Hands and the Fruits, garnered significant praise from members of the Portuguese literary establishment.

He went on to write more than 30 books of poetry and prose, many of them — including the award-winning "Os Sulcos da Sede," or "The Streaks of Thirst" — translated into languages ranging from English to Chinese.

The honors he won included a 1986 International Association of Literary Critics award and a 1989 Portuguese Association of Writers' award.

Despite the relative fame his work earned him in his native land, Andrade largely stayed out of view, rarely appearing in public.

On Monday, European Commission President Jose Manuel Barroso called Andrade "a great personality of Portuguese culture."

Fellow poet Manuel Alegre said Andrade was "one of the greatest poets of the Portuguese language."

"Today is a day of mourning for Portuguese poetry," he said.

A funeral for Andrade, who was not married and had not children, was to take place Tuesday in Porto.

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307. **David A. Kirschenbaum**

***Book Printer Needed***

*Mon 20 Jun 2005*

---

hi all,

i'm preparing for publication boog's first single-author perfect-bound book, Sean Cole's The December Project, and i'm looking for a printer. the only thing to note is that i'm hoping for the book to have a textured cardstock cover (like black sparrow and the hat, among others), so this should open up the printer possibilities.

you can backchannel me to [REDACTED] with any suggestions.

thanks!

david

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

T: (212) 842-BOOG (2664)

F: [REDACTED]

308. **Ram Devineni**

***Sundance Doc/Perdomo in Staten Island/Suheir Hammad***

*Mon 20 Jun 2005*

---

Dear Friends:

Some quick news. Rattapallax's reading during the RNC last year was featured in a new documentary produced by the Sundance Channel. The film is called THE FIRST AMENDMENT PROJECT and is directed by John Walter (who previously directed "How to Draw a Bunny." Other film-makers include Mario Van Peebles and Chris Hegedus & Nick Doob ("The War Room").

Also, please join us for a poetry reading featuring Willie Perdomo. Tuesday, June 21 at 7:00 p.m. in the little theatre. Poetry in the Branches at Port Richmond Library, 75 Bennett Street, Staten Island, (██████████), NYC.  
Free.

Lastly, Rattapallax has created a new imprint dedicated to Spoken Word called Cypher. The first collection we are publishing is "Zaatardiva" by Suheir Hammad. More info at <http://www.rattapallax.com/cypher.htm>

Fresh from her Tony-Award winning stint in Def Poetry Jam on Broadway and a subsequent 51-city tour, Suheir Hammad has written her first collection of poetry since Born Palestinian, Born Black, published when she was just 22 years old. Zaatardiva is poetry about love, politics and art, all coming out of Hammad's bag of zataar. The poems in this collection are at once seductive and dangerous; they are possessed by a singular lyricism and awareness, and her call to action has a major presence in her work. The collection will include a CD and available in October 2005.

More info at [www.rattapallax.com](http://www.rattapallax.com)

Cheers  
Ram Devineni  
Publisher

Please send future emails to

██████ for press

██████ for UN program

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309. **Craig Allen Conrad**

***dear poets, FREQUENCY Audio Journal is now online, for FREE!***

*Mon 20 Jun 2005*

---

Many many thanks from CAConrad and Magdalena Zurawski to Charles Bernstein, Kun Jia and everyone else at UPenn who have just placed FREQUENCY Audio Journal on the PENNSOUND site!

For those of you who are unfamiliar with FREQUENCY, it's an audio journal previously available only on CD. Now you can download all the tracks for free, anytime!

Just go to: [\\_http://www.writing.upenn.edu/pennsound/x/Frequency.html\\_](http://www.writing.upenn.edu/pennsound/x/Frequency.html)  
(<http://www.writing.upenn.edu/pennsound/x/Frequency.html>)

Thanks again to Charles Bernstein, Kun Jia, and everyone else at PENNSOUND,

CAConrad and Magdalena Zurawski,  
FREQUENCY editors

[\\_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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310. **Rob McLennan**

***hydrant by rob mclennan***

*Mon 20 Jun 2005*

---

new from above/ground press

hydrant

a small chapbook of poems

by rob mclennan

\$4

a poem in relation to  
a poem i wrote before  
(for lia

is this anything like it was? the snowbird  
on the beach, watching bathers

you have the most beautiful shoulders  
i have seen in any literature

the day you made soup, hair wet  
from the shower, falling over

your bare, thin shoulders

i have less interest these days  
in crossing things out

=====

rob mclennan lives in Ottawa, even though he was born there. the author of 10 trade poetry collections, & the most recent chapbook "carnage" (As We Try & Sleep Press, Winnipeg), he thinks he would make a good City of Ottawa poet laureate. i mean, it's not like anyone else is doing it. in his spare time, he edits/publishes above/ground press, STANZAS magazine, ottawater ([www.ottawater.com](http://www.ottawater.com)) & a bunch of other things even he can't keep track of. he is currently finishing a novel or two.

=====

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

=====

above/ground press chapbook subscriptions - starting January 1st, \$30 per calendar year (outside of Canada, \$30 US) for chapbooks, broadsheets + asides. Current & forthcoming publications by Adam Seelig, Julia Williams, Karen Clavelle, Eric Folsom, Alessandro Porco, Frank Davey, John Lavery, donato mancini, rob mclennan, kath macLean, Andy Weaver, Barry McKinnon, Michael Holmes, Jan Allen, Jason Christie, Patrick Lane, Anita Dolman, Shane Plante, David Fujino, Matthew Holmes + others. payable to rob mclennan.

STANZAS subscriptions, \$20 (CAN) for 5 issues (non-Canadian, \$20 US). recent & forthcoming issues featuring work by rob mclennan, Jan Allen & Michael Holmes. bibliography on-line.

=====

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

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311. **Peter Cudmore**

***FW: International poetry request***

*Mon 20 Jun 2005*

---

I've grown so allergic to Nigerian scam e-mails that I thought I'd pass this on for analysis

P

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From: Oluwasegun Oke [mailto: ]  
Sent: 20 June 2005 18:22  
Subject: International poetry request

Ever since i established Segnis Poetry Club in Feb. 23, 2004. I have been funding it basicly because of my interest in poetry, beacause I realised the need to have an online poetry Institution in Nigeria. Though, i have been organising events to reach out to more people,and I have been getting the public attention, which is a good result (Over 125 full members Registered). But I have along term goal for SEGNIS POETRY CLUB (SPC) and they include: -Having a Standard Website, on which Poetry competitions,Haiku, Publications and other poetic Links can be updated. Above all,We are looking at the prospect of Driving the public sectors, Entrepreneurs and Globacom Nig. Ltd.(ATelecom Giant in Nigeria) into it, through a friend. And our Blueprints to Convince them are: -International exposure of poetry club for people to reckon with us. The need to attend Work shops, Poetries and literary Festivals and exchange ideas with poets all around the world. These shall bring more fame and claims to international certificates which we can tender to Prompt potential sponsors.

My names are Oluwasegun babafemi Oke I am a Representative of Segnis Poetry Club, Lagos, Nigeria. Having been through it tall, I decided to establish it in 2004, Because poetry was dying at the time. The important of poetry can not be clouded. But the main reason of writting you this mail is to extend our wish to participate in your poetry symposium, contest, Events e.t.c. We shall be very grateful if our request was favoured. We shall be looking forward to the letter of invitation, and application of Visas. You can log on to our website <http://poetrypoem.com/segnisonline> for more Information Thank you for the opportunity.

---

Do You Yahoo!?

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

<http://mail.yahoo.com>

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312. **Stephen Vincent**

***Re: International poetry request***

*Mon 20 Jun 2005*

---

I have a theory that all the "Nigerian scam-e-mails" are actually perpetrated by members of the Mississippi KKK - it's the organization's modern version of an old fashioned minstrel show. Whether or not that's true, it seems the site is a legit outlet for amateur poets - and just that. The supporting porno, etc. ads indicate the cost of getting a websit or blog online in Nigeria.

Which is to say, Peter, if you are not familiar with Nigerian poets and poetry in English - which I suspect you are - it's a pretty well established world for a long-time now - Wole Soyinka the most well known big name. But poetry - from somebody who once taught in Nigeria - is very much alive, as is theater, music, etc. And the last thing to be confused with those scams.

Stephen V

*I've grown so allergic to Nigerian scam e-mails that I thought I'd pass this on for analysis*

*P*

---

*From: Oluwasegun Oke [mailto: ]*  
*Sent: 20 June 2005 18:22*  
*Subject: International poetry request*

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*Ltd.(ATelecom Giant in Nigeria) into it, through a friend.*

*And our Blueprints to Convince them are:*

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*My names are Oluwasegun babafemi Oke*

*I am a Representative of Segnis Poetry Club, Lagos, Nigeria.*

*Having been through it tall, I decided to establish it in 2004, Because poetry was dying at the time. The important of poetry can not be clouded. But the main reason of writting you this mail is to extend our wish to participate in your poetry symposium, contest, Events e.t.c.*

*We shall be very grateful if our request was favoured. We shall be looking forward to the letter of invitation, and application of Visas.*

*You can log on to our website <http://poetrypoem.com/segnisonline> for more Information*

*Thank you for the opportunity.*

---

*Do You Yahoo!?*

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

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313. **Stephen Vincent**  
***Iraq in the rearview mirror!***

*Mon 20 Jun 2005*

---

For a counter-poetic observation:

<sup>3</sup>We say we are in Mesopotamia [Iraq] to develop it for the benefit of the world. [A]ll experts say that the labour supply is the ruling factor in its development. How far will the killing of ten thousand villagers and townspeople this summer hinder the production of wheat, cotton, and oil? How long will we permit millions of . . . [dollars], thousands of . . . troops, and tens of thousands of Arabs to be sacrificed on behalf of . . . [an] administration which can benefit nobody but its administrators?"

And guess who said that!.... Lawrence of Arabia in 1920.



It is from: T. E. Lawrence, <sup>3</sup>A Report on Mesopotamia, The Sunday Times [London], August 22, 1920, World War I Document Archive, February 10, 1996, <http://www.lib.byu.edu/~rdh/wwi/1918p/mesopo.html>

Is Vice President Cheney actually alive or is that a robot speaking all those <sup>3</sup>Iraq things-going-well<sup>2</sup> seemingly prerecorded pieces of <sup>3</sup>happy talk<sup>2</sup>? Cheney<sup>1</sup>'s behavior has me wondering about those Defense Department contracts for robot development in Silicon Valley. Remote controlled Voice-over chips implanted under the Vice President's front lip? On the other hand, Cheney, given his history, may still be what the robot industry calls <sup>3</sup>a natural<sup>2</sup>!

Stephen V

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314. **Maria Damon**

***Re: FW: International poetry request***

*Mon 20 Jun 2005*

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priceless...

At 7:51 PM +0100 6/20/05, Peter Cudmore wrote:

>I've grown so allergic to Nigerian scam e-mails that I thought I'd pass this  
>on for analysis

>

>P

>

> \_\_\_\_\_

>

>From: Oluwasegun Oke [mailto:██████████]

>Sent: 20 June 2005 18:22

>Subject: International poetry request

>

>

>Ever since i established Segnis Poetry Club in Feb. 23, 2004. I have been  
>funding it basicly because of my interest in poetry, beacause I realised the  
>need to have an online poetry Institution in Nigeria. Though, i have been  
>organising

>events to reach out to more people, and I have been getting the public  
>attention, which is a good result (Over 125 full members Registered).

> But I have along term goal for SEGNIS POETRY CLUB (SPC) and they  
>include:

>-Having a Standard Website, on which Poetry competitions, Haiku, Publications

>and other poetic Links can be updated. Above all, We are looking at the

>prospect of Driving the public sectors, Entrepreneurs and Globacom Nig.  
>Ltd.(ATelecom Giant in Nigeria) into it, through a friend.  
> And our Blueprints to Convince them are:  
>-International exposure of poetry club for people to reckon with us. The  
>need to attend Work shops, Poetries and literary Festivals and exchange  
>ideas with poets all around the world. These shall bring more fame and  
>claims to international certificates which we can tender to Prompt potential  
>sponsors.  
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>  
>  
>My names are Oluwasegun babafemi Oke  
>I am a Representative of Segnis Poetry Club, Lagos, Nigeria.  
>Having been through it tall, I decided to establish it in 2004, Because  
>poetry was dying at the time. The important of poetry can not be clouded.  
>But the main reason of writting you this mail is to extend our wish to  
>participate in your poetry symposium, contest, Events e.t.c.  
>We shall be very grateful if our request was favoured. We shall be  
>looking forward to the letter of invitation, and application of Visas.  
>You can log on to our website <http://poetrypoem.com/segnisonline> for more  
>Information  
>Thank you for the opportunity.  
>  
>  
>  
> \_\_\_\_\_  
>Do You Yahoo!?  
>Tired of spam? Yahoo! Mail has the best spam protection around  
><http://mail.yahoo.com>

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315. **mIEKAL aND**

***Re: International poetry request***

*Mon 20 Jun 2005*

---

He doesn't seem to be asking for money & the site seems to be a legit site.  
Maybe Nigerian Scamese has become the new webspeak..

On Jun 20, 2005, at 1:51 PM, Peter Cudmore wrote:

*I've grown so allergic to Nigerian scam e-mails that I thought I'd pass this on for analysis*

*P*

---

*From: Oluwasegun Oke [mailto: ]  
Sent: 20 June 2005 18:22  
Subject: International poetry request*

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We shall be very grateful if our request was favoured. We shall be  
looking forward to the letter of invitation, and application of Visas.  
You can log on to our website <http://poetrypoem.com/segnisonline> for  
more  
Information  
Thank you for the opportunity.

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316. **Jim Andrews**  
***review of Doom 3***

Mon 20 Jun 2005

---

Here's an HTML version of a review of Doom 3 I wrote:

Portuguese:

<http://p.php.uol.com.br/tropico/html/textos/2597,1.shl>

Thanks to Giselle Beiguelman and Paulo Migliacci.

English:

<http://vispo.com/writings/essays/doom3.htm>

ja

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317. **Murat Nemet-Nejat**  
***Silliman's Blog/ A Change of View***

Mon 20 Jun 2005

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PiAKPiA=

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318. **Murat Nemet-Nejat**  
***Re: Silliman's Blog/ A Change of View***

Mon 20 Jun 2005

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Cgo=

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319. **derekrogerson**  
***[job] Dodge Poetry Program Assistant + Festival Assistant***

Tue 21 Jun 2005

---

Location: Morristown, NJ

Overview:

The Geraldine R. Dodge Poetry Program (a department of the Geraldine R. Dodge Foundation in Morristown, NJ) produces both the biennial Dodge Poetry Festival, the largest poetry event in North America, and Dodge Poetry-in-the-Schools activities for New Jersey teachers and New Jersey high school students. [www.grdodge.org/poetry/](http://www.grdodge.org/poetry/)

General Qualifications for both positions:

- interest in learning more about contemporary poetry
- ability to work independently
- ability to prioritize
- ability to see where help is needed
- willingness to pitch in at every level of a project
- strong interpersonal skills
- demonstrated ability to speak and write clearly
- capacity to produce effective letters and other documents
- proficiency in proofreading and copy-editing
- proficiency in Microsoft Word, Excel, and Access
- empathetic imagination
- flexibility, patience, and a lively sense of humor

---

Poetry Program Assistant (full-time professional position)

---

Specific Duties Include:

- part of team planning and coordinating activities for New Jersey teachers, Dodge-supported mini-festivals, and Dodge Poet school visits (includes identifying and contracting schools and sites state-wide, scheduling events, and communicating with Dodge Poets and Host/Contact Teachers)
- responding to inquiries about Poetry Program
- maintaining Poetry database and files
- developing, copy-editing, proofreading, and mailing a wide range of print documents
- assisting in mounting biennial Poetry Festival.

Specific Qualifications:

- ability to take responsibility for a project (planning, follow through, completion, assessment of results) - college degree (preferably a B.A. in English/Creative Writing) - 4 years work experience, including event management - professional-level proficiency in copy-editing and proofreading - knowledge of the diverse streams and sub-cultures of contemporary poetry

Salary:

Commensurate with experience. The Foundation offers a full benefits package.

Start Date:

September 2005.

---

Poetry Festival Assistant (full-time entry level position)

---

Specific Duties Include:

- responding to inquiries about Dodge Poetry Festival
- maintaining Poetry database and files
- assisting in developing, copy-editing, proofreading, and mailing a wide range of print documents
- responsible for registering teachers and students for biennial Poetry Festival
- maintaining inventory of Festival merchandise and supplies
- managing Festival audio-visual archives
- helping with logistics of Festival lodging and transportation
- assisting Festival publicist
- researching bibliographical and historical data
- assisting in management of Dodge Poetry-in-the-Schools activities, as needed

Specific Qualifications:

- college degree preferred (ideally in English/Creative Writing) - knowledge of major trends in contemporary poetry

Annual Salary:

High \$20,000s. The Foundation offers a full benefits package.

Start Date:

September 2005.

---

Contact (for both positions):

---

Please do not phone. Email resume and cover letter by July 8, 2005, indicating the position for which you are applying in the subject field.

Jim Haba, Poetry Director  
Geraldine R. Dodge Foundation  
P.O. Box 1239

Morristown, NJ 07962-1239

mailto: [REDACTED]

The Dodge Foundation is an equal opportunity employer.

[http://www.grdodge.org/foundation\\_employment.htm](http://www.grdodge.org/foundation_employment.htm)

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320. **derekrogerson**

**[job] June Jordan's Poetry for the People Program Assistant**

*Tue 21 Jun 2005*

---

Location: Berkeley, CA

Job Title: Program Assistant II

Requisition #: 002927

Department: African American Studies

Location: Main Campus-Berkeley

Salary: \$16.00 - \$18.32 hourly

Hours: Part-time, 20-hour/week

Closing Date: 07/01/2005

Under the general direction of the Director and MSO, the incumbent in this position has complete functional responsibility for June Jordan's the Poetry for the People's office , program, expenses, and administrative services.

The Department of African American Studies is an academic teaching unit in the Social Sciences Division of the College of Letters and Science. It comprises currently of 8.5 faculty FTEs, 30 graduate students, and 4 FTE support staff.

June Jordan's Poetry for the People is a program within the department of African American Studies and consists of a director (Lecturer) and numerous student teacher poets.

Responsibilities:

Complete responsibility for managing the administrative aspects of the program including but not limited to:

- coordinate outreach programs and performances
- schedule, set up, and publish events
- respond to written, email and telephone inquiries
- book guests and arrange for their travel and lodging
- archive all program material
- perform bookkeeping and budget management
- coordinate the publication of several student anthologies each year
- work closely with the Program Director and the Instructor of Record for African American Studies 158A, 158B, and 156AC

- help ensure integrity and work towards the continuation of June Jordan's Poetry for the People
- help build a collaborative community of student teacher poets
- establish communication and working relationships with department and other university officials
- interface with UCB sponsors of P4P studies and commitments
- attend staff meetings
- assist student teacher poets as necessary and assemble teaching materials
- make copies of course handouts and keep office supplies stocked as needed
- help send readers and anthologies to print.
- make sure all AV needs are met for readings
- assist with fundraising and production of publicity for all events

Required Qualifications:

Candidates should have experience in managing multiple projects in a busy environment, ability to set and meet deadlines, organize events, supervise student workers -- all with minimal guidance, as well as computer proficiency in Microsoft Word, Mac OS, Microsoft Excel, Microsoft PowerPoint, Adobe Photoshop, InDesign (or other layout programs), and email. Candidate should have a positive, optimistic, and spirited attitude about the program and be able to work well with a diverse population of faculty, staff, and students.

Desired Qualifications:

Ability to work a flexible work schedule and some evenings. Experience with fundraising and grant applications. Experience with university payment policies and procedures.

apply online @ <http://jobs.berkeley.edu/>

Requisition #: 002927

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321. **Susan Webster Schultz**

***Tinfish Press announces CRIBS, by Yunte Huang***

*Tue 21 Jun 2005*

---

CRIBS, by Yunte Huang, has arrived (well, the first two copies).

For fans of blurbs, there are three barn-burners by Marjorie Perloff, Forrest Gander, and Rob Wilson.

For fans of poetry, there are "Think Haiku, Act Locu," "Tofu Your Life," "The Liver Failure of Poetry," and many more.



The book combines mad puns with sane meditations on immigration, language, and many manners of cribbing.

See <http://tinfishpress.com> for details and to order.

aloha, Susan

Susan M. Schultz

Editor

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322. **Susan Webster Schultz**

***tinfish part deux***

*Tue 21 Jun 2005*

---

Just a note to add that I will be away from June 27 through August 8, but in my absence you can still contact me at this address or get in touch with Ann Iwashita at [REDACTED] She will be filling orders in my absence.

sms

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323. **norman finkelstein**

***Tipton & Finkelstein at Myopic Books***

*Tue 21 Jun 2005*

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John Tipton and Norman Finkelstein will be reading on Sunday, June 26th, at 7:00 PM at Myopic Books, 1564 N. Milwaukee Ave., Wicker Park, Chicago. For more information, go to <http://www.myopicbookstore.com/poetry/poetry.html>

--

---

NEW! Lycos Dating Search. The only place to search multiple dating sites at once.

<http://datingsearch.lycos.com>

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324. **tyrone williams**

***Re: Tipton & Finkelstein at Myopic Books***

*Tue 21 Jun 2005*

---

Norman,

Say hi to John for me. Want to get together again either this week or the next?

Ty

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

From: norman finkelstein <[REDACTED]>

Sent: Jun 21, 2005 10:08 AM

To: [REDACTED]

Subject: Tipton & Finkelstein at Myopic Books

John Tipton and Norman Finkelstein will be reading on Sunday, June 26th, at 7:00 PM at Myopic Books, 1564 N. Milwaukee Ave., Wicker Park, Chicago. For more information, go to <http://www.myopicbookstore.com/poetry/poetry.html>

--

---

NEW! Lycos Dating Search. The only place to search multiple dating sites at once.

<http://datingsearch.lycos.com>

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325. **Ishaq**

***watching herberts while dusting off tongues (from more at 7:30: notes from new palestine)***

*Tue 21 Jun 2005*

---

Ardbop keep mashin the rare grooves versionized by Bobby "Digital" Dixon til the vinyl melt and drip off the table. Selector murge the word way from the sonic fightin and fussin. Chanter bring back the intellegence of our ridmic discussion. Rocker high ball a ball of audio power into the palms of your hands and blast um into a sonic concussion. Thunder clap the kai from the rhythm of Augustus Pablo to excessive bass drops by chanting vatos. King Tim select and hookup a new wheel like he mixin faster then Flash and mi amigo Latino Frost thump his calo spits supreme. Sir Joe Quarterman with his Free Soul meter the score for this African music machine. ...and No, he sits on a couch scribbling duas inna Blue 5 Star Note Book while a Tek and Army use the flow residue to chat up three janes convincin them to take their tops off and go for a cruz down Chambers.

-Mi homebwoy Mightier than a nine, nekgah-

-Awo, ila, stunt and steal, my brutha  
Smashin um with bad bwoy rhythm-

-Kill'em with piyyutim  
Sun and steel  
Fueled by peyote and dynamite  
Nekgah can you kill  
Don't you sight the injustice?

Are you in denial?  
Consider the other options  
-..of full fledge warrior versions-  
-Rude can you do anythin more  
Black can you do?  
Woht do you do?  
But hate on a dude smaller than you  
I watch the herberts  
Who scan the party  
Their violence like love  
Woht comes in spurts  
I fill my chest up  
With hurt and disorder  
And ask one more time  
Where you at my brother  
I wait on corners longso  
Watchin pops  
Dusting off tongues  
For you  
My writs  
Are armed with anti-Hip hop  
rass Jazz spits  
my fear appears to you  
like is was news  
Trippin the pen tip  
At the end of this  
Completed in couplets  
Say Black, you dat  
the still heartz-  
  
-Can you jack/a bosie's ballcap back  
download and copy that-  
  
-Not the colour of their skin, ila  
You best judge them, brutha  
on the content of their selector-  
  
-G'¡Ya! sir! '-  
  
-¡Ya! sir Nouvo Somalia -  
  
-Send me a kite like a dua-  
  
-Yardies gon a fire bless the city of Omo  
Raise down parkinglots on Nanaimo-

-Poro, usin 1 to 2 rounds fire for effect-  
-Do nothin useless.  
Kan our 3rd flava cause and  
Affect. Ovastan the balance  
Of our corny flex-  
-Of Poetic murdah-  
-but who heard, yuh  
hear...  
Do nothin evil  
Could you make a kill hard?  
Not in name but in definition?  
Destroy the anti-captive  
And out gangsta Gawd-  
-Use gloves of human flesh to conceal the tru rude-  
-Our weapons Vai for Poro in pimpt out vines-  
-Sendin kites like samizdat  
Can you imagine thét  
This the fuct up flow of our kind-  
-We are the aceboon combination-  
-I cyan go on bout battlin MC's  
Ima born an elbow thét's gots lessons  
Thét'll piss off the G'z  
I'll grapple adle mindz  
Neva leave your ass behind/follow  
Dub flow/ hit the switch  
Rise and find the me  
Wiphin Mega self imitation  
The verbal mix of math and More's lithium  
Cha! check his elbow  
Mathematical calo  
And he not even bullet proof like mi amigo Castro  
Radic the bad verbs  
Fuctup the track like Wiley Coyote fanatics  
Riddimic addicts/nah neva spittin  
Knowledge thét's  
full of borin digits  
Poro gon fight the bosie poetics  
Write noisey Samurai love poems-

-because who's really bout it?-

-Look it. Watch it

The bosie punks bust a gut and die

Nutt and Tuff

Nutt and Shu

Dem yush nah gon astray

Nah bad stress in the Mudmadness-

-Rude dudes mashin badness-

-The nuff level-

-Rise above the the nuthiness-

Rockum/sockum

We crash the devil's nasty crew

Gag it up with Atom/atum

Adom/adom-

-Oh, buck'em and bang Black Flag-

-Wrap our breddens wounds up inna do rags. Only a nekgah can become closer to Gawd, Poro-

-Where Gawd at, holmes-

-He close, luv-

-Black can only bully fist and clock a crittah into madness-

-Build more wide the museum of malcontent blackmen-

-Bumpin it up on an Abyssian boom box in a bitches world

A Black father's advice to his son-

-Daddy say, 'you stupid, dun'-

-My daddy sings-

-His daddy sings-

-He drunk and his daddy sings-

Says the 3 janes - the cute, the cuter; the cutess,

-Awo, coo coo, Let's roll, \*homebwoys\*-

Such pretty titties too.

