

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence **July 2005**

418 messages · Fri 1 Jul 2005 – Sun 31 Jul 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

July 2005 was smaller still — four hundred and twenty messages — and it caught the list in an unlovely posture: bent over its own reflection while, in the same first week, two poets died and a third, already dead, was put back on trial. The room had grown thin enough that its own decline was now a standing topic, and thin enough that real losses passed through it with barely a ripple. It was a month of self-diagnosis and small obituaries, the commons taking its own pulse over the bodies of the newly gone.

The navel-gazing had its threads. Under headings like About the Poetics List and a franker one confessing disappointment in the list outright, the room debated its own fading and what might be done — the patient reading its own chart aloud. The mechanism of the decline was visible even inside the threads: Chris Strof-folino announced that he had finally, sheepishly, started a blog, one more voice migrating from the shared room to a private window.

And it was on that new blog that he re-tried the dead. Among his first posts Stroffolino asked whether Robert Creeley had been stupid about gender and love — a fair enough question, and a telling one for its timing, arriving barely three months after the list had buried Creeley as its household god. The reassessment machine that April had trained on Ginsberg now turned on the room's own most beloved dead; the commons, it seemed, would eat even its founders, and quickly, and it would increasingly do the eating not on the list at all but on the scattered blogs that were draining it — the critique of Creeley staged in a private window the whole room could no longer be counted on to see.

Against the self-absorption, the month's best instinct held. Its largest thread was an act of pure outward curiosity: Gary Sullivan asking the room for names of *"Irish experimental/innovative poets"*, which drew word of the Cork festival and a whole neglected avant-garde across the water. Beside it ran renga rules and poems about paintings — the room, even shrinking, still reaching past itself toward other countries, other forms, other arts, which was the one habit worth keeping.

The reaching could not undo the losing. On the Fourth of July, Lorenzo Thomas died in Houston, and Charles Bernstein called him *"a radiant voice of, and for, the poetry of the Americas"*; the next day Gustaf Sobin, René Char's American heir in Provence, was gone too, Pierre Joris posting the news and another poet

answering only, “*This is terrible news (in a series of such)*”. Two real poets in two days, a handful of messages apiece. I have set July down exactly as the archive delivered it — the self-diagnosis, the migrating voices, the re-tried master, and the two quiet deaths — because it was the month the list stared so hard at its own decline that it nearly failed to notice it was burying, almost in passing, poetry the size of Lorenzo Thomas and Gustaf Sobin.

— K. M. F.

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- 401. Pam Brown — Re: POETICS Digest - walt Whitman
- 402. Jonathan Skinner — SPACE WALK (LIVE FEED 11:45 EST)
- 403. Murray, Christine — New on Chris Murray's Texfiles
- 404. kari edwards — Help us find a home for our cats!!
- 405. K Zervos — Re: events in australia

31 JUL 2005

- 406. laura oliver — Poetry About Paintings
- 407. Tom Beckett — Re: Poetry About Paintings
- 408. Ishaq — ~ 8.bliss Interview with UK's Rago Magazine ~
- 409. Stephen Vincent — Re: Poetry About Paintings
- 410. Jeremy Hawkins — Re: Poetry About Paintings
- 411. Steve Dalachinsky — Re: Poetry About Paintings
- 412. Jeremy Hawkins — Re: Poetry About Paintings
- 413. Wanda Phipps — Update on Poetry Activities
- 414. laura oliver — Re: Poetry About Paintings
- 415. Patrick F. Durgin — blind seer in black arts fiction
- 416. Joe Brennan — Last Call To ROCK & ROLL!!!!
- 417. Ishaq — notes from new palestine: HIV/AIDS as the other face of terrorism
- 418. Stephen Vincent — Re: Poetry About Paintings

1. **David A. Kirschenbaum**

Boog City 's Small, Small Press Fair and Babs Soft

Fri 1 Jul 2005

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Second Annual NYC Small, Small Press Fair

Thurs. July 7, 6 p.m., free

ACA Galleries

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

NYC

Featuring publications from:

Beet/Pink Pages

Detour Press

Explosive magazine/Spectacular Books

Futurepoem Books

Litmus Press/Aufgabe

Pom Pom Press

Portable Press at Yo-Yo Labs

Sona Books

Stay Free! magazine

Ugly Duckling Presse

Urban Folk zine

and more

and readings of some of their own work by these editors:

Dave Cuomo (Urban Folk)

Tracy Grinnell (Litmus)

Brenda Iijima (Portable Press)

Katy Lederer (Explosive)

Dan Machlin (Futurepoem)

Jill Magi (Sona)

Joe Maynard (Beet)

Carrie McLaren (Stay Free!)

Gary Sullivan (Detour)

and more

With music by
Babs Soft and friends

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.futurepoem.com

www.litmuspress.org

www.spectacularbooks.com

www.pompompress.com

www.sonaweb.net/brendaiijima.htm

www.sonaweb.net

www.stayfreemagazine.org

www.uglyducklingpresse.org

www.myspace.com/urbanfolkzine

For further information:

212-842-BOOG (2664) or [REDACTED]

Next event:

Boog 14th Anniversary Party, Aug. 4

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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2. { brad brace }

The 12hr ISBN-JPEG Project

Fri 1 Jul 2005

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

```

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```

You begin to sense the byshadows that stretch from the awe of global dominance. How the intersecting systems help pull us apart, leaving us vague, drained, docile, soft in our inner discourse, willing to be shaped, to be overwhelmed -- easy retreats, half beliefs.

```

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_ || |'_\/_\ || // '|_\|_
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```

> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery from Brad Brace. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding the ground on which it could find support. It is trying to operate a decentering that leaves no privilege to any center.

The 12-hour ISBN JPEG Project

began December 30, 1994

Pointless Hypermodern Imagery... posted/mailed every 12 hours... a spectral, trajectory alignment for the 00`s! A continuum of minimalist masks in the face of catastrophe; conjuring up transformative metaphors for the everyday... A poetic reversibility of exclusive events...

A post-rhetorical, continuous, apparently random sequence of imagery... genuine gritty, greyscale... corruptable, compact, collectable and compelling convergence. The voluptuousness of the grey imminence: the art of making the other disappear. Continual visual impact; an optical drumming, sculpted in duration, on the endless present of the Net.

An extension of the printed ISBN-Book (0-9690745) series... critically unassimilable... imagery is gradually acquired, selected and re-sequenced over time... ineluctable, vertiginous connections. The 12hr dialtone...

[see <http://www.eskimo.com/~bbrace/netcom/books.txt>]

KEYWORDS:

>> Disconnected, disjunctive, distended, de-centered,
de-composed, ambiguous, augmented, ambivalent, homogeneous, reckless...
>> Multi-faceted, oblique, obsessive, obscure, obdurate...
>> Promulgated, personal, permeable, prolonged, polymorphous, provocative,
poetic, plural, perverse, potent, prophetic, pathological, pointless...
>> Emergent, evolving, eccentric, eclectic, egregious, exciting,
entertaining, evasive, entropic, erotic, entrancing, enduring,
expansive...

Every 12 hours, another!... view them, re-post `em, save `em, trade `em,
print `em, even publish them...

Here`s how:

~ Set www-links to -> <http://www.eskimo.com/~bbrace/12hr.html>
-> <http://bbrace.laughingsquid.net/12hr.html>
-> <http://bbrace.net/12hr.html>
-> <http://noemata.net/12hr/>

Look for the 12-hr-icon. Heavy traffic may require you to specify files more
than once! Anarchie, Fetch, CuteFTP, TurboGopher...

~ Download from -> [ftp.rdrop.com /pub/users/bbrace](ftp://rdrop.com/pub/users/bbrace)
Download from -> [ftp.eskimo.com /u/b/bbrace](ftp://eskimo.com/u/b/bbrace)
Download from -> [hotline://artlyin.ftr.va.com.au](mailto:artlyin.ftr.va.com.au)
Download from -> [ftp://bjornmag:\[REDACTED\]/12hr/12hr.jpeg](ftp://bjornmag: [REDACTED]/12hr/12hr.jpeg)

* Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to do
essentially the same thing. Send a message with a body of 'help' to the server
address nearest you: * [REDACTED] [REDACTED] [REDACTED]

[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] *

*

~ Mirror-sites requested! Archives too!

The latest new jpeg will always be named, 12hr.jpeg

Average size of images is only 45K.

*

Perl program to mirror ftp-sites/sub-directories:

src.doc.ic.ac.uk/packages/mirror

*

~ Postings to usenet newsgroups:

12hr

alt.12hr
alt.binaries.pictures.12hr
alt.binaries.pictures.misc
alt.binaries.pictures.fine-art.misc

* * Ask your system's news-administrator to carry these groups! (There are also usenet image browsers: TIFNY, PluckIt, Picture Agent, PictureView, Extractor97, NewsRover, Binary News Assistant, EasyNews)

~ This interminable, relentless (online) sequence of imagery began in earnest on December 30, 1994. The basic structure of the project has been over twenty-five years in the making. While the specific sequence of photographs has been presently orchestrated for many years` worth of 12-hour postings, I will undoubtedly be tempted to tweak the ongoing publication with additional new interjected imagery. Each 12-hour image is like the turning of a page; providing ample time for reflection, interruption, and assimilation.

~ The sites listed above also contain information on other cultural projects and sources.

~ A very low-volume, moderated mailing list for announcements and occasional commentary related to this project has been established at [topica.com /subscribe 12hr-isbn-jpeg](http://topica.com/subscribe/12hr-isbn-jpeg)

--

This project has not received government art-subsidies. Some opportunities still exist for financially assisting the publication of editions of large (33x46") prints; perhaps (Iris giclees) inkjet duotones or extended-black quadtones. Other supporters receive rare copies of the first three web-offset printed ISBN-Books. Contributions and requests for 12hr-email-subscriptions, can also be made at <http://bbrace.laughingsquid.net/buy-into.html>, or by mailed cheque/check: \$5/mo \$50/yr. Art-institutions must pay for any images retained longer than 12 hours.

--

ISBN is International Standard Book Number. JPEG and GIF are types of image files. Get the text-file, 'pictures-faq' to learn how to view or translate these images. [<http://www.eskimo.com/~bbrace/netcom/pictures-faq.html>]

--

(c) Credit appreciated. Copyleft

1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005

<  >

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3. **Jonathan Penton**

update at www.UnlikelyStories.org

Fri 1 Jul 2005

Greetings loyalists and saboteurs! There is a new update of www.UnlikelyStories.org, featuring:

SGT Marshall Smith on the merits of pedophilia

"Moloch in the Mirror" by Phil Rockstroh

"Free Jazz: The Jazz Revolution of the 60's" by Robert Levin

An interview with Pablo Teasdale by Christopher Robin and Brian Morrissey

"A Sardine on Vacation" on the illogic of marriage

Politicized pornography by Amanda Earl

More fiction by Joel Van Noord, Delphine LeCompte, Sean Kilpatrick, Bob Conklin, and Brent Powers

Poetry by Bob Marcacci, Abraham Gibson, Lyn Lifshin, Richard Fein, Elizabeth Switaj, M. Andre Vancrown, Ulrich R. Kane, Tom Savage and Bill Kushner

Remember: Trust no one, unless you know them personally. I would rather lose a few men to accident than the entire base due to carelessness.

--

Jonathan Penton

<http://www.unlikelystories.org>

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4. **Nick Piombino**

What's new on ::fait accompli::

Fri 1 Jul 2005

this week on

::fait accompli::

<http://nickpiombino.blogspot.com>

*Notebook 1/7/05: Bits and Pieces and Fillipo Lippi (1406-1469) at the Met

**Ludwig Wittgenstein's Zettel: *The Soft Voice of Philosophy* and *Community of Ideas*

***Links: Frank Kuenstler's
superb, touching, hilarious
reading on Penn Sound

-also new on Penn Sound:
new readings and interviews
with numerous poets: U Penn
and WPS1

-Charles Bernstein and
Brian Ferneyhough's
Shadowtime
(a "thought opera" on Walter
Benjamin): July 21
and July 22 at Lincoln Center's
Frederick P. Rose Hall

-*A Walk in Shenzhen*
photo/poetry collaboration
by Steven Shroeder
and Maryann O'Donnell
lyrical evocation of The
People's Republic of
China

****Preview of Vincent
Katz' new magazine
Vanitas; comments on
the reading/celebration at
the Bowery Poetry Club

*****A Midsummer Night's Blurb
Mermaid's Purse by Laynie Browne
Fox of Gold by Julia T. Mayhew

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5. **Editors, Tarpaulin Sky** ***Tarpaulin Sky V3n2 Summer 05*** *Fri 1 Jul 2005*

Dear Readers & Friends,

Tarpaulin Sky V3n2 Summer 05 is online at <http://www.tarpaulinsky.com> and features new work by Robyn Art, Jeff Encke, Rebecca Gopoian, Annalynn Hammond, Daniel Kane, Joyelle McSweeney, Cheryl Pallant, Juliana Spahr, Jane Sprague, Steve Timm, and Sasha Watson. Also in this issue: Jonathan Skinner

and Jane Sprague on eco-publishing, Deanne Lundin's review of Heidi Lynn Staples' *_Guess Can Gallop_*, and art by Gregory Euclide.

We would also like to announce the Fall 05 Tarpaulin Sky / Frequency Series Readings in NYC: Featured readers will include Robyn Art, Jen Benka, Jenny Bouilly, Dan Chelotti, Jan Clausen, Josh Corey, Barbara DeCesare, Elena Georgiou, Michael Gottlieb, Amy King, Mary A. Koncel, Joan Larkin, Jeffrey Levine, Ada Limón, Dan Machlin, Paul McCormick, Fred Muratori, Christian Peet, Heidi Lynn Staples, Sasha Watson, and Jonah Winter. Please visit the website for details.

All best,

Editors, Tarpaulin Sky
<http://www.tarpaulinsky.com>

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6. **Stephen Vincent** ***Blog: New this past month***

Fri 1 Jul 2005

Summer Reading? This past month up on my blog
<http://stephenvincent.durationpress.com>:

1. "When the tall bucket..." poem w/ additional commentary on Flarf
2. "Walk, Sunday, June 26"
3. Peach Creative w/ Mom
4. Beverly Dahlen
5. Whalen, Corman & Zukfosky
6. Roses
7. Sappho - two entries of translations

Access entries through the index on the sidebar.

Comments appreciated.

Enjoy:

Stephen Vincent

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

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7. **Kevin Hehir** ***Re: PLEASE REMOVE***

Fri 1 Jul 2005

On Thu, 30 Jun 2005, Mark Weiss wrote:

> Sorry all, I'm abroad, as they say,

Mark, While I think it's great that you feel comfortable talking so candidly on this list isn't the lingo a bit seventies? Wouldn't 'woman' be more appropriate? But then again, I shouldn't judge you until I've danced a mile in your pumps.

Happy Beaumont Hamel Day!

Kevin
Cape Freels, NL

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8. **Rachel Loden**
my Hugh Hefner poem
Sat 2 Jul 2005

If you're so inclined, "Miss October" is at Poetry Daily today.
<http://www.poems.com/today.htm>

Rachel Loden
The Richard Nixon Snow Globe:
<http://www.wildhoneypress.com/BOOKS/RNSG.htm>
[REDACTED]

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9. **Anny Ballardini**
Re: West Lima, WI early 1900s
Sat 2 Jul 2005

Very interesting pictures, I first thought of Lima in South America... I like this place, and I think that 60 people are enough, sometimes,
take care, Anny

On 7/1/05, mIEKAL aND <[REDACTED]> wrote:
> 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
>
> ~mIEKAL
>
> Dreamtime Village
> Hypermedia Permaculture EcoVillage in Southwest Wisconsin
> <http://www.dreamtimevillage.org>
>

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10. **Pam Brown**

Apartment trade/sublet NY Aug/Sept 05

Sat 2 Jul 2005

Dear Poetics Listees,
I am posting this on behalf of a friend here in
Sydney.
Can anyone assist with accommodation ?
Thanks,
Pam Brown

Sublet wanted

Australian multimedia artist working in Brooklyn
(DUMBO - St Anne's Theatre) from mid August to end of
September seeking temporary sublet. Either share
apartment with others or sublet one bedroom apartment.
I will be working 6 days a week, am responsible,
considerate and quiet, and very well housetrained.

DUMBO, Brooklyn Heights, Clinton Hill, Boerum Hill,
Carrol Gardens, Park Slope or Lower Manhattan. Access
to F, A, C, E trains, or the 2/3.

Email [REDACTED]

Apartment swap wanted

Sydney (Australia) multimedia artist working in
Brooklyn (DUMBO - St Anne's Theatre) from mid August
to end of September seeking to swap apartments. I will
be working 6 days a week, am responsible, considerate
and quiet, and very well housetrained. My apartment in

Sydney is sea-side, very bright and sunny, renovated 1960s, security building. It is 1 bedroom + library with sofa bed + studio. Check out Dover Heights or Vacluse for location. Cable internet; broadcast TV. Easy access to great running tracks, beaches, city; groovy Bondi Beach café scene. I need an apartment in DUMBO, Brooklyn Heights, Clinton Hill, Boerum Hill, Carrol Gardens, Park Slope or Lower Manhattan. Access to F, A, C, E trains, or the 2/3.

Email [REDACTED]

Web site/Pam Brown - <http://www.geocities.com/p.brown/>

Do you Yahoo!?

Try Yahoo! Photomail Beta: Send up to 300 photos in one email!

<http://au.photomail.mail.yahoo.com>

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11. **Chris Stroffolino**

Was Robert Creeley "stupid about gender" and love?

Sat 2 Jul 2005

OKAY, I did it---finally testing the waters and succumbing to the BLOGOSPHERE

Just up---first two posts.

1. Oakland "My" Oakland---some loose tentative thoughts about the WAYANS BROTHERS hope to build a movie studio in Oakland, the local RAGazine THE BOOTY CRACK, the CULTURAL SEGREGATION of blacks and whites in Oak-town against a backdrop of gentrification, etc.

2. (of potentially more interest here) Was Robert Creeley "stupid about gender"? Some thoughts, and a defense, not just of Creeley's love poetry and prose, but of the kind of thinking he did, and a plea that such thinking/feeling may still be relevant today....(warning: a little "over the top" this may be, written very shortly after his death, while very shaken up)....

Oh yeah, here's the link---

<http://blog.myspace.com/continuouspeasant>

comments always appreciated

[↑ Contents](#)

12. **Ruth Lepson**

Re: Was Robert Creeley "stupid about gender" and love?

Sat 2 Jul 2005

Dear Chris S.,

Read yr creeley thoughts w/ great interest as I am trying to (un)formulate thoughts abt dear Bob myself. Some friends, knowing he was the central contemporary poet for me, have asked abt his life with women. I can say that his generosity was unlimited, and to me as a young poet in Cambridge in the early '70s, when I asked if I cd talk to him abt poetry once that summer, he sd, "Come every week." So I did. He let Celia Gilbert and me interview him. He wrote a blurb for my first book. He came to Boston to read for Oxfam America readings I was organizing. In recent years he came to my classes at the NEng Conservatory of Music, even Xeroxing handouts himself. Sure, he loved to talk and be with people, but that's part of the point. One felt his kindness and kindliness.

At the same time, he was a kind of Dostoyevsky character in his poetry. There was a guy, Robert Creeley, who appeared in his poems. This guy was the existential person of our time. I read Creeley always thinking of his poems as current and newly meaningful, because he was asking about and tentatively coming to statements, filled with feeling, about what it means to be alive, in our time & in any time. What we all have in common was his subject, I feel. Denise Levertov and Adrienne Rich were the other essential poets for me, and I never felt conflict going from Rich to Creeley. Each was vast and sincere while questioning the notion of sincerity.

Three times I've gone to visit Bob at Tulip Lane in Mt. Auburn Cemetery and each time what comes to mind, after the existential shock that he doesn't exist now, is what he said, "If it isn't fun, don't do it." Is that gender-laden? I dunno, but it reminds me as well as any guy, once I can get past what I mist do, to choose.

I wrote some poems for Bob in the weeks after he died. One of them is a realization that came for the first time in my life about the importance of art, which had often seemed flimsy in the face of humanity's suffering. I was standing outside thinking nothing means anything bec Bob died, people die, and I thought, Why did people love Bob so much? Because he was a great poet! He was able to say what most people cannot, and what we long to hear other people say. One of the few times on this earth when a human being, lovely to see and hear as he was, went beyond sex.

Bob was called a lyric poet and an innovative poet. Impossibly, he managed both.

On 7/2/05 6:00 PM, "Chris Stroffolino" <[REDACTED]> wrote:

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1. Oakland "My" Oakland---some loose tentative thoughts about the WAYANS BROTHERS hope to build a movie studio in Oakland, the local RAGazine THE BOOTY CRACK, the CULTURAL SEGREGATION of blacks and whites in Oaktown against a backdrop of gentrification, etc.

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Oh yeah, here's the link---

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comments always appreciated

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13. **Mary Jo Malo**

Re: Was Robert Creeley "stupid about gender" and love?

Sat 2 Jul 2005

Thank you Ruth for sharing your experiences with us. Being an existentialist myself is what led me to Creeley's work. The more I learn about his generosity and see him on video as he taught and read his poems, I learn to appreciate the man himself even more than his poetry!

Mary Jo Malo

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14. **Steve Dalachinsky**

Re: Was Robert Creeley "stupid about gender" and love?

Sun 3 Jul 2005

for creeley(4-24-92)

truth is an apple

an apple is truth

no one should

tell

us
what truth
is

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15. **Harry Nudel**
Creeley & Gender...

Sun 3 Jul 2005

Bob began as a student at Harvard
with Norman Mailer
He was a Hemingwayesque
ambulance driver in Burma
The Gold Diggers and Island
are hermetic macho texts...

He lived long 'nuf
to have Pen institute
vegeterianism at the ol' homestead..

what a strange trip it's been...
ladies & gents hold on to yr skirts...

drn....

[↑ Contents](#)

16. **Mary Jo Malo**
Re: Was Robert Creeley "stupid about gender" and love?

Sun 3 Jul 2005

I like that, Steve.

no one should tell us
what's true
we want company
not sympathy
maybe empathy
certainly not epistemology
though it's phenomenal
that we can share an apple
green red or yellow

for creeley(4-24-92)

truth is an apple
an apple is truth
no one should
tell
us
what truth
is

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17. **Maria Damon**

Re: Was Robert Creeley "stupid about gender" and love?

Sun 3 Jul 2005

wow i'm so glad to learn that bob creeley is at mt auburn cemetery, with my dad (on coral lane)! now when i visit i can do a two-fer!

At 6:24 PM -0400 7/2/05, Ruth Lepson wrote:

>Dear Chris S.,

>

>Read yr creeley thoughts w/ great interest as I am trying to (un)formulate
>thoughts abt dear Bob myself. Some friends, knowing he was the central
>contemporary poet for me, have asked abt his life with women. I can say that
>his generosity was unlimited, and to me as a young poet in Cambridge in the
>early '70s, when I asked if I cd talk to him abt poetry once that summer, he
>sd, "Come every week." So I did. He let Celia Gilbert and me interview him.
>He wrote a blurb for my first book. He came to Boston to read for Oxfam
>America readings I was organizing. In recent years he came to my classes at
>the NEng Conservatory of Music, even Xeroxing handouts himself. Sure, he
>loved to talk and be with people, but that's part of the point. One felt his
>kindness and kindliness.

>

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>There was a guy, Robert Creeley, who appeared in his poems. This guy was
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>as current and newly meaningful, because he was asking about and tenta-
tively
>coming to statements, filled with feeling, about what it means to be
>alive, in our time & in any time. What we all have in common was his subject,
>I feel. Denise Levertov and Adrienne Rich were the other essential poets for
>me, and I never felt conflict going from Rich to Creeley. Each was vast and
>sincere while questioning the notion of sincerity.

>

>Three times I've gone to visit Bob at Tulip Lane in Mt. Auburn Cemetery and
>each time what comes to mind, after the existential shock that he doesn't
>exist now, is what he said, "If it isn't fun, don't do it." Is that
>gender-laden? I dunno, but it reminds me as well as any guy, once I can get
>past what I must do, to choose.

>

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>realization that came for the first time in my life about the importance of
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>lovely to see and hear as he was, went beyond sex.

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>both.

>

>

>On 7/2/05 6:00 PM, "Chris Stroffolino" <[REDACTED]> wrote:

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>> comments always appreciated
--

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18. **Ruth Lepson**

Re: Was Robert Creeley "stupid about gender" and love?

Sun 3 Jul 2005

Hi Maria

Good to hear from you & hope you find Mt A a peaceful grove to talk to Bob.

Best,

Ruth L.