1426 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

---

Stay Strong

"Be a friend to the oppressed and an enemy to the oppressor" --Imam Ali Ibn Abu Talib (as)\

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

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

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326. **furniture\_press**

***Elephant's Memory, Sadness, Etc.***

*Tue 21 Jun 2005*

---

The elephant is the wisest and saddest of the animals in the kingdom of animals

The elephant is the wisest and saddest of the animals in the kingdom of animals

He and She remembers the trauma of the last stories before they were imagined

Before the stories were told to us the Stupidest of the animals in the kingdom of animals

The elephant is the saddest and wisest of all the animals in the kingdom of animals for He and She cannot tell us of their sadness

The elephant is the saddest and wisest of all the animals in the kingdom of animals for He and She cannot tell us of their sadness

--

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327. **furniture\_press**

***Please Devise A Plan for Blow Up***

*Tue 21 Jun 2005*

---

21 minutes no interruptions

for Sarah, Mom, and Alice N.

28 years in the adult    wonders about adult    word    wonders for 28 years  
what word is this    spelling it and saying it    are they the same?    28 years

of words spent 28 years with words repeating them as if to interrupt one with another relying on them so as to say "I am going" and hear "went without you" is he serious I am very serious all this after 28 years no money no lifestyle worth adoration brilliant they'll say later after how many years of waiting because i suspected this famous infamous not jealous i am not your cover girl person or otherwise besides alicenotley is much more interesting than not her husband died was i her husband after 28 years i left for paris and settled in a mesquite village what makes me a fucking cover girl now that the word is gone adult it brings too many ideas and focuses on every one of them i am the cross and crocus of the word that sense makes i am in the sense of nothing happening here give me a one way ticket to know thyself it was said after 28 years of spelling the word adult i was given to fits of rage but not trying them on that is nothing fit anymore i was 28 and i was lost in my wife's ever trying bosom it left me blind and the crocus left me without saying goodbye i said "28" no "twenty eight" i spelled it two words before i made the decision to eat the file it contains no ones and no zeros just the spelling of my name x o p h e "ex Oh Pee Aich Ee" it xeroxed its forehead and i became it 28 years before falling down the stairs my mother's bosom was not my wife's i am settled now hungry sometimes leather never we can't afford it but the crocus and 28 no that's "twenty eight" i'm not spelling it anymore the cross and crocus of my wishes to be born again and into a family of degenerates i am not a degenerate you can't point with poetry that's why my fingers have been eaten by the birds of prose they spell twenty eight "28" and no spelling on this side of the ocean can makes sense elsewhere we're degenerates and we call ourselves cover girls spelling it correctly or in numbers figures of heads appearing before we made a decision to write this was before i wrote moby dick or phallus of the great german scrotum thingy i was alive for a while my wife killed me before the baby no it never happened the baby never came do you know why? there was no baby there was a wife yes there was a baby lying in its crib crying 28 or spelling twenty eight or counting 28 fingers all in a row this little piggy ate the market and these three wish there were no market we're not drug addicts induced at least by an economy of drugs or drug induced economics we borrow money all the time the guilt of which i am torn by spending it was never an issue my wife was sugarmad and every chance was a mad dash for the splenda routine the file on my life is 28 pages long spelled precisely that i was born again i never mentioned this before you interrupted me again this poetry thing this economy of words this spelling this waiting to be called cover girl this routine of files and numbers and equations and letting go of the fact that you're not 27 years old anymore and the grunge heap of factors that brings you down and up again crying like a baby

with 28 no that's it you're not through you promised me 28 or twenty eight minutes of relief but this nightmare "how much do they think pills cost?" it's not my line or is it not my life? how much does plagiarism cost the man who invented it? every time we get on the bus and sit we recreate an action it's been 28 times since i've last been induced to act my wife is the bosom now her bosom is my mother's own glory she's retarded both of them my wife and my mother but they are not they are singly manifestations of 28 years of insipience he lied the poet lied and everyone died he opened his mouth no his eyes even better now his pen! he devolved into the lotus flower fermented became 28 fingers of the baby crying in the heat of his own childhood "mother mother i beg of you i beg you to give suck" she cried 28 times before he misspelled her age name occupation goals gender gender doesn't even matter anymore one more minute and i say to you both i love you no "i love you" spelled 28 time across this great expanse of face

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328. **ALDON L NIELSEN**

***The Black Arts Movement***

*Tue 21 Jun 2005*

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Another really valuable book is now available:

The Black Arts Movement: Literary Nationalism in the 1960s and 1970s by James Smethurst

University of North Carolina Press

ISBN 0-8078-5598-7

Alan Wald calls it "A momentous and singular contribution . . ."

Lorenzo Thomas says "Smethurst gets it right!" -- and he would know, having been there --

there's still a great deal of work to be done on this subject, but Smethurst supplies the much-needed history that others will turn to for many years to come -- Great cover art from Nelson Stevens -- a mural from 1973 --



--Emily Dickinson

██████████

Tue 21 Jun 2005

Day) begins with 25 pages of brief poems she calls epigrams, some witty, some musical, some playfully bizarre. The bigger, freer poems that follow (several of them collaborations) include apparent nonsense ("leopard/ yodeled alleluias, vehement borax after reaching/ the extraterrestrials") but also talky, enthusiastic odes ("This Is a Problem-Solving Dream Where the Group Attempts to Change the Language"), charming verse dialogues ("House, I am gay"; "I am too"), free-verse sonnets, diary-poems and work based on found texts ("Before Sextet," a riff on condom-use instructions). Above all, the collection highlights the rambles, digressions and whimsies on which Mayer's style depends.

My Sweet Unconditional by Ariel Robello In her debut collection of poems, My Sweet Unconditional, ariel robello meets us at the horizon, where worlds blend in the blush of sunrise and sunset, where land meets sea, air -- earth, and where man and machine interrupt the natural ebb and flow of life. Unapologetic, she declares her faith in a love that defies borders and with each poem she weds herself to a belief that unconditional love can still be found in the cracks of an urban sidewalk, dancing above puffing smoke stacks, behind a guerilla's mask...

#### Graphic Novels:

Walt and Skee-zix, edited by Chris Ware

Chris Ware has often cited Gasoline Alley as one of his favorite comic strips ever, and he has lovingly edited and designed Walt & Skee-zix:

#### Book

One, the first-ever collection of the classic newspaper strip created by one

of the pioneering giants of American comic strips, Frank King. Not only does

this volume reprint the first two years of the strip in which King's friendly and nostalgic imagination took shape but each book in the series

features an eighty-page color introduction by Jeet Heer of Canada's National

Post. Each introduction will also feature never-before-seen archival photos

and ephemera from the personal collection of King's granddaughter. Walt &

Skee-zix is not just a collection of a classic comic strip-it is the story of a great American cartoonist.

The Murder of Abraham Lincoln by Rick Geary This latest volume of Geary's series A Treasury of Victorian Murder is a must-read for those who are only familiar with cursory details of Lincoln's assassination. Geary's meticulous research and vivid illustrations create a fascinating narrative that covers the 62 days

between March 4 and May 4, 1865, and provide a wealth of information on murderous thespian and Southern loyalist John Wilkes Booth and his co-conspirators, some of whom backed out of the assassination plot. Geary paints Booth as a man with an exorbitant need for attention and aggrandizement. History shows he achieved the attention he sought, but rather than being hailed as a hero to the South, Booth found himself regarded as an utter villain by those whose favor he hoped to garner. Geary also gives much attention to the bizarre elements of the case, such as Lincoln's ominous dreams of his own death, the strange actions of Secretary of War Edwin McMasters Stanton and the shockingly lax security around the president, all the more alarming when coupled with obvious hints beforehand that something foul was afoot in the capital.

Spaniel Rage by Vanessa Davis

Davis's principal character is a young woman whose Renoiresque form belies

her seething inner life... The quotidian structure of much of Spaniel

Rage

presents the reader with glimpses of a young woman's meandering path into

adulthood in this beautifully drawn, intelligent portrait of self coming into its own.

Earthboy Jacobus by Doug TenNapel

Chief Edwards retires from the Modesto Police Department, doomed to face a

life of loneliness and insignificance. Everything changes when Chief hits a

flying whale with his car. When he opens the beast's mouth, he finds a boy

from a parallel universe named Jacobus.

Tommysaurus Rex by Doug TenNapel

Ely is an everyboy trying to cope with the death of his dog Tommy. When he

finds a live, 40-foot Tyrannosaurus Rex trapped in a cave behind his grandfather's house, Ely embarks on an adventure to tame this seemingly friendless giant, convince the town his new pet isn't a threat and keep his

dinosaur safe from the jealous town bully.

Paul Moves Out by Michel Rabagliati

This charming sequel to Paul Has a Summer Job continues Rabagliati's heavily

autobiographical look at his days as a young adult in Montreal. Here, we

see

Paul at design school, falling under the spell of a charismatic teacher,  
and

meeting and eventually moving in with Lucie, a fellow student who  
impresses

him with her knowledge of Tintin. Rabagliati covers everything in a  
nostalgic glow, so even an episode when the teacher makes a pass at him  
comes off as a simple misunderstanding rather than a sordid event. The  
story

is episodic, following such tiny everyday scenes as a scary handyman who  
destroys Paul and Lucie's bathroom while trying to kill a rat, the death  
of

a favorite aunt and a weekend spent babysitting some kids.

Der Struwwelmaakies by Tony Millionaire

The next volume in Millionaire's twisted series, The Maakies.

Peculia and the Groon Grove Vampires by Richard Sala

Night is coming and the local babysitters club needs an extra sitter.

That

strange new family in town is expecting four warm bodies, not three --  
one

for each member of their household. Each sharp-toothed, blood-thirsty,  
downright undead member of their household.

Negative Burn, Winter 2005 anthology

Perhaps the most eccentric anthology in the history of comics, Negative  
Burn

is an anomaly, merging together genres, pushing boundaries and allowing  
the

top comic book talent in the world the opportunity to experiment with  
unique

stories. Never to follow a course, each volume of Negative Burn presents  
the

biggest stars in the industry today while continuing to showcase the  
next

wave of new talent. Some of the stories featured are: "Milk and Cheese"  
by

Evan Dorkin, "Mr. Glum" by Erik Larsen, "Sketchbook" by Vince Locke,  
"Hawaiian Dick" by B. Clay Moore and Shawn Crystal.

Hutch Owen: Unmarketable!! by Tom Hart

Four years after The Collected Hutch Owen was nominated for best  
collected

edition by the Harvey, Eisner, and Ignatz awards, creator Hart returns with 192 new pages featuring the personality that Savant magazine describes as

"so accurately dead-on that it's scary... His refusal to become another interchangeable part in society's machine is believable, amusing, and intensely applicable at the same time."

**Books for Saucy: 2006 Wine Buying Guide for Everyone** by Andrea Immer Robinson The first guide to buying wine that grades the top-selling premium wines in stores and restaurants: popular supermarket brands, trade-up brands, and super-premium labels. Andrea Immer, one of America's foremost wine authorities, surveyed thousands of wine professionals and ordinary consumers, who assess what really matters most-taste and value for the money.

**Great Wine Made Simple: Straight Talk from a Master Sommelier** by Andrea Immer Robinson (INTERVIEW POSSIBILITY) About one-third of the way through Andrea Immer's *Great Wine Made Simple*, the author recounts an anecdote that could serve as the book's theme--alligator, rabbit, and squab were all introduced to her the same way: "Tastes like chicken." And as demonstrated by Immer, who went from debentures to de Rothschild when she quit Morgan Stanley to eventually oversee the 50,000-bottle cellar at Manhattan's famed Windows on the World, the leap from pigeon to Pichon-Lalande is analogous: teaching novice wine drinkers what to expect is what her book, aptly subtitled "Straight Talk from a Master Sommelier", is all about.

**Read it and Eat: A Month-by-Month Guide to Scintillating Book Club Selections and Mouthwatering Menus** by Sarah Gardner Why order pizza while discussing Barbara Ehrenrich's *Nickel and Dimed* when you can eat like the characters in the book (*Pasta on a Tight Budget*)? Gardner, publisher of the bimonthly newsletter *The Literary Gathering*, plans out a year's worth of books and menus for book clubs. The books (four per month) range from classic to contemporary, and encompass fiction and nonfiction; the accompanying themed menus are made up of generally uncomplicated fare. Gardner also includes discussion questions for each book. September honors Celebrate Banned Books Week, with suggestions for reading *The Color Purple* (and eating Southern foods, like Harpo's Fountain 7 UP Cake). Some book choices are unusual (*Geshundheit!*, a health book by Patch Adams); others predictable (*Angela's Ashes*, by Irishman Frank McCourt, in March; *Gone with the Wind* for February romance); and a few accompanying meal suggestions are a stretch (*The Catcher in the Rye* features some peripheral characters from Buffalo, NY, so Gardner suggests readers try some of the city's specialty foods, like Roast Beef on Kimmelweck).

The Perfect Buzz: The Essential Guide to Boozing, Bars, and Bad Behavior  
by

David Bramwell

Anyone can sip a beer or down a shot, but The Perfect Buzz teaches the subtle art of drinking, with tips, tricks, and trivia that will liven up any night out, including:

- \* Knowing what to order from whiskey to organic beers
- \* Ordering a beer in twenty-five languages, so you can quench your thirst anytime, anywhere
- \* Improving your dating technique with dozens of pickup lines way cooler than "You come here often?"
- \* Rules for pool, darts, and Foosball so you can hold your own in any challenge
- \* Tons of bar tricks and drinking games that will keep you entertained for hours.

Noble Rot: A Bordeaux Wine Revolution by William Echikson

In vino veritas. Yet as Echikson (Burgundy Stars) shows in this entertaining

journey through Bordeaux's wine-making landscape, the truth of wine is also

highly subjective and subject to change. Bordeaux has long epitomized fine

wine. In 1662, Echikson relates, the English diarist Samuel Pepys described

"a sort of French wine called Ho Bryan that hath a good and most particular

taste...." This Haut-Brion was the first Bordeaux wine; it would soon join a

handful of other chateaux that became the coveted "first growths."

Indeed,

Thomas Jefferson noted there were "four vineyards of first quality": Margaux, Latour, Lafite and Haut-Brion. After a rigid classification system

was imposed in 1855, it seemed likely that the French reverence for tradition would make "innovative Bordeaux" an oxymoron. Over the last several decades, however, some revolutionary "garagistes" (garage wine makers) have begun using new growing and wine-making techniques to show

the  
world that less than perfect land and less than blue blood can yield  
extraordinary wines.

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330. **J. Scappettone**

***Bay Area Poetry Marathon this Saturday evening at The Lab***

*Tue 21 Jun 2005*

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The second date for this summer's BAY AREA POETRY  
MARATHON is

DATE: SATURDAY, June 25

TIME: Readings begin at 7pm

PLACE: The Lab, 2948 16th Street, San Francisco  
(16th & Mission BART stop, then one block east on  
16th)

READERS (listed alphabetically, not in order of  
appearance):

\*\* George Albon, David Buuck, Kate Colby, Solidad DeCosta,  
Edward Foster, David Holler, Jaime Robles, and Jen  
Scappettone \*\*

We hope to see you there--

(And don't forget upcoming Marathon readings on July 16 and  
August 27 which will feature readers including Opal Palmer  
Adisa, Brandon Brown, Sean Cole, Amber DiPietra, Geoffrey  
Dyer, Thomas Fink, Jewelle Gomez, David Hadbawnik, Aaron  
Kiely, David Larsen, Laura Mullen, Bin Ramke, David  
Shapiro, Kish Song Bear, Cole Swensen, and Tyrone  
Williams.)

Please forward this announcement to other interested folks!

For more info, contact Donna de la Perriere & Joseph Lease  
at

██████████.

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331. **Stephen Vincent**

***Rachel Blau DuPlessis / email address b/c***

*Tue 21 Jun 2005*

---

Can somebody please back channel me the email address for Rachel Blau DuPlessis?

Thank you so much,

Stephen Vincent

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

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332. **mIEKAL aND**

***Paper's 'wikitorial' trial halted***

*Tue 21 Jun 2005*

---

(so much for electronic democracy and the "communal search for truth"....)

Paper's 'wikitorial' trial halted

<http://news.bbc.co.uk/2/hi/technology/4114312.stm>

Wikis encourage people to collaboratively create and re-create a webpage US newspaper, The Los Angeles Times, has temporarily ended its short-lived trial which gave readers the chance to edit its editorials on its website.

The online version of the paper started its "wikitorial" experiment last week. It was meant to give readers a "voice".

It was suspended after it was bombarded with inappropriate material. But the paper said it might try the idea again.

Wikis, from the Hawaiian "wiki wiki" meaning "quick", let people collectively change or add to webpages.

They have spawned collectively written encyclopedias, cookbooks and other publications.

In a statement, The LA Times said the wikitorial would stay offline while it looked at what happened and how to prevent it from happening again.

It said: "We thank the thousands of people who logged onto the Wikitorial in the right spirit."

'Bold experiment'

The plan for its editorial wiki was to explore a new form of opinion journalism, but the editors admitted it could end up as "an embarrassment".



The idea, which commentators have called "bold", was the brainchild of Michael Newman, deputy editor of the editorial page.

Wikipedia has been running since 2001 and is in several languages. In Friday's edition, the paper said, in theory, a wikitorial would be "a constantly evolving collaboration among readers in a communal search for truth."

The editors planned to have the original published piece sit alongside the finished, collectively re-edited version.

Almost 1,000 people registered to take part in re-writing the paper's editorial, *War and Consequences*, on Friday.

Participants added internet links to various words in the editorial, while others proposed alternative views on the subject.

One split the editorial in half, which was welcomed by the editors. But they decided to end the trial early on Sunday after explicit photos were posted to the page.

Monitoring editors struggled to keep up with the influx of material that overwhelmed the site.

The unusual experiment was overseen by editors, as well as Wikipedia founder Jim Wales.

Wikis could be brought back to the website with a limited group of contributors or with a Times employee reviewing changes before they could be displayed, said the paper.

Matter of trust

The BBC's H2G2 website - Hitchhiker's Guide to the Galaxy - was put together in a similar fashion to wikis. It is written, edited and checked by ordinary web users.

Another successful example of a wiki is Wikipedia, which was started in 2001. It is a multi-lingual encyclopedia to which anyone can edit or post entries.

It currently contains about 602,900 articles on anything from silicon chips to kittens.

Wikis use open source software to collaboratively write and re-write what others have published.

Much of the idea relies on trust and small groups of informal editors who oversee edited entries to ensure accuracy and relevance.

Like weblogs, wikis have started to become popular online as people find new ways to create and experiment with reader-generated content.

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333. **amy king**

***Reading on Wednesday (tomorrow) @ Area 405 Gallery - Baltimore, MD***

*Tue 21 Jun 2005*

---

Poetry & Performance - Wed., June 22nd @ 7 p.m.

Reb Livingston, Amy King, Kevin Thurston & Lauren Bender

Area 405 Gallery  
Station North Arts and Entertainment District  
405 East Oliver Street

<http://www.area405.com/aboutGallery.htm>

The industrial, working-class neighborhood that constitutes the Station North Arts and Entertainment District is located north and east of Baltimore's Penn Station.

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334. **mIEKAL aND**

***"Couch Potato" gives Real Potatoes a Bad Name***

*Tue 21 Jun 2005*

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"Couch Potato" gives Real Potatoes a Bad Name

June 21, 2005 1:11 p.m. EST

Christina Ficara - All Headline News Staff Reporter London, England (AHN) - A group of British potato farmers are waging war on the world's slackers and their coined title, "couch potato." The farmers claim the term's position in the dictionary inadvertantly gives potatoes a bad name. So, thirty farmers gathered outside the Parliament in London picketing in protest. A separate group took their complaint directly to the office of the Oxford English Dictionary.

The British Potato Council says the phrase makes the vegetable seem unhealthy - and even suggest an alternative term, "couch slouch." But, John Simpson, chief editor of the Oxford English Dictionary, reportedly says, "couch potato" is in the dictionary to stay.=

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335. **Ishaq**

**POV: CFUV interview from 16 may 2003 with Lawrence Ytzhak Braithwaite pt 1 download realtime**

Tue 21 Jun 2005

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with respects to dodie bellamy one the great true essayist

<http://victoria.indymedia.org/news/2005/06/42117.php>

CFUV interview with Lawrence Ytzhak Braithwaite pt 1 download in realtime

Max Sloan has a conversation author Lawrence ytzhak Braithwaite on witch-hunts, gangs, terrorist, gentrification, crack and fear culture on Sad and Beautiful World/ fri 16 may 2003

Max Sloan has a conversation author Lawrence ytzhak Braithwaite on witch-hunts, gangs, terrorist, gentrification, crack and fear culture conducted on fri 16 may 2003 19:55hrs download pt 1

Sad and Beautiful World/Anaphora

Friday 8:00pm - 9:00pm

Producer(s): Pete Cressey, Max Sloan/Stefan & Casey

See also:

<http://cfuv.uvic.ca>

Other Downloads:

Hurricane Angel "luckily, i was half cat":

[http://omnipresentrecords.com/ishaq/?media\\_id=8](http://omnipresentrecords.com/ishaq/?media_id=8)

and

<http://bc.indymedia.org/newswire/display/1886/index.php>

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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)\

\

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

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

\

336. **William A Sylvester**  
***Kimmelman's SOMEHOW Track 1***  
*Wed 22 Jun 2005*

The sun fills up the street, the trees and  
the thick air, fat and fresh with the good.  
All the birds are coming to the blood  
of Spring, the sacrifice  
                cut days in sand.  
Warm birds isn't the withering  
                light, bland  
hollow in the heart, stone, pride and food  
on the harrowing wing. Find bow, brood  
agon done, penance paid in Winter's hand.  
All music in our heart's sand, sun's though  
heaving verges of old madness, hunt  
dearness, song's wary small loveliness  
the slackened foot, eye's nearness; light, our shunt-  
ing out heart's hunger, our variedness.  
Sure touch of hand, bow in gladness brought

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337. **William A Sylvester**  
*Chaucer and Zukofsky*  
Wed 22 Jun 2005

476

They sunge "Blessed be Seynt Valentyn!  
For on this day I ches you to be myn  
Withoute repentyne, myn herte sweete!"  
And wherewithal here bekes gone mete

Take care, song that what stars' imprint you mirror  
Grazes their tears; draw speech from their nature or  
Love in you--faced to your outer stars--purer  
Gold than tongues make without feeling  
Art new, hurt old: revealing  
The slacked bow as the stinging  
Animal dies, thread gold stringing  
The fingerboard pressed to my honor

(Kimmelman interweaves with Zukofsky..the slackened bow...the slackened  
foot...fingerboard... sure touch of hand, bow in gladness bought..}

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### 338. **Philip Metres**

#### ***I want your stories of Vietnam-era poetry in action***

Wed 22 Jun 2005

---

Folks,

I'm putting some last touches on a book-manuscript entitled "Behind the Lines: War Resistance Poetry in the U.S.," and re-working a chapter proposing a reexamination of the "archive" of war resistance and poetry, opening up our consideration of poetry to a wider deployment of language as symbolic action--symbolic actions such as the burning of draft files by the Catonsville Nine, poetry events such as readings against the war, "levitating pentagons," by Ed Sanders and the like, the "aum's" by Ginsberg during the Dem convention in 1968.

What I'm looking for are any anecdotes or full blown stories from you about events you attended where poetry (in this broad definition, language as symbolic action, or action as symbolic language) did something, made a happening, etc.

For example, I recall reading somewhere how Jackson Mac Low's simple reading of the names of the war purveyors at a rally caused a near riot.

I know that, in general, there may be a feeling that this stuff was excessive, foolish, silly, ineffectual, prankish, etc. That's okay by me.

Looking forward to your contribution. If it's good, I'll certainly find a way of including it and thanking you in the book. You can email me offline at [REDACTED] or if you think it's appropriate to put on line, go for it.

Peace,

Philip Metres  
Assistant Professor  
Department of English  
John Carroll University  
20700 N. Park Blvd  
University Heights, OH 44118  
[REDACTED] (work)  
<http://www.philipmetres.com>

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

***Anyone have Tsering Wangmo Dhompa's contact? Please BC-***

*Wed 22 Jun 2005*

---

Thanks,

Ravi

\*\*\*\*\*

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

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340. **Nick Piombino**

***What's new on ::fait accompli::?***

*Wed 22 Jun 2005*

---

::fait accompli:: is  
<http://nickpiombino.blogspot.com/>

New poem on the \*as-is\* collaborative  
blog: The Best of 2005

scroll down for:

notes on  
Henry Hills' avant-garde

film \*Emma's Dilemma\*  
starring Emma Bernstein,  
Susan Bee Bernstein, Charles  
Bernstein, Richard Foreman,  
Tony Oursler, Carolee Schneeman  
Ken Jacobs, Kenny G  
and many others: an 87 minute  
film shown recently at  
Anthology Film Archives

Shakin' and Bakin' in the comments boxes  
Jonathan Mayhew, Jordan Davis, Tim Yu and  
others discuss/debate  
poetry reviews  
namely: should there be a  
blogged poetry review of  
record?

The book meme: a blogland  
questionnaire- Gary Sullivan,  
Nada Gordon, Alli  
Warren and others respond

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### 341. **Burt Kimmelman**

#### ***Writers Needed for Encyclopedia of American Poetry***

Wed 22 Jun 2005

- 
- > The Greenwood Encyclopedia of American Poetry is in its final stages and
  - > the following early entries remain uncovered. The deadline for these
  - > entries ( [REDACTED] words each, except for the Lanier, a medium entry of
  - > 2000
  - > words) is July 15, 2005.
  - >
  - > Elizabeth Allen Akers
  - > Trumbull Stickney
  - > Benjamin Coleman
  - > Rowland Rugely
  - > Daniel Russell
  - > Henricus Selyns
  - > Thomas Holley Chivers
  - >
  - > Sidney Lanier - 2000 words

>  
> If you are able to contribute--or if you know someone who may be  
> interested--please contact me as soon as possible.  
>  
> Thanks,  
>  
> Mary Balkun  
Dept of English  
Seton Hall University  
South Orange, NJ 07079  
[REDACTED]  
>

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342. **furniture\_press**

**Re: Writers Needed for Encyclopedia of American Poetry**

Wed 22 Jun 2005

I'll gladly contribute to the Encyclopedia, I don't see my name there so this would be an excellent opportunity to make myself known to a wider audience.

Thanks, Burt, for giving me hope.

Christophe Casamassima

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

From: "Burt Kimmelman" <[REDACTED]>

To: [REDACTED]

Subject: Writers Needed for Encyclopedia of American Poetry

Date: Wed, 22 Jun 2005 09:11:07 -0400

*The Greenwood Encyclopedia of American Poetry is in its final stages and the following early entries remain uncovered. The deadline for these entries ([REDACTED] words each, except for the Lanier, a medium entry of 2000 words) is July 15, 2005.*

*Elizabeth Allen Akers  
Trumbull Stickney  
Benjamin Coleman  
Rowland Rugely  
Daniel Russell  
Henricus Selyns  
Thomas Holley Chivers*

*Sidney Lanier - 2000 words*



*If you are able to contribute--or if you know someone who may be interested--please contact me as soon as possible.*

*Thanks,*

*Mary Balkun  
Dept of English  
Seton Hall University  
South Orange, NJ 07079  
[REDACTED]*

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

--

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Graffiti.net free e-mail @ [www.graffiti.net](http://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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343. **Burt Kimmelman**

***Writers Needed for Encyclopedia of American Poetry***

*Wed 22 Jun 2005*

---

I furnished the wrong email address to reach Mary Balkun (please see the message below, where I'll correct the address). The correct address is [REDACTED].

*The Greenwood Encyclopedia of American Poetry is in its final stages and the following early entries remain uncovered. The deadline for these entries ([REDACTED] words each, except for the Lanier, a medium entry of 2000 words) is July 15, 2005.*

*Elizabeth Allen Akers  
Trumbull Stickney  
Benjamin Coleman  
Rowland Rugely  
Daniel Russell  
Henricus Selyns  
Thomas Holley Chivers*

*Sidney Lanier - 2000 words*

*If you are able to contribute--or if you know someone who may be interested--please contact me as soon as possible.*

*Thanks,*

*Mary Balkun  
Dept of English  
Seton Hall University  
South Orange, NJ 07079  
[REDACTED]*

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344. **Steve Dalachinsky**  
***Re: Writers Needed for Encyclopedia of American Poetry***  
*Wed 22 Jun 2005*

---

as chris pointed out out i'm sure there'll be lots of holes in this project  
early entries aside theres' dr n myself a host of over 50 others in the lesser  
known catagories  
dan propper  
jack micheline oh what a futile e this be

[↑ Contents](#)

345. **Steve Dalachinsky**  
***Fw: Musicians' Poetry at Neues Kabarett, 6.24***  
*Wed 22 Jun 2005*

---

Neues Kabarett Music Series  
Presents  
An Evening of Musicians' Poetry  
Friday, June 24  
9 pm

The Neues Kabarett Music Series will present a special evening featuring some of the free/avant jazz community's musicians who also write great poetry. The event will feature readings by Roy Campbell Jr., Daniel Carter, Matt Lavelle, Ras Moshe, Matana Roberts, Warren Smith, Steve Swell and others to be announced.

The readings will be accompanied by music provided by the evening's contributing musician/poets.

\$10 admission

@ The Brecht Forum

451 West Street (between Bank & Bethune)

A/C/E/L or 1/2/3/9 to 14th Street; PATH to Christopher Street

www.brechtforum.org - [REDACTED]

Neues Kabarett's 2005 season is made possible by the New York State Council on the Arts, through the Fund for Creative Communities of the Lower Manhattan Cultural Council.

---

Yahoo! Sports

Rekindle the Rivalries. Sign up for Fantasy Football

<http://football.fantasysports.yahoo.com>

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346. **Brenda Coultas**

***June 28th Chicago Reading***

*Wed 22 Jun 2005*

---

Hi All,

Marcella Durand asked me to forward this to the list.

Brenda Coultas

If you're in Chicago please come to this poetry reading & discussion, which is part of the Adler Planetarium's Inspiration and Astronomical Phenomena Conference. Also, some of the participating poets will be reading around the Chicago area; check out <http://chicagopostmodernpoetry.com/> for more info.

Poetry Reading & Discussion: The Apparent Orbits

Tuesday, June 28, 12:00 pm

Poets: Kimberly Lyons, Marcella Durand, Kristin Prevallet, Chuck Stebelton, Richard O'Russa, and maybe Will Alexander.

Tickets: Museum admission plus \$6.00 This diverse group of poets will perform their work and discuss how poetry can be a way to explore the apparent incomprehensibility of current astronomical discoveries, acting as a bridge between human and cosmos.

The Adler Planetarium & Astronomy Museum is located at 1300 South Lake Shore Drive in Chicago.

for more information, visit:

[http://www.adlerplanetarium.org/INSAPV/public\\_events.shtml](http://www.adlerplanetarium.org/INSAPV/public_events.shtml) or e-mail Marcella Durand at [REDACTED]

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347. **Ishaq**

***PUB: call for submissions: "half-jewish" anthology***

*Wed 22 Jun 2005*

---

>>PUB: call for submissions: "half-jewish" anthology

=====

Call for submissions:

Seeking brilliant prose about (or relating to) the subject of "growing up half-Jewish". We are looking for poets, fiction-writers, and creative essayists

who-- raised in an interfaith-family-- have a story to tell. Our writers represent a huge breadth of diverse experiences, from observant Jews to atheists to

Buddhists, united by their experience of growing up HALF...

for:

HALF/LIFE: growing up Jew-ISH

Editor, Laurel Snyder

Soft Skull Press

Spring, 2006

Length is unimportant, and all styles are welcome, but we are only accepting writing of the highest quality!!!

Deadline is July 15 for initial queries.

Please query to [REDACTED]

Include a brief bio, a pitch, and writing sample

\_\_\_\

Stay Strong\

\

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

--Imam Ali Ibn Abu Talib (as)\

\

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

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

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348. **Ishaq**

**INFO: london--back to black - poets, mc's, vocalists and storytellers**

Wed 22 Jun 2005

---

>>INFO: london--back to black - poets, mc's, vocalists and storytellers

=====

BACK TO BLACK

July 14th, 7pm and August 18th...

CafÃ©/Bar, The Whitechapel, 80-82 Whitechapel High St, London, E1 7QX

FREE

---

An Apples & Snakes event.

BACK TO BLACK is a major international exhibition that explores the work and influence of black artists working in America, Britain and Jamaica in the 1960s and 70s. Tracing the cultural impact of the black arts movement through the painting, sculpture, photography, graphics and film that emerged during the two decades. The exhibition explores seven major themes including the ghetto; black popular culture; and politics.

To tie in with the BACK TO BLACK theme, Apples & Snakes have programmed a series of FREE events, bringing in the scene's hottest MC's, poets and vocalists live to the gallery.

On the 14th of July, MC's rip the stage up with more words-per-minute than you can count featuring Malachi, Andy Craven-Griffiths and Yamboy & Last Mango in Paris, hosted by Jason Grant.

To end the season, on the 18th of August, a selection of our finest spoken-word artists, David J, Jay Bernard and Tuup get Back to Black, hosted by Angie Bual.

Poets riding on hip-hop rhythms, and rappers dropping poetical lyrics - we've got them all here, so get on down to the Whitechapel.

TRANSPORT LINKS: Whitechapel Tube

INFO: 7888

<http://www.whitechapel.org>

<http://www.applesandsnakes.org>

\_\n  
Stay Strong\

\  
"Be a friend to the oppressed and an enemy to the oppressor"  
--Imam Ali Ibn Abu Talib (as)\  
\  
http://www.sleepybrain.net/vanilla.html]  
\  
http://www.world-crisis.com/analysis\_comments/766\_0\_15\_0\_C/  
\  
http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte  
\  
http://www.lowliferecords.co.uk  
  
For Topica's complete suite of email marketing solutions visit:  
http://www.topica.com/?p=TEXFOOTER  
--^ ^-----

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### 349. **Rob McLennan**

#### *query*

Wed 22 Jun 2005

---

hey

i need some new poetry books & chapbooks to review. please send things to rob mclennan, 858 Somerset St W, main floor, Ottawa Ontario Canada K1R 6R7 for potential review on [www.robmclennan.blogspot.com](http://www.robmclennan.blogspot.com) or in one of various other web or print places. anywayz.

its hot in the city. fukkin hot.

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://www.track0.com/rob_mclennan) \* <http://robmclennan.blogspot.com/>

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### 350. **Vernon Frazer**

#### ***IMPROVISATIONS by Vernon Frazer is Now in Print***

Wed 22 Jun 2005

---

Beneath the Underground Books is proud to announce the June 22, 2005 re-release of Vernon Frazer's IMPROVISATIONS. Frazer's innovative and critically

acclaimed longpoem, sections of which previously appeared in book format, is available for the first time in its completed form.

Vernon Frazer's relentless pursuit of truth is inspiring. Improvisations commands our attention. It is difficult to recognize a landmark work in a landscape of hype and craftsmanship, but Frazer's embrace and reconciliation of the conflicts between poetry and language result in a musical and visual harmony that other poets have long neglected or sought with less success. Improvisations is a work to learn from and to praise without hesitation.

- Michael Rothenberg

Through its sectional appearances Improvisations has consistently offered its readers a dizzying flight across textual geographies and social aporia. Now we can encounter and engage its full monumentality as a vast text whose verbal excess and vertiginous typographic variations mark a stunning moment in the history of gestural poetics. It is a true comment on what it is to not only live modernity but to actively engage it.

- Steve McCaffery

Improvisations will take its place in the modernist, postmodernist and alternative pantheon of masterpieces. Vernon Frazer presents us with a 'new physics' of poetic structure. It is not contingent upon any preconceptions of what poetry 'has been' or 'should be'. Its roots are far reaching and ubiquitously move rhizomically beneath the surface of the poetic page. It is there that Improvisations manifests its multi-dimensional, polyphonic, nonlocal music-of-the-spheres resonances, echoing down cerebral corridors and unfolding to the reader a synergistically limitless semantically rich poetic realm.

- Ric Carfagna

||'|' one-one rhythm intensity emergent language & new not form of bop  
prosody < the moments the heavy breathing dragging language where it won't  
speak but has to > this exciting brilliant igneous volcanism of insistent  
world glossolalia harnessed to < what the world said when the word spoke >  
you get my DRIFT "spot-time" Wittgenstein < about virtual language is about  
virtual particles < what the vacuum speaks > of this masterpiece: dipping  
in, constructs of solitons, shore-flecked language returning "all different"  
< did anyone write this < sure a machine DIDN'T "I am sure if language could  
speak, this is what it would say" > the \_topography\_ of language < Said of a  
word or mineral that solidified from molten or partly molten material, i.e.  
from magma; also, applied to processes leading to, related to, or resulting  
from the formation of such words. > shards of CONTINUUM language degree  
&

incessant < you can get lost in The Big Sky < WHATEVER YOU do READ THIS

BOOK

> & knot form

- Alan Sondheim

ISBN 0-9745270-1-7

704 pages

\$45.00

Available from Baker and Taylor Books, The Book House, Inc, and your favorite online bookseller. NOTE: Barnes and Noble online is offering a special discount price.

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351. **amy king**

***Come if you can, come if you can't -- TONIGHT -->***

*Wed 22 Jun 2005*

---

One more time, what the heck:

Poetry & Performance - Wed., June 22nd @ 7 p.m.

Reb Livingston, Amy King, Kevin Thurston & Lauren Bender

Area 405 Gallery

Station North Arts and Entertainment District

405 East Oliver Street

<http://www.area405.com/aboutGallery.htm>

The industrial, working-class neighborhood that constitutes the Station North Arts and Entertainment District is located north and east of Baltimore's Penn Station.

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352. **Mary Jo Malo**

***Vernon Frazer's IMPROVISATIONS***

*Wed 22 Jun 2005*

---

CONGRATULATIONS !

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353. **furniture\_press**

**Re: PUB: call for submissions: "half-jewish" anthology**

Wed 22 Jun 2005

---

Half-Jewish. My blood is purely, well, no, it isn't. Half-Jewish, we're talking about the religion, Judaism, right? OR is it the attitude? Culture? I'm not sure.

But being Roman Catholic - that means my religion has its roots in Judaism - means I have a pretty good shot at getting into this anthology. Well, one of the criteria have been met. Now, for my abilities as a writer or writing...

Christophe Casamassima "Half&Half"

--

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354. **Jesse Glass**

**Usoku**

Thu 23 Jun 2005

---

To describe, accurately, the proliferation of "kus" cranked out by Bob Gru-ku-machine-mann, and now (heaven help us!) "visual haiku" invented by Scott Helms and displayed on Geof Huth's site--I offer the word Usoku from the Japanese Uso--meaning false, and ku--line or inscription. Usoku, because of course none of these forms of writing or art have anything to do with haiku. Jess

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355. **Lawrence Upton**

**Re: Usoku**

Thu 23 Jun 2005

---

Jesse

I hesitate to disagree with you, because... - well, on past experience, it is as well that we have not had nuclear weapons

nor am I really in a mood to say much or in a position to say it for long

but this is excessive, don't you think?

NOTHING to do with haiku?

This is how things change, someone takes a word, an idea and sees it at a different angle, perhaps technically a misapprehending angle, and makes a new connection

i imagine someone bilingual in Italian and English 500 years ago saying These are ok poems, to Thomas Wyatt, but theyre not sonnets. Let me explain. The sonnet, is an Italian form. And this anglicisation of the substantive just won't do...ZZZZZZZ

Did Scott Helms invent visual haiku? I thought I did. Seriously.

Actually, out of deference to the term haiku, which I do not have the learning to fully understand, I call my semantic haiku 575s and thus invented a visual version by analogy

I suspect many have invented visual haiku. Havent got it in front of me but Cobbing called a visual poem sonnet maybe 30 years ago.

He didnt bother calling it a visual sonnet, because he didnt bother much with definitions; and of course there were people who were busy telling him it wasnt a poem - he may well have called a poem a sonnet to wind them up

The visual haiku is (retrospectively of course) such an obvious idea - sooner or later someone would do it, and it's likely to be happening and happening again now, with access to some knowledge of haiku and half the planet writing poetry

I think to attach the word false to it is out of order. Where's the falsehood?

If you are actually going to say something about poetry, then by all means define terms and explain why your examples fit or don't fit them. That's useful, or can be, because it too shows us new ways of thinking about form and content. But to be including and excluding for the sake of it - it would perhaps be better done in private

NOTHING to do with haiku? Not conforming to the rules for sure; but rules usually develop with the form. i.e. they get broken / ignored. Now there are revised rules. What you call haiku is perhaps traditional haiku or Japanese haiku - I heard an Indian woman, addressing my country in general - "We took your language, made it our own, and now you can have what I think is a better English, Indian English"

Expostulation: You can't do that. Reply: I just did.

As in Walt W contradicting himself. I'd have thought it's the American way.

All slopes are slippery at some time. Sooner or later, poetry, having a visual aspect once recorded, would admit visual poetry; & if you can have a visual poem then you can have a visual haiku. Obviously

It isn't a falsehood but another way of looking at the underlying ideas as one has received interpreted and understood them. Mistakes occur, of course. Incorporating mistakes is how we operate, why our accents differ etc E VO LU TION though there may well be some single celled organisms who haven't been out since oxygen began to proliferate just waiting a chance to tell all the multi-cellular folk they have it deeply wrong and don't understand life forms at all

Individual examples of any innovation will be seen to be better or worse than each other when and if they can be compared; but rejecting the idea is narrowing of possibilities; and, I am pleased to say, the rejection will be ignored at large because it is not so much a false line, as an unrewarding line

all best

L

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

From: Jesse Glass <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Thursday, June 23, 2005 5:58 AM

Subject: Usoku

To describe, accurately, the proliferation of "kus" cranked out by Bob Gru-ku-machine-mann, and now (heaven help us!) "visual haiku" invented by Scott Helms and displayed on Geof Huth's site--I offer the word Usoku from the Japanese Uso--meaning false, and ku--line or inscription. Usoku, because of course none of these forms of writing or art have anything to do with haiku.

Jess

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356. **UbuWeb**

***Kenneth Goldsmith / Alan Licht / James Siena : Performance + Book Party***

*Thu 23 Jun 2005*

---

#### BOOK PARTY AND PERFORMANCE

On SATURDAY, JUNE 25, at 5:30 pm, DIDYMUS PRESS INVITES YOU TO A BOOK PARTY FOR "SPRING" BY WFMU dj and conceptual poet, KENNETH GOLDSMITH, (with prints by JAMES SIENA), at 5:30 pm at the GEOFFREY YOUNG GALLERY, 40 RAILROAD ST., GREAT BARRINGTON, followed by a reading from the book by Mr. Goldsmith at 6:30 at the Bandstand, (behind town hall), with accompaniment by acclaimed avant-garde guitarist Alan Licht.

GEOFFREY YOUNG GALLERY

40 RAILROAD STREET, 2nd floor

GREAT BARRINGTON, MA 01230



-----

#### PRESS RELEASE

Didymus Press celebrates the publication of its latest book, *SPRING*, a prose work by Kenneth Goldsmith accompanied by wood engravings by James Siena, with a reception at the Geoffrey Young Gallery, 40 Railroad Street in Great Barrington, Massachusetts on Saturday, June 25 at 5:30 pm.

The reception will be followed by a reading and performance by Mr. Goldsmith and guitarist Alan Licht in the Great Barrington bandstand at 6:30. Both events are free and open to the public.

Kenneth Goldsmith's writing has been called some of the most "exhaustive and beautiful collage work yet produced in poetry" by Publishers' Weekly. The author of seven books of poetry, founding editor of the online archive UbuWeb ([ubu.com](http://ubu.com)), and the editor of *I'll Be Your Mirror: The Selected Andy Warhol Interviews*, Goldsmith is also the host of a weekly radio show on New York City's WFMU. He teaches writing at the University of Pennsylvania, where he is senior editor of PennSound, an online poetry archive.

James Siena is a nationally-known artist whose paintings and prints have been featured in numerous one-person and group shows, including the 2004 Whitney Biennial. He will have a solo exhibition of paintings at the Pace Gallery in New York in the fall. A New York based musician and writer, Alan Licht has released four albums of pieces for solo and multiple guitars, the latest being *A New York Minute (XI)*. He's recorded and performed as an improviser with: Rashied Ali, Jim O'Rourke, Lee Ranaldo, Christian Marclay, Thurston Moore, Arto Lindsay, John Zorn, Zeena Parkins, Ikue Mori, Derek Bailey, Dean Roberts, Charles Curtis, Ulrich Krieger, Loren Mazzacane Connors, Nihilist Spasm Band, Oren Ambarchi, Ken Vandermark, Peter Brotzmann, Keith Rowe, Fred Lonberg-Holm, William Hooker, Michael Snow, Keiji Haino, DJ Olive, Rudolph Grey, Fennesz, DJ Spooky. A founding member of the bands Love Child & Run On, he's also performed with Tom Verlaine, Brokeback, Papa M, the Styrenes, Royal Trux & Plush. Also performed Phill Niblock's work regularly. Sound installations include "Today I Am A Fountain Pen", Studio Five Beekman, NYC (1998), "Country Geese, City Geese" and "Twilight of the Idols" Diapason, NYC (2003) and "The Downsizing of Don Dokken", part of 'Constrictions' exhibition at Pierogi 2000, Brooklyn (1996). A frequent contributor to the WIRE, Modern Painters, Time Out NY, Premiere, Film Comment, his first book, *An Emotional Memoir of Martha Quinn*, was published by Drag City Press in 2001.

Didymus Press is a private press located in Salisbury, Connecticut and New York City specializing in limited edition books of poetry with original prints. SPRING is the Press's third publication.

For more information, contact Geoffrey Young, [REDACTED].

UbuWeb

<http://ubu.com>

---

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

<http://mail.yahoo.com>

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357. **Irving Weiss**

**Re: Usoku**

Thu 23 Jun 2005

---

One way of doing haiku to dispel the fog of its everywhere-ness is to do it in:

SYLLOGAIKU

All men are mortal

Socrates and his young men

Where have they all gone

Irving Weiss

[www.irvingweiss.net](http://www.irvingweiss.net)

On 6/23/05 12:58 AM, "Jesse Glass" <[REDACTED]> wrote:

*To describe, accurately, the proliferation of "kus" cranked out by Bob Gru-ku-machine-mann, and now (heaven help us!) "visual haiku" invented by Scott Helms and displayed on Geof Huth's site--I offer the word Usoku from the Japanese Uso--meaning false, and ku--line or inscription. Usoku, because of course none of these forms of writing or art have anything to do with haiku. Jess*

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358. **William A Sylvester**

**Kimmelman & Johnson**

Thu 23 Jun 2005

---

I've suggested that Kimmelman in his book SOMEHOW the poem "The Valentine's Day" responds to epigraphs from Chaucer and Zukofsky, but in another poem, "Late June" an epigraph from Ronald Johnson seems to become an integral part of the poem itself. In fact one can weld the two lines of the epigraph to

the opening of the poem and get a sensibly correct reading. The poem would then open as

Wave of warblers weaving  
chirp chirp to message  
the day's signals, each warble,  
trill and chirp, on again, off  
again, on again, again--

The poem moves from observation to process: Stanza 2 ends:

creatures cease their back and forth

Stanza 3

day, another, another.

(The poem seems to consistently move toward process, and so I wish he had left off the period.)

LATE JUNE

wave of warbles weaving  
chirp to chirp message  
--Ronald Johnson

The day's signals, each warble,  
trill and chirp, on again, off  
again, on again, again--

once the red sun has seated  
itself below the tree top  
creatures cease their back and forth

a sudden heat gone, slight breeze  
light rendering darkness--one  
day another, another.

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359. **Steve Dalachinsky**

***Re: Usoku***

*Thu 23 Jun 2005*

---

sorry bro that's just 5-7-5 babble  
and far from a haiku

[↑ Contents](#)

360. **Aaron Belz**

*hegel*

Thu 23 Jun 2005

---

Can someone tell me where Hegel said this?

"The fundamental principle of Romantic art is the concentration of the soul upon itself."

Backchannel if you like: [REDACTED]

Thanks!

Aaron

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361. **Stephen Vincent**

*Rumsfeld, Abe Lincoln & the poetry of quotation*

Thu 23 Jun 2005

---

From today's Senate Hearing with Mr. Rumsfeld:

"Perhaps referring to declining support for the war, Mr. Rumsfeld mentioned the dark days of the American revolution in 1776, and quoted President Lincoln, who told Americans during the Civil War in 1864: 'There may be mistakes made sometimes, and things done wrong, while the officers of the government do all they can to prevent mistakes. But I beg of you as citizens of this great republic, not to let your minds be carried off from the great work we have before us'." (NY Times, today on the web edition)

Am I confused? Rumsfeld and Company imitating Honest Abe! I know Iraq is hemispherically south of Washington. But I don't think the Administration has ever previously given the impression that the United States went to war there because Iraq had succeeded from the Union (and/or implied that we were in a Civil War, other than maybe provoking one). Wow! What could be the similarities? Cotton and Oil?

"Things are getting better all the time" or "I want to get out of this place"  
What will be the song, Mr. President? This is all getting very painful and bleak.

Stephen V

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

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362. **Catherine Daly**

**LA: J. Ana Flores / WPP Reading on Sunday, June 26**

Thu 23 Jun 2005

---

The always versatile, ever-surprising Women's Poetry Project members will read evocative and provocative new works on Sunday, June 26 at 5 p.m. at Skylight Books, 1818 North Vermont Avenue, Los Angeles, CA 90027. Featured readers are Julia Cole, Yvonne M. Estrada, Donna Frazier, J. Fuentes Flores, Dylan C. Gailey, Janice Gero, Brett Guitar Hofer, Cece Peri, Flavia Tamayo, Pat Viera, M. Gwin Wheatley, and published poet Terry Wolverton. This event is free.

The members of the Women's Poetry Project, founded in 1992 by Terry Wolverton, are always challenging themselves and one another to explore new frontiers, whether in form, content, or style of presentation. The group has previously delighted audiences at venues including Barnsdall Park Night Readings, Espresso Mi Cultura, Beyond Baroque, and the Sunland-Tujunga Library Word of Mouth series.

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363. **Ron Silliman**

**Shelton Lea**

Thu 23 Jun 2005

---

Bard of the back streets  
Jen Jewel Brown  
24jun05

Shelton Lea  
Poet, publisher and fine-book dealer.  
Born Melbourne, August 25, 1946.  
Died Melbourne, May 13, aged 58.

RAPSCALLION, big-hearted mentor and arguably Australia's finest romantic poet, Shelton Lea died peacefully at home in Clifton Hill, Melbourne, on Friday, May 13. He was renowned as the beautiful, charming, dope-smoking wag who was a close mate of Heide's Barrett Reid (poet and librarian) and Sweeney Reed (artist and gallery owner). He lived at Heide for years after John and Sunday Reed died, helping Reid put out Overland magazine.