On 7/3/05 9:54 AM, "Maria Damon" <[REDACTED]> wrote:

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with my dad (on coral lane)! now when i visit i can do a two-fer!*

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early '70s, when I asked if I cd talk to him abt poetry once that summer, he
sd, "Come every week." So I did. He let Celia Gilbert and me interview him.
He wrote a blurb for my first book. He came to Boston to read for Oxfam
America readings I was organizing. In recent years he came to my classes at
the NEng Conservatory of Music, even Xeroxing handouts himself. Sure, he
loved to talk and be with people, but that's part of the point. One felt his
kindness and kindliness.*

*At the same time, he was a kind of Dostoyevsky character in his poetry.
There was a guy, Robert Creeley, who appeared in his poems. This guy was the
existential person of our time. I read Creeley always thinking of his poems
as current and newly meaningful, because he was asking about and tentatively
coming to statements, filled with feeling, about what it means to be
alive, in our time & in any time. What we all have in common was his subject,
I feel. Denise Levertov and Adrienne Rich were the other essential poets for
me, and I never felt conflict going from Rich to Creeley. Each was vast and*

sincere while questioning the notion of sincerity.

Three times I've gone to visit Bob at Tulip Lane in Mt. Auburn Cemetery and each time what comes to mind, after the existential shock that he doesn't exist now, is what he said, "If it isn't fun, don't do it." Is that gender-laden? I dunno, but it reminds me as well as any guy, once I can get past what I must do, to choose.

I wrote some poems for Bob in the weeks after he died. One of them is a realization that came for the first time in my life about the importance of art, which had often seemed flimsy in the face of humanity's suffering. I was standing outside thinking nothing means anything bec Bob died, people die, and I thought, Why did people love Bob so much? Because he was a great poet! He was able to say what most people cannot, and what we long to hear other people say. One of the few times on this earth when a human being, lovely to see and hear as he was, went beyond sex.

Bob was called a lyric poet and an innovative poet. Impossibly, he managed both.

On 7/2/05 6:00 PM, "Chris Stroffolino" <[REDACTED]> wrote:

OKAY, I did it---finally testing the waters and succumbing to the BLOGOSPHERE

Just up---first two posts.

1. Oakland "My" Oakland---some loose tentative thoughts about the WAYANS BROTHERS hope to build a movie studio in Oakland, the local RAGazine THE BOOTY CRACK, the CULTURAL SEGREGATION of blacks and whites in Oaktown against a backdrop of gentrification, etc.

2. (of potentially more interest here) Was Robert Creeley "stupid about gender"? Some thoughts, and a defense, not just of Creeley's love poetry and prose, but of the kind of thinking he did, and a plea that such thinking/feeling may still be relevant today....(warning: a little "over the top" this may be, written very shortly after his death, while very shaken up)....

Oh yeah, here's the link---

<http://blog.myspace.com/continuouspeasant>

comments always appreciated

--

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19. **Ruth Lepson**

Re: Was Robert Creeley "stupid about gender" and love?

Sun 3 Jul 2005

Thanks for writing, Mary. Of course you're right we loved the man more than the poems but the man was the poems, too. Glad to know of a another existentialist.

Best,

Ruth L.

On 7/2/05 8:40 PM, "Mary Jo Malo" <[REDACTED]> wrote:

Thank you Ruth for sharing your experiences with us. Being an existentialist myself is what led me to Creeley's work. The more I learn about his generosity and see him on video as he taught and read his poems, I learn to appreciate the man himself even more than his poetry!

Mary Jo Malo

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20. **Jeffrey Side**

Jeffrey Side's blog

Sun 3 Jul 2005

I now have a blog up and running at <http://jeffreyside.tripod.com/> There are entireties on an article on Corso and Ginsberg I read. And more of my complaints about mainstream poetry.

--

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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21. **Joe Brennan**

"Beware Of 'Whitey'" Bearing Gifts

Sun 3 Jul 2005

Click here: The Assassinated Press

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

"Beware Of 'Whitey'" Bearing Gifts And Fuck The Pop Music Simpletons: Debt Cut Means Foreclosure for Poorest Nations; Re-Establishment of Colonialism, Slavery: Deal Would Cancel \$40 Billion in Loans In Return For Draconian Collateral Written Into IMF Agreements To Be Paid Upon Default; Privatization And Western Purchase Of De-Nationalized Mines, Utilities, Water Rights; No Unions & Low Wages; No Healthcare; No Education; Land Forfeiture; No Com-mies Or Socialists Need Get Elected Here; Foreign Goods Push Out Indigenous Ones; IMF Managed Food Programs & Destruction Of Indigenous Crops And Their Seeds, Replaced With Sterile Western Seed Requiring Hard Currency For Annual Purchase; Generic Drugs Produced By Africans To Fight Aids Outlawed So U.S. Drug Companies That Bill Gates Is Heavily Investigated In Make All The Money; Foreign Presence On National Bank And Currency Boards, Maintenance Of Cronyism With West, Structural Adjustment Loans, Foreign Military Presence, Consultant Fees For U.S. Cronies, Training Repressive Police Force And Army etc. etc. Ad Nauseam Until After A Few Years The Country And Its People Would Have Been Far Better Off If 'Whitey' Had Colonized Mars Or Been Taken Up In The Rapture Like He Fuckin' Promised Us He Would: Western Contractors Lined Up To Steal New Round Of Loans: Bono, Geldof: Wanton Debt Dupes Or Shilling For The IMF Thieves? Shouldn't They Stick To Writing And Producing Nursery Rhymes For Adults? "Along With Iraq, This Is Tony Blair's Legacy. We Can Only Ask---Who Brought The Rope!!" By PALL BULLSTAIN

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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22. **Stephen Vincent**

Re: Mana, the Movie

Sun 3 Jul 2005

In case you are in the neighborhood of San Francisco, Chris Sullivan, the undoubtable, swears by this movie coming to the Roxie this Friday. I have sworn to go.

Stephen V

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

MANA — BEYOND BELIEF

Directed by Roger Manley and Peter Friedman

OPENING FRIDAY, JULY 8

Roxie Cinema

3117 16th St.

San Francisco, CA

On both Friday, July 8, and Saturday, July 9, Roger Manley and Peter Friedman will be present for Q&A following evening screenings.

MANA - BEYOND BELIEF screens nightly at 6 PM, 8 PM and 9:45 PM, with Wednesday, Saturday and Sunday matinees at 2 PM and 4 PM. General admission \$8. Roxie box office: 415/

<http://www.roxie.com>

<http://www.mana-the-movie.com>

"Spectacular imagery, ingenious juxtapositions and a rousing sense of showmanship . . . marry Friedman's drop-dead aesthetic sense with Manley's ethnological zingers."

— VARIETY, New York

"MANA is undeniably beautiful to watch . . . the objects of desire have probably never looked nicer. It's fascinating to watch how everyday objects turn suddenly mystical and how mystical things turn perversely ordinary."

—SFIST, San Francisco

Mana is Polynesian for "power object"—the things we invest with an often-mystical significance. Sometimes it's religious, like the Shroud of Turin; sometimes it's patriotic, like the American flag; and sometimes it's pretty absurd, like Graceland. A hit at this year's SF Doc Fest, Friedman and Manley's glorious film weaves a web across the world, connecting power objects from Elvis to Buddha, from the cherry blossoms of Japan to a lowrider's Chevy in New Mexico, with stops in

Africa, India, New Zealand and Elsewhere. Blissfully exposition-free, the film simply unfurls, presenting the spectacle of people worshipping stuff with sly, zenlike calm and absolutely astonishing cinematography. Sure to be the next RIVERS AND TIDES-like phenomenon, it'll give you a buzz you won't shake for a long time.

"MANA—Beyond Belief" is 92 minutes and was shot in 10 countries. For more information about the film please visit: www.mana-the-movie.com (with trailer).

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23. **mIEKAL aND**

On the streets with the man who coined the word "weblog"

Sun 3 Jul 2005

Robot Wisdom on the Street

<http://www.wired.com/wired/archive/13.07/posts.html?pg=6>

A bum in a Google cap. Now there's a sign of the times, I think as he shambles toward me. He looks pretty much like any other tattered street person in San Francisco - long, windblown dirty-blond hair with a beard to match. Unbuttoned shirttails flapping in the afternoon breeze.

But he's walking with someone I recognize - Andrew, a dapper writer I've known for years. We stop on the sidewalk, and Andrew introduces me to the guy in the Google cap: "This is Jorn Barger," he begins. "Another homeless blogger," his companion finishes.

Jorn Barger. It takes me a moment to recognize the name. Barger is an online legend I've been following for a decade. He was the unstoppable Usenet poster who could carry on simultaneous debates about Ibsen, Chomsky, artificial intelligence, and Kate Bush. He was the keeper of the James Joyce FAQ. Barger's prolific posting made him famous, if not popular, in the proto blogosphere.

Barger crossed over from Usenet to the Web in 1997 and set up his own site, which he dubbed the Robot Wisdom Weblog. He began logging his online discoveries as he stumbled on them - hence "weblog." I barely understood what he was talking about, and still I read him giddily. Barger gave a name to the fledgling phenomenon and set the tone for a million blogs to come. Robot Wisdom bounced unapologetically from high culture to low, from silly to serious, from politics to porn.

But unlike today's blabby bloggers, Barger steadily honed his one-paragraph posts into shorter and more compact bursts. By mid-2000, he'd shrunk Robot

Wisdom into a list of links centered on a minimalist page. His style merged the ethereal brevity of haiku (another peculiar Usenet subgenre) with the restless topic-hopping of Joyce:

Interesting pic from Spielberg's Kubrick's A.I.

Israeli settler gets wrist-slap for kicking 10yo Palestinian to death

Mount Fuji webcams jealous of popo's eruptions?

Variable-star mira's mysterious horn

My new theory of "information density"

Fiendishly clever spam pitch

Five years later, in the San Francisco afternoon, it's hard to reconcile these energetic and intellectually omnivorous posts with the anxious, awkward man on the sidewalk. Speaking quietly in sentences as short as his blog entries, Barger seems ready to implode. It turns out he has good reasons: Homeless and broke at age 53, he allowed the domain registration for robotwisdom.com to lapse and can't afford to re-up it. He has abandoned his Chicago apartment and is staying on Andrew's floor while he tries to get back on his feet. He's looking for work - sort of. After a few hands-in-pockets attempts at small talk, we give up. I continue up the hill.

A few weeks later, I find out that Barger has recovered his domain - and Robot Wisdom pops back up online. I hunt him down for a pint at a local pub and he tells me he's moving on, this time to Memphis. He says he avoids the need for a job by living on less than a dollar a day. "I was carrying a cardboard sign when we met that day," he tells me. "I wasn't sure if I should show it to you. I figured if things didn't work out with Andrew I could pick up some change." On his pan-handler sign, Barger had written:

Coined the term 'weblog,' never made a dime.

- Paul Boutin=

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24. **Maria Damon**

Re: On the streets with the man who coined the word "weblog"

Sun 3 Jul 2005

wow, my kinda guy. this is both beautiful and heartbreaking.

At 5:13 PM -0500 7/3/05, mIEKAL aND wrote:

>Robot Wisdom on the Street

>

><http://www.wired.com/wired/archive/13.07/posts.html?pg=6>

>
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>he shambles toward me. He looks pretty much like any other tattered
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>with a beard to match. Unbuttoned shirttails flapping in the
>afternoon breeze.
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>a local pub and he tells me he's moving on, this time to Memphis. He
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>day. "I was carrying a cardboard sign when we met that day," he
>tells me. "I wasn't sure if I should show it to you. I figured if
>things didn't work out with Andrew I could pick up some change." On
>his panhandler sign, Barger had written:
>
>Coined the term 'weblog,' never made a dime.
>
>- Paul Boutin
--

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25. **Charles Bernstein**
WebLog: Recent Additions
Sun 3 Jul 2005

<http://epc.buffalo.edu/authors/bernstein/new.html>

A Poem for Robin Blaser's 80th Birthday (from Shampoo #24)

Some of These Daze: Collaboration with Mimi Gross from Granary Books

Now Back in Print: A Poetics (from Harvard University Press)

The Yellow Pages ads with Jon Lovits

"What's the Word?": MLA Radio Program with Steve McCaffery, Bob Perelman, and Charles Bernstein

MP3s: "Ballad of the Girlie Man" (from the Leonard Lopate Show, WNYC) & "The Bricklayer's Arms"

Musica Falsa interview on Shadowtime, with Eric Denut

<http://epc.buffalo.edu/authors/bernstein/new.html>

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26. **Chris Stroffolino**

Re: Was Robert Creeley "stupid about gender" and love?

Sun 3 Jul 2005

Hi Ruth---

hey, thanks for writing. i like what you say---especially about the "dostoyevsky character" in the poems--the whole question of the often solitary dark character in so many of the poems and how that might seem "at odds" with how so many of us knew him socially....

Once I saw him at a panel discussion in Albany in 1995 and he kept on making fun of the phrase (and stance), "wandered lonely as a cloud" and I always thought that he, more than many poets, really HAD TO remind himself to do that in order to be able to let go and be so PRESENT with people. Also, in my copy of LIFE AND DEATH he simply wrote the phrase "IN THE CITY!" and at first I thought he was quoting something from one of his poems in that book, as many poets do when they sign their books, but it turns out he was just GIDDY to be in NYC.

What do I make of all this? Maybe he was able to wrestle so much of the solitary alienated demon out in the act of writing and that allowed him or helped him really appreciate people when he was actually WITH them, and that back-and-forth is surely not unique to Creeley, but I love the particular ways he went about navigating or "negotiating" that--(okay, not very profound this.....Sorry...)

the Dostoyevsky reference also brings up a more general point about poetry---especially poetry that can be both, as you say, "lyric and innovative"----Why is it that people are more inclined to be JUDGEMENTAL when a lyric poet/persona explores some "unsavory" aspects of the "self" than when a novelist or playwright creates "characters"?

I have my own theories about that, but I'll save it for later--- For now, I just want to say I appreciate the fact that you (and Mary Jo and others) are less interested in engaging in the kind of (spurious) moral JUDGEMENT I was taking

issue with--- I mean, of course, we "SHOULD" be a lot of things we're not, but thankfully that didn't stop Creeley from giving voice to a lot of other things....

C

>From: Ruth Lepson <[REDACTED]>

>To: [REDACTED]

>Subject: Re: Was Robert Creeley "stupid about gender" and love?

>Date: Sat, Jul 2, 2005, 2:24 PM

>

Dear Chris S.,

Read yr creeley thoughts w/ great interest as I am trying to (un)formulate thoughts abt dear Bob myself. Some friends, knowing he was the central contemporary poet for me, have asked abt his life with women. I can say that his generosity was unlimited, and to me as a young poet in Cambridge in the early '70s, when I asked if I cd talk to him abt poetry once that summer, he sd, "Come every week." So I did. He let Celia Gilbert and me interview him. He wrote a blurb for my first book. He came to Boston to read for Oxfam America readings I was organizing. In recent years he came to my classes at the NEng Conservatory of Music, even Xeroxing handouts himself. Sure, he loved to talk and be with people, but that's part of the point. One felt his kindness and kindliness.

At the same time, he was a kind of Dostoyevsky character in his poetry. There was a guy, Robert Creeley, who appeared in his poems. This guy was the existential person of our time. I read Creeley always thinking of his poems as current and newly meaningful, because he was asking about and tentatively coming to statements, filled with feeling, about what it means to be alive, in our time & in any time. What we all have in common was his subject, I feel. Denise Levertov and Adrienne Rich were the other essential poets for me, and I never felt conflict going from Rich to Creeley. Each was vast and sincere while questioning the notion of sincerity.

Three times I've gone to visit Bob at Tulip Lane in Mt. Auburn Cemetery and each time what comes to mind, after the existential shock that he doesn't exist now, is what he said, "If it isn't fun, don't do it." Is that gender-laden? I dunno, but it reminds me as well as any guy, once I can get past what I mist do, to choose.

I wrote some poems for Bob in the weeks after he died. One of them is a realization that came for the first time in my life about the importance of art, which had often seemed flimsy in the face of humanity's suffering. I was standing outside thinking nothing means anything bec Bob died, people die, and I thought, Why did people love Bob so much? Because he was a great poet! He was able to say what most people cannot, and what we long to hear

other people say. One of the few times on this earth when a human being, lovely to see and hear as he was, went beyond sex.

Bob was called a lyric poet and an innovative poet. Impossibly, he managed both.

On 7/2/05 6:00 PM, "Chris Stroffolino" <[REDACTED]> wrote:

OKAY, I did it---finally testing the waters and succumbing to the BLOGOSPHERE

Just up---first two posts.

1. Oakland "My" Oakland---some loose tentative thoughts about the WAYANS BROTHERS hope to build a movie studio in Oakland, the local RAGazine THE BOOTY CRACK, the CULTURAL SEGREGATION of blacks and whites in Oaktown against a backdrop of gentrification, etc.

2. (of potentially more interest here) Was Robert Creeley "stupid about gender"? Some thoughts, and a defense, not just of Creeley's love poetry and prose, but of the kind of thinking he did, and a plea that such thinking/feeling may still be relevant today....(warning: a little "over the top" this may be, written very shortly after his death, while very shaken up)....

Oh yeah, here's the link---

<http://blog.myspace.com/continuouspeasant>

comments always appreciated

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27. **Russell Golata**

Way Away

Sun 3 Jul 2005

You are there,

I.....no.

Now hear,

Here is

Not

Our hour,

There

Dear..

But to know

Not where?

Wears.

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28. **Kathleen Ossip**
Stammers and Ossip read 7/9

Sun 3 Jul 2005

John Stammers will read with Kathleen Ossip on Saturday July 9 at 2 p.m.
at the Bowery Poetry Club
308 Bowery (Bleecker-Houston)
New York, NY 10012



This is a rare New York reading by a British poet of whom the London Times says “Beneath the sharp social satire lurks a psychological insight, a sensitivity to a profound cultural inheritance”; Stammers' art amplifies the ordinary and finds the feeling that lies behind facts” and August Kleinzahler says “Stammers manages to write some of the most memorable love poetry of his generation.”

BIOS:

John Stammers' second collection *Stolen Love Behaviour* (Picador, 2005) is Poetry Book Society Choice for Spring 2005 and is shortlisted for the TS Eliot Prize 2005. His first collection *Panoramic Lounge-bar* (Picador, 2001) won the Forward Prize for Best First Collection 2001. He teaches creative writing at the University of London's Birkbeck College. He lives in London where he was born.

Kathleen Ossip is the author of *The Search Engine*, which was selected by Derek Walcott for the APR/Honickman First Book Prize. Her poems have appeared in numerous anthologies and journals, including *The Best American Poetry*, *Paris Review*, *Kenyon Review*, *American Poetry Review*, the *Washington Post*, *Fence*, and *Poetry Review* (London). She teaches poetry workshops at The New School University, where she serves as Editor at Large for LIT.

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29. **travis ortiz**

New Titles from Atelos

Sun 3 Jul 2005

Atelos is pleased to announce three new(ish) books:

The Up and Up by Ted Greenwald

Noh Business by Murray Edmond

Open Clothes by Steve Benson.

info: www.atelos.org

thanks,

travis

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30. **Harry Nudel**

Macho...

Mon 4 Jul 2005

Mucho..

Thinkin' about Creeley & gender
got me to thinkin' that pretty
much the whole 'a-garde'
agenda...

could there be any body
more Macho than Gertrude Stein..

could there be a movement
more "cutting edge" than
lang go po...

rimbaud cage breton burroughs...

a prick in the hand is worth
more than a bush in the bush...

drn...

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31. **Harry Nudel**

Yo bro Web...

Mon 4 Jul 2005

'Israeli settler
gets..

10yo to
death'

quite remarkable
how the 'sick'
left

has institutionalized
anti-semitism..

now it's just
back ground noise...

tenured academics
slobberin' over
ill homeless

folk ain't
a pretty site...

drn...

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32. **LADKIN**

American Poetry in the Edinburgh Review and Adjunct

Mon 4 Jul 2005

Dear all,

Sorry to bother you all again so soon. I've now set up a paypal account to accept payment in dollars for Peter Manson's 'Adjunct' and for the American Poetry issue of the Edinburgh Review.

IMPORTANT: the email address for the account is [REDACTED] rather than [REDACTED], though I advise you to also email me on that address to make sure I know payment has gone in and that I still have copies - be quick, we're selling at a fair rate. I'll try and write again to those who have already ordered it but it should be up and working (though it may take a few days to become active - I'm not quite sure, it suggests it is working already). I've never used this before so you'll have to forgive my ignorance. I can't quite believe you email me money

but you're very welcome to. I guess you also have to get a paypal account but it only takes a minute and doesn't cost anything to do.

Prices to the states

\$10 each plus \$7 p&p [airmail]

\$15 for the two plus \$10 p&p [airmail]

[sorry the p&p is so high. i promise that at those rates there is absolutely no margin of profit on the books].

Or available by sending a cheque in sterling to Sam Ladkin, 72 Sedgwick Street, Cambridge, CB1 3AL, UK. [£5.99 each or both for £10].

Please email [REDACTED] to check I still have copies available. For bulk buys for book shops or for promotional information contact Edinburgh Review either by snail mail at 22a Buccleuch Place, Edinburgh, EH8 9LN or by email at [REDACTED].

ADJUNCT: AN UNDIGEST by PETER MANSON &
'the darkness surrounds us': AMERICAN POETRY [issue 114]
edited by ROBIN PURVES AND SAM LADKIN.

OUT NOW

published by Edinburgh Review

'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 hear-ages / 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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33. **Charles Bernstein** ***Lorenzo Thomas (1944-2005)***

Mon 4 Jul 2005

Lorenzo Thomas, a radiant voice of, and for, the poetry of the Americas, died this morning, on the Fourth of July. His life and work is something to celebrate today.

August 31, 1944 (Republic of Panama) -- July 4, 2005 (Houston)

.....

It was in those days musicians started dancing
Didn't have to touch their instruments.
In fact, they couldn't even stop the music playing
It was so much sadness in the world

--- from "Back Ordered Tears" from *_Dancing on Main Street_* (2004)

More on Lorenzo Thomas at his new EPC author page --
<http://writing.upenn.edu/pepc/authors/thomas/>

Charles Bernstein

[↑ Contents](#)

34. **tyrone williams** ***Re: Lorenzo Thomas (1944-2005)***

Mon 4 Jul 2005

Thanks for the note, Charles. Although not as well known as Creeley, I hope readers unfamiliar with Lorenzo's impact on the development of contemporary poetry, as opposed to "simply" a founder of the Black Arts Movement, will begin to (re) read him.

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

From: Charles Bernstein <[REDACTED]>

Sent: Jul 4, 2005 11:40 AM

To: [REDACTED]

Subject: Lorenzo Thomas (1944-2005)

Lorenzo Thomas, a radiant voice of, and for, the poetry of the Americas, died this morning, on the Fourth of July. His life and work is something to celebrate today.

August 31, 1944 (Republic of Panama) -- July 4, 2005 (Houston)

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It was in those days musicians started dancing

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More on Lorenzo Thomas at his new EPC author page --

<http://writing.upenn.edu/pepc/authors/thomas/>

Charles Bernstein

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35. **ALDON L NIELSEN**

Re: Lorenzo Thomas (1944-2005)

Mon 4 Jul 2005

I just saw this message as I was heading out the door -- I am bereft -- Lorenzo was among the finest people I have ever known and worked with -- a beautiful poet and a generous friend.

On Mon, 04 Jul 2005 10:20:43 +0000, Chris Stroffolino wrote:

Oh, this is sad! He was only 60, and such a wide range of work, much of it still very hard to find. I hope someone puts out a big collected/ or at least a more comprehensive selected soon. Maybe the poetics list policy of not posting poems to this list could be WAIVED since many people don't know his work that well?

C

From: tyrone williams <[REDACTED]>

To: [REDACTED]

Subject: Re: Lorenzo Thomas (1944-2005)

Date: Mon, Jul 4, 2005, 8:48 AM

Thanks for the note, Charles. Although not as well known as Creeley, I hope readers unfamiliar with Lorenzo's impact on the development of contemporary

[↑ Contents](#)

36. **Steve Evans**

Re: Lorenzo Thomas (1944-2005)

Mon 4 Jul 2005

Just to join my voice to the others lamenting Lorenzo Thomas's death and praising his life.

Brilliant, humane, hilarious, his work, like the way he lived his life in poetry, always made me think: yes, that's how you do it.

Another irreplaceable force for good, gone.

Sadly,

Steve

p.s. Here are the closing sentences of Alice Notley's appreciation of Thomas's work, included in COMING AFTER (U of Michigan, 2005):

"Lorenzo Thomas's poetry often exemplifies a natural reaction to an unnatural stress. But it's not just reaction; Thomas's poetry insists on the primacy of making poetry as a natural activity. One may be protesting but one is simultaneously making something, as a way of being in a life that continuously asserts its temporality. One has to be in that life, not merely protest it, or deliver a message as if the point-blank urgency of the message can fill up all of time. This is an obvious thing to say, but how much of poetry shows that its making is as important as its message, that it amused the writer to write it, and to that extent amuses the reader because both writer and reader are alive with real hours to fill? A poem may not change the world right away, but it will *_be_*, and thus change, the time of those who read or perform it for as long as the performance lasts" (106-07).

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37. **Chris Stroffolino**

Re: Lorenzo Thomas (1944-2005)

Mon 4 Jul 2005

Oh, this is sad! He was only 60, and such a wide range of work, much of it still very hard to find. I hope someone puts out a big collected/ or at least a more comprehensive selected soon. Maybe the poetics list policy of not posting poems to this list could be WAIVED since many people don't know his work that well?