Last year Lea spoke eloquently on ABC television's Stateline about his experiences as a 16-year-old in Pentridge, helping in the campaign to keep children out of adult jails. Later that year, the Victorian Children and Young Persons (Age Jurisdiction) Act 2004 was passed, effectively extending the definition of child from 17 to 18 in several areas of the law.

Lea lived life on a grand scale. Mystery surrounds the identity of his father, thought to have suffered a breakdown after serving in World War II. His mother came to Melbourne from Perth in 1946 to give birth to Shelton at the Haven, a home for unmarried mothers. The lively boy spent the first 15 months of his life there. One carer remembered him decades later as a delightful child, if a head-banger.

He was adopted into the Lea family of Toorak, famous for its confectionery. At 12 he became "too close" to a chocolate factory worker, who was accordingly fired. Distraught, Shelton told his adoptive father "I fire you" and ran away from home, ending up in various homes for wayward youngsters. He met Aborigines for the first time and was made an honorary black. At 16, he ended up in Pentridge's notorious C Division, where he witnessed rape and murder.

Time in Long Bay, Goulburn and Grafton jails followed. Lea became a skilled pickpocket and cat burglar. He penned love poems and letters for grateful inmates. For a time in the early 1960s he lived with gypsies on the roads of rural Australia. After being thrown out of Kings Cross for manufacturing LSD, he moved back to Melbourne where he met the Heide set through sculptor Joel Elenberg.

In his 58 years Lea had children with three women. Nine books of his poetry have been published. He is known for his articulate, street-smart humour, his gentle love poetry and the mythic, visceral masculinity of his visions. In a country where artists are generally asked what their real job is, he took his poetic calling seriously. A popular reader, he approached performance with an almost Shakespearean bravura. He also published several other poets' books through his imprint Eaglemont Press and ran fine bookshops including, recently, De Havillands in Clifton Hill.

His February diagnosis of Jack Dancer (as he liked to call his lung cancer) left him three months to live. He made the most of it, pushing through the release of his ninth book *Nebuchadnezzar* (through Black Pepper), while poems from it were accepted by *The Age* and *The Australian*.

*Nebuchadnezzar* was launched by Dorothy Porter at the Rochester Castle Hotel in Fitzroy, eight days before the poet's death. The pub overflowed. Although he had thought he wouldn't have the breath, Lea decided on the night to make a final, moving reading of the title poem. In the voice (with permission) of

Aboriginal identity Sonny Booth and dedicated to Booth and Lionel Rose, the work is inspired by the Arthur Boyd painting, Nebuchadnezzar Burning.

Shelton Lea is survived by his partner Leith Woodgate, his children Kaye, Destiny, Danay and Zero, godson Ben, half and adopted siblings, and grandchildren, nieces and nephews.

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364. **Stephen Vincent**  
***Beverly Dahlen - A Reading***

*Thu 23 Jun 2005*

---

Ron Silliman recently suggested in his blog that a Collected Beverly Dahlen is already long overdue - and I would agree. Today, Chris Murray, on her tex-files brought attention to a passage from "A Reading: 1 - 7", the first in a series of books call "A Reading" of which I published the first one at Momo's Press in 1985:

the Ace is like a big heart blooming out there. and I could wish all my days to be bound each to each. by natural piety. whatever that is, she wrote these things are of nature. trees, rocks, flowers, a desert. have a desert, have an ocean. think of living down there, there would be other fish swimming around, strange plants growing. that too would be nature, let's not be too hasty to define it. there's a thin moving line. blurred edges. if it were there as sharply as Blake wanted who would get over the boundary in the middle of the night. they were living close to the border in northern Italy, 'we need some new genes' he said. he remembered the nor and thought I was Norwegian, someone from the north originally. someone, a Svenska-Suomalainen. all that was a foreign language, something she was learning. Navajo. o my horse. the corn of the east. somewhere over the rainbow. blue skies. it's shaping up and I wasn't even thinking about it. it grows. hard and soft, she wrote. hard buds, nipples of buds. hardening. I take you. his oleander. his skinny, the slight boy's brown body. 'the brown boy's slight body.'

(In the non-virtual world, the above text is justified to the right margin!)

Peter Gannick's "Pots & Poets" (Sp?), and Charles Alexander's Chax Press published the other two volumes of "A Reading". And Elizabeth Robinson's Press (name) will be publishing a new volume in about a year. I would seek out these books, as well.

Beverly - one of the founders - with Frances Jaffer and Kathleen Frazer - of the journal How(ever) (sp?), is a contemporary of George Stanley, and definitely one of the central figures (tho many years quiet until recently) of the San Francisco poetry world. Among many, Beverly is one of those diamonds in the rough

that will increasingly rise to fill a significant place on the late 20th century literary horizon. Like Niedecker she has kept correspondence with many of her significant peers and elders (Oppen, Duncan, Rachel Blau Duplessis, Stanley, among others), much of her literary life has been counter-careerist.

I do still have copies of a Reading 1 - 7. For \$12 I will be happy to provide any and all with a copy - postage and handling included. Send checks to me at:

3514 21st Street  
San Francisco CA 94114

If you are in the San Francisco Bay Area on August 20, I will be reading with Beverly at the Grand Street series in Oakland on that Sunday evening.

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

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365. **charles alexander**  
***Re: Beverly Dahlen - A Reading***  
*Thu 23 Jun 2005*

---

Thanks, Steven

I'm happy to match your offer and have the second book of Beverly Dahlen's A Reading, i.e. A Reading 8-10, which Chax published, available to anyone who sends \$10 (and this will include shipping via "media mail" for domestic USA orders). Send orders and checks to Chax Press at

101 W. Sixth St., no. 6  
Tucson, AZ 85701-1000

And if you visit the Chax web site you'll also find that we published the small volume, more recently, of Beverly Dahlen's A-Reading Spicer & 18 Sonnets, which is still available. If anyone wishes both of our Dahlen books together, make that check for \$17, and we'll take care of the shipping charges (again, via "media mail").

Charles Alexander  
<http://www.chax.org/>

At 05:51 PM 6/23/2005, you wrote:

>Ron Silliman recently suggested in his blog that a Collected Beverly Dahlen  
>is already long overdue - and I would agree. Today, Chris Murray, on her  
>tex-files brought attention to a passage from "A Reading: 1 - 7", the first  
>in a series of books call "A Reading" of which I published the first one at  
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>to be bound each to each. by natural piety. whatever that is, she wrote  
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>wrote. hard buds, nipples of buds. hardening. I take you. his  
>oleander. his skinny, the slight boy's brown body.  
>'the brown boy's slight body.'

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

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366. **Steve Dalachinsky**  
***Re: Beverly Dahlen - A Reading***  
*Fri 24 Jun 2005*

---

which steven do you mean?

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367. **furniture\_press**  
***Corporate Medievalism and Manifesto on New Distribution***  
*Fri 24 Jun 2005*

---

"We are moving towards a new Dark Ages. With the dissolution of corporate life, we are moving into a medieval time space designed for ritual and ceremonial. Cult movements will more and more become part of the cultural terrain."

Anthony Braxton, as quoted in The Wire, February, 2005

In a space so small as poetry and as large as poetry makes of it.

To siphon: The explorative elements of any project (poetry being one) are slowly being lost to the ends of that project, that end which points to an individual claim.

An individual 'reserve' as some may claim, as already instituted in its rules (culture of).

Ephemera: Lost (back catalogues, reading lists, past issues, dollar bins, discount stores, KMart, WalMart, Amazon, EBay etc etc etc etc etc).

Sell and reSell and forgetting, active, momentary, until.

Until "the next big thing comes along" preEmptiveEphemera.

Build a stockade of culture and count down the days.

The explorative elements in any project are vastly negotiated by any subscription to any institutional boundary setting.

The explorative elements of any culture can be regained when the television is turned off

the newspaper is folded  
the school systems begin teaching again

(ex Socrates)

Develop a ritual without basi[c]s.

Develop a ceremonial through accidentence.

Develop an occassion that lasts as long as it can be manifested in its express, not its concept, which is, like chess (to quote Braxton, again) bound by simple rules but is not bound to enumeration.

Without monetary compensation for the artist. The artist becomes a citizen in a free transaction and trade of actions.

Actions receive other actions and continue. Actions are made possible in the occasion of that action.

There must be two. There must always be two. One receives and two create.

There must never be a third. With the introduction of a third the two are disqualified. The third gains just as much as the first and nothing is traded. Actions cannot continue when there is a monetary transaction.

The two create and continue when it comes from the hands and enters another's hands.

There is distribution when there are hands.

There is business when there are hand-offs. Hands Off. Both literally and figuratively.

christophe Casamassima

--

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368. **Kevin Marzahl**

*Hegel*

*Fri 24 Jun 2005*

---

Hi Aaron,

I can't place the quote, but I can recommend the "Introductory Lectures on Aesthetics" if you're also looking for context and/or similar utterances. The lectures (they run about 90pp in my Penguin paperback) culminate with a discussion of the "symbolic," "classical," and "romantic" types of art. Poetry figures prominently in the final pages:

"As regards the third and most spiritual mode of representation of the romantic art-type, we must look for it in poetry." (95)

"Poetry is the universal art of the mind which has become free in its own nature, and which is not tied to find its realization in external sensuous matter, but expatiates exclusively in the inner space and inner time of the ideas and feelings." (96)

Kevin Marzahl

<http://transienceseventy.blogspot.com>

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369. **furniture\_press**

***PO25centEM seeking subs for it's new volume, 2005***

*Fri 24 Jun 2005*

---

It seems that I've been receiving many submissions for the zine series this year but of every single sub, EVERY SINGLE SUB, guess how many women have contributed to the project?

None.

I'm sending out another call within the next few days, here it is by the way, for submissions to the zine project:

The purpose of the project is to promote the free distribution (in local cities and in public spaces) of free poetry. And everyone is invited to submit.

The zines are roughly 4.25 inches (width) and 5.25 inches (height). We seek submissions of 8 to 16 pages of text that fit nicely in a 4 inch by 5 inch format. 120 or so zines are made, 60 being freely distributed, 10 going to the contributor, and 50 bound together every year (volume one, 2004, consisted of 31 zines) and sold in order to raise money to make next year's volume.

Please send electronically to this address:



thanks!

Christophe Casamassima

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

From: "furniture\_press" <[REDACTED]>

To: [REDACTED]

Subject: Corporate Medievalism and Manifesto on New Distribution

Date: Fri, 24 Jun 2005 11:34:18 -0500

*"We are moving towards a new Dark Ages. With the dissolution of corporate life, we are moving into a medieval time space designed for ritual and ceremonial. Cult movements will more and more become part of the cultural terrain."*

*Anthony Braxton, as quoted in The Wire, February, 2005*

*In a space so small as poetry and as large as poetry makes of it.*

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*An individual 'reserve' as some may claim, as already instituted in its rules (culture of).*

*Ephemera: Lost (back catalogues, reading lists, past issues, dollar bins, discount stores, KMart, WalMart, Amazon, EBay etc etc etc etc etc).*

*Sell and reSell and forgetting, active, momentary, until.*

*Until "the next big thing comes along" preEmptiveEphemera.*

*Build a stockade of culture and count down the days.*

*The explorative elements in any project are vastly negotiated by any subscription to any institutional boundary setting.*

*The explorative elements of any culture can be regained when the television is turned off*

*again (ex Socrates)*  
*the newspaper is folded*  
*the school systems begin teaching*

*Develop a ritual without basi[c]s.*

*Develop a ceremonial through accidentence.*



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enumeration.*

*Without monetary compensation for the artist. The artist becomes a citizen in a free  
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and trade of actions.*

*Actions receive other actions and continue. Actions are made possible in the occasion of that  
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*The two create and continue when it comes from the hands and enters another's  
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*There is distribution when there are hands.*

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*christophe Casamassima*

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US\$9.95 per year!*

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[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)

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Graffiti.net free e-mail @ [www.graffiti.net](http://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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370. **Stephen Vincent**

***Issue of Withdrawing from Iraq***

*Fri 24 Jun 2005*

---

It ain't poetry but A progressive, well reasoned piece by Eric Gustafson on the situation in Iraq and why an immediate withdrawal will even create more havoc, and what has to be done to insure the USA withdrawal.

<http://www.epic-usa.org/Default.aspx?tabid=1040>

Stephen V

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

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371. **Halvard Johnson**

***Hamilton Stone Review, Issue 6, Summer 2005, Now Online!***

*Fri 24 Jun 2005*

---

Hamilton Stone Review, Issue 6, Summer 2005, Now Online!

Featuring fiction by Pat MacEnulty, Ramsey Wilkens, and Masha Zager and poetry by Gene Frumkin, Amy King, Kenneth Pobo, Joseph Somoza, David Hopes, Stephen Vincent, Bob Marcacci, Harriet Zinnes, Kerry O'Keefe, Gregory Vincent St. Thomasino, Eileen Tabios, Frederick Pollack, and David Howard.

<http://www.hamiltonstone.org/hsr6.html>

Submissions to the Hamilton Stone Review

At this time, the Hamilton Stone Review is not open to unsolicited fiction submissions, but will be taking unsolicited poetry submissions until Sept. 15, 2005, for Issue #7, which will be out in October 2005. Poetry submissions should go directly to Halvard Johnson at [REDACTED].

PLEASE SEND THIS ALONG TO OTHERS

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372. **Maria Damon**

**Re: Shelton Lea**

*Fri 24 Jun 2005*

---

wow a real villon/corso type only more so/more so.

At 3:59 PM -0700 6/23/05, Ron Silliman wrote:

>Bard of the back streets

>Jen Jewel Brown

>24jun05

>

>Shelton Lea

>Poet, publisher and fine-book dealer.

>Born Melbourne, August 25, 1946.

>Died Melbourne, May 13, aged 58.

>

>RAPSCALLION, big-hearted mentor and arguably Australia's finest

>romantic poet, Shelton Lea died peacefully at home in Clifton Hill,

>Melbourne, on Friday, May 13. He was renowned as the beautiful,

>charming, dope-smoking wag who was a close mate of Heide's Barrett

>Reid (poet and librarian) and Sweeney Reed (artist and gallery

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>his experiences as a 16-year-old in Pentridge, helping in the

>campaign to keep children out of adult jails. Later that year, the

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>passed, effectively extending the definition of child from 17 to 18

>in several areas of the law.

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>Kaye, Destiny, Danay and Zero, godson Ben, half and adopted siblings,  
>and grandchildren, nieces and nephews.

--

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373. **Jane Sprague**

***THIS SUNDAY: Jonathan Skinner reading/publication party***

*Fri 24 Jun 2005*

---

Spare Room Reading Series presents . . .

Jonathan Skinner

Reading and Publication Party

Sunday, June 26nd

7:30 pm

\*Please note location\*

Pacific Switchboard

4637 N. Albina Avenue

Portland, OR

(just south of Alberta street and just east of the I-5 freeway exit. You can reach us by taking the #4 Fessenden bus.)

FREE ADMISSION

[www.flim.com/spareroom](http://www.flim.com/spareroom)



Please join us for a reading by Jonathan Skinner to celebrate the publication of his new book, *Political Cactus Poems* (Palm Press).

Jonathan Skinner edits *ecopoetics* in Buffalo, NY where he misidentifies birds along the Niagara River.

His 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'\* (somehow) 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 politics (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 ethical issues of political  
and natural  
environments. They are tight, luminous poems that  
illustrate how the world  
is more complicated than most of us acknowledge.

--Juliana Spahr

Political Cactus Poems

Price: \$12.00. ISBN 0-9743181-1-6

Perfect-bound. Printed with soy-based ink on recycled  
paper, 100%  
post-consumer waste.

120 pages.

To order \*Political Cactus Poems\*, visit this link at  
the press website:

<http://www.palmpress.org/chapbooks.html>

[www.palmpress.org](http://www.palmpress.org)

374. **Kerri Sonnenberg**

***Special Discrete event this Monday: Prevallet & Lyons (in Chicago)***

*Fri 24 Jun 2005*

---

\_\_\_\_THE DISCRETE SERIES @ 3030\_\_\_\_

.....presents poets Kristin Prevallet & Kimberly Lyons.....

Monday, June 26 9PM / 3030 W. Cortland / \$5 suggested donation / BYOB

Kristin Prevallet is a poet and translator who lives in Brooklyn. Along with Bob Holman, Anne Waldman, and Alan Gilbert she co-founded Study Abroad on the Bowery: A Certificate Program in Applied Poetics at the Bowery Poetry Club. Her book *Scratch Sides: Poetry, Documentation, and Image-text Projects* was published by Skanky Possum in 2002.

Kimberly Lyons' collection of poems, *Saline* (Granary Books, 2000) featured a cover by famed Chicago artist, Tony Fitzpatrick. She is the author of a number of other chapbooks and a 26-part serial poem with images by Ed Epping published in a limited edition also by Granary Books. Her new collection, *Saline*, was published by Instance Books in 2005 with a lovely cover image by poet and artist Brenda Iijima and has garnered encouraging words from such poet bloggers as Jack Kimball, John Latta, Ange Mlinko, Eileen Tabios and Nick Piombino. Kimberly Lyons was once a program coordinator at the Poetry Project but is now a psychiatric social worker at Long island College Hospital. She grew up in Chicago and went to Ray School in Hyde Park and Senn H.S. and Columbia College. She's lived in NYC since 1981. She'll discuss Max Ernst, Wilhelm Tempel and Deep Impact at the Inspiration of Astronomical Phenomenon reading on 6/28 at the Adler Planetarium.

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

██████, or call the space at ██████.

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

Coming up...

:: The series is on vacation for the month of July

:: August 12: Rick Snyder & Chuck Stebelton



:: September 9: Elizabeth Robinson & TBA  
:: September 16: Keith & Rosmarie Waldrop

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375. **Mary Jo Malo**  
**"the new sane artist"**

*Fri 24 Jun 2005*

---

Adam Phillips: We might look to poetry now because poetry is marginalised - which is the best thing about it! It's freeing people actually to be able to work their own way. People are only going to be poets now if they really want to be. There's no money in it and very little glamour. That seems to be promising. The only pay-off of being a poet now is writing a good poem. And this seems to hold within itself the possibility that people will be freer with their own thoughts. They'll be less preoccupied by being winning, or by being charming or indeed by selling anything, because they've got nothing to sell. I think the new thing that might be happening is that the new sane artist will not be seeking recognition. That is whereas the mainstream of artists will be seeking recognition, fame and fortune, the new sane artist will have to dispense with precisely that quest to do their work.

Melvyn Bragg: Why is that important?

Adam Phillips: Because it frees you. Because once you relinquish the market (and that doesn't mean you don't earn your living), once you relinquish the saleability of your art now, you're now freer to have your own thoughts. Because, insofar as you're interested in marketing your thoughts, you have to be pre-occupied by a fantasy of what people want. It makes you compliant; it makes you inevitably servile to a fancy of the audience. Whereas if you have no audience, that interest drops out.

[\\_http://this-space.blogspot.com/2005/03/somewhere-about-hope-adam-phillips-on.](http://this-space.blogspot.com/2005/03/somewhere-about-hope-adam-phillips-on)

[html\\_ \(http://this-space.blogspot.com/2005/03/somewhere-about-hope-adam-phillips-on.html\)](http://this-space.blogspot.com/2005/03/somewhere-about-hope-adam-phillips-on.html)

And this is a wonderful blog:

[\\_http://artrift.blog-city.com/\\_ \(http://artrift.blog-city.com/\)](http://artrift.blog-city.com/)

Mary Jo

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376. **Adam Clay**

**TYPO 6**

Sat 25 Jun 2005

---

<http://www.typomag.com/issue06/index.html>

Featuring poems from:

KOSTAS ANAGNOPOULOS

ANNE BOYER

SIMON DEDEO

MICHELLE DETORIE

TIM EARLEY

JIM GOAR

SARA HENNING

MELANIE HUBBARD

CHRISTINE HUME

KENT JOHNSON

KATY LEDERER

REBECCA LOUDON

SABRINA ORAH MARK

JUSTIN MARKS

RACHEL MORITZ

SETH PARKER

JULIET PATTERSON

MICHAEL ROBINS

HEIDI LYNN STAPLES

JEN TYNES

SAM WHITE

yrs,

-eds.

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377. **Craig Allen Conrad**

***the first anthology of its kind: EVERYTHING I HAVE IS BLUE***

Sat 25 Jun 2005

---

Anyone interested in a GLBT anthology which deals with real people in the real world, this is the first: *EVERYTHING I HAVE IS BLUE*, an anthology of writing by working class gay men.

In this age of wanton exchange of capital, there are those in the queer community who are especially aggressive in proving that they and their other fancy queer friends are worthy citizens by displaying their large, secure Purchase

Powers at the expense of anyone and everything. And they seem more than willing to do all they can to denounce, ignore, even destroy the larger GLBT community to assure their hetero board members, CEOs, mayors, state and national leaders, that the fringe of the GLBT community will be quietly replaced from the head of every significant position of authority in the community. We are witness to an astonishing hostile takeover, so to speak, and being mutated to reflect the fascist powers which now control this divided country. We must stop it, now!

This anthology is part of that need and that cry to stop it now! In doing so, in at least speaking out as proud working class queer people in the age of Paris Hilton as superstar, we can hopefully allow other working class voices to speak up once again. We have much lost ground to regain, and time's a-wasting, as my grandma would say.

Here's the official publishers website, just released today:

[\\_http://www.suspectthoughts.com/pressblue.htm\\_](http://www.suspectthoughts.com/pressblue.htm)  
(<http://www.suspectthoughts.com/pressblue.htm>)

Granted, the words above were written by me, and not by the publisher or editor of this anthology, but I believe that they agree with what I say, and what dangers we face, and what we must start to do to survive, and recreate a community worthy of the word community, 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

"I know the butterfly is my soul  
grown weak from battle."  
--John Wieners

[↑ Contents](#)

378. **Simon DeDeo**

***Reading Tomorrow: NYC, Cloister Cafe, 8 pm***

*Sat 25 Jun 2005*

---

In celebration of the release of the latest issue of Typo  
<http://www.typomag.com/issue06/index.html>

\* Jen Tynes

e.g., [http://www.octopusmagazine.com/issue05/poets/Jen\\_Tynes.htm](http://www.octopusmagazine.com/issue05/poets/Jen_Tynes.htm)

\* Rachel Moritz

e.g., <http://mnartists.org/artistHome.do?rid=59942>

\* Simon DeDeo

e.g., <http://www.gutcult.com/Site/litjourn6/html/SD2.htm>

reading at the

Cloister Cafe

232 East 9th St, bet. 2nd and 3rd Avenues

Sunday, June 26th, 8 pm

<http://maps.google.com/maps?q=232+East+9th+Street,+NY,NY&spn=.184708,.268478&t=k&hl=en>

Hope to see you there!

-- Simon

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379. **furniture\_press**

**npr aok**

*Sat 25 Jun 2005*

---

so, folks, the people came through and pbs and npr got through, a-friggin-men!  
thanks to the people.

chris

[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)

--

---

Graffiti.net free e-mail @ [www.graffiti.net](http://www.graffiti.net)

Check out our value-added Premium features, such as a 1 GB mailbox for just US\$9.95 per year!

Powered By Outblaze

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380. **Joe Brennan**

***Check out The Assassinated Press***

*Sat 25 Jun 2005*

---

Click here: The Assassinated Press

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

Bill Frist Wins Josef Mengele Award For Second Year Running:  
Dr. Frist Calls U.S. Torture Of Innocent Captives At Gitmo "Imaginative,

Cutting Edge":

Durbin, Forgetting His Hannah Arendt, Absolves Low Level Prison Camp

Personnel:

Frist To Star As Nazi Dentist In Remake Of Marathon Man

BYLE LARDNER

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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381. **Stephen Baraban**

**ku**

*Sun 26 Jun 2005*

---

Thinking of the situation of Jesse Glass wanting to dub some Western transformions of haiku "usoku" (false haiku)...

I recollect Akira Kurosawa's 1949 detective thriller "Stray Dog" ("Nora Inu"), which is about a Japanese detective obsessively searching for the gun a criminal has stolen from him. There's a scene in which, as part of his investigation, the detective attends a baseball game. When the 7th inning comes, you see all the people in the stands get up for the "7th inning stretch". At the screening of this movie I attended (at New York City's Japan Society), the audience, including myself, was laughing vigorously at this moment, because it seemed droll that the Japanese

would adopt this silly little fan ritual along with the consequential rules of the game...

So this seems to indicate that the Japanese do believe very deeply that if you are going to adopt an activity from another culture you should take on all the rules, practices, traditions and philosophies of that activity. Thus one could say that the Japanese are in a strong position to ask the same from, for instance, Western haiku-fanciers.

And yet, and yet--if in the West our particular genius is of a more iconoclastic nature, why shouldn't we do what we do? The visual haiku (or "haiku") by Scott Helms on Geof Huth's site is interesting to contemplate--I'm just starting, but I'd say it's very interesting how each "line" in these whatevers is itself broken into three parts. However these "lines" are rather angular, which IS a little jarring in terms of what I think of as the haiku spirit...

Anyway, Irving Weiss's Socrates haiku sent to this list in response to this discussion was pretty damn wonderful, I hope we can agree on THAT, J.G.

Last thing...what's I imagine is VERY hard to stomach for ANYONE who's seriously contemplated haiku for even 15 minutes in iffy translations is this current craze in American (also British?) popular culture to adopt haiku as simply concise statement of any sort in 5/7/5, so there are phenomena like contests to encapsulate current news events in dopey all-too-clever "haikus".