C

>From: tyrone williams <[REDACTED]>
>To: [REDACTED]
>Subject: Re: Lorenzo Thomas (1944-2005)
>Date: Mon, Jul 4, 2005, 8:48 AM
>

Thanks for the note, Charles. Although not as well known as Creeley, I hope readers unfamiliar with Lorenzo's impact on the development of contemporary poetry, as opposed to "simply" a founder of the Black Arts Movement, will begin to (re) read him.

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

*From: Charles Bernstein <[REDACTED]>
Sent: Jul 4, 2005 11:40 AM
To: [REDACTED]
Subject: Lorenzo Thomas (1944-2005)*

Lorenzo Thomas, a radiant voice of, and for, the poetry of the Americas, died this morning, on the Fourth of July. His life and work is something to celebrate today.

August 31, 1944 (Republic of Panama) -- July 4, 2005 (Houston)

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*It was in those days musicians started dancing
Didn't have to touch their instruments.
In fact, they couldn't even stop the music playing
It was so much sadness in the world
--- from "Back Ordered Tears" from _Dancing on Main Street_ (2004)*

*More on Lorenzo Thomas at his new EPC author page --
<http://writing.upenn.edu/pepc/authors/thomas/>*

Charles Bernstein

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38. **Harriet Zinnes**

Re: Lorenzo Thomas (1944-2005)

Mon 4 Jul 2005

It is with great sorrow that I learn of the death of Lorenzo Thomas. Lorenzo was a student of mine in a poetry workshop at Queens College of the City University of New York. It was a privilege to have Lorenzo as a student. I mourn his loss.

-- Harriet Zinnes

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39. **Maria Damon**

Re: Lorenzo Thomas (1944-2005)

Mon 4 Jul 2005

ahhh...the card i wrote to him is still sitting, stamped, on the kitchen table...telling him what pleasure his work has brought me over the years, and what an honor it was to participate in a recent ASA panel on his work...now he won't get it...not that that's the saddest thing about his parting...but i am so thankful i got to know his work in time to praise it to his face...it doesn't always happen that way...another brother gone, what a loss. and he was just starting to publish like a maniac again...

At 1:03 PM -0400 7/4/05, ALDON L NIELSEN wrote:

>I just saw this message as I was heading out the door -- I am bereft

>-- Lorenzo

>was among the finest people I have ever known and worked with -- a beautiful
>poet and a generous friend.

>

>On Mon, 04 Jul 2005 10:20:43 +0000, Chris Stroffolino wrote:

>

>> Oh, this is sad! He was only 60, and such a wide range of work, much of it
>> still very hard to find. I hope someone puts out a big collected/ or at
>> least a more comprehensive selected soon. Maybe the poetics list policy
>> of not posting poems to this list could be WAIVED since many people don't
>> know his work that well?

>>

>> C

>>

>> -----

>> >From: tyrone williams <[REDACTED]>

>> >To: [REDACTED]

>> >Subject: Re: Lorenzo Thomas (1944-2005)

>> >Date: Mon, Jul 4, 2005, 8:48 AM
>> >
>> >
>> > Thanks for the note, Charles. Although not as well known as
>>Creeley, I hope
>> > readers unfamiliar with Lorenzo's impact on the development of
>>contemporary
>> > poetry, as opposed to "simply" a founder of the Black Arts Movement,
will
>> > begin to (re) read him.
>> >
>> >
>> >
>> >
>> >
>> >
>> > -----Original Message-----
>> > From: Charles Bernstein <[REDACTED]>
>> > Sent: Jul 4, 2005 11:40 AM
>> > To: [REDACTED]
>> > Subject: Lorenzo Thomas (1944-2005)
>> >
>> > Lorenzo Thomas, a radiant voice of, and for, the poetry of the
>> > Americas, died this morning, on the Fourth of July. His life and work
>> > is something to celebrate today.
>> >
>> > August 31, 1944 (Republic of Panama) -- July 4, 2005 (Houston)
>> >
>> >
>> > It was in those days musicians started dancing
>> > Didn't have to touch their instruments.
>> > In fact, they couldn't even stop the music playing
>> > It was so much sadness in the world
>> > --- from "Back Ordered Tears" from _Dancing on Main Street_
(2004)
>> >
>> >
>> > More on Lorenzo Thomas at his new EPC author page --
>> > <http://writing.upenn.edu/pepc/authors/thomas/>
>> >
>> >
>> > Charles Bernstein
>>

40. **Henry A. Lazer**
Lorenzo Thomas
Mon 4 Jul 2005

I join others in mourning the passing of Lorenzo Thomas. One of the finest people I have known. His critical history, *Extraordinary Measures*, is, well, extraordinary – written with the grace, humor, intelligence, and thorough knowledge so typical of Lorenzo. I too hope that more of his poetry becomes readily available. Until the recently issued *Dancing on Main Street (Coffee House)*, it was hard to get your hands on Lorenzo’s poetry. Blue Wind Press has reissued an expanded second edition (2003) of *Chances Are Few*.

I had the pleasure of introducing Lorenzo (along with Kathleen Fraser) for a reading a few years back at MLA. A great joy always to hear Lorenzo's rambling asides and his fine, pleasurably delayed, laughter. I can hear it in this poem, "Dangerous Doubts," from *Dancing on Main Street*:

53

That you have 30,000 shots at immortality
But only one you dare not miss at being rich
Or at the least escape the nag of destitution

That maybe exercise shows on TV
Are really harmful
That sound bodies just
Amplify our empty minds

That platitudes contain a grant of wisdom

And fortuneâ€™s a rush hour train that doesnâ€™t wait

To really live means needing other people
That whatever that means love
Could conquer hate

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41. **George Bowering** ***Re: Lorenzo Thomas (1944-2005)***

Mon 4 Jul 2005

Thanks for the bad and expected news, Charles.
I remember that the first time or second time I saw a poem of his it
was in a little magazine that spelled his name Toumes.

On 4-Jul-05, at 8:40 AM, Charles Bernstein wrote:

> Lorenzo Thomas, a radiant voice of, and for, the poetry of the
> Americas, died this morning, on the Fourth of July. His life and work
> is something to celebrate today.

>

> August 31, 1944 (Republic of Panama) -- July 4, 2005 (Houston)

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>

> It was in those days musicians started dancing

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> It was so much sadness in the world

> --- from "Back Ordered Tears" from *_Dancing on Main Street_*

> (2004)

>

>

> More on Lorenzo Thomas at his new EPC author page --

> <http://writing.upenn.edu/pepc/authors/thomas/>

>

>

> Charles Bernstein

>

>

Oliver Lake was right.

Yrs, George B.

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42. **Anslem Berrigan**

Re: Lorenzo Thomas

Mon 4 Jul 2005

"...all of us can say what we are thinking or what we are feeling at a given moment. The reason one would try to phrase it into a formal statement is that one wants to say something on more than one level...."

That's from an interview (a really great interview) with Lorenzo Thomas in the spring 1999 issue of Callaloo. For any number of reasons, and it is a thing pulled from a much wider context than is even literally suggested, it's been a guiding point of thought for me since I read it. The most basic thing being the most important in that instance, I think, which has stretched out into some years. On the one hand we keep losing these extraordinary people, and I hate it, but I feel blessed to have had a chance to spend a little time talking with Lorenzo and a lot of time, continuing, with his work.

"....Art I think of as the practice of a skill, and that is what the word means anyway. Artifice is what we're talking about: useful human arts. So the first idea about art is that there is a particular skill that is learned and carefully practiced. Therefore, it is historical and localized to some extent. You learn it from somebody; you learn a particular manner of doing something; and then in your career you work to perfecting that and being able to hand on the skill to others that you meet along the way. You ask people, "How do you do this?" And you tell them, "This is the way I do it: This is something that I found out along the way," to make it more effective or more brilliant, or easier, or whatever. So at that point, what is universal is the effectiveness of the art, right? If it's an art that is supposed to affect our emotions, then the question is, does it move you, does this touch your heart, does this make you feel something about other human beings, does it make you understand hatred and love and disappointment more clearly than you have in your own muddled reflections upon your own life? (laughter) If it does that, then this is an effective art. An effective performance. An effective form...."

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44. **Russell Golata**

Fw: [aim] ACTION ALERT * UNITED FOR PEACE AND JUSTICE: Sept 24-26

Mon 4 Jul 2005

ACTION ALERT * UNITED FOR PEACE AND JUSTICE
<http://www.unitedforpeace.org> | [REDACTED]

SPREAD THE WORD ABOUT THE SEPT. 24-26 ANTI-WAR MOBILIZATION IN WASHINGTON, D.C.!

Leaflets and website banners now available online
Distribute and repost widely!

People from all around the United States are already making plans to join United for Peace and Justice for three major days of action against the war in Washington, D.C., from September 24-26.

For this mobilization to be truly massive and reflective of the solid anti-war majority in the country, we need to begin spreading the word now -- in every community, large and small; at summer festivals, concerts, and gatherings; on progressive and activist listservs; and throughout the blogosphere. The political momentum in Congress is finally beginning to turn against the Iraq war -- we need to converge in Washington in vast numbers this September to build on this momentum and hold Bush and Congress accountable for the death and destruction.

United for Peace and Justice has created several new resources to help you do exactly that. Visit the Fall 2005 Mobilization section of our website today, where you will find English- and Spanish-language leaflets, including a version that can be easily modified for local use, plus an assortment of website banners and buttons for posting on websites, blogs, and Indymedia sites.

Whether you belong to an anti-war group or are an individual outraged by the Bush disaster in Iraq, there's much you can do to help publicize the fall mobilization. Download our leaflets, photocopy them, and post them in prominent locations in your city or town. Pass them out at the next public event you attend. Post our website banners on your website or blog, and distribute information about the fall mobilization by email.

You can also help build the fall anti-war mobilization by making an urgently needed donation to United for Peace and Justice -- either a one-time gift or a regular pledge through our new sustainer program.

And begin making your travel plans for September now! Join us for the massive march of Saturday, September 24, or stay through the weekend. There will be an Interfaith Service against the war on Sunday, September 25, as well as an array of grassroots trainings. On Monday, September 26, we're organizing a massive grassroots Lobby Day and a mass nonviolent civil disobedience action.

United for Peace and Justice welcomes any group that shares our goals and wishes to organize a contingent or feeder march in our massive march on Saturday, September 24. There will also be a whole host of other anti-war activities to participate in throughout the weekend. Visit

<http://www.unitedforpeace.org/fallmobe> regularly for updates and more details.

Together we can end this immoral and illegal war! See you in September!

ACTION ALERT * UNITED FOR PEACE AND JUSTICE

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

a..

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45. **mIEKAL aND** *Delettering the public space*

Mon 4 Jul 2005

(I propose we do this across the US for one year...)

DELETE!

Delettering the public space

An installation by Christoph Steinbrener & Rainer Dempf

Summer 2005, Neubaugasse, a Viennese shopping street – For a period of two weeks all advertising signs, slogans, pictograms, company names and logos will be covered in monochrome. Something you might have seen before in the form of two-dimensional representations or photomontage is going to be translated for the first time into three-dimensionality, into the here and now reality of Vienna's Neubaugasse, by Christoph Steinbrener und Rainer Dempf. "Delete" will entail a very likely unique cooperation of all resident shopkeepers with a spectacular art project, a cooperation that has been made possible by the shopping

street management unit of the Vienna Economic Chamber. For a period of two weeks, the entrepreneurs will renounce their identities to become part of a large-scale installation.

6 – 20 June 2005, Neubaugasse, 1070 Vienna

<http://www.steinbrener-dempf.com/delete.php?cat=english=>

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46. **robert lane**

Winter issue of Malleable Jangle now online

Tue 5 Jul 2005

The Winter issue of Malleable Jangle AKA "The Orange Roses Edition" is now online. New poetry from Michael J Barney, Michael Estabrook, Jan Oskar Hansen, Richard Hillman, Peter Macrow, Sheila E Murphy, and Gregory Vincent St. Thomas.

<http://www.malleablejangle.netfirms.com/index.htm>

Hope to see you there. All the best, Robert Lane.

online poetry journal [malleablejangle](#)

the poetry of Robert Lane

deja vu workshops

Send instant messages to your online friends <http://au.messenger.yahoo.com>

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47. **Ron Silliman**

Silliman's Blog

Tue 5 Jul 2005

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

RECENT POSTS

Geoffrey Brock:

New formalism that should impress
any fan of Oulipo

Lorenzo Thomas, 1944-2005

July 4th – the 150th anniversary
of the first edition of Walt Whitman's
Leaves of Grass

Spielberg's September 11th:
War of the Worlds

A note on Ralph Stanley & Chet Helms

Merrill Gilfillan's Undanceable:
quiet, but terrific, music

The line in Alli Warren's Hounds

Julia Mayhew & Geoffrey Brock:
the clear light of the mind
vs. the grout of education

Learning to relax:
the growth of a poet's mind

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

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

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48. **Susan Wheeler**

Digest: Lorenzo Thomas

Tue 5 Jul 2005

I too Maria had a note here stamped to go to the hospice when I heard the news yesterday. I would echo the endorsement of <Extraordinary Measures> and also of his poems. <Chances are Few> was an important book for me, and I would urge those unfamiliar with his work to run don't walk to the new edition Blue Wind Press put out a few years ago, and his precise, and yes generous Aldon, introduction. And then on to <Bathers> and last year's <Dancing on Main Street>. And what a graceful man and spirit he was.

In other sad news, the poet Estelle Leontief, the author in 1975 of <Whatever Happens> from Janus Press, died in Manhattan last week at the age of 97 of a sudden illness. A memorial service will take place in New York City in September, according to her daughter Svetlana Alpers. I will keep anyone apprised who'd like to be.

Susan

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49. **Charlotte Mandel**

Re: Digest: Lorenzo Thomas

Tue 5 Jul 2005

Susan - yes, Lorenzo's "graceful spirit" stays with me -
and I'm glad you posted Estelle Leontief's leaving us - she was a longtime
friend of mine, she and Vassily inspired in many ways. Do post the memorial
information when time.

Every best wish,
Charlotte

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50. **Robin Hamilton**

Philip Hobsbaum

Tue 5 Jul 2005

I am sad to announce that Philip Hobsbaum died last week at the age of seventy
three.

A poet, critic and teacher, Philip was closely involved with writers in Cam-
bridge, London, Belfast and Glasgow, where he taught from 1966.

His experience in Belfast was recorded in the collection of poems, +Coming Out
Fighting+, and that of Glasgow in +Women and Animals+. One chapter of his
major critical work, +A Theory of Communication+, is a revealing transcript of
a session of the London Group in the sixties.

While his major impact was as a mentor of poets -- perhaps one of the finest of
our time -- his own work shouldn't be forgotten.

Robin Hamilton

<http://www.theherald.co.uk/features/42393.html>

[http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2005/07/01/
db0102.xml&sSheet=/portal/2005/07/01/ixportal.html](http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2005/07/01/db0102.xml&sSheet=/portal/2005/07/01/ixportal.html)

<http://www.theherald.co.uk/news/42236.html>

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51. **Jim Andrews**

dbcinema

Tue 5 Jul 2005

dbcinema v0.1: <http://vispo.com/temp/Google2.htm>

by ja, google, world. you.

epistemology

turing

godel

giger

jenny holzer

joseph kosuth

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.

.

.

.

.

this will eventually be the visual engine for a bunch of pieces.

ja

<http://vispo.com>

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52. **Steve Dalachinsky**

Fw: TRIBES FUNDRAISER FOR ISSUE 11 AND 12

Tue 5 Jul 2005

Art Sale to benefit Tribes, July 9, Saturday from 1-9:00. Tribes, (285 East 3rd Street, bet C and D, [REDACTED] [REDACTED] web: <http://www.tribes.org> Come early to find bargains. Have a chance to purchase art by these current participating artists: John Ahearn, Katherine Arnoldi, Katya Gardea B., John Bastante, Rana Bishara, Star Black, Randy Bloom, Ana Busto, Gulsen Calik, Andrew Cas-trucci, Chloe Cerwinka, Rena Cohen, Thom Corn, steve dalachinsky, Sally Dill, Dora Espinoza, Fly, Eric Ginsberg, Joy Glidden, Samia Halaby, David Ham-mons, Silvia Huerta, Nikki Johnson, Diane June, Laurie Kent, Anyssa Kim, Richard Kostelanetz, Sally Lelong, Susan Levinsohn, Loudfoot, Hilary Maslon, Algernon Miller, Shalom Neuman, Yuko Otomo, Lina Pallotta, John Ranard, James Romberg, Mireia Sentis, Linda Shere, Barb Slitkin, Ming Murray Smith, Marilyn Sontag, Michael Tong, Chris Twomey, Teressa Valla, Alejandra Villas-mil, Tadashi Watanabe, Kathleen White, Susan Yung

Evening Performance 5-7:00pm: Ystad Moinuadin Khan on sarangi and Imran Khan on tabla. (admission charge for the music part of the event \$10) -----
Katherine Arnoldi and Merry Fortune, Kenya Mitchell, organizers

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53. **Steve Dalachinsky**

Re: unDigested:

Tue 5 Jul 2005

J.J.JOHNSON @ the V.V. 7-8-88

1.

sweating in this place
in place everything
so gorgeous Oh
 & this Music
like manna feeds me

& i am so fully ginned
i can close my eyes
 & whisper to myself.

2.

in the negev
 there is one dry spot left
& here all the shepherds
 gather
 to discuss
 the
 past.

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54. **Ishaq**

INFO: interview with canadian writer lawrence ytzhak braithwaite available

Tue 5 Jul 2005

e-drum is moderated by kalamu ya salaam (██████).

| *INFO: interview with canadian writer lawrence ytzhak braithwaite available*

=====

...with respects to dodie bellamy one the great true essayist who attended
the prosa acts literary conference in buffalo

<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

witchhunts, 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
witchhunts, 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

and

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

—

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>

#####

this is e-drum, a listserv providing information of interests

to black writers and diverse supporters worldwide.

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55. **Ishaq**

Fiddy-Cent to Publish Street Lit' Books; Rapper Launches Imprint to Stop "Wanksta" Writers

Tue 5 Jul 2005

here's something from the pages of idiocy and the corporate enslavement of
black artists. you have to have gone to jail now to be able to write of your life

and the black and poor experience in amerikkka according to 5.0 crony Fiddy no sense.

i too would have to agree with Dr. Zora Morrison
"I'd like to pump nine bullets into him right now," she said.

Hataz We R <[REDACTED]>

Subject: Fiddy-Cent to Publish Street Lit' Books; Rapper Launches Imprint to Stop "Wanksta" Writers

July Satire

Fiddy-Cent to Publish Street Lit' Books; Rapper Launches Imprint to Stop "Wanksta" Writers from Plagiarizing Real G's

By Trina Truthtella, Correspondent-at-Large

(July 5th - New York City) The street literature (street lit) explosion and recent allegations of plagiarism against some of its authors has inspired rapper 50 Cent to enter the publishing game. The rapper reportedly inked a deal with Harper-Collins to helm an imprint called 9 Shots Press.

The imprint seeks to take advantage of the massive resurgence of novels about pimps, strippers, kingpins and other underworld characters currently popular with urban youth. Although many hip hop artists have published their bios with major houses, and the debut novel *The Coldest Winter Ever* by "raptivist" Sista Souljah is credited widely for renewed interest in fiction about street life, the launch of 9 Shots Press marks the first time an artist has ventured into the literary world at the executive level.

"The publishing industry's getting just as shady as the music business, and I'm here to clean it up," said the drug-dealer-turned-multi-platinum rapper at a press conference at the McDonald's across the street from the Schomburg Center for Research in Black Culture. "Just because a nigga's illiterate doesn't mean he ain't got a damned good story to sell. But you got these wankstas out here jacking a real G's bio, passin' it off as fiction, and keepin' all the loot. I'm finna to put an end to that."

The rapper refers to the recent wave of lawsuits accusing novelists in the genre of plagiarism. In the most notable case, Stagg R. Leigh of Albion Correctional Facility in New York claims to be the true author of the novella "My Pafology" which appears in the novel "Erasure" written by Percival Everett. Publisher's Weekly praised *Erasure* as "an over-the-top masterpiece about an African-American writer who 'overcomes' his intellectual tendency to 'write white' and ends up penning a parody of ghetto fiction that becomes a huge commercial and literary success." The parody written by Everett's protagonist under the

pseudonym Stagg R. Leigh is "My Pafology" and appears halfway through the novel.

"Parody my ass. That's my life story," said Leigh. "I writ that shit." If his lawsuit against Everett is successful, 9 Shot Press will move to re-publish "My Pafology" for its inaugural release as a stand-alone title. The author of twelve critically acclaimed books, Everett insists that he penned My "Pafology", and that it's mere coincidence that his main character's alter ego and accuser share the same name. "Meanwhile, Erasure didn't even do that well," he said from his office at the University of Southern California where he teaches English. "I think it sold one hundred copies at best."

No stranger to prison, 50 Cent vows that 9 Shot Press will only publish novels by authors whose criminal records could be verified "to ferret out poseurs." When asked if he also intended to edit the manuscripts he acquired, the rapper quickly responded, "Fuck nah! That's not keepin' it real. Besides, I don't know what the fuck you talking about."

After pausing to confer with literary agent Stephan Fetchit, the rapper reconsidered. "Well, maybe we'll do like the music industry does with CDs. Print a few copies with the curses deleted, you know, for the chirren. 'Cause the more they read the better'n shit."

"But we're still keepin' it gangsta," he pledges. And that's precisely what worries some in the African American community. The literary equivalent of gangsta rap, street lit has been attacked by African American leaders within and outside publishing for its gratuitous use of sex and violence, glorification of criminal behavior and perpetuation of stereotypes. Dr. Zora Morrison, the executive director of the Schomburg Center which denied 50 Cent's request to announce his new venture at the world-renown library said, "[Defenders of street lit] like to say, 'Hey, at least kids are reading now. They'll read My Pafology today then read Native Son tomorrow,'" said Dr. Morrison who holds a doctorate in African American literature. "Now you try telling a decent parent, 'Let your twelve-year old watch BET today, and she'll turn on PBS tomorrow.' It's preposterous."

"There was a time in this country when a Black person could be killed for knowing how to read. Not too long ago in order to get a poorly written novel published you had to be white," he said. "Sometimes Black folks forget their history, and then the hatin' begins." On that point, Morrison couldn't agree more.

"I'd like to pump nine bullets into him right now," she said.

Trina Truthtella is a writer based in New York City. Her essay When Cubans Become Vegans appears in the anthology *The Unsavvy Traveler: Women's Comic*

Tales of Catastrophe published by Seal Press. She can be reached at
[REDACTED].

Photograph Courtesy of Angry Pizzle

<http://www.Playahata.com>

__\
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>
\br/><http://www.lowliferecords.co.uk/>
\br/>\br/>}

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56. **Mary Jo Malo**
Re: undigested paradoxes
Tue 5 Jul 2005

catalpa blossoms
on the gazebo island
baby hawks found dead

oh yeah, and don't forget fitzgerald: "So we beat on, boats against the current,
borne back ceaselessly into the past."

maryjomalo

J.J. JOHNSON @ the V.V. 7-8-88

1.
sweating in this place
in place everything
so gorgeous Oh

& this Music
like manna feeds me

& i am so fully ginned
i can close my eyes
& whisper to myself.

2.
in the negev
there is one dry spot left
& here all the shepherds
gather
to discuss
the
past.

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57. **poetics**

About the Poetics List

Tue 5 Jul 2005

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/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)



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] this one-line message with no "subject":

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

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

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[REDACTED]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[REDACTED]> this one-line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[REDACTED]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

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

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html> You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racial slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

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

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

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not

be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

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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58. **Wanda Phipps**

Part 2 of KPFA Interview with Wanda Phipps

Tue 5 Jul 2005

Catch Part Two of my reading and interview this Wednesday, July 6th 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

If you're in California:
KPFA broadcasts on 94.1 FM
and KPFB 89.3 FM, Berkeley,
and KFCF 88.1 FM, Fresno

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

and don't forget to check out my website MIND HONEY

<http://www.mindhoney.com>

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59. **Dan Waber**

Re: About the Poetics List

Tue 5 Jul 2005

As a matter of convenient style I've adopted a tone of conversation with the Editorial Board itself, even though I am aware that they have a stated intention of not responding on list to pieces such as this. I am not expecting a direct, or even indirect response. I do think there are enough inquiries into the nature of poetics proper that it is appropriate for posting to the list.

Some (hopefully) constructive feedback:

██████ wrote:

Poetics List Editorial Board:

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

In the interest of being rigorous in my examination, I looked for a definition of "editorial board" and found:

http://en.wikipedia.org/wiki/Editorial_board

Which I read closely, and found at least one notable discrepancy. That particular definition, throughout, gives the impression that the board, in addition to its meetings and directional steerage, does some writing of the content. Granted, a listserv is not a newspaper, but I've been subbed to this list for years and I think (with the exception of Nick Piombino) I can count on one hand the number of posts to this list I've seen produced by the board that would qualify as containing editorial content related to what the core mission is stated to be. Which is not a problem, by any means, I just wonder why use the term if the reality doesn't match up when there are other terms more accurate that could be used. Moderators, for example, or administrators are both nearer to the actual functions being performed.