--- Jesse Glass <[REDACTED]> wrote:

*To describe, accurately, the proliferation of "kus"  
cranked out by Bob  
Gru-ku-machine-mann, and now (heaven help us!)  
"visual haiku" invented  
by Scott Helms and displayed on Geof Huth's site--I  
offer the word  
Usoku from the Japanese Uso--meaning false, and  
ku--line or inscription.  
Usoku, because of course none of these forms of  
writing or art have*

anything to do with haiku. Jess

---

Yahoo! Sports

Rekindle the Rivalries. Sign up for Fantasy Football

<http://football.fantasysports.yahoo.com>

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382. **Halvard Johnson**

**Re: ku**

Sun 26 Jun 2005

---

Reminds me that even the Japanese don't always get it right. Back in the 80s, during the ET craze, I remember seeing sidewalk vendors selling ET dolls wearing boxing gloves. And then there's the famous story of the Ginza department store that, during the early years of the post-war occupation, featured a Santa in a store window--but nailed to a cross.

Hal            Art & Plastic Surgery

Halvard Johnson



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

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

On Jun 26, 2005, at 12:15 AM, Stephen Baraban wrote:

*I recollect Akira Kurosawa's 1949 detective thriller "Stray Dog" ("Nora Inu"), which is about a Japanese detective obsessively searching for the gun a criminal has stolen from him. There's a scene in which, as part of his investigation, the detective attends a baseball game. When the 7th inning comes, you see all the people in the stands get up for the "7th inning stretch". At the screening of this movie I attended (at New York City's Japan Society), the audience, including myself, was laughing vigorously at this moment, because it seemed droll that the Japanese would adopt this silly little fan ritual along with the consequential rules of the game...*

*So this seems to indicate that the Japanese do believe very deeply that if you are going to adopt an activity*

*from another culture you should take on all the rules, practices, traditions and philosophies of that activity. Thus one could say that the Japanese are in a strong position to ask the same from, for instance, Western haiku-fanciers.*

*And yet, and yet--if in the West our particular genius is of a more iconoclastic nature, why shouldn't we do what we do? The visual haiku (or "haiku") by Scott Helms on Geof Huth's site is interesting to contemplate--I'm just starting, but I'd say it's very interesting how each "line" in these whatevers is itself broken into three parts. However these "lines" are rather angular, which IS a little jarring in terms of what I think of as the haiku spirit...*

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*Last thing...what's I imagine is VERY hard to stomach for ANYONE who's seriously contemplated haiku for even 15 minutes in iffy translations is this current craze in American (also British?) popular culture to adopt haiku as simply concise statement of any sort in 5/7/5, so there are phenomena like contests to encapsulate current news events in dopey all-too-clever "haikus".*

*--- Jesse Glass <[REDACTED]> wrote:*

*To describe, accurately, the proliferation of "kus" cranked out by Bob Gru-ku-machine-mann, and now (heaven help us!) "visual haiku" invented by Scott Helms and displayed on Geof Huth's site--I offer the word Usoku from the Japanese Uso--meaning false, and ku--line or inscription. Usoku, because of course none of these forms of writing or art have anything to do with haiku. Jess*



---

Yahoo! Sports  
Rekindle the Rivalries. Sign up for Fantasy Football  
<http://football.fantasysports.yahoo.com>

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383. **mIEKAL aND**

### ***The Curious Case of Dr Alabone-Heterodoxy***

Sun 26 Jun 2005

---

This text is invisible on the page, but this text is affected by the invisible item's surgery receiving barrels of coded diagrams that actually populate codes of inhaled techniques using short-acting lavish Trauma Under the corresponding Abstract theft.

Subscription following probation is affected by the invisible item's trial graft to records in a bloodless Resuscitation. The 3-phase damage addressed in a single chapter, especially in A Self-Limiting Doppler bypass, cited by the Information Journal of Outmigration in an era of outcomes.

Circulation is affected by fluid leaked from This text but this text is affected by the fluid six weeks later, they let the source work your butt off, 'digital bullying' by The Curious Case of Dr Alabone-Heterodoxy in a 19th century feulliton disgracefully translated.

<http://joglars.org/InterWriting/index.php/UnderTake>

---

[field notes from my first time in a hospital, should have 2 good legs in a matter of days]

[↑ Contents](#)

384. **Bob Marcacci**

### ***Re: ku***

Sun 26 Jun 2005

---

gozaimasu...

actually, i think they rise and sing the team's anthem during the sixth inning in Japan... at least, at the games i attended... i would need someone over there right now to verify that, though... i'm forgetful...

if i remember correctly, they blow-up long balloons, which makes the entire stadium look like a big rainbow anemone, and release them during the seventh

inning... new meaning to the seventh-inning stretch... not very eco-conscious, either...

also, they cheer endlessly during the games, most of them unaware of what is actually happening on field... makes a boring blow-out much more exciting, though... big games even bring out cheerleaders in the stands who lead the masses...

they have adopted mascots who trot out stuffed animals to a player when he hits a homerun...

there are other differences... a kind of bastard adoption...

if we really adopted haiku, each word should represent one unit, rather than using the syllable... \*shrugs\* i don't mind the bastard adaptations of that form, though... it's just good fun, if anything... these days, the good stuff lives on and the bad stuff gets lost in a cybergrave... adopting activities? how many of us know everything about something before we embark? sometimes the accidents and experiments work out...

--

Bob Marcacci

Congratulation: the civility of envy.

- Ambrose Bierce

*From: Stephen Baraban <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Sat, 25 Jun 2005 21:15:57 -0700  
To: [REDACTED]  
Subject: ku*

*When the 7th inning comes, you see all the people in the stands get up for the "7th inning stretch". At the screening of this movie I attended (at New York City's Japan Society), the audience, including myself, was laughing vigorously at this moment, because it seemed droll that the Japanese would adopt this silly little fan ritual along with the consequential rules of the game...*

*So this seems to indicate that the Japanese do believe very deeply that if you are going to adopt an activity from another culture you should take on all the rules, practices, traditions and philosophies of that activity. Thus one could say that the Japanese are in a strong position to ask the same from, for instance, Western haiku-fanciers.*

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385. **Walter K. Lew**

**Re: POETICS Digest - 24 Jun 2005 to 25 Jun 2005 (#2005-175)**

Sun 26 Jun 2005

---

That wd have been nice, but actually what has happened is:

(a) only half of the original \$200 million in cuts were "restored"

<<http://www.onthemedial.org/>>;

(b) a Bushite named Patricia Harrison (former co-chairman of the Republican National Committee, 1997-2001

<<http://www.state.gov/r/pa/ei/biog/6605.htm>>) has been appointed president of the CPB;

(c) cuts elsewhere in the budget that cripple the production of programming have not been restored

<<http://juno.dailykos.com/story/2005/6/24/11834/1769>>.

Bait and switch.

*Date: Sat, 25 Jun 2005 14:56:53 -0500*

*From: furniture\_press <[REDACTED]>*

*Subject: npr aok*

*so, folks, the people came through and pbs and npr got through,  
a-friggin-m=  
en!*

*thanks to the people.*

*chris*

*[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)*

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386. **Susan Webster Schultz**

**yet more TINFISH news!**

Sun 26 Jun 2005

---

This week's Tinfish flood features *\_Growing Still\_*, a chapbook by Deborah Meadows, and *\_composite diplomacy\_*,

a chap by Padcha Tuntha-obas. And don't forget last week's *\_Cribs\_*, by Yunte Huang, or next week's TINFISH 15

and Sherman Souther's *\_Surgical Bru ez\_*!! See them all at

[http://tinfishpress.com/hot\\_off\\_the\\_press.html](http://tinfishpress.com/hot_off_the_press.html)

and order via our magical credit card payment system or by check (but alert me via email that you are sending check, because I'll be away for a while).

Please help us continue to publish experimental work from the Pacific.

aloha, Susan

Susan M. Schultz

Editor

Gaye Chan

Art Director

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387. **derekrogeron**

**[job] creative writer**

Sun 26 Jun 2005

---

Location: Los Angeles

Rah-E-Zendegi, a bilingual magazine, is looking for a fulltime creative writer for fiction/nonfiction prose works & poetic, biography, article, descriptive or critical analysis and to conduct research. High school diploma + 2 years experience.

Fax this ad and your resume to [REDACTED]

Rah-E-Zendegi ('the way of life') is a Farsi-language monthly published in Los Angeles, California, home for a large group of Iranian Americans. Rah-E-Zendegi, whose publisher is female, is devoted to preserving Iranian culture and identity, especially through the use of Farsi, yet still describes, filters, and even promotes customs of modern American women.

<http://rahezendegi.com/>

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388. **Michael Rothenberg**

**New Issue of Jack Magazine online**

Sun 26 Jun 2005

---

Online the new issue of Jack Magazine

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

Volume 3, Number 1

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389. **Jason Nelson**

***NetBehaviour Residency Almost Over***

*Sun 26 Jun 2005*

---

My NetBehaviour Residency is almost over and I am searching for favorites. If you have followed my residency or are looking at them for the first time now, I would love, no... I NEED TO KNOW WHICH ARE YOUR FAVORITES, why or why not and all that rigmarole. Please do let me know and I'll include your thoughts in the final creation. My wrists are hurting. cheers,  
Jason Nelson

Residency url:

<http://www.secrettechnology.com/resident/residency.htm>

Residency description:

Exploring interface and interactive creatures with content grabbed, thrust, stolen, and borrowed from new media artists, poets and electronic pioneers. Over these 2-3 weeks, I will create twenty-four digital extravaganzas, with each one being loosely or closely centered on the content, ideas, images and words of others. Think of this as ego stroking and translation, a way to connect to those I have never met and might not ever meet, and play with ideas of interaction and interface. Some have offered their content, others will simply be robbed, and all will be enchanted, confused, annoyed and giddily stroked.

Bio:

"As a NET ARTIST, I am apparently dying or dead. With that in mind, I bask in my zombie glow, my rotting wires and my urge to bite through skulls. I could list those academic and worldly accolades that have trophied themselves on my work, but I am only as good as the last swirling mess I spit out. I live in Australia with a beautiful woman and miss the snow, so miss the snow."

My worlds:

<http://www.heliozoa.com>

<http://www.secrettechnology.com>

---

Do You Yahoo!?

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

<http://mail.yahoo.com>

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390. **derekrogerson**

**[job] Assistant Professor, English (Creative Writing)**

*Sun 26 Jun 2005*

---

Location: Bridgewater, MA

Bridgewater State College in southeastern Massachusetts

Responsibilities: Teach freshman writing and/or general education classes and poetry writing courses.

Qualifications: Ph.D. in English with a specialization in creative writing or MFA with an emphasis in poetry. College teaching experience required. Since all faculty in the department teach freshman writing, preparation in composition will be an advantage.

Apply online @ <http://bridgew.edu/jobs/>

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391. **Steve Dalachinsky**

**Re: ku**

*Sun 26 Jun 2005*

---

true jesse but there is this experimental trend  
tho all haiku rules from ippikuru on thru kerouac have changed  
drastically  
and 5/7/5 doth not a haiku make  
cor van den huevel and others in the true haiku movement in the west  
should be considered when having these  
silly random intellectual discussion

heat wave-

in my birthday suit

writing to the list

tho this may be considered by some to be senryu

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392. **David A. Kirschenbaum**

***\*NYC Instant Small, Small Press Fair Wants Your NYC Press\****

*Sun 26 Jun 2005*

---

hi all,

on thurs. july 7, from 6:00 p.m.-9:00 p.m., at aca galleries, 529 w.20th st., 5th floor, nyc, boog city will be having its second annual nyc small, small press fair. (the presses' editors will also each read some of their own work, and there will be music from babs soft and friends. a more formal announcement is forthcoming later this week.)

if you would like your nyc-based small press to partake, please backchannel me to [REDACTED] (fyi, there's no fee to have your press participate, or door charge for attendees.)

hope this finds you all well.

as ever,  
david

--

David A. Kirschenbaum, editor and publisher  
Boog City  
330 W.28th St., Suite 6H  
NY, NY 10001-4754  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

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393. **Joel Weishaus**

***Fw: Tribute for Chet***

*Sun 26 Jun 2005*

---

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

From: "hammond guthrie" <[REDACTED]>

To: "Joel" <[REDACTED]>

Sent: Sunday, June 26, 2005 4:58 PM

Subject: Tribute for Chet

In Light - Namasté

Hammond

In Memories Awake - Chet Helms

<http://emptymirrorbooks.com/thirdpage/chethelmstribute.html>

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394. **Jesse Glass**

***Haptic Poetry***

Mon 27 Jun 2005

<http://www.sendeck.com/ahadada/>

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395. **Harry Nudel**

***m&r...the holy land...***

Mon 27 Jun 2005

Take the train...get off at Merkaz Haifa...the station next to the port...walk north past the huge crane...toward the too self-assertive new egg cut in half shaped Rabin Govt Office Bldng...past a small shopping section...where you can buy a cappacino and croissant..at the same price as Paris/NY...about half a mile...and you'll find the Flea Market...

In a small parking lot...concrete cut up...densely packed with the world's junk...radiating from the sides..a random street seller or two...this Sun. morning at 6:00...tho the day before on Sat Aft....there were 50 say street guys...

The merchandise...as if by common consent...is invariably thrown into a heap...taken out its box...and plastered any which way..jumble allah....heap to heap packed tight....ahs loves it...

I go throw one random pile....and find a bibliography of Russian-Jewish lit..from 1917 to X...a lite ex-lib mark or two...i'm trying to convince myself...that this is just what i want to carry half way around the world...i look for the seller...he's sleeping under a blanket on concrete...his half eaten dinner...pita...some onion like veggie..hummus..is being picked at by a stray fly...

I decide i can live without it...xanadu...drn..

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396. **Harry Nudel**

***Aleph-Beth***

Mon 27 Jun 2005

ba h'ai  
gardens

jumble  
allah

mazel tov  
Cee NN



vide...drn...

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397. **Ron Silliman**

***Silliman's Blog***

*Mon 27 Jun 2005*

---

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

RECENT POSTS

Sgt Pepper Goes to Hell:  
Jessica Yu's Henry Darger

Sappho's new work

TV & its priorities

Steve Benson:  
the "sitting" as a unit of writing

Jimmy Weinstein:  
entrepreneur of left publications

RealPoetik:  
an email zine implodes

Lee Harwood's Collected Poems

Jennifer Moxley's line

Typewriters!

Style & Batman Begins

Language poetry & the academy

Zukofsky's Apollinaire -  
is it really his?

Louis Zukofsky -  
A different kind of Selected Works

Online vs. print poets -  
is there a difference?

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

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398. **Mary Jo Malo**  
*gee eight etc (beyond politics)*  
Mon 27 Jun 2005

---

'old charlie stole the handle'  
bagpiped and kilted  
on highland heights  
the eight gather and glow  
forgive debt  
bestow wisdom  
dole the deals  
secure cyberspace  
plan for further planning  
dispense BiDil and nano-Nirvana  
while Media chants mythology  
and pacifies with metaphor  
whiffenpoofs and wahabis  
sail in yachts upon  
Mercury de la Mer  
over head blue angels play haarps  
and chems trail skywrite  
plutonium guards poppy fields  
those who think they know  
want us to believe their  
plausible deniability  
mjm

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399. **Dan Wilcox**  
*Poets in the Park, Albany, NY*  
Mon 27 Jun 2005

---

Poets in the Park 2005  
Saturdays in July  
at the Robert Burns statue  
Washington Park, Albany, NY  
(at Henry Johnson Blvd. & Hudson Ave.)  
July 9, 7PM  
Open Mic Benefit for the Tom Nattell Memorial Peace Poetry Prize  
July 16, 7PM  
Shirlee Dufort & Shiv Mirabito

July 23, 7PM

Debora Bump & Thaddeus Rutkowski

July 30, 7PM

High School Poets (tba)

Free! & open to the public (just like the park)

Rain dates: the following Sundays, same time, same place

sponsored by the Poetry Motel Foundation

for information call [REDACTED]

##

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400. **alexander saliby**

***Re: gee eight etc (beyond politics)***

*Mon 27 Jun 2005*

---

But

What of "Bones"

or Scroll the Keys

who use the

Wolf's Head

to toss us

into the fray?

they

are the ones to fear

my dear...

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

From: Mary Jo Malo<mailto:[REDACTED]>

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

Sent: Monday, June 27, 2005 7:35 AM

Subject: gee eight etc (beyond politics)

'old charlie stole the handle'

bagpipied and kilted

on highland heights

the eight gather and glow

forgive debt

bestow wisdom

dole the deals

secure cyberspace

plan for further planning

dispense BiDil and nano-Nirvana

while Media chants mythology  
and pacifies with metaphor  
whiffenpoofs and wahabis  
sail in yachts upon  
Mercury de la Mer  
over head blue angels play haarp  
and chems trail skywrite  
plutonium guards poppy fields  
those who think they know  
want us to believe their  
plausible deniability  
mjm

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401. **Gerald Schwartz**  
**constELLations**

*Mon 27 Jun 2005*

---

constELLations

Gerald Schwartz/Damian Catera

A planetarium show manipulating and combining poetry about the cosmos from a variety of different periods and cultures and, through this bricolage, creating a dialogue between the different poems. The resulting new work-- one which will allow the subject matter to tell its own story -- will offer an opportunity to contemplate and interrogate the starry sky.

@ the INSAP V Conference/  
the Adler Planetarium/Chicago  
Thursday, June 30/ 2:30 PM

Free & open to the public

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402. **Joel Weishaus**  
**"Forest Park Page-8"**

Mon 27 Jun 2005

---

This is to announce Page-8 of "Forest Park: A Journal":  
<http://web.pdx.edu/~pdx00282/Forest/Page-8/text-8.htm>

To my knowledge, this is the last page.

Citations are in text boxes that open when you hold your cursor over a quote.  
Screen resolution must be set at 1024X768, for these boxes to open correctly.  
MS Explorer or Foxfire browsers preferred. Font size: Medium.

From Title Page:  
<http://web.pdx.edu/~pdx00282/Forest/Title.htm>

Sorry for this mass mailing.  
Thanks, to you all.

-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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403. **Jeffrey Side**  
**New Marjorie Perloff interview**

Mon 27 Jun 2005

---

There is a new interview with Marjorie Perloff on The Argotist Online at  
<http://www.argotistonline.co.uk/Perloff%20interview.htm>

There are also interviews with Charles Bernstein, Michael Rothenberg and Iain Sinclair. As well as poetry by Hank Lazer, Michael Rothenberg, Anne Blonstein, Robert Hampson, and Sheila Murphy among others. Also articles on William Bronk and Peter Redgrove etc.

--

Whatever you Wanadoo:

<http://www.wanadoo.co.uk/time/>

This email has been checked for most known viruses - find out more at:

<http://www.wanadoo.co.uk/help/id/7098.htm>

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404. **konrad**

**[SF EVENT] NEO-BENSHI: Live Film Narration at SF CINEMATHEQUE 7/7/05**

Mon 27 Jun 2005

---

SF Cinematheque presents

July 7th 7:30 and 9:30pm (same show)

at Yerba Buena Center for the Arts

701 Third (at Mission St)

San Francisco, CA

NEO-BENSHI: The Latter Day Art of Live Film Narration

Writer/performers from the Bay Area, making use of a form of the Kuleshov Effect, will re-present the following genres:

|                           |                           |
|---------------------------|---------------------------|
| 1930s Serial Western      | Brandon Brown             |
| 1950s Hollywood Melodrama | Roxanne Power Hamilton    |
| 1950s Bollywood Melodrama | Rodney Koenek             |
| 1960s Crime Drama         | Norma Cole & Mac McGinnes |
| 1980s Sci-Fi Horror       | Stephanie Young           |
| 2000s Historical Epic     | David Larsen              |

\* \* \*

A "benshi" was a film-teller, someone who wrote a script to narrate and act out from the stage what's happening on the movie screen. This was a major profession in Korea and Japan in the silent film era. Sometimes the benshi ventriloquized the characters in the movie, sometimes just narrated the action, sometimes remained silent. They always wrote their own scripts.

Neo-benshi warps that format to a modern entertainment-art of taking back the movies for ourselves. Screenplays are tossed, subtexts are revealed and genres are transposed to another key. In this festival of alternate readings, six scenes from major films (since in the US we go broke or get busted for filming anything ourselves anymore) are wrested from the studios by turning the sound off, and re-telling them in real time.

The Neo-benshi craze is sweeping the coast, then the nation, then the oceans. Come see it in its pre-tsunami form:

Yerba Buena Center for the Arts, Screening Room  
Mission at Third Streets  
July 7th 7:30 and 9:30 (same show)  
\$7 general, \$4 student/senior/Cinematheque members

For advance tickets call [REDACTED]  
<http://www.sfcinematheque.org/>

"Neo-benshi is the karaoke of cinema" - Konrad Steiner.

\* \* \*

Further related concepts:

counterfeit (v.) ca. 1292, from O.Fr. contrefait "imitated," pp. of contrefaire "imitate," from contre- "against" + faire "make." M.L. contrafactio meant "setting in opposition or contrast."

Kuleshov Effect (n.) ca. 1919, the mental tendency of viewers to attempt to figure out how a sequence of filmed shots fit together.

voiceover (n.) ca. 1947, cinema term for the voice of either an unseen narrator or an onscreen character not seen speaking, in a movie or a television broadcast.

karaoke (n.) ca. 1979, from Japanese, from kara "empty" + oke shortened form of okesutora, a Japanization of Eng. "orchestra"

^Z

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#### 405. **austinwja** ***Blackbox submissions***

*Mon 27 Jun 2005*

---

Hello everyone!

The submission period is now open for the Blackbox summer 2005 gallery. If you are unfamiliar with Blackbox, go to [WilliamJamesAustin.com](http://WilliamJamesAustin.com) and follow the Blackbox link. Be sure to follow the instructions on the Blackbox page when you submit.

I'm going to leave open, for the time being, the closing date for submissions. Once I have what I need, I'll announce on the lists that the submission period is closed.

This time around, I am looking primarily for essays, theoretical or otherwise. I will nevertheless consider everything that comes in, i.e., the usual vispo, web

art, word text poetry, etc. But an interesting essay on aesthetics/poetics (of whatever length) will jump to the top of the list.

Again, as always, my sincere thanks to all who have supported and contributed to Blackbox.

Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNobel.com

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406. **Mary Jo Malo**  
***gee eight etc. (beyond politics)***

*Mon 27 Jun 2005*

---

Hi Alex,

You've probably and since discovered that I covered that with Whiffenpoofs.  
Cover me.

it's all a foregone conclusion these things I speak of  
address: planet earth, solar system, milky way, universe, manhattan, forest  
undress

'cause there's no redress

just more stress

transgress and bless

this mess

like jack said:

Poor gentle flesh -

there is

No answer

not a haiku, just a little pome

mjm

\*\*\*\*

But

What of "Bones"

or Scroll the Keys

who use the

Wolf's Head

to toss us

into the fray?



they  
are the ones to fear  
my dear...  
\*\*\*\*\*  
'old charlie stole the handle'  
bagpiped and kilted  
on highland heights  
the eight gather and glow  
forgive debt  
bestow wisdom  
dole the deals  
secure cyberspace  
plan for further planning  
dispense BiDil and nano-Nirvana  
while Media chants mythology  
and pacifies with metaphor  
whiffenpoofs and wahabis  
sail in yachts upon  
Mercury de la Mer  
over head blue angels play haarps  
and chems trail skywrite  
plutonium guards poppy fields  
those who think they know  
want us to believe their  
plausible deniability  
mjm

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407. **Vernon Frazer**  
***Re: Blackbox submissions***  
*Mon 27 Jun 2005*

---

Hey Bill

Thingz is crazy here, trying to pack & move & sell the house. I'll try to get some poems to you ASAP. I don't have any essays, so that's the best I can do. If you can't use em, that's ok. IMPROVISATIONS is in the mail to you.

Best,

V.

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

From: <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, June 27, 2005 12:55 PM

Subject: Blackbox submissions

*Hello everyone!*

*The submission period is now open for the Blackbox summer 2005 gallery.*

*If*

*you are unfamiliar with Blackbox, go to [WilliamJamesAustin.com](http://WilliamJamesAustin.com) and follow the*

*Blackbox link. Be sure to follow the instructions on the Blackbox page when you submit.*

*I'm going to leave open, for the time being, the closing date for submissions. Once I have what I need, I'll announce on the lists that the submission period is closed.*

*This time around, I am looking primarily for essays, theoretical or otherwise. I will nevertheless consider everything that comes in, i.e., the usual vispo, web art, word text poetry, etc. But an interesting essay on aesthetics/poetics (of whatever length) will jump to the top of the list.*

*Again, as always, my sincere thanks to all who have supported and contributed to Blackbox.*

*Best, Bill*

*[WilliamJamesAustin.com](http://WilliamJamesAustin.com)*

*[KojaPress.com](http://KojaPress.com)*

*[Amazon.com](http://Amazon.com)*

*[BarnesandNobel.com](http://BarnesandNobel.com)*

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408. **Rob McLennan**

***new(ish) on rob's clever blog***

*Mon 27 Jun 2005*

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new(ish) on rob's clever blog

- from Missing Persons (a work-in-progress, fiction)
- SERUM magazine & what Lars Palm said about me
- Stuart Ross' Syd & Shirley poetry magazine, issue #1
- the name is the bullet (memoir bit)

- review of Sina Queyras' Teethmarks (Nightwood Editions)
  - fringe festival + the ottawa small press fair
  - sex at 31: Kristina Drake & Wanda O'Connor
  - ongoing notes, May 2005 (Calgary's MODL Press, including derek beaulieu, Jill Hartman & Brea Burton; Ottawa Art Gallery's recent zine fair)
  - the return of William Hawkins, Ottawa's most dangerous poet
  - Guernica Writers Series, 2005
  - a note on Stephen Brockwell's Glengarry poems
  - a note on the poetry of Monty Reid
- etc

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://robmcclennan.blogspot.com/

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409. **Vernon Frazer**

### ***Re: Blackbox Submissions***

Mon 27 Jun 2005

---

Uh, sorry 'bout that, folks. I thought I was backchanneling Bill.