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

Or, with a different reading of "post" (as in post to the list), perhaps postmasters! Sorry, a little levity before embarking on the beefy bits.

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.

This document has been edited enough times that it now suffers from a severe case of mutually exclusive contradiction.

It can be parsed down to: The Poetics list is not a forum for the exchange of poems. Our aim is to support the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

"received" sticks out like a sore thumb there. How do you receive that which is no longer supposed to be sent? Maybe received doesn't mean what I think it does. Maybe support doesn't mean what I think it does, either.

But that's a nitpick, I'm sharp enough to figure out that what's really the intent of the above is for the list to be all about a discussion of Poetry and Poetics, without having to muck around with those darned poems. Cool, I can appreciate that, I really can.

But interesting conversations about Poetry and Poetics don't happen until someone starts ranting about having to wipe some messy poem off their shoe, or, wants to know if there's a better way to plant their own Poetics in a half a bag of poems someone left in their apartment. You don't get discussion of Poetry without poems, unless you provide some prompting. Which an editorial board could certainly be providing, but, which an administrative/moderative board does not.

It's like putting a bunch of people in a room together and saying, "ok, be interesting together". Everything goes along fine until you decide the place would look better without all the weirdos in the funny hats. After you ask them to leave, or take off their hats, you discover that everyone in the room was talking about the hats. And you might even be surprised by this result, until you remembered you were running the avant garde section of the haberdashery convention.

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.

As long as there's no actual examples of the thing we have gathered here to protect, honor, worship, love, practice, preach, etc.

This is like Bush-speak. If the list is going to stay shaped the way it is, truth in advertising to new subscribers dictates that you revise this portion. You can't say you're encouraging and supporting divergent points of view in the very act of discouraging and removing support for a view that is **central** to this whole enterprise. Poems are not peripheral to Poetics.

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.

This also has suffered from many versions. You realize you are now saying that the defining element of the Poetics List is the editorial function of unsubscribing individuals who are nonconformist.

There really isn't a whole lot of "otherwise unimagined, untried, unexpected, improbable, and impossible" work being produced by those who conform.

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.

But no poems.

This about this for a minute.

I can post to the Poetics list messages related to political activism, film, art, media, and EVEN so forth. I can post messages about so forth!

So forth is allowed, but poems are not.

You can post, you know, whatever, as long as it's even remotely related.

Poems, on the other hand, are apparently not even remotely related to Poetics.

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.

I'm sorry, you say here that posting of announcements is a core function, but no mention of this is made at the beginning where the mission is stated. Maybe it would be clearer and more to the point if the part about support, inform, and extend went down here, and this part went at the beginning. Since it is a core function and all.

I mock, but really what I'm saying is what I've been saying all along, I think this document can no longer withstand piecemeal editing and band aid application. It needs to be rewritten from scratch and needs to be much less expansive in its stated aims if it's restrictions are to stay in place.

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.

Saying it slower, and louder, doesn't work with the hard of hearing or those who aren't fluent in the language, and it's improper to use the same technique in this context, as well. The reason it's improper is that you're simply restating what you've already said earlier, in no uncertain terms, in a tone that suggests we're stupid for not getting it the first time. We're not stupid, you're sending mixed messages. The reason people keep posting poems to the list despite being swatted on their virtual noses with repeated admonitions is not because they're dense, it's because the stated purpose of the list cannot be assimilated as valid with a prohibition against poems as part of it. It just doesn't make sense to people, so in weighing the contradiction, they go with the one that makes sense. Surely, what they really mean is that they want to support. I mean they said right in the beginning and so magnificently (no joke, it is a very well

wrought paragraph--it is, in fact, so well done that we actually believe this is what the list is for).

Imagine walking into an auditorium. There is a huge banner over the stage that says:

We Support Experimental Poetry

then, on the stage, there's a lectern, with a post-it note on the angled surface that says:

Not intended for use by poets.

Now imagine there's also another post-it note right on the microphone that says:

Are you an experimental poet? If so, DON'T USE THIS!

What do you think will happen if you let 1200 people interested in the support of experimental poetry mingle around in that auditorium for a while?

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.

After we told everyone to stop being so conversational, it got really quiet. Huh. I wonder why?

My take on all this is that the editorial board doesn't really have the resources or inclination to devote much time and effort to an active involvement with the list. Which I can totally relate to, and respect. It can take a huge amount of effort to moderate a group with the potential for stirring stuff up that 1200 people with an interest in Experimental Poetry has. No doubt. But if we go back to the concept of "editorial board" for a final analogy, this current direction is like the editorial board of a newspaper saying, "this job would be great if it wasn't for all the stories people keep sending in" and the next one says, "and don't forget the subscribers, boy I could really get some work done if it wasn't for them" and the third one says, "hey, if we get rid of the subscribers, those darned advertisers will go away, too, now that's an elegant solution!"

I would like to see one of two things happen:

1) Rewrite this unwelcoming welcome message to more accurately reflect the reality of the dynamic the current board seeks. Because right now it's a so riddled with contradiction it's silly.

OR

2) Change the current board to a group more interested in being active participants instead of after-the-fact legislators, back-channel reprimanders, or figureheads, and then invite poems back in.

63. **Bob Marcacci**

Re: About the Poetics List

Tue 5 Jul 2005

zzzZZZzzz

sometimes
fell asleep reading obit
nitty grit & all t'other shhh-
tuff

somma my posts was not so
unlike poetry tho there they was
they were all poeticsish
who knows
shrugs

no shirt no shoe no dice

*From: Dan Waber <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Tue, 5 Jul 2005 17:57:41 -0400
To: [REDACTED]
Subject: Re: About the Poetics List*

*It's hard to call a Poetics list alive
when there are more posts about the deaths of poets than about the
births of new poetry.*

*Regards,
Dan*

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64. **Ben Mazer**

Re: Entries needed, Encyclopedia of Beat Literature

Tue 5 Jul 2005

Dear Professor Hemmer,

Would you care to have an entry for Landis Everson, long forgotten member of the Berkeley and San Francisco Renaissances and the Spicer-Duncan-Blaser circle from the 40s through the 60s, recently rediscovered by myself (see features in Fulcrum #3, Jacket #26, and the forthcoming Fulcrum #4). Mr. Everson has been making a sensation with his new poetry (Poetry, New Republic, Harvard Review, American Poetry Review, Washington Square, etc) as well as his old, and recently gave his first poetry reading in over forty years (at the KGB Bar in NYC). A painting of his was recently displayed in the Poetry and Its Arts

exhibition celebrating the 50th anniversary of the San Francisco Poetry Center, and the SFPC have located in their archives a recording of Mr. Everson reading his poetry there in 1956. While Mr. Everson was not a "beat", he was a contemporary who was on the scene, and his Berkeley-San Francisco group have been considered by many to have been both precursors and associates of the Beats. I could write you a fine note for him.

Sincerely,
Ben Mazer
Boston University Editorial Institute

In a message dated 7/5/2005 7:00:02 PM Eastern Daylight Time, [REDACTED] writes:

*This is forwarded from Kurt Hemmer, Editor of the forthcoming
ENCYCLOPEDIA OF BEAT LITERATURE.*

*Best,
Tony*

*I'm finishing my encyclopedia of Beat literature and I'm still looking for
experts on the following writers willing to write short entries:*

*Harold Norse
David Meltzer
Timothy Leary
John Wieners*

Anyone interested should contact me at [REDACTED].

thanks,

*Kurt Hemmer
Associate Professor
Harper College*

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65. **Ben Mazer**
please ignore my last email
Tue 5 Jul 2005

Please ignore that last email from me (the one to prof. Hemmer about Landis Everson and the Beat Encyclopedia). I accidentally copied it to this address. Sorry.

BM

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66. **mIEKAL aND**
VEIL on Sale for \$2.99

Tue 5 Jul 2005

VEIL by Charles Bernstein
1987, 8.5x11, 12 pgs, \$4

". . . crying on they came in swoops like wild animals theres was no one . . ."

Xexoxial Editions chooses now to announce that Charles Bernstein's VEIL is back in stock in its second (limited) handmade edition. A collection of 10 typed fields of solid language, VEIL is available during the month of July for \$2.99 (postpaid). After July the price will revert to \$4. Free catalog with order.

more information - <http://xexoxial.org/books/veil.html>

free PDF version - <http://xexoxial.org/pdf/veil.pdf> (3.3 MB)

send cash check or money order to:

XEXOXIAL EDITIONS
Dreamtime Village
10375 Cty Hway A
La Farge WI 54639 USA

Craig Dworkin on Veil:

"Almost all of Veil can be deciphered, if only bit by bit, so that Bernstein's palimpsests do not so much prevent reading as redirect and discipline usual reading habits." from Reading the Illegible (Northwestern University Press, 2003)

Also available from Xexoxial Editions:

GUESS LANGUAGE by Charles Bernstein and Lyn Hejinian
Charles reads his "Ambliopia" and Lyn reads her "Redo"
1986, CDr, \$5

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67. **Harry Nudel**
Obits...

Wed 6 Jul 2005

i was grateful
for the links

to the works
of both

Phillip Hosbaum
&
Lorenzo Thomas
both for the
questions their
works raised
& those
left unanswered
in the context
of the defined
mission of this
list to highlight
the experimental
i couldn't help
but noticing
that submerged
groups
jews & afro-g(a)ys
(i assume)
are often
the strongest
advocates
of the trad. culture
it is many
a year since
i've heard
F.R. Leavis
name after
the epithet
"hero"
both their
careers
followed the
normal ladder

of such
things..
devotion
hard work(d)
succor
academic success
pub
aid
certainly
devoted lives
&
yet....
drn...

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68. **Harry Nudel**

Errata...

Wed 6 Jul 2005

sorry to get
his name wrong
Hobsbaum
hard for street
yids
to get our tonques
around it
(mea culpa)
,
for this
& everything
else..
harry.

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69. **Ishaq**

mj on holiday in Bahrain

Wed 6 Jul 2005

some of you might not remember that little deadly our
it's the "black holocaust"
it's simply was a rule what when boss
charged a male then a trial wasn't necessary
You know the deal
it's like clockin colonists on monday
they nagas were basically guilty
all the rest just got in the way
and so society had the right to drag them out,
hang them, slowly,
cut bits of flesh off them cuz it was so groovey
burn them and finally let them die or what we call marytr.

btw, my sis and bruthas

this practice still exists in the amerikkkanada,
is growing with a massive flava
a selectah might call it MURDAH
be it by geebah or lynching via media
or the actual hanging of a black brutha
from a tree in peace (s)
to bernard
Cee this subject can become a burden
like dealing with terrorism by the aryan nation
and to the homer they hit in howard beach
recently
on the real, son?
that's keepin the game amerikkkan
Kinda like what they did to anthany dawson
So let's not drag this out like james byrd's trip or hit a lick
with an 80's head trick
who's hands were bond like anthany griffith
who showed that he could kick it
in the back of jake shop what got his wig popped

so may i ask this
come cypher to the drivers and give witness
cuz i hear, that on the real, mj got acquitted

what's the death toll in iraq today?
how many palestinians are bloody

are our masjids still standing in jerusalem?
in afrika how many people died of starvation?
is sudan still butchering nonarabs who are muslims?
as i understand are the brutha still targeting bruthas
in foreign lands?
do we still got bruhs and sis in prisons
are we still doing extraordinary rendition?
how many bruhs and sis have been attacked or lost jobs?
how of kids got a bad grade and feel they been robbed?
how many feel that their country got jacked by a killah
how many have been harassed for not buying the lies of amerikkka

so may i ask this
come cypher to the drivers and give witness
cuz i hear,that on the real, mj got acquitted

how many dudes in cali got beat down for being an ese
how many sis got harassed today for wearing hijab?
how many bruhs feel mad pain for thinkin they couldn't defend allah
and how many muminat have been raped for sake of "liberation", gaw
forced today, this hour? and every minute?
how many stars born of this occupational passtime have been rejected
who recited the "la ilaha ilallah" whisperd the shahada in place of the missing
fathers?
and how many of our children don't even know about puddin
and how many, cousin,
were jammed or died today who are called iraqi?
how many starved the same way in amerikkka slowly
b.u.t. i wanna know, seriously,
how many occupants of neoafrika
ain't even feelin me?

so may i ask this
come cypher to the drivers and give witness
cuz i hear,on the real, mj got acquitted

i know all these questions aren't as
important as michael on holiday

so peace fam can i ask you
in all due respects yo
what's weight point to the
price drop of that ticket

when nobody can tell me

what's todays mathematics?

1426 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

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

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

http://omnipresentrecords.com/ishaq/?media_id=8

and

___\

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>

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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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70. **Michael Tod Edgerton**

Re: About the Poetics List

Wed 6 Jul 2005

As someone relatively new to the list, I can say without reservation that I do not want my e-mail inundated with endless streams of bad poetry. Published poems can be referenced, links cut and pasted, in the course of a discussion of specific poems. I, personally, however, would be in favor of allowing the citation of published poems in whole or part, but not unpublished. I'm fairly sure most of the people who're here to discuss experimental poetry and poetics do not want this list to become a forum for "open mic" publication. Once word got out, the list would really be ruined.

Discussing "received forms" does not refer to workshopping or otherwise discussing poems received from listserv participants, but to interrogating the uses and relevance of traditional, "closed" forms like the sestina or pantoum in the contemporary cultural/political context. So, yes, "recieved" does mean something completely different than what you read it to mean.

It would be nice to have more engaged, rigorous discussions and debates than I've seen so far, but wouldn't it be a better strategy to start one than to try to critique the editorial statement/welcome message (I suppose this applies to me, here, now, equally...maybe I'll give that a try in the morning...)? I'm sure the exchange of original work among a small group of highly talented and intelligent participants must have been exciting and invigorating in its time, and I'm pissed I missed out. However, this list is not that one; this list is far too big to manage that, I think, so I understand the need for setting parameters. But perhaps they could be revised to allow the inclusion of already published works in support of arguments made in expository prose; I see no harm in that.

Michael Tod Edgerton

Dan Waber <[REDACTED]> wrote: As a matter of convenient style I've adopted a tone of conversation with the Editorial Board itself, even though I am aware that they have a stated intention of not responding on list to pieces such as this. I am not expecting a direct, or even indirect response. I do think there are enough inquiries into the nature of poetics proper that it is appropriate for posting to the list.

Some (hopefully) constructive feedback:

[REDACTED] wrote:

| *Poetics List Editorial Board:*

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

In the interest of being rigorous in my examination, I looked for a definition of "editorial board" and found:

http://en.wikipedia.org/wiki/Editorial_board

Which I read closely, and found at least one notable discrepancy. That particular definition, throughout, gives the impression that the board, in addition to its meetings and directional steerage, does some writing of the content. Granted, a listserv is not a newspaper, but I've been subbed to this list for years and I think (with the exception of Nick Piombino) I can count on one hand the number of posts to this list I've seen produced by the board that would qualify as containing editorial content related to what the core mission is stated to be. Which is not a problem, by any means, I just wonder why use the term if the reality doesn't match up when there are other terms more accurate that could be used.

Moderators, for example, or administrators are both nearer to the actual functions being performed.

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

Or, with a different reading of "post" (as in post to the list), perhaps postmasters! Sorry, a little levity before embarking on the beefy bits.

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.

This document has been edited enough times that it now suffers from a severe case of mutually exclusive contradiction.

It can be parsed down to: The Poetics list is not a forum for the exchange of poems. Our aim is to support the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

"received" sticks out like a sore thumb there. How do you receive that which is no longer supposed to be sent? Maybe received doesn't mean what I think it does. Maybe support doesn't mean what I think it does, either.

But that's a nitpick, I'm sharp enough to figure out that what's really the intent of the above is for the list to be all about a discussion of Poetry and Poetics, without having to muck around with those darned poems. Cool, I can appreciate that, I really can.

But interesting conversations about Poetry and Poetics don't happen until someone starts ranting about having to wipe some messy poem off their shoe, or, wants to know if there's a better way to plant their own Poetics in a half a bag of poems someone left in their apartment. You don't get discussion of Poetry without poems, unless you provide some prompting. Which an editorial

board could certainly be providing, but, which an administrative/moderative board does not.

It's like putting a bunch of people in a room together and saying, "ok, be interesting together". Everything goes along fine until you decide the place would look better without all the weirdos in the funny hats. After you ask them to leave, or take off their hats, you discover that everyone in the room was talking about the hats. And you might even be surprised by this result, until you remembered you were running the avant garde section of the haberdashery convention.

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.

As long as there's no actual examples of the thing we have gathered here to protect, honor, worship, love, practice, preach, etc.

This is like Bush-speak. If the list is going to stay shaped the way it is, truth in advertising to new subscribers dictates that you revise this portion. You can't say you're encouraging and supporting divergent points of view in the very act of discouraging and removing support for a view that is **central** to this whole enterprise. Poems are not peripheral to Poetics.

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.

This also has suffered from many versions. You realize you are now saying that the defining element of the Poetics List is the editorial function of unsubscribing individuals who are nonconformist.

There really isn't a whole lot of "otherwise unimagined, untried, unexpected, improbable, and impossible" work being produced by those who conform.

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.

But no poems.

This about this for a minute.

I can post to the Poetics list messages related to political activism, film, art, media, and EVEN so forth. I can post messages about so forth!

So forth is allowed, but poems are not.

You can post, you know, whatever, as long as it's even remotely related.

Poems, on the other hand, are apparently not even remotely related to Poetics.

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.

I'm sorry, you say here that posting of announcements is a core function, but no mention of this is made at the beginning where the mission is stated. Maybe it would be clearer and more to the point if the part about support, inform, and extend went down here, and this part went at the beginning. Since it is a core function and all.

I mock, but really what I'm saying is what I've been saying all along, I think this document can no longer withstand piecemeal editing and band aid application. It needs to be rewritten from scratch and needs to be much less expansive in its stated aims if it's restrictions are to stay in place.

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.

Saying it slower, and louder, doesn't work with the hard of hearing or those who aren't fluent in the language, and it's improper to use the same technique in this context, as well. The reason it's improper is that you're simply restating what you've already said earlier, in no uncertain terms, in a tone that suggests we're stupid for not getting it the first time. We're not stupid, you're sending mixed messages. The reason people keep posting poems to the list despite being swatted on their virtual noses with repeated admonitions is not because they're dense, it's because the stated purpose of the list cannot be assimilated as valid with a prohibition against poems as part of it. It just doesn't make sense to people, so in weighing the contradiction, they go with the one that

makes sense. Surely, what they really mean is that they want to support. I mean they said right in the beginning and so magnificently (no joke, it is a very well wrought paragraph--it is, in fact, so well done that we actually believe this is what the list is for).

Imagine walking into an auditorium. There is a huge banner over the stage that says:

We Support Experimental Poetry

then, on the stage, there's a lectern, with a post-it note on the angled surface that says:

Not intended for use by poets.

Now imagine there's also another post-it note right on the microphone that says:

Are you an experimental poet? If so, DON'T USE THIS!

What do you think will happen if you let 1200 people interested in the support of experimental poetry mingle around in that auditorium for a while?

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.

After we told everyone to stop being so conversational, it got really quiet. Huh. I wonder why?

My take on all this is that the editorial board doesn't really have the resources or inclination to devote much time and effort to an active involvement with the list. Which I can totally relate to, and respect. It can take a huge amount of effort to moderate a group with the potential for stirring stuff up that 1200 people with an interest in Experimental Poetry has. No doubt. But if we go back to the concept of "editorial board" for a final analogy, this current direction is like the editorial board of a newspaper saying, "this job would be great if it wasn't for all the stories people keep sending in" and the next one says, "and don't forget the subscribers, boy I could really get some work done if it wasn't for them" and the third one says, "hey, if we get rid of the subscribers, those darned advertisers will go away, too, now that's an elegant solution!"

I would like to see one of two things happen:

- 1) Rewrite this unwelcoming welcome message to more accurately reflect the reality of the dynamic the current board seeks. Because right now it's a so riddled with contradiction it's silly.

OR

2) Change the current board to a group more interested in being active participants instead of after-the-fact legislators, back-channel reprimanders, or figure-heads, and then invite poems back in.

I have no intention of unsubscribing, like a few who have tiraded before me, the signal-to-noise ratio of the posts suits me just fine as it is, for now. I like the discussions that do happen, and I like the calls for submissions, and I sometimes have the time to fire up a browser and follow a link or two.

But I don't think there's been more high quality critical discussion of poetics since poems were made to feel unwelcome. I think there's been less. And I think that's a trend that will continue if poems remain peripheral to Poetry. It's hard to call a Poetics list alive when there are more posts about the deaths of poets than about the births of new poetry.

Regards,
Dan

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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71. **Robin Hamilton**

Re: Errata...

Wed 6 Jul 2005

[Hosbaum]

*sorry to get
his name wrong*

Hobsbaum

You also got his first name wrong, Harry -- it was "Philip", not "Phillip".

*hard for street
yids*

*to get our tonques
around it*

(mea culpa)

Yeah, his cousin was the *other* Hobsbawn -- Eric. The marxist historian.

I don't think anything about Philip Hobsbaum's life was particularly orthodox, in any sense. He was heavily influenced by Leavis at Cambridge when Leavis wasn't then respectable.

I ran him through amazon last night, and the books of poems come up "limited availability" (sod that for a joke), as did +Theory of Communication+. Nothing even on the second-hand register.

He was a brilliant teacher and a genius at finding and encouraging poets, but he saw himself as a poet. Except what he'll be remembered for are the people he helped -- Heaney for one.

The best book of poems was the Belfast one, +Coming Out Fighting+, and I'll try and scan and post "The Hard Women" from that anon.

As dave bircumshaw (who even never met him) said, his death leaves a big gap. Here at least. God knows how he figures on your side of the Pond.

I'm too close to this -- I wish someone would take this up and do it properly. He won't be forgotten here, but it might be for the wrong things. Important but partly -- ah, not trivial but not mibee what Philip would have wished.

His last published book of poems was the Glasgow one, +Women and Animals+. After that, he was going on to write a sequence called +Lear's Shadow+, but it never emerged.

He was one of the great ones.

Robin

'
*for this
& everything*

else..

harry.

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72. **Ed Friedman**

Of Lorenzo

Wed 6 Jul 2005

I always admired Lorenzo Thomas as a teacher, first seeing/hearing him at one of Bernadette Mayer's workshops at the Poetry Project in 1972. On that occasion he was speaking on Chomsky's linguistics. Lorenzo had a way of teaching to everyone in the room. Though he was the featured lecturer, it was clear that

he understood knowledge to be an essentially communal and inclusive undertaking.

Many years later, he chaired a wrap-up panel at the Project's symposium on Revolutionary Poetry. Early in his remarks he said something like "I've heard some strange shit this weekend." He went on to identify what he found strange as being based in (a) gradualism, the false notion that decisive progressive change occurs as some slow automatic by-product of business-as-usual human affairs and (b) the attitude that all "real" poetry existed outside (and presumably "above") political organizing and movement building. Without putting anyone down or championing any particular aesthetic approach, Lorenzo countered these positions by reading selections from poems connected with the 1960s Civil Rights Movement, pointing out that (a) the tangible gains from that period were the result of intentioned, protracted struggle, beginning long before the coverage of it appeared in mainstream U.S. newspapers, and (b) that the elegant, forceful, complex poems he read were not only *_real_* but also well-known (and inspirational) to the participants of the movement.

Certainly what I admired in Lorenzo as a teacher permeates his poems and essays. I'm glad, though, that I have these and many other live-and-in-person memories of him. Quite naturally, I think, a part of me anticipated that there were going to be more occasions of Lorenzo, and probably that's where the sadness comes in when I think of his passing.

--Ed Friedman

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73. **David Bircumshaw**

Re: Philip Hobsbaum

Wed 6 Jul 2005

Whenever I encounter news like this it is as though a hole in the world has appeared. A presence that one always expected to be there is no more. It is as if something has stolen one's shadow.

Btw Rob apparently the Y Theatre asks for no more than 30 quid for the night, life, let us live it while we're here.

Best

Dave

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

From: "Robin Hamilton" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, July 05, 2005 6:24 AM

Subject: Philip Hobsbaum

> I am sad to announce that Philip Hobsbaum died last week at the age of
> seventy three.
>
> A poet, critic and teacher, Philip was closely involved with writers in
> Cambridge, London, Belfast and Glasgow, where he taught from 1966.
>
> His experience in Belfast was recorded in the collection of poems, +Coming
> Out Fighting+, and that of Glasgow in +Women and Animals+. One chapter
of
> his major critical work, +A Theory of Communication+, is a revealing
> transcript of a session of the London Group in the sixties.
>
> While his major impact was as a mentor of poets -- perhaps one of the
finest
> of our time -- his own work shouldn't be forgotten.
>
> Robin Hamilton
>
> <http://www.theherald.co.uk/features/42393.html>
>
>
[http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2005/07/01/db0102.xml](http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2005/07/01/db0102.xml&Sheet=/portal/2005/07/01/ixportal.html)
l&s
Sheet=/portal/2005/07/01/ixportal.html
>
> <http://www.theherald.co.uk/news/42236.html>

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74. **Dan Waber**

Re: About the Poetics List

Wed 6 Jul 2005

Michael Tod Edgerton <[REDACTED]> wrote:

> As someone relatively new to the list, I can say without reservation
> that I do not want my e-mail inundated with endless streams of bad
> poetry.

Who does? I'm not entirely convinced that was the motivation behind going poemless, but even if it was, it seems ill-advised for the solution to be, "all right then, NO poems at all". But, this is a very American response, now that I think

of it. We like the easy solution of eliminating the good with the bad in the name of saving us from the bad. The examples are legion.

Published poems can be referenced, links cut and pasted, in the course of a discussion of specific poems. I, personally, however, would be in favor of allowing the citation of published poems in whole or part, but not unpublished.

I'm curious, how would you define "published"? Does self-publishing count (Leaves of Grass)? What if you're a highly respected press and you publish a manuscript of your own through your own press (this happens a lot)? How about if it's on a blog (the choices are too many to pick this early)? How about in the comments of a blog? What about posted to a series of listservs reaching a total number of people greater than the circulation of Poetry (Alan Sondheim, August Highland, Lanny Quarles, mez, etc)? What constitutes the publishing of a piece of hypermedia (Jim Andrews)? Do we only talk about things published by Seagate? What about a poet who declaims all publication entirely (Jesse Taylor for the 20 years up until this week)?

The welcome message for the Poetics list says that posting to this list is itself considered by the Editorial Board as a form of publication.

I can't imagine a criteria for what would legitimately constitute "published" that wouldn't also exclude at least as much vital work as it includes.

Particularly now, in this very exciting time of the digital dancing with literature, on a digitally facilitated list, the kind of work this list's welcome message says its open to is often (but certainly not exclusively) precisely the kind of work that is non-publishable, or unpublished, or is in the act of birthing a whole new definition of what published means.

Even if a workable definition could be found, I think a list that claims to be open to the impossible in theory, but in practice only allows the citation of the published is untenable.

I also think the notion of what constitutes "published" today is one of the most exciting questions in all of literature. I am the type of person who doesn't really do very well at talking about that question. I am pretty good, however, at thinking of different ways to say "well, how about this!?" And I think it's essential to the dialog to include people of both kinds. Without the former, the discussion will probably never really happen in any kind of structured way, and without the latter, the discussion would never have come up in the first place because there would have been no deviation from the norm anyway. Lively discussion requires both sides.

I'm fairly sure most of the people who're here to discuss experimental poetry and poetics do not want this list to become a

forum for "open mic" publication. Once word got out, the list would really be ruined.

Not really. The list was an open mic for a decade and the simple measures of limiting individuals to 2 posts per day and the entire list to 50 posts per day was effective at stopping the "if no one minds, I'll just go ahead and read a dozen more" syndrome.

And I think there is no better way to say you're NOT interested in the new and emerging, the experimental and the impossible, than to say you've given up on open readings. Yeah, they can be painfully bad sometimes. But they are also sometimes brilliant, engaging, and instructive in the art of being human.

Discussing "received forms" does not refer to workshopping or otherwise discussing poems received from listserv participants, but to interrogating the uses and relevance of traditional, "closed" forms like the sestina or pantoum in the contemporary cultural/political context. So, yes, "recieved" does mean something completely different than what you read it to mean.

Cool, I was unfamiliar with that usage, thank you.

It would be nice to have more engaged, rigorous discussions and debates than I've seen so far, but wouldn't it be a better strategy to start one than to try to critique the editorial statement/welcome message

Absolutely this would be better. And this is precisely why I suggested that the Editorial Board do some of that discussion starting. Because in an environment where there is this much control coming from the top, you don't find a lot of people stepping up to test out whether any given topic is going to end up causing a rule change on them. It may be of interest to note here that I've had far more back channel responses of support than total responses on the list. Why would that be? Because people are more comfortable with it. And if the goal here is to encourage discussion, that's a failure.

And, actually, I believe have started a more engaged, rigorous discussion and debate. I've even mentioned published poems in it.

(I suppose this applies to me, here, now, equally...maybe I'll give that a try in the morning...)? I'm sure the exchange of original work among a small group of highly talented and intelligent participants must have been exciting and invigorating in its time, and I'm pissed I missed out. However, this list is not that one; this list is far too big to manage that, I think, so I understand the need for setting parameters. But perhaps they could be revised to allow the inclusion of already published works in support of arguments made in expository prose; I see no harm in that.

I see no harm either. If that's the direction they want to go, great. That's why I offered as suggestion #1 that the welcome message be reworded to more accurately reflect the reality of the situation. If the list is too big (though I don't think it is), and the Editorial Board wants to limit discussion to works that are only as impossible as can be managed within the confines of a print publication produced by a known and reputable press, they should say so. Because wearing the cape of Defender of the Impossible when you don't have the rest of the suit on, makes you look a little underdressed when you fly over the local neighborhoods.

I'm not saying this goal/approach has no or even less value than any other approach. I'm saying that organizational groupings of all kinds have a tendency to attract the kind of people they say they want. I think what is wanted here has necessarily evolved over the years, and the welcome message has not evolved gracefully along with it.

I'm a poet, so I want the words to be right.

Dan

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75. **Michael Tod Edgerton**

Re: About the Poetics List

Wed 6 Jul 2005

Dan, you're making the whole issue of "published" much more complicated than it actually is. No self-published works would be an acceptable rule to me, but so would including self-published works by authors other than oneself. Leaves of Grass, obviously, has been published and republished by many other people than Walt for a long time. I don't believe that it does happen a lot that editors of highly respected presses publish their own books. There are a few exceptions, like Scalapino, who published Crowd and not evening or light through her O Books. If it's a respected press, then include it. If you think it's an amazing work that someone unfortunately had to publish themselves, include it. Rules are guidelines, not absolutes, and people always take liberties. I've definitely seen poems on this list, as it is. Quote from blogs--why not? Quote from online galleries and journals that include electronic, multimedia, and hybrid works. Now just how much is excluded? Any parameters will

necessarily exclude something, but some limits are necessary. I don't think it's as complicated as you find it to be, I don't personally find the issue of what constitutes "published" all that interesting or complex, rather a bit tedious. It really is a matter of common sense. Your splitting hairs with nothing more at

stake than whether you can "officially" quote a certain poem on this list that might be excluded from the rules.

But I do agree with you that it seems odd (at best) for a poetics list to institute a complete moratorium on the inclusion of poems...

Maybe the old 50 posts per day limit would work again, though. Does anyone know why this was abandoned originally? I suppose I can imagine that, with around 10000 participants, many people might never get to the head of the line, and that might be more of a problem.

So, yes, how 'bout changing the rules a bit?

Best,

Tod

Dan Waber <[REDACTED]> wrote:

Michael Tod Edgerton wrote:

> As someone relatively new to the list, I can say without reservation
> that I do not want my e-mail inundated with endless streams of bad
> poetry.

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I'm curious, how would you define "published"? Does self-publishing count (Leaves of Grass)? What if you're a highly respected press and you publish a manuscript of your own through your own press (this happens a lot)? How about if it's on a blog (the choices are too many to pick this early)? How about in the comments of a blog? What about posted to a series of listservs reaching a total number of people greater than the circulation of Poetry (Alan Sondheim, August Highland, Lanny Quarles, mez, etc)? What constitutes the publishing of a piece of hypermedia (Jim Andrews)? Do we only talk about things published by Seagate? What about a poet who declaims all publication entirely (Jesse Taylor for the 20 years up until this week)?

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I can't imagine a criteria for what would legitimately constitute "published" that wouldn't also exclude at least as much vital work as it includes.

Particularly now, in this very exciting time of the digital dancing with literature, on a digitally facilitated list, the kind of work this list's welcome message says its open to is often (but certainly not exclusively) precisely the kind of work that is non-publishable, or unpublished, or is in the act of birthing a whole new definition of what published means.

Even if a workable definition could be found, I think a list that claims to be open to the impossible in theory, but in practice only allows the citation of the published is untenable.

I also think the notion of what constitutes "published" today is one of the most exciting questions in all of literature. I am the type of person who doesn't really do very well at talking about that question. I am pretty good, however, at thinking of different ways to say "well, how about this!?" And I think it's essential to the dialog to include people of both kinds. Without the former, the discussion will probably never really happen in any kind of structured way, and without the latter, the discussion would never have come up in the first place because there would have been no deviation from the norm anyway. Lively discussion requires both sides.

I'm fairly sure most of the people who're here to discuss experimental poetry and poetics do not want this list to become a forum for "open mic" publication. Once word got out, the list would really be ruined.

Not really. The list was an open mic for a decade and the simple measures of limiting individuals to 2 posts per day and the entire list to 50 posts per day was effective at stopping the "if no one minds, I'll just go ahead and read a dozen more" syndrome.

And I think there is no better way to say you're NOT interested in the new and emerging, the experimental and the impossible, than to say you've given up on open readings. Yeah, they can be painfully bad sometimes. But they are also sometimes brilliant, engaging, and instructive in the art of being human.

Discussing "received forms" does not refer to workshopping or otherwise discussing poems received from listserv participants, but to interrogating the uses and relevance of traditional, "closed" forms like the sestina or pantoum in the contemporary cultural/political context. So, yes, "recieved" does mean something completely different than what you read it to mean.

Cool, I was unfamiliar with that usage, thank you.

It would be nice to have more engaged, rigorous discussions and debates than I've seen so far, but wouldn't it be a better strategy

to start one than to try to critique the editorial statement/welcome message

Absolutely this would be better. And this is precisely why I suggested that the Editorial Board do some of that discussion starting. Because in an environment where there is this much control coming from the top, you don't find a lot of people stepping up to test out whether any given topic is going to end up causing a rule change on them. It may be of interest to note here that I've had far more back channel responses of support than total responses on the list. Why would that be? Because people are more comfortable with it. And if the goal here is to encourage discussion, that's a failure.

And, actually, I believe have started a more engaged, rigorous discussion and debate. I've even mentioned published poems in it.

(I suppose this applies to me, here, now, equally...maybe I'll give that a try in the morning...)? I'm sure the exchange of original work among a small group of highly talented and intelligent participants must have been exciting and invigorating in its time, and I'm pissed I missed out. However, this list is not that one; this list is far too big to manage that, I think, so I understand the need for setting parameters. But perhaps they could be revised to allow the inclusion of already published works in support of arguments made in expository prose; I see no harm in that.

I see no harm either. If that's the direction they want to go, great. That's why I offered as suggestion #1 that the welcome message be reworded to more accurately reflect the reality of the situation. If the list is too big (though I don't think it is), and the Editorial Board wants to limit discussion to works that are only as impossible as can be managed within the confines of a print publication produced by a known and reputable press, they should say so. Because wearing the cape of Defender of the Impossible when you don't have the rest of the suit on, makes you look a little underdressed when you fly over the local neighborhoods.

I'm not saying this goal/approach has no or even less value than any other approach. I'm saying that organizational groupings of all kinds have a tendency to attract the kind of people they say they want. I think what is wanted here has necessarily evolved over the years, and the welcome message has not evolved gracefully along with it.

I'm a poet, so I want the words to be right.

Dan

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

- Mei-mei Berssenbrugge

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

<http://mail.yahoo.com>

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76. **Jonathan Penton**

Re: About the Poetics List

Wed 6 Jul 2005

Tod,

A few quick points:

Even if you were a long-standing member of this list, it would not give you the right to say "I'm fairly sure most of the people who're here to discuss experimental poetry and poetics do not want this list to become a forum for 'open mic' publication." That's not yours to claim. I'm sure no harm was intended, but you go on to say "Once word got out, the list would really be ruined." The list has been around for a long time, and I consider it currently in a state of ruin. I don't think the poems ever were the threat, and they certainly aren't stifling discussion now.

If we are discussing poetics, isn't a discussion of what constitutes publishing relevant? Of course you aren't required to be interested, but I am. One of the wonderful things about free discussions is the way they spin off in various directions, yes? Perhaps we could even get an obpoem on the subject.

We are in no danger of seeing 50 posts a day on this list. The Editorial Board didn't like the direction the list was going, and killed all conversation with a set of new rules and a tightening of the old ones. It was clearly deliberate. I'm not sure how they intend to re-build it, but "limits" at this point seem pretty funny.

Regards,

--

Jonathan Penton

<http://www.unlikelystories.org>

Michael Tod Edgerton wrote:

Dan, you're making the whole issue of "published" much more complicated than it actually is. No self-published works would be an acceptable rule to me, but so would including self-published works by authors other than oneself. Leaves of Grass, obviously, has been published and republished by many other people than Walt for a long time. I don't believe that it does happen a lot that editors of highly respected presses publish their own books. There are a few exceptions, like Scalapino, who published Crowd and not evening or light through her O Books. If it's a respected press, then include it. If you think it's an amazing work that someone unfortunately had to publish themselves, include it. Rules are guidelines, not absolutes, and

people always take liberties. I've definitely seen poems on this list, as it is. Quote from blogs--why not? Quote from online galleries and journals that include electronic, multimedia, and hybrid works. Now just how much is excluded? Any parameters will

necessarily exclude something, but some limits are necessary. I don't think it's as complicated as you find it to be, I don't personally find the issue of what constitutes "published" all that interesting or complex, rather a bit tedious. It really is a matter of common sense. Your splitting hairs with nothing more at stake than whether you can "officially" quote a certain poem on this list that might be excluded from the rules.

But I do agree with you that it seems odd (at best) for a poetics list to institute a complete moratorium on the inclusion of poems...

Maybe the old 50 posts per day limit would work again, though. Does anyone know why this was abandoned originally? I suppose I can imagine that, with around 10000 participants, many people might never get to the head of the line, and that might be more of a problem.

So, yes, how 'bout changing the rules a bit?

Best,

Tod

*Dan Waber <[REDACTED]> wrote:
Michael Tod Edgerton wrote:*

As someone relatively new to the list, I can say without reservation that I do not want my e-mail inundated with endless streams of bad poetry.

Who does? I'm not entirely convinced that was the motivation behind going poemless, but even if it was, it seems ill-advised for the solution to be, "all right then, NO poems at all". But, this is a very American response, now that I think of it. We like the easy solution of eliminating the good with the bad in the name of saving us from the bad. The examples are legion.

Published poems can be referenced, links cut and pasted, in the course of a discussion of specific poems. I, personally,

however, would be in favor of allowing the citation of published poems in whole or part, but not unpublished.

I'm curious, how would you define "published"? Does self-publishing count (Leaves of Grass)? What if you're a highly respected press and you publish a manuscript of your own through your own press (this happens a lot)? How about if it's on a blog (the choices are too many to pick this early)? How about in the comments of a blog? What about posted to a series of listservs reaching a total number of people greater than the circulation of Poetry (Alan Sondheim, August Highland, Lanny Quarles, mez, etc)? What constitutes the publishing of a piece of hypermedia (Jim Andrews)? Do we only talk about things published by Seagate? What about a poet who declaims all publication entirely (Jesse Taylor for the 20 years up until this week)?

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

- Mei-mei Berssenbrugge

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<http://mail.yahoo.com>

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77. **Thomas Devaney**

Tom Devaney poem for Lorenzo Thomas

Wed 6 Jul 2005

A poem for Lorenzo Thomas:

DELIBERATE

Here is a guy. Where?

In the corner.

It and he and we are dark.

He doesn't nod, but opens

his marked and watery eyes wider.

I take it as hello, and it is.

His eyes are older than he is.

He's not someone from Philly,

but I understand him in that way

for the moment. People here

would know him. It's the walk, yes.

How he stands, a short guy,

big for his size. How he looks,

a serious and secret comportment.

So he sits; then he's up, then

he's stands and then we're here--

and he says:

<i>But here's The truth:

You have the right to keep your mouth shut

Trust me,

Across the room

A person looking like a crazy version

Of somebody you once knew

Might be our Savior

One who can draw fire

Out of ashes

At least a lover, maybe
The one to take you up a little higher
Or let you down easy.
But don't look this way,
It isn't me </i>
call it speech, and it is--
not as fast I am saying, but not at all slow.
--Tom Devaney

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78. **Steve Dalachinsky**

Re: About the Poe et

Wed 6 Jul 2005

m.s. @ a.b.'s - 10/89 (incomplete)

do you think this will end
before the nite does?

how many yellow shadows
can continue
to stab
eachother
before
day
arrives?

this night @ the raw spinnet
stripped bare like an old woman
baring her missing
teeth
gaps in speech
eyes of forbidden
heritage
& laundered wishes
staring into the
past

he sits in front of the raw spinnet
in the poet's room
composing

her soul opens
the air
the poet turns
away.
the poet
turns away

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79. **mIEKAL aND**
JUST FOR ONE MINUTE

Wed 6 Jul 2005

SAY SOMETHING USEFUL OR INTERESTING OR CONTROVERSIAL ABOUT
SOMEONE WHO HASN'T RECENTLY DIED.

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80. **Rob McLennan**
Re: STANZAS #41 - rob mclennan

Wed 6 Jul 2005

new from above/ground press

STANZAS #41
ottawa poems (blue notes)
a long poem (in 39 parts) by rob mclennan

1.

from backwood lumbertown,
an exercise
that works out of progress

where main street so far off the main

brandished, a tradition
of contemporary

back a bit

the pool cue over

bank street from the lip
of parliament hill

all the way

*roll south to st lawrence,
under another*

*no one body
or poem
remains the same*

*mayor, governor
general, prime minister*

*& other optic
failures*

*after an 18 year hiatus, rob mclennan lives where he was born: Ottawa
(where he has never done anything wrong). He keeps writing poetry books, so
people keep publishing them, including paper hotel (Broken Jaw), what's left
(Talonbooks) & stone, book one (Palimpsest Press). He is currently working
on a poetry collection, The Ottawa City Project, & a novel, Missing
Persons, an early chapter of which recently appeared on his increasingly
clever blog www.robmclennan.blogspot.com*

*free if you find it, \$4 sample (add \$2 international) & \$20 for 5 issues
(outside canada, \$20 US)(payable to rob mclennan), c/o 858 somerset st w,
ottawa ontario canada k1r 6r7*

*STANZAS magazine, for long poems/sequences, published at random in Ottawa,
Ontario, Canada. previous issues include work by Gil McElroy, Aaron Peck,
derek beaulieu, carla milo, Gerry Gilbert, George Bowering, Sheila E.
Murphy & Douglas Barbour, Lisa Samuels, Ian Whistle, Gerry Gilbert, Rachel
Zolf, J.L. Jacobs, nathalie stephens, Meredith Quartermain, etc. 1000
copies distributed free around various places. exchanges welcome.*

*submissions encouraged, with s.a.s.e. & good patience (i take forever) of
up to 28 pages.*

*complete bibliography & backlist availability now on-line at
www.track0.com/rob_mclennan*

*various above/ground press publications can be found at Mother Tongue
Books (Ottawa), Collected Works (Ottawa), Annex Books (Toronto), etc*

next issue: Jan Allen (Kingston ON)

=====

--

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/

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics
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81. **David A. Kirschenbaum**

Re: JUST FOR ONE MINUTE

Wed 6 Jul 2005

Quoting mIEKAL aND <[REDACTED]>:

SAY SOMETHING USEFUL OR INTERESTING OR CONTROVERSIAL ABOUT
SOMEONE WHO
HASN'T RECENTLY DIED.

WHAT THE HELL IS UP WITH ALL OF THE CAPS?

dAVID bUT

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82. **Craig, Ray (SOA)**

JUST FOR ONE MINUTE: Re Translation

Wed 6 Jul 2005

"Twins born 3 months apart"

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

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

On Behalf Of mIEKAL aND

Sent: Wednesday, July 06, 2005 1:49 PM

To: [REDACTED]

Subject: JUST FOR ONE MINUTE

SAY SOMETHING USEFUL OR INTERESTING OR CONTROVERSIAL ABOUT
SOMEONE WHO

HASN'T RECENTLY DIED.

=====

DISCLAIMER

The contents of this e-mail and any attachments are confidential to the intended recipient and may also be legally privileged. Unless you are the named addressee (or authorized to receive for the addressee) of this email you may not copy, disclose or distribute it to anyone else.

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=====

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83. **Halvard Johnson**
Re: JUST FOR ONE MINUTE

Wed 6 Jul 2005

Do you mean that there is such a person?

Hal Art & Plastic Surgery

Halvard Johnson

[REDACTED]
[REDACTED]

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

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

On Jul 6, 2005, at 4:48 PM, mIEKAL aND wrote:

| SAY SOMETHING USEFUL OR INTERESTING OR CONTROVERSIAL ABOUT
| SOMEONE WHO
| HASN'T RECENTLY DIED.

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84. **Lanny Quarles**
Re: JUST FOR ONE MINUTE

Wed 6 Jul 2005

LUX AETERNA PLATO EURETHKRALANTERN-JAW DIOGENES
MENTULACLONE

86. **Pierre Joris**
Peyrafitte & Kishimoto

Wed 6 Jul 2005

For those in the Berkshires &/or Albany, NY area, an excellent way to spend a July evening — as proposed by Nicole Peyrafitte:

"Before I take off for a two months trip to the French Pyrenees and Morocco, I am extremely pleased to announce two dates with virtuoso pianist Yuko Kishimoto. We will be performing mostly French songs, plus some standards and a few originals."

Saturday July 9th

9-12PM

Gideon's

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

23 Eagle St.,

North Adams, MA

██████████

(Close to MassMoca)

Thursday July 14th

7-10PM

BASTILLE DAY CELEBRATION

(a.k.a Pierre's birthday! he will be there! and there is possible outdoor sitting for drinks only, but check with the restaurant for details)

Nicole's Bistro

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

Quackenbush House

prix fixe menu

633 Broadway Albany

██████████

Hope to see you very soon!

www.nicolepeyrafitte.com

██████████

"things fall where they lie/ les choses tombent où elles reposent "

=====

"Play what you don't know" -- Sun Ra

=====

=

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/

blog:http://pjoris.blogspot.com/

=====

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87. **Chris Stroffolino**

Re: JUST FOR ONE MINUTE

Wed 6 Jul 2005

Plato was a dickhead?

>From: mIEKAL aND <[REDACTED]>

>To: [REDACTED]

>Subject: JUST FOR ONE MINUTE

>Date: Wed, Jul 6, 2005, 12:48 PM

>

| SAY SOMETHING USEFUL OR INTERESTING OR CONTROVERSIAL ABOUT
| SOMEONE WHO
| HASN'T RECENTLY DIED.

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88. **Ron Silliman**

Poet Warrior PR

Wed 6 Jul 2005

No comment needed

-- Ron Silliman

America Supports You: Web Site Will Pay Tribute to Poet Warriors

By Terri Lukach

American Forces Press Service

WASHINGTON, July 6, 2005 - Pfc. Jamie A. Goldstein so touched Kristin Johnson with his poem about the eagerness of soldiers in training to fight for their country that she dedicated a Web site to sharing his poems and the stories of other poet warriors.

"I was just blown away by this wonderful poem," Johnson said. "The voice he puts to the military is so incredible."

Johnson said Goldstein's poem inspired her to showcase his words and those of others like him. "The men and women of our armed forces are bright, intelligent and committed - especially those serving now in Afghanistan and Iraq," Johnson said. "They are doing something with their lives and for other people. They are expressing their passion, their dreams and their commitment to freedom. And I am passionate about giving them a voice," she said.

Goldstein is attached to the Army's 2nd Battalion, 58th Infantry Division, and is awaiting deployment to Iraq. His poem describes the warrior ethos of a brotherhood training for war and eager to fight for freedom.

Johnson said she spoke with Goldstein's mother. "I talked to her about the poem," Johnson said, "and was captivated by the need to capture the history of these men and their families." The "Poet Warrior Project" started in earnest this month, and Johnson said she expects the site to be up and running in a few months. Goldstein's poem will be its inaugural presentation.

Johnson said that while people know of many poets from past wars, from the nation's earliest days through World War II, not many poets from recent wars are known. "Yet, these men are in touch with life at its most fundamental level. To not express that, to lose it, is a waste," she said.

"This is the history record of a generation, a generation that is doing something phenomenal. They are fighting a war against terrorism, and none of us knows what it is like," she continued. "I want to record their experiences, their feelings, and also that of their families."

Johnson is a playwright, a journalist, a Web writer, a screenwriter, the author of three books, and the creator of an Internet site called "Poems for You" which she launched in 2001. "Writing is my passion," she said. "I have always written poetry - for special occasions like birthdays or weddings. Finally, someone asked, 'Why don't you get paid for it?'"

She said poetry is a special, personal kind of writing. "There is something about poetry that is mystical, beautiful," she said. "It doesn't need to be for publication, but to express feelings. That's what these soldiers are doing, and in such a beautiful way."

Johnson said she was impressed by the depth, courage and eloquence of Goldstein's poetry, and hopes to raise awareness of the many wonderful things American troops are doing that go unreported.

"I'm really thrilled to be able to support our troops in this way," she said.

When Eagles Learn to Fly by Pfc. Jamie A. Goldstein 2nd Battalion, 58th Regiment Jan. 14, 2005

High atop a mountain,
The newest look around.
In their hearts they yearn to jump,
But to the nest, they're bound.
They see what's going on abroad,
And it consumes their thoughts.
There's shoes to fill and prey to kill,
And targets to be caught.
They may be mean, they may be angry,
Strong may be their drive.
But all of that means nothing,
'Til these eagles learn to fly.