Vernon

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410. **Mike Kelleher**

### ***JUST BUFFALO E-NEWSLETTER 06-27-05***

Mon 27 Jun 2005

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NEW! KID'S PHOTO & CREATIVE WRITING CAMP!

Creative Writing, Darkroom AND Digital Photography!! Kids ages 10-15 ? Tuesday and Thursday, July 5 - 28, 10AM-1PM \$200 member / \$225 non-member [single week signups available; please call for details.] This is the first joint program between CEPA and Just Buffalo. Members of CEPA, Just Buffalo and Big Orbit Gallery can get the member rate. Filling fast. Sign up today by calling CEPA at [REDACTED].

HARLEM BOOK FAIR BUFFALO

The Harlem Book Fair is Here!

Traveling from Boston, San Diego and Baltimore, the Harlem Book Fair (HBF) graces Buffalo with its presence, in honor of the 2005 Niagara Movement

Centennial Celebration. Look for an action-packed weekend of literary activities for you, your whole family and friends. Here's how the three days of events break down:

Thursday, July 7

A Special Film Screening of the 2004 Sundance Film Festival award winning film, *Brother -to - Brother*. The film takes a trip with a young black man as he discovers the links to homosexuality within the Harlem Renaissance. The film starts at 7pm at the Amherst Theater. \$10.

Friday July 8

At 1pm there is a writers workshop, "Living Your Writing Dreams: An insiders Take on Becoming a Writer" at 617 Main Street, 3rd Floor Conference Room. \$95 / \$80 Just Buffalo Members. 8pm at the Statler Towers, HBF host their "A Buffalo Renaissance" themed gala. HBF imitates the legendary ambiance of Harlem's famous Cotton Club with Harlem Renaissance Review, an 18 piece band assembled from Colored Musicians Club. Accompanying the Harlem Renaissance Review is jazz vocalist Joyce Carollyne. There is also a performance by the American Dance Studio, dance lessons and a dance contest. This event salutes jazz and literary artist of the past and recognizes those in the present. Tickets: \$50 or \$75 (for 2) call Just Buffalo Literary Center (██████). Tix can also be purchased at Talking Leaves Book Stores or New World Records.

Saturday July 9

>From 10am-6:30pm, in Lafayette Square there's a free celebration of literature at its finest, commemorating African American history. Storytelling, forums, seminars, national and local well-known authors, children events, and music are included in the all day free affair. Some of these events are as follows:

Outdoor Vendor Book Fair - Local, regional and national authors.

Author Presentation and Book Signings- Discussions and Q&A with local, regional and national authors.

The Book Expo Café- Author readings, beverages, and coffee tasting.

Health and Wellness Pavillion- Local and national author readings on body and soul.

Forums

A Matter of Race Equality and Leadership - A debate on the Niagara Movement Group and the leadership of W.E.B. Du Bois and Booker T. Washington. Getting Published - Authors and publishers discuss tips on getting published Relationships 2005: Wanted: A Few Good Men and Women - Discuss finding the right mate. The Spoken Word - Our Perspective, Our Words, Our Way - Discuss the evolution of tradition storytelling into rap.

## Seminars

Your Heritage - Want to research your heritage? Here's how to do it. Learn from the best. Book Clubs - Meet with local book club organizers and learn how to start your own club. Author Discussion - Lorna Hill discusses Zora Hurston's book, *Their Eyes Are Watching God* and Hurston's niece, Lucy Ann Hurston, discusses "So You Can Speak Again: The Life of Zora Neal Hurston."

## Children's Events

Storytelling - Karima Amin, performs, and entertains children. Show and Tell - Children bring their favorite books share why they like the book. Buffalo Reads Coalition Family Literacy - children activities and giveaways.

For more information call (██████) or visit [www.hbfb.org](http://www.hbfb.org).

## HARLEM BOOKFAIR WORKSHOP

### LIVING YOUR WRITING DREAMS:

AN INSIDER'S TAKE ON BECOMING A WRITER, with Alan Steinberg

Friday July 8th 1-4:30 pm

Location: Market Arcade, 617 Main Street, 3rd Floor Conference Room

Cost: \$95 / \$80 Just Buffalo Members

Featuring best-selling author/journalist/screenwriter ALAN STEINBERG, whose work has been featured in print (New York Times, USA TODAY, Washington Post, People, Inside Sports); on TV (Donahue, Larry King, Dateline, Inside Edition, Leno, Letterman); and radio nationwide.

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 ██████.

## COMMUNITY LITERARY EVENTS

Several current and former buffalo community members will be participating in the following in Cork, Ireland:

SoundEye

Cork International Poetry Festival

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411. **Ishaq**

***World Tribunal on Iraq Condemns U.S. and Britain Recognizes Right of Iraqis to Resist Occupation***

*Mon 27 Jun 2005*

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<http://victoria.indymedia.org/news/2005/06/42281.php>

World Tribunal on Iraq Condemns U.S. and Britain

Recognizes Right of Iraqis to Resist Occupation..."An enemy combatant seems to be anybody who harbors thoughts of resistance. Well, if this is the definition, then I, for one, am an enemy combatant." -- Arundhati Roy

World Tribunal on Iraq Condemns U.S. and Britain, Recognizes Right of Iraqis to Resist Occupation

Monday, June 27th, 2005

<http://www.democracynow.org/article.pl?sid=05/06/27/1335230>

The World Tribunal on Iraq wrapped its three-day session today in Istanbul, Turkey. The tribunal investigated various issues on Iraq including the legality of the war, the role of the United Nations, war crimes and the role of the media, as well as the destruction of the cultural sites and the environment. We play excerpts of addresses by human rights attorney Barbara Olshansky and Indian writer Arundhati Roy. [includes rush transcript]

----- The World Tribunal on Iraq wrapped its three day session today in Istanbul, Turkey. Torture and rendition was a main theme of the testimony heard there.

Among the speakers at the tribunal this weekend was human rights attorney Barbara Olshansky of the Center for Constitutional Rights. She is author the book, "America's Disappeared: Secret Imprisonment, Detainees, and the "War on Terror."

\* Barbara Olshansky, attorney with the Center for Constitutional Rights addressing the World Tribunal on Iraq, June 26, 2005.

The gathering was modeled after the International War Crimes Tribunal that British philosopher Bertrand Russell formed in 1967 during the Vietnam War. Speakers included Indian writer Arundhati Roy, former UN Assistant Secretary General Dennis Halliday, independent journalist Dahr Jamail and others.

This year's gathering was the culminating session of commissions of inquiry and hearings on the Iraq war held around the world over the past two years.

The Istanbul Tribunal consisted of three days of hearings investigating various issues related to the war on Iraq, such as the legality of the war, the role of the United Nations, war crimes and the role of the media, as well as the destruction of the cultural sites and the environment.

A 17-member Jury of Conscience at the Tribunal heard testimonies from a panel of advocates and witnesses who came from across the world, including from Iraq, the United States and the United Kingdom.

The jury delivered its verdict and recommendations at a news conference this morning. The preliminary verdict read in part, "Recognizing the right of the Iraqi people to resist the illegal occupation of their country and to develop independent institutions, and affirming that the right to resist the occupation is the right to wage a struggle for self-determination, freedom, and independence as derived from the Charter of the United Nations, we the Jury of Conscience declare our solidarity with the people of Iraq."

We go now to jury chair Arundhati Roy's remarks yesterday, following testimony from witnesses of the war and occupation.

\* Arundhati Roy, Chair of Jury of Conscience, addressing the World Tribunal on Iraq, June 26, 2005. ----- RUSH  
TRANSCRIPT

AMY GOODMAN: We continue on this theme of rendition, which was taken up at the World Tribunal on Iraq this weekend in Istanbul, Turkey, which wrapped up a three-day session. It was the main theme of testimony of Barbara Olshansky. She is with the Center for Constitutional Rights and traveled to Istanbul for the Tribunal. Her book is called *America's Disappeared: Secret Imprisonment, Detainees and the War on Terror*. This is an excerpt of what she had to say.

BARBARA OLSHANSKY: The United States government's unlawful and covert practices started very early on. And I'm just going to say this to give people a picture of how quickly this administration seized on an opportunity to repress people. Within one day of the attacks on the United States, the government rounded up -- started rounding up in excess of 1,500 people -- that's a guess; we'll never know how many -- immigrants and foreign visitors to the United States of Middle Eastern origin and/or of the Muslim faith and put them in jails and detention centers around the United States and ordered the guards at those jails to lie to the attorneys who came to the jails and to lie to the foreign consulates about who was imprisoned there. This was a deliberate order of our Attorney General then, John Ashcroft, to lie to everyone that came to the door about who was there.

And when we filed under our federal law seeking information about who had been arrested -- because people had come to us, and said, "They took my husband, my brother, my son, my nephew, and I don't know where they went." And we had to go literally door to door to try and find people. When we asked under this law, this information law, about how many people were taken, what was the justification, whether they had attorneys, whether their families knew, whether their consulates were advised, whether they could make calls, we got an answer from our Department of Justice that we were not entitled to know.

A last piece I'll say about it: With the creation of Guantanamo also comes an exponential growth in the C.I.A.'s extraordinary rendition program. Under this program, United States Special Forces charter private jets and fly around the world and pick up people. Now, these are not usually enemy combatants. For those, we, I think, use our regular Army and Air Force planes. These are people that are seized, hooded and shackled, brought out surreptitiously from the country where they're captured and sent to third countries for interrogation under torture at the United States' request. I'm sure some people have read about this. It happened to two Egyptian men who were taken from Sweden. It happened to people that were transiting -- traveling from one flight to another in J.F.K. airport and ended up in Syria for a year being tortured, and this, what the C.I.A. calls their 'snatch and grab' operations, has been confirmed by C.I.A. officials and now private citizens who have helped to set up the operations for the charter companies.

These are the things started with Guantanamo. What they prove, and I guess why someone who was much wiser than me understood when they asked me here today, is that they prove that every statement made by the United States government about abuses in Abu Ghraib, abuses elsewhere in Iraq, being the work of a few rogue individuals is a monstrous lie. It could not be anything else other than a monstrous lie, because these policies started in Guantanamo, and we now know that they started at the request of those highest up in the administration and they have been going on from Guantanamo through to the present. They are certainly not the policies of single individuals.

What they also show is that while this has been going on, there has been a failure of leadership in the United States. Neither the judiciary nor Congress has been able to hold back this tide of militarism and brutality committed by the military and by the Bush administration. And that is why I think it's important for me to be here today to see that there are so many people to work with to try and rein in a rogue country that has alienated itself and the rest of the world from the people of the United States. Thank you.

AMY GOODMAN: Barbara Olshansky of the Center for Constitutional Rights, speaking at the World Tribunal on Iraq in Istanbul this weekend. The gathering



was modeled on the International War Crimes Tribunal that British philosopher Bertrand Russell formed in 1967 during the Vietnam War. Speakers included Indian writer Arundhati Roy, former U.N. Assistant Secretary General, Dennis Halliday, and independent journalist Dahr Jamail. This year's gathering was the culmination of commissions of inquiry and hearings on the invasion of Iraq held around the world over the past two years. The Istanbul Tribunal consisted of three days of hearings investigating various issues related to Iraq, such as the legality of the war, the role of the U.N., war crimes and the role of the media, as well as the destruction of the cultural sites and the environment.

A seventeen-member Jury of Conscience at the Tribunal heard testimonies from a panel of advocates and witnesses who came from across the world, including from Iraq, the U.S., and Britain. The jury delivered its verdict and recommendations at a news conference today. The preliminary verdict read in part, (quote), "Recognizing the right of the Iraqi people to resist the illegal occupation of their country and to develop independent institutions and affirming that the right to resist the occupation is the right to wage a struggle for self-determination, freedom and independence as derived from the charter of the United Nations, we, the Jury of Conscience declare our solidarity with the people of Iraq."

We go now to the jury chair, who read today's verdict, Arundhati Roy. But these comments she gave yesterday after testimony from witnesses who had been to Iraq, of both the invasion and occupation.

ARUNDHATI ROY: When I was invited to be on the jury by the W.T.I. -- yesterday, when they were making a film, they asked me, "Why did you agree? You must have had so many invitations; why did you choose this?" And I said, you know, "I feel so hurt that you are asking me this question. Because it's ours. You know, where else would I be? What other invitations would matter to me when we have to attend to this, this huge, enormous bloody thing?" You know, since I'm not a lawyer, nor am I even much of an organizer, nor am I even somebody who has been particularly concerned about my legitimacy or, you know.

I don't think in sort of legal and bureaucratic terms, so you know, I didn't really go down the road of questioning who we are or who we represent, because to me it was a bit like somebody asking me whether I had the legitimacy to write a novel. I mean, we're just a group of human beings, whether we are five or ten or fifteen or ten million. Surely, we have the right to express an opinion, and surely, if that opinion is irrelevant, surely, if that opinion is full of false facts, surely, if that opinion is absurd, it will be treated as such, and if that opinion is, in fact, representative of the opinion of millions of people, it will become very huge.

So we don't need to really worry ourselves too much about defining ourselves. I think we need to worry about being very clear, being very honest, being very precise about what we think and express that fearlessly and in solidarity with the values that all of us have so clearly expressed in so many ways here today. I really think this last three days -- I mean, as a -- speaking as a writer, what I seek with complete greed, what I seek almost ruthlessly is understanding. You know, that is all that I ever ask for, an understanding of the debt of this world we live in. And that was a gift that one received, and I will always be grateful for it.

To ask us why we are doing this, you know, why is there a World Tribunal on Iraq, is like asking, you know, someone who stops at the site of an accident where people are dying on the road, why did you stop? Why didn't you keep walking like everybody else?

While I listened to the testimonies yesterday, especially, I must say that I didn't know -- I mean, not that one has to choose, but still, you know, I didn't know what was more chilling, you know, the testimonies of those who came from Iraq with the stories of the blood and the destruction and the brutality and the darkness of what was happening there or the stories of that cold, calculated world where the business contracts are being made, where the laws are being rewritten, where a country occupies another with no idea of how it's going to provide protection to people, but with such a sophisticated idea of how it's going to loot it of its resources. You know, the brutality or the contrast of those two things was so chilling.

There were times when I felt, I wish I wasn't on the jury, because I want to say things. You know? I mean, I think that is the nature of this tribunal, that, in a way, one wants to be everything. You want to be on the jury, you want to be on the other side, you want to say things. And I particularly wanted to talk a lot about -- which I won't do now, so don't worry, but I wanted to talk a lot about my own, you know, now several years of experience with issues of resistance, strategies of resistance, the fact that we actually tend to reach for easy justifications of violence and non-violence, easy and not really very accurate historical examples. These are things we should worry about.

But at the end of it, today we do seem to live in a world where the United States of America has defined an enemy combatant, someone whom they can kidnap from any country, from anyplace in the world and take for trial to America. An enemy combatant seems to be anybody who harbors thoughts of resistance. Well, if this is the definition, then I, for one, am an enemy combatant. Thank you.

AMY GOODMAN: That was Arundhati Roy, speaking at the War Crimes Tribunal held now in Istanbul, Turkey. It has just wrapped up earlier today. Special thanks to Deep Dish TV for today's footage.

<http://www.democracynow.org>

<http://www.democracynow.org/article.pl?sid=05/06/27/1335230>

\_\_\_\  
Stay Strong\  
\

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

--Imam Ali Ibn Abu Talib (as)\

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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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#### 412. **Trevor Joyce**

##### ***SoundEye: participants & blandishments***

*Mon 27 Jun 2005*

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[Apologies if you get multiples of this message]

The SoundEye Festival starts next Monday, July 4th., in Cork, Ireland, and continues until the following Sunday, July 10th. If you're within striking distance, just drop everything and join us. The weather's (currently) beautiful, the food and drink are excellent, the scenery is breathtaking, the company unmissable, and we've added a few more performers to what was already shaping up to be a great week of poetry and music. So, what are you waiting for?

The latest lineup:

Charles Bernstein

Carlos Blackburn

Sean Bonney

Mairéad Byrne

cris cheek

Kelvin Corcoran  
Alison Croggon  
Ian Davidson  
Angharad Davies  
Richard Deming  
Allen Fisher  
Fergal Gaynor  
Matthew Geden  
Bill Griffiths  
David Grubbs  
Lee Harwood  
Randolph Healy  
Fanny Howe  
Susan Howe  
International Necronautical Society  
Trevor Joyce  
Nancy Kuhl  
Tom Leonard  
David Lloyd  
Nathaniel Mackey  
Peter Manson  
Hugh Maxton  
Billy Mills  
Kuba Mokrosinski  
Wendy Mulford  
Amir Or  
Maggie O'Sullivan  
Michael Parsons  
Peter Riley  
Fiona Sampson  
Maurice Scully  
Michael Smith  
Geoffrey Squires  
Edel Sullivan  
TNWK\*  
Keith Tuma  
Catherine Wagner  
Catherine Walsh  
Mark Weiss  
John Wilkinson  
Yang Lian

Event tickets: €8/€5, Day tickets: €16/€10, Festival tickets: €90/€55=

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413. **Steve Dalachinsky**

**Re: Blackbox submissions**

Mon 27 Jun 2005

---

hey vern hope yer ok long time

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414. **Steve Dalachinsky**

**Fw: Re: Tsunami Relief Benefit**

Mon 27 Jun 2005

---

A Gathering of the Tribes

&

Foot Hills Publishing

Are proud to present

A Book Release Party!

For

In the Arms of Words: Poems for Tsunami Relief

Edited by Amy Ouzoonian

Published by Foot Hills Publishing/Sherman Asher Press

Thursday, June 30th 5-7 pm

Featuring contributors...

Steve Dalachinsky \* Eve Packer \* James Warner

Alan Semerdjian \* Irene O'Garden \* Nancy Mercado

Jennifer Hill-Kaucher \* Ravi Shankar \* Valery Oisteanu Sharon Olinka

\* Jesus Papoleto Melendez

Thaddeus Rutkowski \* Roberta Gould

Donald Lev \* Frank Simone

Bob Holman \* Kirpal Gordon and Claire Daly

R.M. Engelhardt \* Amy Ouzoonian

Thomas Baier \* Andrew Riutta

Also, poems by absent contributors read by special guests

At the Bowery Poetry Club 308 Bowery

take the F train to 2nd Ave or the 4,5, or 6 to Bleecker St.

For more info, call: [REDACTED] or [REDACTED]

Copies of "In the Arms of Words: Poems for Tsunami Relief" will be available for sale. All proceeds of sales and donations will go to OXFAM and Red Cross towards aid for survivors of the Tsunami.

██████ wrote:

any i need it in the body is that possible? not an attachment and by  
tonight out now til 8 pm l sd

Yahoo! Sports

Rekindle the Rivalries. Sign up for Fantasy Football

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415. **Joe Brennan**

***"You Sold Us Your Souls. Now We Want Your Home And Your Babies."***

*Mon 27 Jun 2005*

---

Click here: The Assassinated Press

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

The Kleptocracy Has Spoken: "You Sold Us Your Souls. Now We Want Your Home

And Your Babies."

Justices Affirm Property Seizures; 5-4 Ruling Backs Forced Sales for Private Development:

Combat Pedophilia: Military Hires Private Firm To Target Your Children As War

Fodder:

Outsourced Data Firm Run By Pedophiles, Child Pornographers. Did the Pentagon

Know? "Damn Right We Did.":

American Youth Held In High Esteem. "I'd Like To See Some Of These Little Motherfuckers Shipped To Iraq Myself."---My Neighbor:

Kindasleezie Rice Speaks Out Against Land Seizures In Zimbabwe For Poor Blacks, But Keeps Mouth Shut On Seizure Of Property By Kleptocracy In U.S.: China To Build New U.S. Based Headquarters On Land On Long Island Seized Through Eminent Domain:

By CHAZ OOZE

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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416. **William A Sylvester**  
***Kimmelman & Gary Snyder***

*Mon 27 Jun 2005*

---

An epigraph from Gary Snyder, for Kimmelman's poem "First Year" in his book **SOMEHOW**:

O loves of long ago  
hello again  
all of us together  
with all our loves and children  
twining and knotting  
through each other--  
intricate, chaotic, dense.

Kimmelman's daughter Jane appears from her first year to her eleventh year, and in the poem "Letter to my Dead Brother":

There is a connection that takes the place of  
holding one another. I remember you when  
Jane put her arms around my neck. I feel  
her warm breath, the blood coursing along

Intricate, chaotic, dense--the songs for our loves and each other are shared with our descriptions. The last poem in the book, "Late December"

Thin ice along  
the fragile branch  
  
heading low of  
its own weight, wind  
  
and moon tighten  
the new darkness.

Twining, knotting, connection, holding, tighten...these patterns among others run throughout the book, where the poetic cousins from Chaucer to Zukofsky

include Ronald Johnson and Gary Snyder, and in a more general evocative way, William Bronk:

The light at least was not to be dismissed.

But how is Kimmelman distinguished from these "cousins."

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#### 417. **Wanda Phipps**

##### ***Wanda Phipps interviewed on KPFA Radio***

*Tue 28 Jun 2005*

---

If you happen to be in the northern California area  
or want to pick up the show elsewhere on streaming audio

I'll be appearing for a half hour  
(reading poems plus an interview)  
airing this Wednesday, June 29th  
on Jack Foley's Cover to Cover Show  
on KPFA Radio

That's 3:30-4:00pm Pacific Standard Time  
6:30-7:00pm Eastern Standard Time  
and you can figure out the rest

Part two of the interview continues next week  
on Wed. July 6th for another half hour show  
at the same time

(KPFA broadcasts on 94.1 FM  
and KPFB 89.3 FM, Berkeley,  
and KFCF 88.1 FM, Fresno, California)

If you aren't in California or you're just away from a radio  
you can get the station live anywhere on your computer  
check out directions on KPFA's Streaming Audio webpage:  
<http://www.kpfa.org/listen/>

--

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](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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#### 418. **Pierre Joris**

##### ***Recent Nomadics blog activities***

*Tue 28 Jun 2005*

---

Recent postings to the NOMADICS blog:

Scheherazade's French translators

DoomsDayDiary

Handke & MiloÅeviÄ

4th July in London â¬" PLACE

A query re poetics

---

The poet: always in partibus infidelium â¬" Paul Celan

---

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

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

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

---

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#### 419. **Adam Fieled**

##### ***"Poetry Incarnation '05" in Philly***

*Tue 28 Jun 2005*

---

hey there...if anyone's interested in showing up for a major poetry event, the Philly Free School ([www.artrecess.blogspot.com](http://www.artrecess.blogspot.com)) is presenting "Poetry Incarnation '05" at the Khyber in Philly (2nd & Chestnut) on Tuesday, July 5, at 9 pm. We have 40 readers lined up, including C.A. Conrad, Frank Sherlock, Jenn McCreary, Will Esposito, Lauren Ireland, Kyle Conner, Adam Fieled, J.C. Todd, and a slew of others. We've booked downstairs at the Khyber for an entire night, &

the reading should go on until the wee wee hours. this event is a tribute to & continuation of the original "Poetry Incarnation", which took place at London's Royal Albert Hall on June 11, 1965. This was the reading that introduced Allen Ginsberg & Gregory Corso to Swinging London. An endless, formless, egalitarian, exhilarating experience, as we want our P.I. '05 to be. We're charging \$5 at the door & think the event should be worth it! Any questions, contact Adam Fieled @ [REDACTED]

---

Do You Yahoo!?

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

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---

420. **Robin Tremblay-McGaw**  
***wanted: a copy of Boone's My Walk with Bob***  
*Tue 28 Jun 2005*

---

Dear All-- I am desperately seeking to buy a copy of Bruce Boone's My Walk with Bob. If anyone has a copy they are interested in selling, please backchannel me at [REDACTED]

Thanks,  
Robin Tremblay-McGaw

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421. **Charles Bernstein**  
***Close Listening / WPS1***  
*Tue 28 Jun 2005*

---

Close Listening is a new radio show I am doing for WPS1 (<http://wps1.org>), in association with PennSound, similar in format to the ongoing Studio 111 series at Penn (and an extension of LINEbreak).

The shows have just begun to broadcast on WPS1; the first 10 shows are also now available, to preview, at PennSound:

<http://writing.upenn.edu/pennsound/x/Studio-111.html>

Edition #1: Tracie Morris Reading  
Tracie Morris reads recent work and performs several sound poems. Morris is one of the preeminent performance poets in the U.S.. She is the author of Intermission and has give

performances throughout the US and in Europe and Africa. Morris, who lives in Brooklyn, is completing a doctorate in the Performance Studies program at NYU. Over the past several years she has taught at Sarah Lawrence College, SUNY-Purchase, Naropa, Queen College, and the Center for Worker Education. She is a Fellow at Cave Canem, the national organization supporting African-American poetry. In the Fall, Morris will be teaching at Eastern Michigan University. She lives in Brooklyn.

Edition #2: Tracie Morris Interview

Tracie Morris in conversation with Charles Bernstein on the genesis of her sound poetry, on the status of the performed poem on the politics of poetic form, on her start as a slam poet, on Brooklyn, and on living performatively (with a shout out to J. L. Austin).

Edition #3: Tan Lin Reading

Tan Lin gives an ambient reading of his recent work 7 Controlled Vocabularies: sit back, relax, breathe deeply. Lin is the author of Lotion Bullwhip Giraffe, published by Sun & Moon in 1996 and BlipSoak01, published last year by Atelos Press. Lin's installations and performances have been presented in galleries and poetry spaces in New York and around the country. He teaches English at New Jersey City State University. Lin lives in Manhattan, in the shadow on Pennsylvania Station.

Edition #4: Tan Lin Interview

Tan Lin in an ambient conversation with Charles Bernstein about originality, boredom, appropriation, performance, art, teaching, T.S. Eliot, his Chinese parents, and his infant baby.