They sacrifice their blood and sweat,
Earn feathers one-by-one,
And bleed and sweat they will, until
The day of training's done.
And at that time, they then reflect,
On things they all have learned,
And often re-read passages,
From pages that they've turned.
With contempt for their confinement,
They sing verses as they cry,
But that will all soon change
When these eagles learn to fly.

Their blood is hot. Their eyes are cold.
Their hearts know not of fear.
They dream of wreaths of olive leaves,
But still clutch tight their spears.
Collectively they ponder,
The enemies they will try.
They've skills to hone and wings to grow,
But that, they know, takes time.
When the sand has fell completely,
And their wings spread true and wide,
They'll soar across the skyline
And the world shall hear them cry:
"Those who dare burn olive branches,
Those who force their way,
Those who seize what isn't theirs,

And dare refuse to pay,
Those who live by wicked values,
And dare to walk with pride,
Clear your throat and swallow,
For we have learned to fly!"

"Those who dare crusade,
Against the name of what is just,
Those who dare raise arms,
By exploiting others' trust,
And expect a repercussion,
No more violent than a sigh,
Today you shall be proven wrong,
For we have learned to fly!"

"Those who dare condemn us,
For enjoying our free will,

Those who feel our choices,
Make us wrong enough to kill,
Those who dare assault us,
Anywhere at any time -
You've met your final adversary;
For we have learned to fly!"

Related Site:

Poet Warrior

<http://www.poemsforyou.com/poetwarrior.html>

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89. **Denise Enck**

Michael McClure & M.L. Liebler in Berkeley

Wed 6 Jul 2005

Michael McClure

jams and reads

with Detroit performance poet M.L. Liebler

Saturday, August 27, at 7:30

Poetry Flash at Cody's

Cody's Books

2454 Telegraph Avenue (at Haste)

Berkeley

Cody's: [REDACTED] Poetry Flash: [REDACTED]

\$2 at the door

Hope to see you there!

Michael McClure & Ray Manzarek www.McClure-Manzarek.com
po box 972 mukilteo wa 98275 usa

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90. **Ron Silliman**

May Swenson article in Salt Lake Tribune

Wed 6 Jul 2005

Utah poet finally handed her laurels

Significant voice: The late May Swenson, obscure in her home state,
will be honored at the Smithsonian gallery

By Kristen Moulton

The Salt Lake Tribune

Salt Lake Tribune

LOGAN - May Swenson may not be known by most folks in the town where she grew up riding stick horses among the poplars at the bottom of Old Main Hill, scrubbing floors for her large Mormon family and writing in her adolescent diary. Nor does Utah take much notice of Swenson, who died in Delaware in 1989. And yet, her portrait will soon hang in the National Portrait Gallery of the Smithsonian Institution, a distinction shared by Brigham Young and Robert Leroy Parker, aka Butch Cassidy, among other Utahns. "It's a real honor for the state as well as for May," says Suzanne Bigelow of Salt Lake City, co-author of the 1996 book *May Swenson, A Poet's Life in Photos*. It also is recognition that Swenson, though largely unknown in her home town and state, is nonetheless regarded as a significant 20th century American poet. "Within the community of established poets, she is revered," says Michael Spooner, director of Utah State University Press, which has published three books about Swenson and is preparing a collection of essays about her work. Spooner, English professor Paul Crumbley and several graduate students are involved in the May Swenson Project to make the Cache Valley native better known. USU has been sponsoring an annual poetry contest in her name, had a symposium last year, established a May Swenson room in the English Department and plans another in the library now under construction. Swenson's champions also have asked Logan to erect a sign at the southern entrance to the northern Utah city, denoting it as May Swenson's birthplace. Having her portrait in the National Portrait Gallery can only help bring Swenson more respect, says Crumbley. The 1960 portrait, in pastels and on paper, is by artist Beauford Delaney, a friend of Swenson's. The National Portrait Gallery bought it from the

poet's literary estate in May. "She's obscure. I think that we can change that," says Crumbley. Swenson was born in Logan in May 1913, the eldest of 10 children of Dan Arthur and Margaret Swenson, converts to The Church of Jesus Christ of Latter-day Saints who immigrated from Sweden to Utah. Her father taught woodworking at Utah Agricultural College, which became Utah State University, and kept fruit trees and a huge garden on the family's two acres just west of campus. He also was a writer, and read to his children at the kitchen table at night. Swenson's mother was quiet and hard-working and relied on Swenson to help manage the brood of children who came after her and to keep house. A younger sister, Ruth Eyre of Logan, remembers Swenson entertaining her young charges with impromptu stories, including one about how many shoes a centipede would need. "She told us that story as she was scrubbing the kitchen floor," Eyre recalls. After graduating from USU, Swenson worked briefly as a reporter for the Deseret News in Salt Lake City. At 22, she borrowed \$200 from her dad for a trip to New York City. Thereafter, she made only occasional visits back to Logan. She had hoped to be a newspaper writer, but had to settle for odd jobs that barely paid the rent on a series of small apartments. At night, she wrote poetry. After dozens of rejections, she was finally published in *The Saturday Review of Literature*, 13 years after she arrived in New York. Though she continued to work at secretarial jobs, Swenson scrimped so she could take long writing breaks, including several at artists' colonies, according to her partner of 25 years, Rozanne Knudson. By the time Swenson died of a heart attack, brought on by asthma and high blood pressure at age 76, she had published 11 volumes of poetry and had been awarded many top cultural honors, such as the MacArthur Foundation Fellowship worth \$380,000. She was a chancellor for the Academy of American Poets. Along the way, Swenson stopped practicing the Mormon religion of her youth, once explaining that she couldn't have faith in what she couldn't see. She loved the music, but was not a believer. She also was bothered by the discrepancy in the roles of men and women in the church and all of society, says Knudson, executor of Swenson's estate and an author herself. Swenson remained devoted to her parents - they visited her twice in Greenwich Village as they traveled to and from Sweden for a Mormon mission - and she and her siblings were close. She shared her MacArthur prize money with her brothers, sisters, nieces and nephews. Swenson's obscurity, says Spooner at USU, surely has to do with poetry's small place in American society. "People just don't know poetry." His own university once overlooked opportunities to put the spotlight on its distinguished graduate. Though USU granted Swenson an honorary doctorate in 1987 and earlier had her teach a summer workshop, the university demolished the home where she was raised and a former curator, now deceased, rebuffed an offer for the university to keep some of her papers. Washington University in St. Louis, instead, has 5,000 of her letters and working papers. Utah's other

universities did not invite Swenson for workshops or readings, although she crisscrossed the country, visiting college campuses for such occasions. Knudson believes there are reasons Utahns, unlike easterners, do not know Swenson and her work. Poetry is about comfort, and Mormons, she says, find comfort in their own scriptures and inspirational writing rather than in poetry. Knudson was raised LDS in Virginia and was educated at Brigham Young University in Provo. Though Swenson's siblings adored her, they have been reserved about publicly trumpeting her poetic genius, says Knudson. Not only did Swenson drink alcohol and smoke cigarettes for much of her life - both proscribed by the LDS Church - she was a lesbian. Of all the nieces and nephews, not one has May's name, Knudson notes. Margaret Woodbury of Provo, who spent her 18th summer with Swenson, her older sister, in Manhattan, says the family and May had an understanding. "She allowed people to be who they were and we allowed her to be who she was." Crumbley, the USU English professor at the helm of the May Swenson Project, says Swenson had no use for labels. She wasn't a lesbian poet. She wasn't a New York poet. She wasn't a western poet. Though she wrote often about the Atlantic Ocean, which she loved, she also wrote about the mountains of the West. "She would not be pigeonholed," says Spooner. "She was interested in all of life." One of the most remarkable aspects of Swenson's 900-poem legacy is its breadth. She wrote about nature and about space travel and science, often employing humor and irony. Her poetry, though often poignant, was light rather than dark. Ted Kooser, the current U.S. poet laureate, says Swenson had a strong influence on him as a young poet. "It seemed to me she could do anything, could write well in any form, in any mood, and the poems were not only virtuoso performances but rich with life and feeling," he wrote in an e-mail to The Salt Lake Tribune. Wendy Wick Reaves, curator of prints and drawings at the National Portrait Gallery in Washington, says the gallery was thrilled to buy the 18-by-24-inch portrait of Swenson. The museum has been closed for renovation since early 2000 and won't reopen until July 4, 2006. The reopening exhibits are already scheduled, so Swenson's portrait will have to be displayed later. Swenson will be the 21st Utahn in the gallery, either as a portrait subject or artist. "She isn't as well-known as Marianne Moore or Elizabeth Bishop, but she really does rank with them in terms of 20th century poetry," says Reaves. "She was really very, very influential."

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91. **David A. Kirschenbaum**

Boog City Classic Albums Live presents Live Aid at 20

Wed 6 Jul 2005

please forward

Boog City Classic Albums Live presents

Live Aid at 20

Wed. July 13, 7:00 p.m., \$10

Bowery Poetry Club

308 Bowery

(and 1st Street)

NYC

20 years to the day of the concerts in London and Philadelphia benefiting famine relief in Ethiopia, 11 local artists play selections from that day, featuring performances by

Balls to Monty

The Domestics

Steve Espinola and Debby Schwartz

Amy Hills

The Inevitable Breakups

Limp Richard

Matt Lydon

The Marianne Pillsburys

The Millerite Redeemers

Mr. McGregor

The Trouble Dolls

(running order of show and tracks can be seen on
www.boogcityevents.blogspot.com)

Hosted by Boog City editor David Kirschenbaum

Directions: F train to Second Avenue, or 6 train to Bleecker Street. Venue is at foot of 1st Street, between Houston and Bleecker streets, across from CBGBs.

Call 212-842-BOOG(2664) or email [REDACTED] for further information

www.thedomestics.com

www.steveespinola.com

www.amyhills.com

www.inevitablebreakups.com

www.mariannepillsbury.com
www.troubledolls.net

--

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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92. **Steve Dalachinsky**
Re: JUST FOR ONE MINUTE

Thu 7 Jul 2005

i tin e rate

ill it e rate

how do ya spell rooting as in rooting for the olympics to be played out in
where do you think they ought to be/

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93. **Michael Tod Edgerton**
Re: About the Poetics List

Thu 7 Jul 2005

On the contrary, Jonathan, I have EVERY right to express my opinion, with the understanding that it's merely that: my one opinion. Period. It may be wrong, it may be in the minority, but I have never and I will never shy away from expressing my opinion. If I'm wrong in my assumption you cite below, then let me know when the slam competition begins so I can unsubscribe.

Of course those interested should discuss what constitutes "publishing" if they like--I never said I thought that shouldn't be allowed. I don't think it's a debate that's relevant, however, to setting down some practical guidelines that certainly don't have to be immutable or without exception, and that may help resolve the rather bizarre state of (at least officially) having no poems allowed in a discussion of poetry and poetics.

I think it's a shame that some people feel the list is currently in a state of ruin. Something really should be done to counter that. What can we do? Anybody?

Tod

Jonathan Penton <[REDACTED]> wrote: Tod,

A few quick points:

Even if you were a long-standing member of this list, it would not give you the right to say "I'm fairly sure most of the people who're here to discuss experimental poetry and poetics do not want this list to become a forum for 'open mic' publication." That's not yours to claim. I'm sure no harm was intended, but you go on to say "Once word got out, the list would really be ruined." The list has been around for a long time, and I consider it currently in a state of ruin. I don't think the poems ever were the threat, and they certainly aren't stifling discussion now.

If we are discussing poetics, isn't a discussion of what constitutes publishing relevant? Of course you aren't required to be interested, but I am. One of the wonderful things about free discussions is the way they spin off in various directions, yes? Perhaps we could even get an obpoem on the subject.

We are in no danger of seeing 50 posts a day on this list. The Editorial Board didn't like the direction the list was going, and killed all conversation with a set of new rules and a tightening of the old ones. It was clearly deliberate. I'm not sure how they intend to re-build it, but "limits" at this point seem pretty funny.

Regards,

--

Jonathan Penton

<http://www.unlikelystories.org>

Michael Tod Edgerton wrote:

>Dan, you're making the whole issue of "published" much more complicated than it actually is. No self-published works would be an acceptable rule to me, but so would including self-published works by authors other than oneself. Leaves of Grass, obviously, has been published and republished by many other people than Walt for a long time. I don't believe that it does happen a lot that editors of highly respected presses publish their own books. There are a few exceptions, like Scalapino, who published Crowd and not evening or light through her O Books. If it's a respected press, then include it. If you think it's an amazing work that someone unfortunately had to publish themselves, include it. Rules are guidelines, not absolutes, and people always take liberties. I've definitely seen poems on this list, as it is. Quote from blogs--why not? Quote from online galleries and journals that include electronic, multimedia, and hybrid works. Now just how much is excluded? Any parameter

s

> will

> necessarily exclude something, but some limits are necessary. I don't think it's as complicated as you find it to be, I don't personally find the issue of what constitutes "published" all that interesting or complex, rather a bit tedious. It really is a matter of common sense. Your splitting hairs with nothing more at stake than whether you can "officially" quote a certain poem on this list that might be excluded from the rules.

>

>But I do agree with you that it seems odd (at best) for a poetics list to institute a complete moratorium on the inclusion of poems...

>

>Maybe the old 50 posts per day limit would work again, though. Does anyone know why this was abandoned originally? I suppose I can imagine that, with around 10000 participants, many people might never get to the head of the line, and that might be more of a problem.

>

>So, yes, how 'bout changing the rules a bit?

>

>

>Best,

>

>Tod

>

>Dan Waber wrote:

>Michael Tod Edgerton wrote:

>

>

>>As someone relatively new to the list, I can say without reservation
>>that I do not want my e-mail inundated with endless streams of bad
>>poetry.

>>

>>

>

>Who does? I'm not entirely convinced that was the motivation behind
>going poemless, but even if it was, it seems ill-advised for the
>solution to be, "all right then, NO poems at all". But, this is a very
>American response, now that I think of it. We like the easy solution
>of eliminating the good with the bad in the name of saving us from the
>bad. The examples are legion.

>

>

>

>>Published poems can be referenced, links cut and pasted, in

>>the course of a discussion of specific poems. I, personally,
>>however, would be in favor of allowing the citation of published
>>poems in whole or part, but not unpublished.
>>
>>
>
>I'm curious, how would you define "published"? Does self-publishing
>count (Leaves of Grass)? What if you're a highly respected press and
>you publish a manuscript of your own through your own press (this
>happens a lot)? How about if it's on a blog (the choices are too many
>to pick this early)? How about in the comments of a blog? What about
>posted to a series of listservs reaching a total number of people
>greater than the circulation of Poetry (Alan Sondheim, August
>Highland, Lanny Quarles, mez, etc)? What constitutes the publishing of
>a piece of hypermedia (Jim Andrews)? Do we only talk about things
>published by Seagate? What about a poet who declaims all publication
>entirely (Jesse Taylor for the 20 years up until this week)?
>
>The welcome message for the Poetics list says that posting to this
>list is itself considered by the Editorial Board as a form of
>publication.
>
>I can't imagine a criteria for what would legitimately constitute
>"published" that wouldn't also exclude at least as much vital work as
>it includes.
>
>Particularly now, in this very exciting time of the digital dancing
>with literature, on a digitally facilitated list, the kind of work
>this list's welcome message says its open to is often (but certainly
>not exclusively) precisely the kind of work that is non-publishable,
>or unpublished, or is in the act of birthing a whole new definition of
>what published means.
>
>Even if a workable definition could be found, I think a list that
>claims to be open to the impossible in theory, but in practice only
>allows the citation of the published is untenable.
>
>I also think the notion of what constitutes "published" today is one
>of the most exciting questions in all of literature. I am the type of
>person who doesn't really do very well at talking about that
>question. I am pretty good, however, at thinking of different ways to
>say "well, how about this!?" And I think it's essential to the dialog

>to include people of both kinds. Without the former, the discussion
>will probably never really happen in any kind of structured way, and
>without the latter, the discussion would never have come up in the
>first place because there would have been no deviation from the norm
>anyway. Lively discussion requires both sides.

>

>

>

>>I'm fairly sure most of the people who're here to discuss
>>experimental poetry and poetics do not want this list to become a
>>forum for "open mic" publication. Once word got out, the list would
>>really be ruined.

>>

>>

>

>Not really. The list was an open mic for a decade and the simple
>measures of limiting individuals to 2 posts per day and the entire
>list to 50 posts per day was effective at stopping the "if no one
>minds, I'll just go ahead and read a dozen more" syndrome.

>

>And I think there is no better way to say you're NOT interested in the
>new and emerging, the experimental and the impossible, than to say
>you've given up on open readings. Yeah, they can be painfully bad
>sometimes. But they are also sometimes brilliant, engaging, and
>instructive in the art of being human.

>

>

>

>>Discussing "received forms" does not refer to workshoping or
>>otherwise discussing poems received from listserv participants, but
>>to interrogating the uses and relevance of traditional, "closed"
>>forms like the sestina or pantoum in the contemporary
>>cultural/political context. So, yes, "recieved" does mean something
>>completely different than what you read it to mean.

>>

>>

>

>Cool, I was unfamiliar with that usage, thank you.

>

>

>

>>It would be nice to have more engaged, rigorous discussions and

>>debates than I've seen so far, but wouldn't it be a better strategy
>>to start one than to try to critique the editorial statement/welcome
>>message
>>
>>
>
>Absolutely this would be better. And this is precisely why I suggested
>that the Editorial Board do some of that discussion starting. Because
>in an environment where there is this much control coming from the
>top, you don't find a lot of people stepping up to test out whether
>any given topic is going to end up causing a rule change on them. It
>may be of interest to note here that I've had far more back channel
>responses of support than total responses on the list. Why would that
>be? Because people are more comfortable with it. And if the goal here
>is to encourage discussion, that's a failure.
>
>And, actually, I believe have started a more engaged, rigorous
>discussion and debate. I've even mentioned published poems in it.
>
>
>
>>(I suppose this applies to me, here, now, equally...maybe
>>I'll give that a try in the morning...)? I'm sure the exchange of
>>original work among a small group of highly talented and intelligent
>>participants must have been exciting and invigorating in its time,
>>and I'm pissed I missed out. However, this list is not that one;
>>this list is far too big to manage that, I think, so I understand
>>the need for setting parameters. But perhaps they could be revised
>>to allow the inclusion of already published works in support of
>>arguments made in expository prose; I see no harm in that.
>>
>>
>
>I see no harm either. If that's the direction they want to go,
>great. That's why I offered as suggestion #1 that the welcome message
>be reworded to more accurately reflect the reality of the
>situation. If the list is too big (though I don't think it is), and
>the Editorial Board wants to limit discussion to works that are only
>as impossible as can be managed within the confines of a print
>publication produced by a known and reputable press, they should say
>so. Because wearing the cape of Defender of the Impossible when you
>don't have the rest of the suit on, makes you look a little

>underdressed when you fly over the local neighborhoods.
>
>I'm not saying this goal/approach has no or even less value than any
>other approach. I'm saying that organizational groupings of all kinds
>have a tendency to attract the kind of people they say they want. I
>think what is wanted here has necessarily evolved over the years, and
>the welcome message has not evolved gracefully along with it.
>
>I'm a poet, so I want the words to be right.
>
>Dan
>
>
>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
>
>
>
>
>

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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94. **furniture_press**
New Address for Furniture Press
Thu 7 Jul 2005

Hi:

Sarah and I plus Furniture Press will have a new mailing address as of
7/8/2005:

Chris + Sarah Casamassima
304 A7 Stevenson Lane
Baltimore, MD 21204

Thanks!

Chris+Sarah

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

--

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

Powered By Outblaze

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95. **Pierre Joris** ***Nomadic Blog Posts***

Thu 7 Jul 2005

Recent post on Pierre Joris' NOPAMDICS blog:

How slow is „As slow as possible“?

Opacity (2)

On Opacity

July 4 — Lorenzo Thomas

Summer Reading: The Ten Most Harmful Books

Abdelwahab Meddeb on Arabic

Philippe Jaccottet at 80

=====

=

"Play what you don't know" -- Sun Ra

=====

=

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/>
[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

=====

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96. **Jonathan Penton**
Re: About the Poetics List

Thu 7 Jul 2005

Michael Tod Edgerton wrote:

>On the contrary, Jonathan, I have EVERY right to express my opinion, with the
>understanding that it's merely that: my one opinion. Period. It may be wrong,
>it may be in the minority, but I have never and I will never shy away
>from expressing my opinion. If I'm wrong in my assumption you cite
>below, then let me know when the slam competition begins so I can
>unsubscribe.

>

>

>

But what you offered was not your opinion. It was, as you correctly called it a moment later, an assumption, one that lead you to speak for the list at large. By all means, express your opinion. But surely you understand that is different from claiming to express the opinion of "most of the list."

The last time this was debated (and it has been debated often and heavily), there was about a 50%-50% split among the vocal members as to whether or not the posting of poems should be permitted. Of course, neither you nor I have any idea what most of the list readers think. If you are unwilling to be on a list with those who are interested in unpublished poetry, on the grounds that we are all conspiring to cause a "slam competition," that is of course your prerogative. I assure you I'm not unwilling to share space with you. Personally, I think hyperbole is pretty groovy.

Of course those interested should discuss what constitutes "publishing" if they like--I never said I thought that shouldn't be allowed. I don't think it's a debate that's relevant, however, to setting down some practical guidelines that certainly don't have to be immutable or without exception, and that may help resolve the rather bizarre state of (at least officially) having no poems allowed in a discussion of poetry and poetics.

Fair enough. It's nice when a conversation spins into something it was not, originally, though. I'm going to skip the implied question of "what should be these practical guidelines?" for the reasons I outlined below.

>I think it's a shame that some people feel the list is currently in a
>state of ruin. Something really should be done to counter that. What can
>we do? Anybody?

>

>Tod

>

>

>

The bottom line on this: the Editorial Board does not appear to be at all swayed or interested by what people think should be done to the list. That is my analysis, and it could be inaccurate. However, since it seems to be the case, I don't see the point in debating or suggesting. I assume they have a plan for rebuilding the list. If so, we will likely see its results eventually. If not, oh well. I don't see any indication that our input is solicited.

Regards,

--

Jonathan Penton

<http://www.unlikelystories.org>

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97. **Lou Rowan**

Re: Golden Handcuffs Review #5 out

Thu 7 Jul 2005

To all, This Creeley and Davenport memorial issue hit the distributors (Ingram, DeBoer) early this week, and should be arriving in bookstores.

New work by Mark Axelrod, Rachel Back, Charles Bernstein, Gregg Biglieri, Sarah Campbell, Jaclyn Cole, Serge Gavronsky, Jesse Glass, Bernard Hoepffner, Pierre Joris, Leslie Kaplan, Karen Kelley, Hank Lazer, Stacey Levine, Jason, Macey, Rick Moody, Paul Naylor, Kevin Nolan, Doug Nufer, John Olson, Toby Olson, Peter Quartermain, Donald Revell, Lou Rowan, Daniele Salenave, Kyle Schlesinger, Charles Stein, John Taggart, James Tierney, and Norman Weinstein. Essays on Creeley and Davenport, and responses by writers to each others' work in the issue.

Subscriptions \$12/annum. Single copies \$6.95. Ads \$100/page, smaller sizes and repeats negotiated.

Website www.goldenhandcuffsreview.com

Please read. Please support us.

Thanks, Lou Rowan

From: Charles Bernstein <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Recommended Summer Reading
Date: Tue, 7 Jun 2005 11:59:20 -0400

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 Lafon 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 (Krupsay)

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

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

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98. **Bob Grumman**

Re: Usoku

Thu 7 Jul 2005

--- Irving Weiss <[REDACTED]> wrote:

*One way of doing haiku to dispel the fog of its
everywhereness 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

Thas a syllaku, yuh dope!

Didn't know Jesse had taken his vendetta against the use of "ku" to suggest haikuic tonalities to this high court, for I don't visit it much. Apparently nobody came to my defense! Woe.

--Bob G.

Do You Yahoo!?

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

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99. **Bob Grumman**

Re: ku

Thu 7 Jul 2005

Didn't see the following. It doesn't defend my "mathemaku" and "cryptographiku," but defends Scott's

"visual haiku," so sorta defends me. So: thanks, Stephen.

Bob, the Cranker

--- Stephen Baraban <[REDACTED]> wrote:

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>

Sell on Yahoo! Auctions – no fees. Bid on great items.

<http://auctions.yahoo.com/>

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100. **Patrick Durgin**
on Lorenzo Thomas

Thu 7 Jul 2005

The following was commissioned by David Buuck, editor and publisher of the journal Tripwire. I figured it'd make a suitable contribution to the tributes and other remarks here.

The Cartesian Funk on the Recent Work of Lorenzo Thomas, Poet.

Writing poems involves that desperate attempt to pass through sophistication into wisdom.

--Lorenzo Thomas, introduction to *Chances Are Few: Expanded Second Edition*, 2003

In French philosophers Gilles Deleuze & Félix Guattari's third of *A Thousand Plateaus*, a lobster becomes an exemplar of and persona for the history of philosophy. Simultaneously, it stands for geo-political "globalization" - neo-colonialism's intrinsic foil. The lobster's flesh secretes its own shell - the virtual as such becomes actual. Unless you also read the seemingly a-Deleuzian philosopher Emmanuel Levinas, you will read the lobster as a metaphor rather than a constituent of this veritable "globe." Levinas' ethical system is hinged on the infrequent but fundamental observation that Descartes' "discovery" of modern scientific reason is not taken at liberty. That is, 'I think, therefore I am' ('I am thinking, therefore I am being') can only announce the principle of universal doubt and its corollary mind-body split by fiat. For Descartes, the thought of infinity perforce "takes place" within us - there is no will to doubt in Descartes. History is the infinite encasing of time itself; it is only a metaphor for the indeterminacy - not a Marxian "anarchy of exchange" - modern and contemporary USAmerican poetics have inherited as the "promise of infinite determination" (Deleuze, Kant's *Critical Philosophy*). They used to call it "ambiguity," and its types. For one, you have the weird nostalgia of the Poundian epic. But another way the USAmerican poem includes history is via (dare we say) organic form, as the lobster secretes its shell. But it is another thing entirely (osmosis maybe, but not, in Guattari's word, "chaosmosis") when

...the drama is wholly subjective
stone knowing the form which the carver imparts it
the stone knows the form (The Cantos 450)

Ethical self-evidence is metaphysical fascism. PART ONE: They eat them for dinner.

If all this supposedly heady quipping seems to you out of place in a review essay on Lorenzo Thomas' recent work, I won't apologize. There are few other ways to return the generosity of a poem like "Dangerous Doubts."

The mind invents its own inadequacies
But not the power to erase illusion
That schemes and wholesome dreams
Can become actual despite the truth
That thoughts invest themselves in flesh
And direct motion (Dancing on Main Street 119)

This from the man who, in the 2003 "Introduction" to the expanded edition of his first major collection *Chances Are Few*, wrote:

This modern world--what T.S. Eliot taught us to call "our civilization"--began in 1492 with a series of cultural collisions that continue to reverberate. We've had five hundred grim years of progress: a kaleidoscope of ancient fears and hatreds, bright visions and hopeful dreams, justifiable suspicions and ordinary greed, constantly recycled as history becomes everyday life and vice versa. (vii)

Justifiable suspicions are not the unique providence of the benignly reasonable subject whose danger begins when the thought (unthinkable) of the infinite takes place within her / him. But what "civilization"--what "our"--seeps through the many salvos from Vietnam, the Civil Rights Movement (see also Thomas' epic *The Bathers*), and the mundane "career" vicissitudes of a Panamanian in Texas' "liquid city"?

That you have 30,000 shots at immortality
But only one you dare not miss at being rich
Or at least escape the nag of destitution (Dancing on Main Street 119)

A veteran of the latter New York School scene (see *The Angel Hair Anthology*), Thomas' lists are several times less "sophisticated" than a Ted Berrigan. As the listing continues, I'm mostly taken with the bravery this approach demonstrates--especially in face of what used to be known as "subject matter." Last I saw such bravery it was heroism (Whitman, Sandburg, Baraka). Thomas' piece

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Thomas is that rare critic / literary historian who takes the evaluative function of criticism seriously, not as self-evident, but as a question of literary production (as opposed to disinterested reflection). There is a singular lack of hubris in his project - reading his work is to witness the self-conscious entrance of one man's labor into historical, indeed "interesting times."

I'll just excerpt one short passage from Extraordinary Measures, Thomas' new scholarly tome, by way of commenting on his economy in that expository mode, but moreso his thoroughgoing responsibility to critical self-reflection within the construction of historical categories / narratives. I have been an avid reader of Amiri Baraka's work for many years and have never found a truer summation of his historical centrality than this one:

Many are not always convinced by his notion of science. For good and bad reasons. Baraka, as critic Ezekiel Mphahlele (otherwise one of our most alert readers) has consistently failed to understand, is best as a poet of intense personal reflection, which is exactly why he always appears to us in the prophet's sackcloth of social activism. Literally, he does not have time to be himself. But were he given the time, who (as he himself eloquently ponders in his poems) would that self be? In this way he speaks to us in our lostness, striving, and

misery, and we are habituated now to the eager anticipation of his own subsequent interpretations of each current guise. For all his complexity, however, Baraka's work reveals a fundamental consistency. (159)

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PART THREE: He flutta' (or, synethsis) / Shell-shock / I am thinking, therefore I am being.

--- Patrick F. Durgin

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101. **Joe Brennan**

\$40 Billion More In Security Money Required For 2012 Olympics

Thu 7 Jul 2005

Click here: The Assassinated Press

\$40 Billion More In Security Money Required For 2012 Olympics: "Thank God. It Was Only The Fodder That Take Public Transport," Said A Relieved Blair.: G-8 Leaders Prepare To Incubate Millions More Terrorists With Their 'Policies': "As Long As Those Fuckers Can't Get At Me, What The Shit Do I Care," Bush Overheard Telling Blair At Gathering Of Stooges For International Banks And Corporations.: Blasts Conveniently Timed, Poorly Aimed, Say Most Of World's People: "With Big Name Fuckers So Close Why Couldn't Bombers Have Taken Them Out And Saved The World This Endless Grief," Those Polled Say: London Olympics To Mark 15th Year of War In Iraq, Against Terrorism: War In Iraq Declared An Olympic Sport: "History Records That Our Intention At These G-8 Conferences Is To Hurt People. To Hurt Them Really Bad. And To Slaughter As Many Of Them As Possible," Said U.S. Trade Representative Buckley 'Scooter' Welkes IV By MUDDIN CRUDSLINGER

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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102. **Kazim Ali**
Question from Kazim Ali
Thu 7 Jul 2005

Hi Leslie

How are you doing? Are you at Bard College again this summer? Call me if you would like to come down to Beacon again (██████).

I'm writing to you about O Books. I wonder if you would like to see the manuscript of my second novel "The Secret Room: A String Quartet."

The novel is actually written in musical lines--each of 4 characters taking the role of one of the instruments in a string quartet. Each character has a different font, but there also handwritten musical bars and clefs to allow the eye to follow more easily. The reader will perhaps read a single instrument (character) or could try to read simultaneously. There are shorter sections of the novel written in prose paragraphs.

The four characters (Sonia, a violinist; Jaffar, a yoga teacher; Jody, a stay at home mom; and Pratap, an office worker) do not merely interact physically, but also in history, sometimes metaphorically (Jody and Sonia never meet--but Jody listens to a concern of Sonia's on the radio--a concert Pratap is at).

Anyhow, it is a little conceptually experimental--to my mind strictly a novel, strictly prose--but hard to get market-driven publishers to think like this. Hence my thinking of approaching small presses--

If you like I can send the full manuscript to you (it is around 215 pages).

Hope you are well,

Kazim Ali

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<http://discover.yahoo.com/mobile.html>

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103. **Kazim Ali**

Apologies for my earlier mail

Thu 7 Jul 2005

Hi folks, sorry--a letter meant only for Leslie
Scalapino went to everyone.

But if you did read, then you know what my new novel
is about!

WAR IS OVER
(if you want it)

Kazim

Do You Yahoo!?

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

<http://mail.yahoo.com>

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104. **tyrone williams**

Re: on Lorenzo Thomas

Thu 7 Jul 2005

Great essay, Patrick.

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

From: Patrick Durgin <[REDACTED]>

Sent: Jul 7, 2005 8:14 PM

To: [REDACTED]

Subject: on Lorenzo Thomas

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journal Tripwire. I figured it'd make a suitable contribution to the tributes and
other remarks here.

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PART THREE: He flutta' (or, synethsis) / Shell-shock / I am thinking, therefore I am being.

--- Patrick F. Durgin

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105. **Lanny Quarles**

Latest on Phaneronoemikon

Fri 8 Jul 2005

<http://www.hevanet.com/solipsis/blogger/index.html>

RECENT POSTS

Has anyone ever noticed ..

linear arrangement 16

linear arrangement 15

NITRITE INHALENT DEFECTS

linear arrangement 14

NUNPETH ZZSS

episeen prounons

Worthless Narrativity [dancing with the stars]

Nulla Dies Sine Linea

Barye

linear arrangement 13

mint noose wasting: femur flute asphyxiation face

Sir Noel of Firefly Hill

linear arrangement 12

Cudjoe's Cave-talk

OMPHALOS: Calvin Klein Modification

linear arrangement 11

am nighotic pm birdy hilltop

We drink granny

BUCUOWENTIBUDA

DVD REVIEW

xybmok, a closed school solemn segub

trans. of a page from Bibergeil

linear arrangement 10

dry wooden club

We are in Paris from June 26 through June 30th.

"It Ain['t] nothin'"

One Experience

Moonmad: Nothing Diffuse or Baconian

The Strange Logic whereby the Refugees from the Beetle Ovens...

3 Songs

Pascal's Neurosis as Hobbyhorse Can-Can

double knit exu dolls

linear arrangement 9

thecontrol buttons

strange news from virginia

away from the glade

Caves: Bobby Best and Michael Yaateh

focused mainly on flukes in Peconic Bay

Lad Lit

Unconscious

Ulutopia

mer free glue horse stuck together bad

The Semiochemicals of Symmetrischema tangolias

"Technology creates meaning." [enigmatic protuberances]...

Dead Textes Brut versus the Wounded Urns

vlv/boil

view of the Tungurahua plume...

More on Chladni

ASCIICHLADNI

<http://www.hevanet.com/solipsis/blogger/index.html>

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106. **alexander saliby**

Re: About the Poetics List

Fri 8 Jul 2005

Tod, et alles,

The rules against: "...this is the most unkindest cut of all..." came after the fact of the creative writing.

Rules are made for following, unless: ignoring, destroying, abhorring them harms no one but yourself, in which case, screw the rules!

In my opinion, more often than we perhaps care to recognize, creative souls run rough-shod over rules, ignoring them right and left no matter who posted the edict. And they do that not out of disrespect for rules but rather because they

find rules restrict the creative process they are driven to practice, and their drive to create is greater than their drive to conform.

I suspect if one were to post on POETICS a poem that broke new ground in either presentation, or form or metrical stanzaic pattern, or if one wrote a poem that excited even the nearly dead intellects such as I by either its wit or its originality, no one of the moderators, editors, authorities on the list would dare excommunicate the creator of such works.

Here though is the essence of the list to date:

Po'ms

tomes

silence

brilliance

xfe

fex

so paints the saints

But, rules aside, perhaps the real problem with the list is not the edict banning poetry; rather it is the failure of the moderators/editors on the list to realize that there can be no discussion of poetics and poetry without poetry itself...how sad. Alex

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

From: Michael Tod Edgerton<mailto:[REDACTED]>

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

Sent: Wednesday, July 06, 2005 10:02 AM

Subject: Re: About the Poetics List

Dan, you're making the whole issue of "published" much more complicated than it actually is. No self-published works would be an acceptable rule to me, but so would including self-published works by authors other than oneself. Leaves of Grass, obviously, has been published and republished by many other people than Walt for a long time. I don't believe that it does happen a lot that editors of highly respected presses publish their own books. There are a few exceptions, like Scalapino, who published Crowd and not evening or light through her O Books. If it's a respected press, then include it. If you think it's an amazing work that someone unfortunately had to publish themselves, include it. Rules are guidelines, not absolutes, and people always take liberties. I've definitely seen poems on this list, as it is. Quote from blogs--why not? Quote from online galleries and journals that include electronic, multimedia, and hybrid works. Now just how much is excluded? Any parameters

will

necessarily exclude something, but some limits are necessary. I don't think

it's as complicated as you find it to be, I don't personally find the issue of what constitutes "published" all that interesting or complex, rather a bit tedious. It really is a matter of common sense. Your splitting hairs with nothing more at stake than whether you can "officially" quote a certain poem on this list that might be excluded from the rules.

But I do agree with you that it seems odd (at best) for a poetics list to institute a complete moratorium on the inclusion of poems...

Maybe the old 50 posts per day limit would work again, though. Does anyone know why this was abandoned originally? I suppose I can imagine that, with around 10000 participants, many people might never get to the head of the line, and that might be more of a problem.

So, yes, how 'bout changing the rules a bit?

Best,

Tod

Dan Waber <[REDACTED]<mailto:[REDACTED]>> wrote:

Michael Tod Edgerton wrote:

> As someone relatively new to the list, I can say without reservation
> that I do not want my e-mail inundated with endless streams of bad
> poetry.

Who does? I'm not entirely convinced that was the motivation behind going poemless, but even if it was, it seems ill-advised for the solution to be, "all right then, NO poems at all". But, this is a very American response, now that I think of it. We like the easy solution of eliminating the good with the bad in the name of saving us from the bad. The examples are legion.

Published poems can be referenced, links cut and pasted, in the course of a discussion of specific poems. I, personally, however, would be in favor of allowing the citation of published poems in whole or part, but not unpublished.

I'm curious, how would you define "published"? Does self-publishing count (Leaves of Grass)? What if you're a highly respected press and you publish a manuscript of your own through your own press (this happens a lot)? How about if it's on a blog (the choices are too many to pick this early)? How about in the comments of a blog? What about posted to a series of listservs reaching a total number of people greater than the circulation of Poetry (Alan Sontheim, August Highland, Lanny Quarles, mez, etc)? What constitutes the publishing of a piece of hypermedia (Jim Andrews)? Do we only talk about things published by Seagate? What about a poet who declaims all publication entirely (Jesse Taylor for the 20 years up until this week)?

The welcome message for the Poetics list says that posting to this list is itself considered by the Editorial Board as a form of publication.

I can't imagine a criteria for what would legitimately constitute "published" that wouldn't also exclude at least as much vital work as it includes.

Particularly now, in this very exciting time of the digital dancing with literature, on a digitally facilitated list, the kind of work this list's welcome message says its open to is often (but certainly not exclusively) precisely the kind of work that is non-publishable, or unpublished, or is in the act of birthing a whole new definition of what published means.

Even if a workable definition could be found, I think a list that claims to be open to the impossible in theory, but in practice only allows the citation of the published is untenable.

I also think the notion of what constitutes "published" today is one of the most exciting questions in all of literature. I am the type of person who doesn't really do very well at talking about that question. I am pretty good, however, at thinking of different ways to say "well, how about this!?" And I think it's essential to the dialog to include people of both kinds. Without the former, the discussion will probably never really happen in any kind of structured way, and without the latter, the discussion would never have come up in the first place because there would have been no deviation from the norm anyway. Lively discussion requires both sides.

I'm fairly sure most of the people who're here to discuss experimental poetry and poetics do not want this list to become a forum for "open mic" publication. Once word got out, the list would really be ruined.

Not really. The list was an open mic for a decade and the simple measures of limiting individuals to 2 posts per day and the entire list to 50 posts per day was effective at stopping the "if no one minds, I'll just go ahead and read a dozen more" syndrome.

And I think there is no better way to say you're NOT interested in the new and emerging, the experimental and the impossible, than to say you've given up on open readings. Yeah, they can be painfully bad sometimes. But they are also sometimes brilliant, engaging, and instructive in the art of being human.

Discussing "received forms" does not refer to workshopping or otherwise discussing poems received from listserv participants, but to interrogating the uses and relevance of traditional, "closed" forms like the sestina or pantoum in the contemporary cultural/political context. So, yes, "received" does mean something completely different than what you read it to mean.

Cool, I was unfamiliar with that usage, thank you.

It would be nice to have more engaged, rigorous discussions and debates than I've seen so far, but wouldn't it be a better strategy to start one than to try to critique the editorial statement/welcome message

Absolutely this would be better. And this is precisely why I suggested that the Editorial Board do some of that discussion starting. Because in an environment where there is this much control coming from the top, you don't find a lot of people stepping up to test out whether any given topic is going to end up causing a rule change on them. It may be of interest to note here that I've had far more back channel responses of support than total responses on the list. Why would that be? Because people are more comfortable with it. And if the goal here is to encourage discussion, that's a failure.

And, actually, I believe have started a more engaged, rigorous discussion and debate. I've even mentioned published poems in it.

(I suppose this applies to me, here, now, equally...maybe I'll give that a try in the morning...)? I'm sure the exchange of original work among a small group of highly talented and intelligent participants must have been exciting and invigorating in its time, and I'm pissed I missed out. However, this list is not that one; this list is far too big to manage that, I think, so I understand the need for setting parameters. But perhaps they could be revised to allow the inclusion of already published works in support of arguments made in expository prose; I see no harm in that.

I see no harm either. If that's the direction they want to go, great. That's why I offered as suggestion #1 that the welcome message be reworded to more accurately reflect the reality of the situation. If the list is too big (though I don't think it is), and the Editorial Board wants to limit discussion to works that are only as impossible as can be managed within the confines of a print publication produced by a known and reputable press, they should say so. Because wearing the cape of Defender of the Impossible when you don't have the rest of the suit on, makes you look a little underdressed when you fly over the local neighborhoods.

I'm not saying this goal/approach has no or even less value than any other approach. I'm saying that organizational groupings of all kinds have a tendency to attract the kind of people they say they want. I think what is wanted here has necessarily evolved over the years, and the welcome message has not evolved gracefully along with it.

I'm a poet, so I want the words to be right.

Dan

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

- Mei-mei Berssenbrugge

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107. **Bob Marcacci**

Re: About the Poetics List

Fri 8 Jul 2005

or simply a failure of the subscribers... in the context of some discussion, i didn't think a poem or a creative response was disallowed...

if their attempts to maintain the list kill it, then they will learn something... if that's what will happen... if it goes on in a new direction, then that's what will happen...

it seems like there are plenty of splinter groups out there to accommodate folks, which is one drawback to this medium...

--

Bob Marcacci

*From: alexander saliby <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Thu, 7 Jul 2005 23:17:12 -0700
To: [REDACTED]
Subject: Re: About the Poetics List*

*...perhaps the real problem with the list is not the edict
banning poetry; rather it is the failure of the moderators/editors on the list
to realize that there can be no discussion of poetics and poetry without
poetry itself...*

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108. **Harry Nudel**

Usoko...

Fri 8 Jul 2005

the sushi chef
watches the baseball
sound off.....

uni...drn...

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109. **Harry Nudel**

Usoko...

Fri 8 Jul 2005

masturbatin
's like eatin'
cool whip...
uni...drn...

[↑ Contents](#)

110. **Pierre Joris**

Gustaf Sobin

Fri 8 Jul 2005

The news just in that poet Gustaf Sobin died yesterday.

I've posted a poem of his & a text on his work by me on my NOMADICS blog.

Pierre

=====
=

"Play what you don't know" -- Sun Ra

=====
=

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/>

[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

=====
=

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111. **Charlotte Mandel**

Re: Question from Kazim Ali

Fri 8 Jul 2005

Kazim and others -

I'm currently reading David Mitchell's CLOUD ATLAS - a remarkable musical

arrangement of story/characters, overlapping themes. Recommended.
Best,
Charlotte

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112. **David Raphael Israel**
"this is Friday" (boomerang poem)

Fri 8 Jul 2005

Poeticsists --

long time no e. Seeing hints of brouhaha about
publishing / not publishing on linst / not on list,
inclines me to publish on list. Hence this.
But with poetics notation.

For a long time occasionally, & lately more frequently,
I've employed an 8-line form which I dub the
"boomerang poem" (due to the return of the 1st line
as the final line). The form's antecedent is found
in classical Chinese poetry. I've only seen a few
examples in translation, but when I worked in the
East Asiatic Library at UC Berkeley (about 25 years
ago), wandering the stacks, I found at least one
volume that seemed to be entirely in boomerang form,
and sometimes noted other poems occasionally so.

Here's an example of what I'm doing with this
in English. In this case (and usually, and
classically in Chinese, rhyme-scheme is:
AB AB BA BA.

[The Basho reference: he'd stayed at an inn
where two prostitutes, who were on a pilgrimage,
were in a nearby room and he heard their conversation
through the wall. He jotted a haiku saying that that
night, both the moon and clover slept under the same
roof (or something like that).]

cheers,
david

///

"this is Friday" (boomerang poem)

It's 9 a.m. who am I? this is Friday
it seems the rain has ceased the fruitflies hover
is this a what-day or is it a why-day?
I read Basho's remark on moon & clover
it seemed conceited anyway the lover
of landscapes walks an endless world but my day
has dawned with obligations still to cover
it's 9 a.m. who am I? this is Friday

d.i.

///

| david raphael israel
| other shore dvd <> washington dc
| 
| <http://www.othershore.net>

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113. **David Raphael Israel**

Ni Zan and Usoku

Fri 8 Jul 2005

Catching just a strand of this argument.

The utterance here --

*"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*

calls to mind the story of Ni Zan (Ni Tsan in older transliteration style), painter/poet of Yuan Dynasty China, whose impromptu bamboo (painted on a friend's wall, I think) were criticized for their lack of resemblance to bamboo.

"Yes," said Ni, "but to achieve a complete lack of resemblance -- that's really not so easy!"

cheers,

d.i.

| david raphael israel
| other shore dvd <> washington dc
| 
| http://www.othershore.net

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114. **Jesse Glass**

Eileen Tabios' Songs of the Colon Now Up at Ahadada

Fri 8 Jul 2005

Eileen Tabios' new on-line chapbook Songs of the Colon is available for download from www.sendeck.com/ahadada. Love ya, Jess

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115. **steve dalachinsky**

Re: Usoku

Fri 8 Jul 2005

you suck too
it should be called does anyone actuaLLY KNOW ANY thing about haiku
out there
shit this broken computer sucks
my real computer crashed out tonight hundreds of pomes e-addresses letters
files lost
little back up
whole ms that will if recoverd be published soon
actually taking advance sales
final nite - the complete notes of a charles gayle notebook
due out early dec on ugly duckling press
\$ 12 advance 175 ish pages w/6color plates
anyway black screen gone black gone HELP
some nuudnik scared my wife into the virus mode so she panic
ed and set out to transfer everything to disc and somewhere along the
line
like negative wish fulfillment voila erased darkness
erased

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116. **Vernon Frazer**

IMPROVISATIONS IS NOW IN PRINT UPDATE

Fri 8 Jul 2005

Several days after I posted the notice that IMPROVISATIONS is in print, I discovered that the book's distribution wasn't in place and that the special pre-publication offer from Barnes and Noble.com had been removed.

Until the distribution issues have been resolved, I offering direct ordering at a price comparable to Barnes and Noble's pre-publication discount.

If you would like to purchase a copy of IMPROVISATIONS, please send a check for \$35 to

Vernon Frazer

132 Woodycrest Drive

East Hartford, CT 06118

The offer will be in effect until the book becomes available online.

Thank you for your support.

Sincerely,

Vernon Frazer

Beneath the Underground Books is proud to announce the July 2005 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, con-
structs 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, ap-
plied 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

8.5 x 11"

\$45.00

Available from Baker and Taylor Books, The Book House, Inc, and your favorite online bookseller.

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117. **Michael Gottlieb**

Re: POETICS Digest - 3 Jul 2005 to 4 Jul 2005 (#2005-184)

Fri 8 Jul 2005

Michael Gottlieb and Caroline Bergvall Reading in Gt. Barrington, MA

Michael Gottlieb and Caroline Bergvall

reading

at the Geoffrey Young Gallery

43 Railroad St.

Gt. Barrington, MA

Saturday, July 9 at 5:30 pm

Hope you can make it!

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118. **maxpaul**

Re: Gustaf Sobin

Fri 8 Jul 2005

Hi, Pierre. This is terrible news (in a series of such). Do you know the cause?
Maxine

Quoting Pierre Joris <[REDACTED]>:

The news just in that poet Gustaf Sobin died yesterday.

*I've posted a poem of his & a text on his work by me on my NOMADICS
blog.*

Pierre

=====
"Play what you don't know" -- Sun Ra
=====

*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/

blog:http://pjoris.blogspot.com/

=====

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119. **Catherine Daly**

Lewis MacAdams Reading Tuesday July 12

Fri 8 Jul 2005

LOS ANGELES PUBLIC LIBRARY

and the LIBRARY FOUNDATION OF LOS ANGELES PRESENT

"ALOUD at Central Library"

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July 12, Tuesday, 7 PM

Lewis MacAdams

"The River, Book Three"

World premiere of MacAdams' The River, Book Three, a continuation of his mini-epic about his life and work among the trash bags and red-wing blackbirds of the much-maligned Los Angeles River.

About Lewis MacAdams:

Poet, activist, journalist Lewis MacAdams is the author of a dozen books and tapes of poetry, and his poems have appeared in many anthologies over the last twenty-five years.

As a journalist, in the early 80's, he was the American correspondent for the popular French magazine Actuel. From 1980 to 1982, he was the editor of WET, "the Magazine of Gourmet Bathing and Beyond," a Los-Angeles-based, internationally-circulated bi-monthly of the avant-garde. Since the mid-80's he has been a contributing editor of the L.A. Weekly. He writes regularly on culture and ecology for Rolling Stone, the L.A. Weekly, Men's Journal, L.A. Times, and Los Angeles Magazine. His book, Birth of the Cool: Beat, Bebop and the American Avant Garde was published in 2001. He is currently writing a biography of Rolling Stone founder Jann Wenner, which will be published in 2006.