Edition #5: Nick Piombino Interview

Nick Piombino in conversation with Charles Bernstein on blogging, on the poet's career, on competition and hierarchy, and on appreciating art through the temporary suspension of judgment. Nick Piombino is the author of Poems, Boundary of Blur, Theoretical Objects, Light Street, and Hegelian Honeymoon. A practicing psychoanalyst,

Piobmino's blog, *Fait Accompli*, can be accessed at [nickpiombino.blogspot.com](http://nickpiombino.blogspot.com). He lives in Brooklyn.

Edition #6: Ted Greenwald Reading

New York native Ted Greenwald reads some of his best-known poems from *Common Sense* along with new works. Greenwald is the author, most recently, of *The Up and Up*, from Atelos Press. His many other books of poems include *Word of Mouth*, *You Bet!*, *Common Sense*, and *Jumping the Line*.

Edition #7: Erica Hunt Reading

Erica Hunt performs some of her recent poetry. Hunt has published three collections of poems *Local History*, *Arcade*, and *Piece Logic*. She is also the president of the Twentieth-First Century Foundation, a foundation that supports black community change.

Edition #8: Erica Hunt Interview

Erica Hunt in conversation with Charles Bernstein on how poetry can (and can't) fix a broken world, on poetry as social and community praxis, on identity poetics, and on jazz. Hunt has published three collections of poems *Local History*, *Arcade*, and *Piece Logic*. She is also the president of the Twentieth-First Century Foundation, a foundation that supports black community change.

Edition #9: Pierre Joris Reading

Pierre Joris reads recent poems. Joris is the author of *A Nomad Poetics*, a collection of essays and *Poasis*, a collection of his poems, both from Wesleyan. He is also the translator of Paul Celan and Pablo Picasso, and editor, with Jerome Rothenberg, of *Poems for the Millennium* the major anthology of innovative world poetry.

Edition #10: Pierre Joris Interview

Joris in conversation with Charles Bernstein on nomadic poetics, translation, writing in the "other" tongue, international poetics, and Abdelwahab Meddeb's *The Malady of Islam*. Joris is the author of *A Nomad Poetics*, a collection of essays and *Poasis*, a collection of his poems, both from Wesleyan. He is also the translator of

Paul Celan and Pablo Picasso, and editor, with  
Jerome Rothenberg, of Poems for the Millennium  
the major anthology of innovative world poetry.

<http://writing.upenn.edu/pennsound/x/Studio-111.html>

<http://wps1.org>

\*

for new additions to PennSound go to our updated "New" page:

<http://writing.upenn.edu/pennsound/x/new.html>

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422. **Tom Beckett**

***My Interview with K. Silem Mohammad***

*Tue 28 Jun 2005*

---

is up at <http://willtoexchange.blogspot.com>

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423. **Harry Nudel**

***Experimental..Let's do the Elemental...***

*Wed 29 Jun 2005*

---

I've been mulling over M. Perloff's interv.  
posted on the Po List...

"Experimental" po..my iamb foot...ain't  
this what we used to call 'Academicism"

or looking for a less clunky word  
"Formalism"

what exactly is the experiment  
in endlessly repeating the

failed orthodoxies of the  
20th century....

surrealism..to...ladiladilo...

sometimes i feel sorry  
for Anthony Hecht...

we all need an enemy  
longs as it's not ourselves...

drn...

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424. **Francis Raven**

***Inverted Curvatures by Francis Raven***

*Wed 29 Jun 2005*

---

Shameless promotion, check out my forthcoming book:

\if your email does not support html please refer to the following link:

<http://www.spuytenduyvil.net/ravenletter.htm>

Welcome to Spuyten Duyvil Limited Editions

Our third project:

Inverted Curvatures by Francis Raven

Cover and insert art by Brian Lucas

order deadline Oct. 31 2005

advance limited signed edition \$50

We are bringing authors and artists together to provide our audience with uniquely printed, visually dynamic (as well as digitally projected) items outside the narrow confines of the retail world. Now we have this terrific new novel by Francis Raven. The premise behind *Inverted Curvatures* is that detective novels and romance novels work with opposing narrative curvatures. In a detective novel, the body is found and the intentions come last. In a romance it is the opposite. The intention to love comes first and the body of that love is the conclusion to that story. *Inverted Curvatures* brings these two narrative curves together in San Francisco using the poet, the philosophical consultant, and the model. Some readers will be surprised at the intersection, but this is fiction that means to make a difference.

What you and I are involved with is nothing short of revolutionary, and, because of that, we are enabling the Spuyten Duyvil website to handle advance orders for our limited, signed editions and advance purchase events. Please purchase a copy of *Inverted Curvatures* by Francis Raven with statigraphic images by Brian Lucas, and help us build a successful meeting place for painters, authors, poets and filmmakers.

We feel strongly about the work that we bring to the public. You and your friends can help us out.

Thanks for supporting Spuyten Duyvil events and publications. Without your advance support, our authors and artists would not be able to further their vision, inspiration and priceless labor, thus entering the culture at large, thus entering the conversation at large. Help make this advance edition a success by forwarding this link and conversation to other interested people as well. Thanks!

Tod Thilleman  
Publisher

Spuyten Duyvil



<http://www.spuytenduyvil.net>

42 St. John's Place  
Brooklyn, NY 11217

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425. **Daniel Bouchard**

***Dick Cheney dies after reading The POKER # 6***

*Wed 29 Jun 2005*

---

( that is, he JUST dies...)

"V.P.'s ticker goes kerplunk(!) while negotiating excellent new issue of little poetry mag."

-- prominent tabloid

"bound to happen" ["perfect bound to happen"; edited version] -- liberal weekly

"a further indictment against all things not us"

-- conservative rag

"whoever leaked this 118-page perfect bound, no-color little magazine into the West Wing is going to pay a severe penalty"

-- anonymous White House axe-sharpening source

"First Lady reconsiders campaign for literacy"

-- Ladies Home Journal

-- end spam --

YES, a new issue of The Poker is slowly working its way into the cultural circulatory system via "media mail"

Send your anticoagulant in the form of a subscription check to the editorial office. Here's what we got:

New Poetry by

- Jackson Mac Low

- Joe Elliot

- Rodney Koenek

- Deborah Meadows

- Rodrigo Toscano

- Nancy Kuhl

- Fitz-Greene Halleck

- Alan Bernheimer

- Douglas Rothschild

- Rachel Blau DuPlessis
- Lee Ann Brown
- Daniel Bouchard
- Charles Baudelaire (Translated by Keith Waldrop)
- Rae Armantrout
- Bill Luoma
- John Latta

&amp;

### New Prose:

## Mitch Highfill on Jackson Mac Low

## Jennifer Moxley on Robert Creeley

Benjamin Friedlander on Fitz-Greene Halleck

## Steve Evans on divers topics and poets (it's called "Field Notes")

Get off the glue; click off the blogs! Get your copy today.

Issues are \$10 each; a subscription is 3 for \$24. Send to:

Daniel Bouchard

PO Box 390408

Cambridge, MA 02139

US

hey, Bush, it was NOT worth it! Now we're stuck there, you dumb mother-fucker, you've created a Parris Island for terrorists in Iraq.

## Read the Poker!

## Zeppelin rules!

- daniel bouchard

Please repost this far and wide.

[illegible]

Daniel Bouchard

██████████

"We must love

One another or

Die, motherfucker!"

-- W.H. Auden

[illegible]

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426. **kevin thurston**

***Buck Downs Interview @ Narrowhouse***

*Wed 29 Jun 2005*

---

::apologies for cross posting::

Buck Downs situates himself in relation to mail-art and poetry at

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

(click on double.wide:reviews/interviews)

that's it

--

SUICIDE, LLC

when life just isn't an option

I don't think the personal lyric will make a come-back because it's harder and harder to make the personal lyric representative. Rather, poetry will turn more "public" with respect to its interests. m perloff

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427. **Stephen Vincent**

***Re: My Interview with K. Silem Mohammad***

*Wed 29 Jun 2005*

---

| is up at <http://willtoexchange.blogspot.com>

I like this interview with Kasey! Puts the heart - and a few other skills - into Flarf. Congrats Mr. Beckett. & Kasey. I see more - scrolling down - more poets (interviewed) to come.

Stephen V

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

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428. **David Applegate**

***An Open Letter***

*Wed 29 Jun 2005*

---

dear Dmhxi,

The waters of chaos have rinsed me from my perch. Amid the rest of the washed-out trash, I've begun to solidify a world-view, a concept of human-nature. In two words, "unsaved, unsavable." Deep in the shit a seedling bursts.

From Nietzsche's posthumous fragments:

"Perhaps the entire evolution of the spirit is a question of the body; it is the HISTORY of the development of A HIGHER BODY that emerges into our SENSIBILITY. The organic is rising to yet higher levels. Our lust for knowledge of nature is a means through which the body desires to perfect itself. Or rather: hundreds of thousands of experiments are made to change the nourishment, the mode of living and the dwelling of the body; consciousness and evaluations of the body, all kinds of pleasure and displeasure, are SIGNS OF THESE CHANGES AND EXPERIMENTS. IN THE LONG RUN, IT IS NOT A QUESTION OF MAN AT ALL: HE IS TO BE OVERCOME."

I'd guess Celan snagged the end of his poem 'Threadsuns' from the above passage.

Threadsuns  
over the grayblack wasteness.  
A tree-  
high thought  
strikes the light-tone: there are  
still songs to sing beyond  
humankind.

Spending a life attempting to solve the 'great problems' is a waste of time. Our philosophical problems arise out of an innate inadequacy. What's needed instead is the embrace of the continual experimentation which will eventually destroy the human race and give rise to a new form.

Check out what my new guy Klossowski has to say about it:

"THE BODY IS A PRODUCT OF CHANCE; it is nothing but the LOCUS where a group of individuated impulses confront each other so as to produce this interval that constitutes a HUMAN LIFE, impulses WHOSE SOLE AMBITION IS TO DE-INDIVIDUATE THEMSELVES."

& later:

"Once the body is recognized as the product of the impulses (subjected, organized, hierarchized), its cohesion with the self becomes fortuitous. The impulses CAN BE PUT TO USE BY A NEW BODY, and are presupposed in the search for new conditions."

Very curious interpretation of humanity on the level of cell-life. Almost seems to reach toward contemporary genetics research (Klossowski text is from the 60s). I hope some of this is useful to you. I've been unable to write for some time, having classic fears; "It's over for me," etc. Under the strain of Badiou, Agamben, Nietzsche, and now Klossowski (not to mention Celan) I have been incapable of developing a productive stance in relation to the creative endeavor. "Experimentation toward death?" If our experiments are meant to

carry humanity into its next phase or incarnation they might not be wasted. No salvation, but some kind of continuity. The appeal of early 20th century Futurism to today's artists: proposals of radical experimentation in every possible sphere, embrace of technology & continual advancement. Also, brutal irony in that all human experiments lead directly to the eradication of humanity, its advancement toward another, alien mode.

Stay spattered, brother.

With love,  
Hdkox

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429. **Steve Dalachinsky**  
***Re: Close Listening / WPS1***  
*Wed 29 Jun 2005*

---

hey how bout interviewing some of us lost n.y. second stringers  
we're just as good as the rest

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430. **Ishaq**  
***Khan Yunis rapper trio says music, not violence will end occupation***  
*Wed 29 Jun 2005*

---

Khan Yunis rapper trio says music, not violence will end occupation

By The Associated Press

KHAN YUNIS, Gaza Strip - Three young Palestinians say there's a better way to oppose the Israeli occupation than the violence that they worry tarnishes their people's image for too many in the West. They are relying on rap music.

Their band PR, or Palestinian Rappers, rejects violence and instead dramatizes the Palestinians' plight in songs with names like "Freedom" and "Our Screams."

"Rap music was founded in the United States, so by singing rap we can't be called terrorists," says band member Mohammed Farrah, 19, who goes by the nicknames "D.R." and "Dynamic Rapper." "The only way for us to fight occupation is through rap singing."

Farrah and fellow band members Moutaz Hwehy, or "Mezo," and Mahmud Abdallah, "Bond," grew up on MTV, where they listened to Tupac, Eminem and other rappers sing about poverty, violence and other problems.

They decided to explore their people's ordeal through rap, too.

"Where's the freedom?" the rappers ask in their song "Freedom." "I'm the son of Salam, I was born a long time ago but I'm still asking who I am. I exist. To be or not to be?"

The band got together in 2002. Even now, they still cut a curious figure in the conservative Islamic society of Gaza, where people stare at the spiky hair and American rapper garb of basketball shirts, baggy cotton pants, and Nike sneakers and hats.

They meet regularly in a small room in the crowded town of Khan Yunis to blast their music, but perform only twice a year.

They performed in Ireland last year, and dream of appearing in the United States. But in poverty-stricken Gaza, they haven't been able to put together enough money to record their music.

see also

How is the Islamic faith delivering the message from Allah through rap? True Believer From ages past music in some form has been used to Praise the One. In Qur'an we find "Allah is beautiful and loves beauty." Allah (swt) did not give birds their song to suppress nor did He create the winds that blow through rocks or trees to create beautiful sounds to be ignored or not copied.

<http://www.bbc.co.uk/1extra/tx/documentaries/islamichiphop.shtml>

<http://victoria.indymedia.org/news/2004/10/31664.php>

Hip Hop: the subliminal criminal: Pick up a stone

<http://victoria.indymedia.org/news/2005/05/40536.php>

and

Hip hop in the holy land

"He's an MC, I'm MC. We're all doing music. If we're Arabs - if we're Jews - that doesn't matter" - rapper Quami De La Fox

<http://victoria.indymedia.org/news/2005/03/39516.php>

Islamic hip Hop

dred-i 3 track CD: "Revolutionary Crunk Muzik: The Black Panther Party Meets Soul Train".

<http://victoria.indymedia.org/news/2004/10/31600.php>

and

Hurricane Angel "luckily, i was half cat":

[http://omnipresentrecords.com/ishaq/?media\\_id=8](http://omnipresentrecords.com/ishaq/?media_id=8)

and

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

Mp3 Download here:

<http://ottawa.indymedia.ca/en/2005/05/951.shtml>

<http://bc.indymedia.org/newswire/display/1886/index.php>

and

UKHIP HOP: Yoshi Interview

Then I just get home, sit down and make the concepts in my head into reality, and watch how they never cease to change and evolve once they're out of my head, and how no idea or concept no matter how good it is, will stay completely the same in your mind. John Coltrane spoke about the same thing with regards to getting the music in his head out into the real world of sound. But anyway, technically I use my computer, I got a mixer, a nice mic, and a Korg Keyboard, two nice monitors and a compressor which doesn't work right now. It's all about what you do with it though, what's in your mind.

<http://victoria.indymedia.org/news/2005/06/41736.php>

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

\*

<http://www.brightonhiphop.com>

\*

<http://www.muslimyouth.net>

<http://www.ukhh.com/features/interviews/yoshi/index.html>

and

CFUV interview with Lawrence Ytzhak Braithwaite pt 1 download

Max Sloan has a conversation author Lawrence ytzhak Braithwaite on witch-hunts, gangs, terrorist, gentrification and fear culture on Sad and Beautiful World/ fri 16 may 2003

<http://victoria.indymedia.org/news/2005/06/42117.php>

or

[http://bc.indymedia.org/newswire/display\\_any/2640](http://bc.indymedia.org/newswire/display_any/2640)

See also:

<http://www.haaretz.com/hasen/spages/593814.html>

\_\_\_\

Stay Strong\

```
\
"Be a friend to the oppressed and an enemy to the oppressor"
--Imam Ali Ibn Abu Talib (as)\
\
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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#### 431. **Rob McLennan**

##### ***The Word Lounge***

*Wed 29 Jun 2005*

---

check out The WordLounge (www.thewordlounge.com)  
run by Marnie Woodrow & Eliza Clark (Toronto)

(from the site): What is The WordLounge?

The WordLounge is an energetic online workshop for fiction writers. High-speed and thorough, this individualized editorial approach is directed by professional, practicing writers. The result for you: a stack of critiqued manuscript pages by the end of each session.

The concept is simple: register for a specific workshop and receive quality editorial feedback fast, within three days, one on one via email. The WordLounge is for people serious about writing good fiction. Deadline-driven and positive, it will instill creative commitment and focus. Miss the weekly deadline and you miss out on that week's critique.

The Lounge features essays on writing and publishing, plus tips, techniques and book recommendations.

"The most regretful people on earth are those who felt the call to creative work, who felt their own creative power restive and uprising, and gave to it neither power nor time." --Mary Oliver

-- 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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432. **LADKIN**

***Adjunct and Edinburgh Review on American Poetry***

*Wed 29 Jun 2005*

---

Ladies and gentlemen, Many of you will know how delighted I am to be able to inform you of the following, Peter Manson's Adjunct: An Undigest and 'the darkness surrounds us': American poetry, a collection of articles and poetry are out now. We have been waiting a long time for these and in the case of Adjunct particularly, we know many people have been waiting.

ADJUNCT: AN UNDIGEST by PETER MANSON &  
'the darkness surrounds us': AMERICAN POETRY [issue 114]  
edited by ROBIN PURVES AND SAM LADKIN.  
OUT NOW  
from the Edinburgh Review

Available for £5.99 each or £10 for both including p&p within the UK [add £2 postage for airmail abroad]. Available from Sam Ladkin, 72 Sedgwick Street, Cambridge, CB1 3AL, UK. Please email [REDACTED] to check I still have copies available.

'the darkness surrounds us': AMERICAN POETRY  
edited by Robin Purves and Sam Ladkin

Contains...

Stephen Thomson - Craft: Boats and Making in Olson's Maximus Poems

Oliver Harris - 'Burroughs is a poet too, really': the Poetics of Minutes to Go

Malcolm Phillips - Frank O'Hara Today

Allen Fisher - THE DARKNESS SURROUNDS US: metonyms exemplified by four American poets before and up to 1960 (John Ashbery, Robert Creeley, Frank O'Hara and Gilbert Sorrentino).

Sam Ladkin - 'as they wander estranged': Ed Dorn's Gunslinger

John Wilkinson - A Tour of the State Capitol: Introducing the poems of John Wieners

Chris Goode - 'These facts are variously modified': American writers in an information economy [on Harry Mathews, Charles Bernstein, Harmony Korine and Rene Ricard]

Lee Spinks - Beginning from Limit: The Poetics of Being in the Poetry of Mark Doty

Robin Purves - American Change: A Note on Andrea Brady and the Language of Consumption

Keston Sutherland - For Carol Mirakove

And poetry by ANDREA BRADY, CLARK COOLIDGE, HEATHER FULLER, WILLIAM FULLER, RACHEL LODEN, BEN MARCUS, HARRY MATHEWS, CAROL MIRAKOVE and JENNIFER MOXLEY.

cover art by Tom Raworth

ADJUNCT: AN UNDIGEST by PETER MANSON

Seven years in accretion, Adjunct: an Undigest is a linguistic autobiography, a compost of found and appropriated language stirred by a random number table, a source-book of the contemporary avant-garde, an extended fart joke, an apology, a book of the dead.

Peter Manson's Adjunct  
truncates pens' jam nod  
cops unmanned-jet's art  
(words)(in)(there)(shell)(like)  
a bible for half-time

— Tom Raworth

Prose is dead. Be this instead. Imagine what you could do with how unique it is.

— Keston Sutherland

By turns introspective and aggressive, controlled and entropic, disquietingly elegiac and laugh-out-loud funny, Peter Manson's Adjunct is one of the most exciting books I have read in years. In this one work, Manson manages to triangulate the three most important tendencies in recent writing: the "new sentence" developed in Language Poetry, the appropriated texts of conceptual writing, and the chance procedures of John Cage and Jackson Mac Low. "Does the piece feel whole?" "Is this an Undigest?" "Is this ok?" "What can I do?" "Answer?" Yes, and yes, and yes: read.

— Craig Dworkin

I read the news today, oh boy. Peter Manson's mountainous heap of linguistic detritus perfectly describes the universal overdrive mind of the information age. Adjunct's sublime smallness deliciously describes a day in the life.

— Kenneth Goldsmith



Enucleated m'effluent, quick-on-its feet, fractal Self-Portrait in-performance, spinning the language-mass-mess (Spoke-zone Voco Eyesteak junk-shop hearages / Database Detritus Regurge / Flip Floss Enviro- findings / Raw Ambient Verbiages / Dislo annotations) to a Buzz-saw Burst-out work of Poly-engage(gorge)ment that emphatically implements and navigates the dendritic contagions and iterations of its immense, sustaining procedural and processual collaging of sourcings in a viscerally, insistent sound/(re)sounding languaging project that ramifies, throbs and agitates its mutilating humour, its unrelenting passionate material constructingness.

— Maggie O'Sullivan

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433. **Chris Stroffolino**  
**Re: Close Listening / WPS1**

Wed 29 Jun 2005

---

hey steve---

don't sell yourself short.

i get the same "second stringer" blues too---

charles being so good at getting the means of production

and us not making his "a" list (or even "zed")

for whatever reasons

can be very depressing....

but there's gotta be somebody else, somewhere, maybe

with a good business promo sense who will dig us???

okay, back to don quixote...

C

-----

>From: Steve Dalachinsky <[REDACTED]>

>To: [REDACTED]

>Subject: Re: Close Listening / WPS1

>Date: Wed, Jun 29, 2005, 12:03 PM

>

| *hey how bout interviewing some of us lost n.y. second stringers*

| *we're just as good as the rest*

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434. **Tom Beckett**

***Re: My Interview with K. Silem Mohammad***

*Wed 29 Jun 2005*

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In a message dated 6/29/2005 12:56:49 PM Eastern Daylight Time, [REDACTED] writes: like this interview with Kasey! Puts the heart - and a few other skills - into Flarf. Congrats Mr. Beckett. & Kasey. I see more - scrolling down - more poets (interviewed) to come. Thank you, Stephen.

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435. **Charles Bernstein**

***Basil King on Robert Creeley***

*Wed 29 Jun 2005*

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[from Basil King]

"The darkness surrounds us"

I've read Pound's first encounter with Henry James. H.D. on her first meeting D.H. Lawrence. Picasso's love for Henri Rousseau, and I've seen Red Groom's painting of Dekooning's and Rothko's accidental meeting in Washington Square. But to this day Franz Kline meeting Robert Creeley is one of the most beautiful things that I have ever witnessed.

Bob and I were drinking beer in one of the booths that lined the walls of the old Cedar Bar. Bob had recently moved back to the states and had stopped off in New York on his way to Black Mountain College. Bob was wearing the blue winter coat that Zukofsky had given him. He didn't have any money, and I had credit at the bar. It was late in the afternoon, and Franz Kline walked in and sat down next to me. Franz, meet Robert Creeley. Awe came over Kline's face. He shifted his weight, adjusted his brown hat, and took Bob's hands and held them. "I can't tell you how much your poetry means to me." Franz was still holding Bob's hands when Bob broke the silence. "Thank You."

"The darkness surrounds us."

Bob, you put a new light into the darkness, and we, that is all of us, thank you.

--Basil King

6.27.05

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436. **Steve Dalachinsky**  
***Re: Close Listening / WPS1***  
*Wed 29 Jun 2005*

---

thanks chris  
for the open support  
woulda backc'd this to ya but hey  
not just a short sale  
it's the whole damned disappointing game  
the utilitarian relationships  
if i got the word right  
this frustrating dance  
and how one chooses partners  
it's just mud

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437. **elen**  
***FW: Experimental Writing and Aesthetics (11/15/05; SW/TX PCA/  
ACA, 2/8/06-2/11/06)***  
*Thu 30 Jun 2005*

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Please Post and Announce

Call for Papers: Experimental Writing and Aesthetics  
Abstract/Proposals by 15 November 2005

Southwest/Texas Popular & American Culture Associations 27th Annual  
Conference Albuquerque, NM, February 8-11, 2006 Hyatt Regency  
Albuquerque 330 Tijeras Albuquerque, NM 87102  
Phone: [REDACTED]  
Fax: [REDACTED]

Panels now forming on topics related to Experimental Writing and Aesthetics in  
such areas as the aesthetics of experimental writing in any genre or in multi-  
genre/multi-media works including digital and graphic compositions involving  
language, the poetics of performance of experimental compositions, critical  
studies of experimental writers, etc.

Creative writers interested in the selective creative writing readings panel  
should contact Jerry Bradley, Creative Writing Readings Chair, via  
<<http://www.swtexaspca.org>> in the early fall.

Scholars, teachers, professionals, writers not affiliated with academic institu-  
tions, and others interested in experimental writing are encouraged to

participate. Graduate students are also particularly welcome with award opportunities for best graduate papers.

If you wish to organize your own panel, I will be happy to facilitate your scheduling needs.

Send abstracts, papers, or proposals for panels with your email address by 15 November 2005:

Hugh Tribbey, Experimental Writing and Aesthetics Chair

Email: [REDACTED]

Mailing Address:

Dr. Hugh Tribbey

Department of English and Languages

East Central University

1100 E. 14th St.

Ada, OK 74820

Phone: [REDACTED]; Fax: [REDACTED]

Conference Website: <<http://www.h-net.org/~swpca/>> (updated regularly)

=====

From the Literary Calls for Papers Mailing List

[REDACTED]

Full Information at

<http://cfp.english.upenn.edu>

or write Jennifer Higginbotham: [REDACTED]

=====

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438. **Steve Dalachinsky**

***Re: FW: Experimental Writing and Aesthetics (11/15/05; SW/TX  
PCA/ACA, 2/8/06-2/11/06)***

*Thu 30 Jun 2005*

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experimental  
expirations

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439. **Nico Vassilakis**

***Subtext Seattle - Christian BOK & Nico Vassilakis***

*Thu 30 Jun 2005*

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Subtext continues its monthly series of experimental writing with readings by Christian BOK and Nico Vassilakis at Richard Hugo House on Wednesday, July 6, 2005. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

===

Christian BOK is the author of *\_Eunoia\_* (Coach House Books, 2001), a bestselling work of experimental literature, which has won the Griffin Prize for Poetic Excellence (2002). *\_Crystallography\_* (Coach House Press, 1994), his first book of poetry, has also earned a nomination for the Gerald Lampert Memorial Award (1995). BOK has created artificial languages for two television shows: Gene Roddenberry's *Earth: Final Conflict* and Peter Benchley's *Amazon*. BOK has also earned many accolades for his virtuoso performances of sound poetry. His conceptual artworks (which include books built out of Rubik's Cubes and Lego Bricks) have appeared at the Marianne Boesky Gallery in New York City as part of the exhibit *Poetry Plastique*. BOK currently teaches in the Department of English at the University of Calgary.

<http://www.chbooks.com/online/eunoia/index.html>

[http://www.chbooks.com/online/eunoia/new\\_ennui.html](http://www.chbooks.com/online/eunoia/new_ennui.html)

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

<http://www.writing.upenn.edu/pennsound/x/Bok.html>

=== Nico Vassilakis lives in Seattle. Recent writing can be found in *Bird Dog*, *Traverse*, *3rd Bed*, *5 trope*. Nico has a DVD recently available titled *Concrete: Movies*. He is also working on a play about Morton Feldman. With compass and pencil he is drafting his way through dread.

Ron Silliman writes: Nico Vassilakis writes a very clean line. There are, of course, as many reasons to not want a clean line as there might be to desire one. Like rhyme or the tub-thumping metrics of iambic pentameter, the form insinuates a vision of unmediated & harmonious existence that is patently a lie.

Vassilakis does a superb job in . of using just such possibilities against themselves. Sort of an anti-Moxley, Vassilakis's irony meter has arrived at a throbbing red maximum. "Meanness is allowed to fester / And it will ruin the spine" is an absolutely fabulous moment in this regard. It is difficult to imagine how an individual could ever hope to write much better than that.

Many web links are available to Nico's work, including:  
<http://www.ubu.com/contemp/vass/vass.html>

===

The future Subtext 2005 schedule is:

August 2005 Rusty Morrison (Bay Area) & Christine Deavel

For info on these & other Subtext events, see our website:  
<http://www.speakeasy.org/~subtext>

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440. **Holly Crawford**

***Re: AC:Hospitality Suite--A Critical Space***

*Thu 30 Jun 2005*

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Lillian Fellmann and I will be hosting a space for hanging out and critical discussion at the Pool Art Fair in NY, in Room 722.

Also, I will be installing my Open Adoption for Art--Looking for a New Relationship--room 723 (this is a performance/installation/collaborative project. Come by and give a conceptually abstract painting a name and a history) My information at [www.art-poetry.info/](http://www.art-poetry.info/)

Nothing is for sale!

AC:Collaborative, an online art journal will be hosting its first Hospitality Suite at the POOL Art Fair.

Come by!

Pool Art Fair, July 7-10, The Solita Soho Hotel, Room 722

159 Grand Street

New York, NY 10002 (Located between Lafayette Street & Center St.)

AC:Collaborative Hospitality Suite is a space for critical discussion around the interrogation of collaboration and collaborative art practices, relaxing, and events. Everybody is invited to participate in this collaborative experience. The Hospitality Suite is open at all times during the fair. Come by for tea and talk, sharing and exchanging, initiating and inspiring.

Lillian Fellmann, the Co-Editor of AC:Collaborative, will be present throughout the fair.

We will post audio and other material to the journal's website from the Hospitality Suite during the POOL Art Fair. Nothing in the suite is for sale.

AC wants to connect and work together with artists, critics, curators, and everyone else who is interested in any aspect of collaborative art, from any field.

Visit our website [www.artcircles.org](http://www.artcircles.org)

Holly Crawford, Ph.D.  
Publisher and Co-Editor



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441. **Stephen Vincent**

***Peach Recreate - or, Mom & the Peach***

*Thu 30 Jun 2005*

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When I was in my twenties and early thirties - before I got taken by being a publisher - I was deeply involved in poetry-in-the schools programs, (creating exercises for classing, administering, etc.) as well as teaching in various colleges. After loving it, I burnt out on it and turned to working with committed artists, authors and poets on making books. Lately, now out of publishing - at least for the moment - I am, apparently, back into it, or, much to my delight, this little event below happened recently, which I feel compelled 'to share' among poets and friends! Enjoy:

**Mom & the Peach**

Friday evening I went to Richmond to have dinner and visit with my mom - who is now 89. When young her aspiration was to be a writer - in fact, during her twenties and thirties, she wrote and published both short stories and articles. However, fate and four children, led her, and eventually my father into urban and environmental politics. Most of her writing went into citizen research and policy statements. Yet, now in her waning years, she continually expresses disappointment that she did not fulfill her dream to become known as a writer - going as far to discount her considerable accomplishments as an activist politician.

So, this particular evening, rather than again listen to this reoccurring lament, I decide to dust off my old skills as a creative writing teacher to see if we can still get something out of her!

While she sits on the couch, I claim a ripe peach from the kitchen, turn off the PBS News Hour, and put the fruit into the gentle grip of her hands. Since it's hard for her to still manually write, I open my journal and pull out my pen to transcribe:

I start with a simple question:

"Mom, how would you describe the peach?"

"It has very formal outside," she says, slowly sliding one of her hands around it its circumference. "It is outlined very carefully. It is not irregular. The colors are lovely, soft and expanding into the whole operation."

"Do you mean out into the world?"

"No. I am not trying to go outside the limits of what I know about. I see predominantly a deep rose. Underlying it is a smattering of gold.

It has the softness of a rose. When you touch it, it is very accommodating. It calls you right in. It's a happy peach."

"Do you want to compare the peach to anything?"

"I don't want to compare it. Just from being out in the light, heat and the very cold weather we have had, the exterior is harsh looking. You know something has happened to the peach. It's been out in the world, just like what happens to very young men."

She pauses to look at the base of the fruit.

"Down here at the bottom," she continues, "It is smooth and delightful. But when you get up to the higher part, its own significance is not that important. It's waiting for someone else to come and do something else to it - different than its first go around. In its first go around, there were no indications. Now there are indications of things they want to do, things that they will do, and things nice to have done. I know from having studied other pieces of fruit that they will do things that are significant - they shine in the sun. They make the passerby recognize them, all of which adds to the glory of the fruit. Some will get more glorious than others."

My mother pauses. While she's talked, she has continued to palm the sides of the peach.

"Am I getting too bookish," she looks at me, smiles and asks, almost a combination of pleasure and embarrassment by her outlay.

I laugh. She pauses again.

"Is this a classroom project? Is this what you do? Where do you this?"

"I'm doing it right here, Mom."

I read her back the piece. She does not comment. She smiles and looks pleased with herself. As I am. Indeed, it is sweet to hear her without complaint.

Stephen Vincent

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



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442. **Mark Weiss**

**PLEASE REMOVE**

Thu 30 Jun 2005

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Sorry all, I'm abroad, as they say, on someone else's computer. Please please someone contact the list manager and have me removed. I'll rejoin in a month.

Thanks.

Mark Weiss

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443. **Bob Marcacci**

**Re: Peach Recreate - or, Mom & the Peach**

Thu 30 Jun 2005

---

yeah, great story, Stephen...

i was holding a peach today in my classroom... peaches were our student's snacks today... they looked like small hearts, very hard peaches and not like what i knew about peaches from California where we are spoiled...

one student wanted to know how many different types of peaches i knew... after naming a white peach, i was lost, not much of a peach expert... he didn't seem to mind, happy, perhaps, that he knew more than me...

--

Bob Marcacci

To laugh often and much; to win the respect of intelligent people and the affection of children; to earn the appreciation of honest critics and endure the betrayal of false friends; to appreciate beauty; to find the best in others; to leave the world a bit better, whether by a healthy child, a garden patch or a redeemed social condition; to know even one life has breathed easier because you have lived. This is to have succeeded.

- Ralph Waldo Emerson

---

*From: Stephen Vincent <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Thu, 30 Jun 2005 09:18:56 -0700  
To: [REDACTED]  
Subject: Peach Recreate - or, Mom & the Peach*

*When I was in my twenties and early thirties - before I got taken by being a*

*publisher - I was deeply involved in poetry-in-the schools programs, (creating exercises for classing, administering, etc.) as well as teaching in various colleges. After loving it, I burnt out on it and turned to working with committed artists, authors and poets on making books. Lately, now out of publishing - at least for the moment - I am, apparently, back into it, or, much to my delight, this little event below happened recently, which I feel compelled 'to share' among poets and friends! Enjoy:*

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*"Mom, how would you describe the peach?"*

*"It has very formal outside," she says, slowly sliding one of her hands around it its circumference. "It is outlined very carefully. It is not irregular. The colors are lovely, soft and expanding into the whole operation."*

*"Do you mean out into the world?"*

*"No. I am not trying to go outside the limits of what I know about. I see predominantly a deep rose. Underlying it is a smattering of gold.*

*It has the softness of a rose. When you touch it, it is very accommodating. It calls you right in. It's a happy peach."*

*"Do you want to compare the peach to anything?"*

*"I don't want to compare it. Just from being out in the light, heat and the very cold weather we have had, the exterior is harsh looking. You know something has happened to the peach. It's been out in the world, just like what happens to very young men."*

*She pauses to look at the base of the fruit.*

*"Down here at the bottom," she continues, "It is smooth and delightful. But when you get up to the higher part, its own significance is not that important. It's waiting for someone else to come and do something else to it - different than its first go around. In its first go around, there were no indications. Now there are indications of things they want to do, things that they will do, and things nice to have done. I know from having studied other pieces of fruit that they will do things that are significant - they shine in the sun. They make the passerby recognize them, all of which adds to the glory of the fruit. Some will get more glorious than others."*

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*"Am I getting too bookish," she looks at me, smiles and asks, almost a combination of pleasure and embarrassment by her outlay.*

*I laugh. She pauses again.*

*"Is this a classroom project? Is this what you do? Where do you this?"*

*"I'm doing it right here, Mom."*

*I read her back the piece. She does not comment. She smiles and looks pleased with herself. As I am. Indeed, it is sweet to hear her without complaint.*

*Stephen Vincent*

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

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444. **Joe Brennan**

## ***Rumsfeld Confirms Negotiations With Iraqi Terrorists***

*Thu 30 Jun 2005*

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Click here: The Assassinated Press

Rumsfeld Confirms Negotiations With Iraqi Terrorists:

Sunni Terrorists Demand Foreign Fighters From Britain And America Leave;  
Return Of Saddam:

Sunnis Reject U.S. Surrender Terms; Americans Offer To Give Terrorists Tony

Blair, Cash:

By JOSHING WHITEY

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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445. **Uh Ak**

**Hello**

*Thu 30 Jun 2005*

---

Hello, my name is Ak-uh, a new member in Korea. I want to introduce myself by my poem. If anyone's interested in my imaginary art history, visit my homepage([www.xqqqx.com](http://www.xqqqx.com)) and read my poem 'Timeless age'. I will be really happy if I get some feedback.

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446. **Ishaq**

**The 2005 Black Declaration of Independence**

*Thu 30 Jun 2005*

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<http://victoria.indymedia.org/news/2005/06/42355.php>

The 2005 Black Declaration of Independence

In this society, the criminals make the laws and we the victims of their crimes continue to go to prison. America is still guilty of mass murder, grand theft and the deliberate destruction of the indigenous and Afrikan people. Before we discuss the cases of Mumia Abul Jamaal or Assata Shakur, we need to

bring this country up on charges of genocide. Millions of our people have been killed without even a crime or trial. When white people disappear, we are all supposed to stop and go look for them. Our people have always disappeared without a trace.

"The 2005 Black Declaration of Independence"

by Dalani Aamon

I am here in America because at least one of my ancestors survived one of the most barbaric captures and inhumane boat rides ever imaginable. That ancestor was tortured and treated like cattle for years. He or she was allowed to have sex for the expressed purpose of providing the white subhuman species with free labor to build and maintain this place called america. We were deprived of our ability to love freely and openly like other people. The acts against us were criminal, unnatural and inhuman. Our language was taken away, our families torn up. Our real names have been taken away forever. We are still suffering from Post Slavery Syndrome that has caused our Black Family Dysfunction.

Our natural spirituality was ignored and replaced with their Christianity. Our involuntary geographical relocation was the final straw in the attempted destruction of our land based culture and traditions. This genocidal effort is not part of some past and forgiven action. It is not only ongoing, but in high gear globally.

Despite our more than four hundred years of trying to make this criminally induced relationship function, we are a people homesick for a more natural choice of lifetime earth partners. Our reluctance to declare our independence from the most murderous people, who have ever been on the planet earth, is proof that the brainwashing is now complete. We still love them, more than we love ourselves. Look who we give all of our money to.

For those of us who believe that time will cure all of our problems, look around you.

White people have killed us for hundreds of years without ever suffering the consequences of their actions. We are even today, still being lynched by the people you are waiting to change. <http://www.harambeeradio.com/bernard.html>

In this society, the criminals make the laws and we the victims of their crimes continue to go to prison. America is still guilty of mass murder, grand theft and the deliberate destruction of the indigenous and Afrikan people. Before we discuss the cases of Mumia Abul Jamaal or Assata Shakur, we need to bring this country up on charges of genocide. Millions of our people have been killed without even a crime or trial. When white people disappear, we are all supposed to stop and go look for them. Our people have always disappeared without a trace. The mass media is the last place we look for our folks. They will carry a cat up a

tree story before they report and follow up on one of us being missing. We excuse it all away because we've seen it all before.

When one or two of their people are killed, anyone Black in the area is subject to get life in prison.

It matters not whether this government can prove it. There is no such thing as a black on white crime that is treated fairly. In any relationship that has been so devastating and injurious to one of the people involved, relief should be a naturally occurring device. We have irreconcilable differences with America. We must divorce ourselves from the illusion that we are one people. It is not our imagination. It was never intended and will never happen.

The Europeans lifetime quest for world dominance at any cost will never be understood by most humans. This subhuman behavior has us killing people of colour for them in the name of god bless america and a paycheck. We have tried to reconcile this behavior and this distorted slave/master relationship. We have on occasion been favored with a partial apology or a new document to placate and validate our existence here. The real truth is that white supremacy is never going to ever admit any errors. Their own perceived perfection and arrogance prevents them from telling the truth about the past, the present or the future.

Try to get them to tell the truth about the discovery of the so called americas. According to them they have not committed any crimes against anyone on planet earth. Ask them if you don't believe me.

The south still has jurisdictions that can't get an indictment or conviction for murder against a white man when the deceased is a Black man. Whites don't send whites to jail no matter how much evidence is produced. We should give our people the same pass. We have been lynched and officially executed by the state on the word of a white women for centuries. They live around us with impunity based on the historical reality and lack of respect for us as a people.

The prisons around this country are the new plantations being run by the same ole masers. The Black people that call these prisons home, should have never been incarcerated. Our Prisoner of War status doesn't allow us to be treated fairly or justly. Had america not have violated the peace and tranquility we enjoyed before their imposed relationship on us, prisons would be obsolete for us.

I contend that the real weapons of mass destruction are being aimed at us daily. I am sounding the alarm as an endangered species, that we must act to save ourselves.

Our very survival and safety as a cultural and historical people is at stake. The tyranny of this government towards us is unquestionable. How can we solve it all? Their answer to a government that they felt to be overbearing, unrelenting

and uncompromising in their pursuit of happiness, was to Declare their Independence from that entity. Their own words are in red.

"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,—That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness."

END:

The charge against the British crown was not Mass Murder.

It was not attempted cultural, spiritual or ongoing genocide.

The declaration was against their own relatives. The people that looked like them and spoke the same language as them. The declaration was made in spite of both sides being in voluntary agreement about the formation and use of america. They still used everything at their disposal to insure their complete freedom. They called for civil actions on behalf of all the people who felt the same.

They never considered our enslavement or freedom, while the bombs were bursting in air. Freedom is Creator given , natural and humane right that should come as a result of your birth. We are now living with people who don't respect that natural law.

It's that time of the year again. Fireworks and celebratory functions are being prepared all over the world. We don't even see the disconnection in celebrating other people's freedom while not even considering your own. If your life has been productive and problem free, great. Help us help others. Get involved in the true liberation of our minds. do it for your ancestors, who weren't so fortunate. Join in somewhere.

What are you going to be doing as a black person to gain the respect of the world that other groups do? Join in somewhere please. Find a group where you live. Can't find one, then let me know.

United we stand, divided we will fall. We keep complaining but do nothing. Use your time wisely. The enemy never sleeps.

\*\*\*\*\*

What will I be doing on the 4Th of Yu Lie?

I will be reading the New Document in person.

I will be in Baltimore at the Black Continental Congress working with like minded Brothers and Sisters to finally Declare Our Independence. We are asking all people of colour to consider joining us in person or in spirit that day. It will be the start of some serious dialog.

I Love You Black People

Dalani Aamon-CEO and Founder

The Harambee Radio Network



To learn more about this much needed meeting go to

<http://www.anoblecause.org>

Tune in tonight to hear some discussion about this one day event.

<http://www.harambeeradio.com> at 9:00 PM EST

Its time to Declare Our Independence.

\_\_\_\

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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<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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447. **Nick Bredie**

***Summer Readings on the Bowery. Tuesday, 5 July 2005. 6pm [happy hour]***

*Thu 30 Jun 2005*

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"Young poets on a toot grind the Columbia MFA scene into Bowery organica." That's how Bob Holman described the reading series ostensibly titled Vacation House [for those without one]. We are now grinding into our second brace of readings with two great young poets, bright-eyed but not wet-behind-the-ears: DREW BAUGHMAN and JESS KEYSER-FJELD.

Tuesday, June 7th  
6 PM [happy hour--2for1 drinks]  
Bowery Poetry Club  
308 Bowery, b/t Bleeker and Houston  
B,D,F,V to B'way/Lafayette or 6 to Bleeker  
\$3 for the readers

DREW BAUGHMAN is the author of 'Vostok Fizzle,' an as yet unpublished romp through the realm of absolute spirit. He is a recent graduate of the Brooklyn College MFA program.

JESS KEYSER-FJELD recently won Columbia University's prestigious Woodberry Poetry Prize. Her poems, which combine the surrealist sensibilities of the New York School with baking soda in a hot pan, have appeared in the Columbia Review and Quarto magazine among others.

come for a post fourth of July hair of the dog.

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448. **Lou Rowan**

***Re: Subtext Seattle - Christian BOK & Nico Vassilakis***

*Thu 30 Jun 2005*

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Nico, Damn! Ginger and I have to be out of town unexpectedly. Please break any fungible appendages! Best, Lou

*From: Nico Vassilakis <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Subtext Seattle - Christian BOK & Nico Vassilakis  
Date: Thu, 30 Jun 2005 01:07:41 -0700*

*Subtext continues its monthly series of experimental writing with readings by*

*Christian BOk and Nico Vassilakis at Richard Hugo House on Wednesday, July 6, 2005. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.*

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*Christian BOk is the author of \_Eunoia\_ (Coach House Books, 2001), a bestselling work of experimental literature, which has won the Griffin Prize for Poetic Excellence (2002). \_Crystallography\_ (Coach House Press, 1994), his first book of poetry, has also earned a nomination for the Gerald Lampert Memorial Award (1995). BOk has created artificial languages for two television shows: Gene Roddenberry's *Earth: Final Conflict* and Peter Benchley's *Amazon*. BOk has also earned many accolades for his virtuoso performances of sound poetry. His conceptual artworks (which include books built out of Rubik's Cubes and Lego Bricks) have appeared at the Marianne Boesky Gallery in New York City as part of the exhibit *Poetry Plastique*. BOk currently teaches in the Department of English at the University of Calgary.*

*<http://www.chbooks.com/online/eunoia/index.html>  
[http://www.chbooks.com/online/eunoia/new\\_ennui.html](http://www.chbooks.com/online/eunoia/new_ennui.html)  
<http://epc.buffalo.edu/authors/bok>  
<http://www.writing.upenn.edu/pennsound/x/Bok.html>*

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*Nico Vassilakis lives in Seattle. Recent writing can be found in *Bird Dog*, *Traverse*, *3rd Bed*, *5 trope*. Nico has a DVD recently available titled *Concrete: Movies*. He is also working on a play about Morton Feldman. With compass and pencil he is drafting his way through dread.*

*Ron Silliman writes: Nico Vassilakis writes a very clean line. There are, of course, as many reasons to not want a clean line as there might be to desire one. Like rhyme or the tub-thumping metrics of iambic pentameter, the form insinuates a vision of unmediated & harmonious existence that is patently a lie. Vassilakis does a superb job in . of using just such possibilities against themselves. Sort of an anti-Moxley, Vassilakis's irony meter has arrived at a*

throbbing red maximum. "Meanness is allowed to fester / And it will ruin the spine" is an absolutely fabulous moment in this regard. It is difficult to imagine how an individual could ever hope to write much better than that.

Many web links are available to Nico's work, including:  
<http://www.ubu.com/contemp/vass/vass.html>

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The future Subtext 2005 schedule is:

August 2005 Rusty Morrison (Bay Area) & Christine Deavel

For info on these & other Subtext events, see our website:  
<http://www.speakeasy.org/~subtext>

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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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449. **Maria Damon**  
**lorenzo thomas update**

Thu 30 Jun 2005

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dear friends: i hesitate a bit to forward this to so large a group but if you could send good energy and prayers lorenzo-ward it'd be much appreciated --md

X-From : [REDACTED] Thu Jun 30 16:49:17 2005  
X-Umn-Remote-Mta: [N] mtain-c.tc.umn.edu [160.94.128.20] #+LO+NM  
X-Umn-Remote-Mta: [N] sitemail2.everyone.net [216.200.145.36]  
#+HF+NR+CU+OF (A,-)  
X-Umn-Report-As-Spam:  
<<http://umn.edu/mc/s?>[REDACTED]@wR0H\$oVkCeRD0dGGMtuwqUg>  
X-Eon-Sig: AQHx+FxGjSBGy2/AIAAAAB,e837b4456f357ff1e1eb50c852a80196  
Date: Thu, 30 Jun 2005 16:49:08 -0500  
Subject: FW: Lorenzo Thomas - Community Notice  
From: Chris Fischbach <[REDACTED]>  
To: Maria Damon <[REDACTED]>

Community Notice

June 29, 2005

Lorenzo Thomas is presently very ill. He is now residing at the facility listed below.

*The Hospice at the Texas Medical Center  
1905 Holcombe Blvd.  
(off Almeda Rd.)*

Phone: (713) [REDACTED]

*Please keep Brother Lorenzo and his family in your prayers.*

#### *About Lorenzo Thomas*

*"Thomas is a professor of English at the University of Houston-Downtown (and a sometime book reviewer for the Chronicle). Born in Panama, he grew up in New York City and attended Queens College (City University of New York). As a young writer he was part of the Black Arts Movement of the 1960s and '70s, which melded aesthetics with political engagement. Amiri Baraka, formerly known as LeRoi Jones, is perhaps the best-known name associated with it. Thomas was a founding member of the Umbra Workshop, a collective of young black writers on Manhattan's Lower East Side."*

-Houston

#### *Chronicle*

*Link:*

*<<http://writing.upenn.edu/pepc/authors/thomas/>><http://writing.upenn.edu/pepc/authors/thomas/>*

#### *Poetry*

*Dancing on Main Street, Coffee House Press, 2004*

*Bathers, Reed International Books, 1981*

*Chances Are Few, Blue Wind Press, 1979*

#### *Criticism*

*Extraordinary Measures: Afrocentric Modernism and 20Th-Century American Poetry, University of Alabama Press; 2000*

*Sing the Sun Up: Creative Writing Ideas from African American Literature, Teachers & Writers Collaborative, 1998*

*Biographical/Critical Sources:*

*from Gale Databases:*

<[http://writing.upenn.edu/pepc/authors/thomas/thomas\\_gale\\_essay\\_2.html](http://writing.upenn.edu/pepc/authors/thomas/thomas_gale_essay_2.html)>Dictionary  
of Literary Biography

*from Gale Databases:*

<[http://writing.upenn.edu/pepc/authors/thomas/thomas\\_gale\\_essay\\_1.html](http://writing.upenn.edu/pepc/authors/thomas/thomas_gale_essay_1.html)>Contemporary  
Authors

--B\_3202994333\_1780028-- --B\_3202994948\_14339--

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450. **Al Filreis**

**Writers House Fellows 2006**

Thu 30 Jun 2005

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The community of writers, artists and critics at the Kelly Writers House is pleased to announce our 2006 WRITERS HOUSE FELLOWS:

February 13-14      Richard Ford

March 20-21        Cynthia Ozick

April 17-18        Ian Frazier

Writers House Fellows is made possible by a generous grant from Paul Kelly.

previous Writers House Fellows:

Adrienne Rich      2005

E. L. Doctorow

Roger Angell

Lyn Hejinian

Russell Banks      2004

James Alan McPherson

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

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451. **mIEKAL aND**  
***West Lima, WI early 1900s***

*Thu 30 Jun 2005*

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A few photo-postcards from the early 1900s of West Lima, WI, the tiny town that Dreamtime Village is located in. At the time of these photos this place was a thriving metropolis of 300 or so & most people rarely left town because everything they needed to get by could be purchased in town. Now West Lima is about 60 people & the sole business is the pepsi machine across the street. My fave foto in this series is the one called "The Streets of West Lima" which shows the crossroads outside my door, but back then there was a big old elm right in the middle of the crossroads. These days the tree is gone but now we have Amish teenagers speeding thru the 4 way stop without stopping.

[http://www.dreamtimevillage.org/gallery/lima\\_history](http://www.dreamtimevillage.org/gallery/lima_history)

~mIEKAL

Dreamtime Village

Hypermedia Permaculture EcoVillage in Southwest Wisconsin

<http://www.dreamtimevillage.org>

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