In 1985, he founded Friends of The Los Angeles River, a "40 year art work" to bring the Los Angeles River back to life. In the years since, FoLAR has become the River's most important and influential advocate. Two of its current major goals are to create a Los Angeles River Conservancy to oversee restoration of the river, and a River Watch program to improve the River's water quality and target polluters. In 1991, MacAdams received the San Fernando Valley Audubon Society's annual Conservation Award.

A new collection of poems, The River: Books One, Two & Three, (published by Blue Press) takes the Los Angeles River as its metaphor, weaving the story and song of the poet, activist and journalist as these three roles form the confluence which is the man. Copies of the book will be available at the reading.

Reservations

ALoud: www.aloudla.org or 

ALoud programs are FREE, unless otherwise noted. Seating is limited and reservations are strongly recommended for all lectures and performances.

For programs that are full, stand-by tickets will be available at the door,

in person only, beginning one hour prior to the program.

Programs are subject to change.

A book signing follows the program. Books are available for purchase on-site at the program, courtesy of the Library Store.

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120. **maxpaul**

Re: Gustaf Sobin

Fri 8 Jul 2005

Sorry. I meant to backchannel. MC

Quoting [REDACTED]:

Hi, Pierre. This is terrible news (in a series of such). Do you know the cause? Maxine

Quoting Pierre Joris <[REDACTED]>:

The news just in that poet Gustaf Sobin died yesterday.

I've posted a poem of his & a text on his work by me on my NOMADICS blog.

Pierre

=====
"Play what you don't know" -- Sun Ra
=====

Pierre Joris

244 Elm Street

Albany NY 12202-1310

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c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

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

[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

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121. **Gerald Schwartz**

Re: Poet Warrior PR

Fri 8 Jul 2005

Perhaps, one, a question:

Is this site sanctioned by ny of the
branches of the armed forces (say, marines),
which are officially linked to it?

Is there any connecton between this
and Gioia's pet project?

Gerald S.
still savoring the line bout the "cripple"
in the one poem on the site...

No comment needed
-- Ron Silliman

America Supports You: Web Site Will Pay Tribute to Poet Warriors
By Terri Lukach
American Forces Press Service

WASHINGTON, July 6, 2005 - Pfc. Jamie A. Goldstein so touched Kristin Johnson with his poem about the eagerness of soldiers in training to fight for their country that she dedicated a Web site to sharing his poems and the stories of other poet warriors.

"I was just blown away by this wonderful poem," Johnson said. "The voice he puts to the military is so incredible."

Johnson said Goldstein's poem inspired her to showcase his words and those of others like him. "The men and women of our armed forces are bright, intelligent and committed - especially those serving now in Afghanistan and Iraq," Johnson said. "They are doing something with their lives and for other people. They are expressing their passion, their dreams and their commitment to freedom. And I am passionate about giving them a voice," she said.

Goldstein is attached to the Army's 2nd Battalion, 58th Infantry

Division, and is awaiting deployment to Iraq. His poem describes the warrior ethos of a brotherhood training for war and eager to fight for freedom.

Johnson said she spoke with Goldstein's mother. "I talked to her about the poem," Johnson said, "and was captivated by the need to capture the history of these men and their families." The "Poet Warrior Project" started in earnest this month, and Johnson said she expects the site to be up and running in a few months. Goldstein's poem will be its inaugural presentation.

Johnson said that while people know of many poets from past wars, from the nation's earliest days through World War II, not many poets from recent wars are known. "Yet, these men are in touch with life at its most fundamental level. To not express that, to lose it, is a waste," she said.

"This is the history record of a generation, a generation that is doing something phenomenal. They are fighting a war against terrorism, and none of us knows what it is like," she continued. "I want to record their experiences, their feelings, and also that of their families."

Johnson is a playwright, a journalist, a Web writer, a screenwriter, the author of three books, and the creator of an Internet site called "Poems for You" which she launched in 2001. "Writing is my passion," she said. "I have always written poetry - for special occasions like birthdays or weddings. Finally, someone asked, 'Why don't you get paid for it?'"

She said poetry is a special, personal kind of writing. "There is something about poetry that is mystical, beautiful," she said. "It doesn't need to be for publication, but to express feelings. That's what these soldiers are doing, and in such a beautiful way."

Johnson said she was impressed by the depth, courage and eloquence of Goldstein's poetry, and hopes to raise awareness of the many wonderful things American troops are doing that go unreported.

"I'm really thrilled to be able to support our troops in this way," she said.

When Eagles Learn to Fly by Pfc. Jamie A. Goldstein 2nd Battalion, 58th Regiment Jan. 14, 2005

*High atop a mountain,
The newest look around.
In their hearts they yearn to jump,*

*But to the nest, they're bound.
They see what's going on abroad,
And it consumes their thoughts.
There's shoes to fill and prey to kill,
And targets to be caught.
They may be mean, they may be angry,
Strong may be their drive.
But all of that means nothing,
'Til these eagles learn to fly.*

*They sacrifice their blood and sweat,
Earn feathers one-by-one,
And bleed and sweat they will, until
The day of training's done.
And at that time, they then reflect,
On things they all have learned,
And often re-read passages,
From pages that they've turned.
With contempt for their confinement,
They sing verses as they cry,
But that will all soon change
When these eagles learn to fly.*

*Their blood is hot. Their eyes are cold.
Their hearts know not of fear.
They dream of wreaths of olive leaves,
But still clutch tight their spears.
Collectively they ponder,
The enemies they will try.
They've skills to hone and wings to grow,
But that, they know, takes time.
When the sand has fell completely,
And their wings spread true and wide,
They'll soar across the skyline
And the world shall hear them cry:
"Those who dare burn olive branches,
Those who force their way,
Those who seize what isn't theirs,
And dare refuse to pay,
Those who live by wicked values,
And dare to walk with pride,
Clear your throat and swallow,
For we have learned to fly!"*

*"Those who dare crusade,
Against the name of what is just,
Those who dare raise arms,
By exploiting others' trust,*

*And expect a repercussion,
No more violent than a sigh,
Today you shall be proven wrong,
For we have learned to fly!"
"Those who dare condemn us,
For enjoying our free will,*

*Those who feel our choices,
Make us wrong enough to kill,
Those who dare assault us,
Anywhere at any time -
You've met your final adversary;
For we have learned to fly!"*

*Related Site:
Poet Warrior
<http://www.poemsforyou.com/poetwarrior.html>*

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122. **Irving Weiss**

Re: Usoku

Fri 8 Jul 2005

If not syllo- wd have to be syllai - hello Bob, greetings from the pp. of the Big Birthday Book.

Irving

On 7/7/05 6:09 PM, "Bob Grumman" <[REDACTED]> wrote:

--- Irving Weiss <[REDACTED]> wrote:

*One way of doing haiku to dispel the fog of its
everywhereness 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

Thas a syllaku, yuh dope!

Didn't know Jesse had taken his vendetta against the use of "ku" to suggest haikuic tonalities to this high court, for I don't visit it much. Apparently nobody came to my defense! Woe.

--Bob G.

Do You Yahoo!?

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

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123. **Bob Grumman**

Re: Usoku

Fri 8 Jul 2005

--- Irving Weiss <[REDACTED]> wrote:

*If not syllo- wd have to be syllai - hello Bob,
greetings from the pp. of
the Big Birthday Book.*

Irving

You're right, Irving--should be SYLLOKU. Dunno how I wrote SYLLAKU--except that I've been recently pushing a new term of mine, the "syllabreak," for fragmenting a word in the middle of a syllable, something I'm claiming Cummings pioneered in, and possibly invented.

Yeah, I just got my copy of the Big Birthday Book (for Richard Kostelanetz) and much liked your entry. Lots of other good things in it, too.

Ooops, it's getting windy here. Gotta go hide.

--Bob

Yahoo! Mail

Stay connected, organized, and protected. Take the tour:
<http://tour.mail.yahoo.com/mailtour.html>

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124. **Robert Corbett**

Re: Poet Warrior PR

Fri 8 Jul 2005

It's a pretty "wack" site, at least the originating one. The author charges for creating poetry for occasions, mostly weddings--read the effusive testimonials (unless you have great faith in this country's literacy).

Now, this may border on being border-line, but who wouldn't mind an exquisite piece of language-y-ish writing to mark an occasion? I am not entirely not serious: does being "commissioned" as it were negate a poem's "authenticity" (again, this for lack of a better word, or better yet, simple put it sous-rature)?* And there is no doubt that those of us who find rituals necessary, but the old vows troublesome look for words to replace them.

*(I fell upon the word commissioned since it is part of one my favorite phrases of Wordsworth's: "commissioned spirits".)

--- Gerald Schwartz <[REDACTED]> wrote:

Perhaps, one, a question:

*Is this site sanctioned by ny of the
branches of the armed forces (say, marines),
which are officially linked to it?*

*Is there any connecton between this
and Gioia's pet project?*

*Gerald S.
still savoring the line bout the "cripple"
in the one poem on the site...*

*No comment needed
-- Ron Silliman*

*America Supports You: Web Site Will Pay Tribute to
Poet Warriors
By Terri Lukach
American Forces Press Service*

WASHINGTON, July 6, 2005 - Pfc. Jamie A. Goldstein
so touched Kristin
Johnson with his poem about the eagerness of
soldiers in training to
fight for their country that she dedicated a Web
site to sharing his
poems and the stories of other poet warriors.

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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125. **Ruth Lepson**

Re: Was Robert Creeley "stupid about gender" and love?

Fri 8 Jul 2005

Hey Chris

You rhymed Giddy with City--Creeley wd have gotten a kick from that.

Maybe you've hit on something--the aloneness expressed in his poems allowed a social freedom in his life. Who knows what anyone experiences, on the other hand? But of course we love him bec he is better able to say than most. How cd anyone be so "happily" & "sadly" & intellectually engaged simultaneously or nearly simultaneously? That was his genius, as well as his intuitive sense of sound--you know the sounds are right but can't dissect them as you can with say Yeats.

I guess people--sometimes incl me--think poets are really writing abt themselves, novelists abt characters or people they know. Of course much more to say abt that & unsavoriness. (It was interesting to me that Eliot Weinberger in his wonderful anthology American Poetry since 1950 included Anne Sexton among the usual suspects--maybe bec she made the unsavory surreal in her wild Jesus poems.)

Great to have this exchange with you--& I think we both have poems for Creeley in the forthcoming Wandering Hermit Review...? Anyway, I'm a fan.

Hi & bye,
Ruth

On 7/3/05 9:24 PM, "Chris Stroffolino" <[REDACTED]> wrote:

Hi Ruth---

hey, thanks for writing. i like what you say---especially about the "dostoyevsky character" in the poems--the whole question of the often solitary dark character in so many of the poems and how that might seem "at odds" with how so many of us knew him socially....

Once I saw him at a panel discussion in Albany in 1995 and he kept on making fun of the phrase (and stance), "wandered lonely as a cloud" and I always thought that he, more than many poets, really HAD TO remind himself to do that in order to be able to let go and be so PRESENT with people. Also, in my copy of LIFE AND DEATH he simply wrote the phrase "IN THE CITY!" and at first I thought he was quoting something from one of his poems in that book, as many poets do when they sign their books, but it turns out he was just GIDDY to be in NYC.

What do I make of all this? Maybe he was able to wrestle so much of the solitary alienated demon out in the act of writing and that allowed him or helped him really appreciate people when he was actually WITH them, and that back-and-forth is surely not unique to Creeley, but I love the particular ways he went about navigating or "negotiating" that--(okay, not very profound this.....Sorry...)

the Dostoyevsky reference also brings up a more general point about poetry---especially poetry that can be both, as you say, "lyric and innovative"----Why is it that people are more inclined to be JUDGEMENTAL when a lyric poet/persona explores some "unsavory" aspects of the "self" than when a novelist or playwright creates "characters"?

*I have my own theories about that, but I'll save it for later---
For now, I just want to say I appreciate the fact that you (and Mary Jo and others) are less interested in engaging in the kind of (spurious) moral JUDGEMENT I was taking issue with---
I mean, of course, we "SHOULD" be a lot of things we're not, but thankfully that didn't stop Creeley from giving voice to a lot of other things....*

C

From: Ruth Lepson <[REDACTED]>

To: [REDACTED]

Subject: Re: Was Robert Creeley "stupid about gender" and love?

Date: Sat, Jul 2, 2005, 2:24 PM

Dear Chris S.,

Read yr creeley thoughts w/ great interest as I am trying to (un)formulate thoughts abt dear Bob myself. Some friends, knowing he was the central contemporary poet for me, have asked abt his life with women. I can say that his generosity was unlimited, and to me as a young poet in Cambridge in the early '70s, when I asked if I cd talk to him abt poetry once that summer, he sd, "Come every week." So I did. He let Celia Gilbert and me interview him. He wrote a blurb for my first book. He came to Boston to read for Oxfam America readings I was organizing. In recent years he came to my classes at the NEng Conservatory of Music, even Xeroxing handouts himself. Sure, he loved to talk and be with people, but that's part of the point. One felt his kindness and kindliness.

At the same time, he was a kind of Dostoyevsky character in his poetry. There was a guy, Robert Creeley, who appeared in his poems. This guy was the existential person of our time. I read Creeley always thinking of his poems as current and newly meaningful, because he was asking about and tentatively coming to statements, filled with feeling, about what it means to be alive, in our time & in any time. What we all have in common was his subject, I feel. Denise Levertov and Adrienne Rich were the other essential poets for me, and I never felt conflict going from Rich to Creeley. Each was vast and sincere while questioning the notion of sincerity.

Three times I've gone to visit Bob at Tulip Lane in Mt. Auburn Cemetery and each time what comes to mind, after the existential shock that he doesn't exist now, is what he said, "If it isn't fun, don't do it." Is that gender-laden? I dunno, but it reminds me as well as any guy, once I can get past what I mist do, to choose.

I wrote some poems for Bob in the weeks after he died. One of them is a realization that came for the first time in my life about the importance of art, which had often seemed flimsy in the face of humanity's suffering. I was standing outside thinking nothing means anything bec Bob died, people die, and I thought, Why did people love Bob so much? Because he was a great poet! He was able to say what most people cannot, and what we long to hear other people say. One of the few times on this earth when a human being, lovely to see and hear as he was, went beyond sex.

Bob was called a lyric poet and an innovative poet. Impossibly, he managed both.

On 7/2/05 6:00 PM, "Chris Stroffolino" <[REDACTED]> wrote:

OKAY, I did it---finally testing the waters and succumbing to the BLOGOSPHERE

Just up---first two posts.

1. Oakland "My" Oakland---some loose tentative thoughts about the WAYANS BROTHERS hope to build a movie studio in Oakland, the local RAGazine THE BOOTY CRACK, the CULTURAL SEGREGATION of blacks and whites in Oaktown against a backdrop of gentrification, etc.

2. (of potentially more interest here) Was Robert Creeley "stupid about gender"? Some thoughts, and a defense, not just of Creeley's love poetry and prose, but of the kind of thinking he did, and a plea that such thinking/feeling may still be relevant today....(warning: a little "over the top" this may be, written very shortly after his death, while very shaken up)....

Oh yeah, here's the link---

<http://blog.myspace.com/continuouspeasant>

comments always appreciated

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126. **Ruth Lepson**

Re: Golden Handcuffs Review #5 out

Fri 8 Jul 2005

Can we get this issue from you?

On 7/7/05 3:49 PM, "Lou Rowan" <[REDACTED]> wrote:

To all, This Creeley and Davenport memorial issue hit the distributors (Ingram, DeBoer) early this week, and should be arriving in bookstores.

New work by Mark Axelrod, Rachel Back, Charles Bernstein, Gregg Biglieri, Sarah Campbell, Jaclyn Cole, Serge Gavronsky, Jesse Glass, Bernard Hoepffner, Pierre Joris, Leslie Kaplan, Karen Kelley, Hank Lazer, Stacey Levine, Jason, Macey, Rick Moody, Paul Naylor, Kevin Nolan, Doug Nufer, John Olson, Toby Olson, Peter Quartermain, Donald Revell, Lou Rowan, Daniele Sallenave, Kyle Schlesinger, Charles Stein, John Taggart, James Tierney, and Norman Weinstein. Essays on Creeley and Davenport, and responses by writers

to each others' work in the issue.

Subscriptions \$12/annum. Single copies \$6.95. Ads \$100/page, smaller sizes and repeats negotiated.

Website www.goldenhandcuffsreview.com

Please read. Please support us.

Thanks, Lou Rowan

From: Charles Bernstein <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Recommended Summer Reading
Date: Tue, 7 Jun 2005 11:59:20 -0400

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) JosÃ© 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 (Krupsay)

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

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

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127. **Stephen Baraban**

Discretion and valor

Fri 8 Jul 2005

Alex,

Yep, "creative souls" like to "run rough-shod over rules", as you say, but ONE rule that's pretty good to stick to is something Shakespeare had Falstaff say: "the better part of valor is discretion". The late Buffalo poet/professor/musician John (Jack) Clarke once pointed out in class that in addition to the admonition to be discreet, this could be heard as a "space" statement: you always need to know the DISCRETE point in space where you are and act accordingly.

So where were you on the evening of June 17, 2005, sir? I'll tell you--you were on the Poetics Board telling Alan Sondheim to do traditionally noble humanist things in his writing--"find me the essence of the people in a spot where you are...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...Get the fuck out there and mingle, make some painful contacts...feed the pigeons and embrace the people who sit beside you..."

Can you understand how this sounds on a list that was created to serve the experimental and "impossible"--even to people who don't like the work and play of Alan Sondheim, and God knows there's a lot of dissension about that fellow. Please, please, be HUMAN Alan, you're saying, as if it's so clear what it

is to be a responsive human in this raging bleeping beeping world!

So I'd say know where you are on this Board, it's worth it no matter how much this place is dying...if you meditate about all this and still feel you must speak boldly for traditional concepts of "human expression" then I think you should speak with a "loyal oppositionist" tone that acknowledges that you are speaking against the grain but there is something you want to quietly argue...

You see, such "indiscretion" (as also, your telling Charles Bernstein so glibly in early May that surely he knows he should be "debunking" Adorno's poetry after Auschwitz statement as "utter nonsense") only feeds the intense fear/paranoia of some people long involved with this list that the wrong people are crashing the party and ruining the discourse and conducting their dopey open mic...

Peace to you, Alex, and to all.

travels, hell creeps like me are all over Poetics.

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; then, share their experiences with us, 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

Sell on Yahoo! Auctions - no fees. Bid on great items.

<http://auctions.yahoo.com/>

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128. **William Slaughter**

Notice: Mudlark

Fri 8 Jul 2005

NEW AND ON VIEW: MUDLARK POSTER NO. 57 (2005)

ANNE COLWELL

Unlearning the Stars | Meditations: Divine and Mortal | Hope | Margarita

Anne Colwell's work has appeared in Midwest Quarterly Review, The Alsop Review, Southern Poetry Review, Dominion Review, Atlanta Review, California Quarterly, Octavo and Eclectic Literary Forum. Eve Shelnutt's anthology, THE WRITER'S ROOM, has a chapter on her poems in it entitled "Discovering the Voices of Biblical Women." Her manuscript, BELIEVING THEIR SHADOWS, was a finalist for the Brittingham Prize at the University of Wisconsin, the Anhinga Prize, the New Issues Poetry Prize, and the Quarterly Review of Literature (QRL) Poetry Series. Her book INSCRUTABLE HOUSES: METAPHORS OF THE BODY IN THE POEMS OF ELIZABETH BISHOP was published by the University of Alabama Press.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

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E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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129. **derekrogerson**

[job] Poet

Fri 8 Jul 2005

Location: Chicago, IL

The Columbia College Chicago English Department is hiring a mid-career poet of national reputation for a tenure-track position to begin Fall 2006. Course load is approximately 3/3; courses taught will depend on the candidate's background and the needs of the Department, and will include core courses in the undergraduate and graduate poetry programs. The poet will be expected to take part in rotating administrative positions in the Poetry Program.

The successful candidate will have:

- a terminal degree

- substantial and active publication record
(a minimum of 3 full-length poetry collections
from presses of standing)
- deep commitment to teaching writing at all levels
- demonstrated, energetic experience in program
administration and editorial work
- a desire to participate in, and help shape, the
English Department as a whole

For consideration, send letter of application including areas of teaching and scholarly interest, 1-2 pg. statement of teaching philosophy, 2-3 pg. poetry sample, and c.v. by Nov. 1 to:

Arielle Greenberg
Poetry Search Chair, English Department
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1996

Columbia College Chicago is a vibrant, diverse arts and communications school in downtown Chicago. Our English Department features a dynamic Poetry Program offering a BA and an MFA, an active poetry reading series, and two nationally distributed literary magazines, Columbia Poetry Review (student-edited) and Court Green (faculty-edited). The department also offers minors in literature and professional writing (and creative nonfiction), and cross-listed courses in a cultural studies major. EOE

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130. **Ishaq**
Clutchin Clay (0H0G0E/875)
Sat 9 Jul 2005

Comes a cleansin
Like graffic typos
Of sk8ers turn to negros
Castin a spell on
Check points
Over flows
Thousands
Set solid bout this city
I will you bring you
Urban cantos
Echoed by rockabillies
Woht will strike your

Silly wallz crumbling down
On bus rides
To positive
logic
Like math tricks
Squared to the
Forgotten
losses
Of philistines
In creepers
Getting searched on the streets of paris
The fadeeya so high
Like the purest called katrachos
It's a crime
So I send my bruhs
Duas
With the eloquence of
Fatima
Slammin words like a flower
Of sound bombs
On Sharon
Aerial assaults
over free wireless
Greater victories of daemons
To clash with
Evil dreams
Dishin out the cleansin
Of loans burning
with the vision of
Jinns
who breath payback and paranoia
Fearing the noheh
Who pound chests
Hollerin in the hiz
Songs of
War like rocks on rings
Breathin secrets in palms
A clarity
like swords by bruhs
Clutchin the clay
In mag pockets

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

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

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

http://omnipresentrecords.com/ishaq/?media_id=8

*Frost -- "los katrachos"

___\

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/\

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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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131. **Joe Brennan**

Iraqi Insurgency Proves A Life Saver

Sat 9 Jul 2005

Click here: The Assassinated Press

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

Iraqi Insurgency Proves A Life Saver:

Pentagon Study Reveals Many Thousands More Would Have Died If Iraq Forces
Had

Resisted:

Game Theory Reveals Fewer Iraqis Killed Because Of Insurgents' Strategy:

By JOHN McCARTHY & SIMON NEWELL

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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132. **Haas Bianchi**

Chicagopostmodernpoetry New Interviews of Scappettone, Sikelianos and Mc Sweeney

Sat 9 Jul 2005

Chicagopostmodernpoetry.com has been updated with a new review of Eleni Sikeliano's The California Poem and three new profiles, of Jen Scappettone, Eleni Sikelianos and Joyelle Mc Sweeney- enjoy these profiles I did!

Raymond L Bianchi

chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

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133. **Haas Bianchi**

Re: Apologies for my earlier mail

Sat 9 Jul 2005

Kazim

Back channel me I have a question

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Kazim Ali

Sent: Thursday, July 07, 2005 9:25 PM

To: [REDACTED]

Subject: Apologies for my earlier mail

Hi folks, sorry--a letter meant only for Leslie Scalapino went to everyone.

But if you did read, then you know what my new novel is about!

WAR IS OVER

(if you want it)

Kazim

Do You Yahoo!?

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

<http://mail.yahoo.com>

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134. **Marcus Bales**

Re: Discretion and valor

Sat 9 Jul 2005

On 8 Jul 2005 at 18:34, Stephen Baraban wrote:

- > ... only
- > feeds the intense fear/paranoia of some people long
- > involved with this list that the wrong people are
- > crashing the party and ruining the discourse and
- > conducting their dopey open mic... <

This is the way it always goes, isn't it -- the revolutionaries discover that the only way to maintain the revolution is to become dictatorial and super-controlling about who can say what, when, and where. Open discourse is the first victim, as it has been here. The notion that there are "the wrong people" is anathema to the very notion of the principles of a revolution that glories in extreme diversity -- and yet, and yet, there you go, in defense of the totalitarian view, belaboring "the wrong people" who talk about what you think are the wrong things in the wrong way. You want to silence them and enable what you no doubt think of as "the right people" -- and how different is that from any other totalitarian dictator who only wants to hear what he wants to hear, and who refuses to hear anything else?

Marcus

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135. **Steve Dalachinsky**

Re: Usoku

Sat 9 Jul 2005

computer back up and running miraculously

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136. **William A Sylvester**

A Contrast to Kimmelman

Sat 9 Jul 2005

Robert Hass has an engaging poem in the New Yorker (June 27, p.97) called THE PROBLEM OF DESCRIBING TREES. The poem has a fascinating complication and pleasure to to it, and it shares some of Kimmelman's concerns, but the first two lines struck me as offering a sharp contrast to Kimmelman. Hass opens

The aspen glitters in the wind.
And that delights us.

I take it that the trembling motions of the aspen is in the background and the word "delights" is the foreground.

It's the other way around with Kimmelman, motion is to the foreground. Words that name inner feelings tend to be avoided completely, or if they appear at all, they belong to a process or repetition, or of resistance outside of the reader.

Consider the word "undaunted" in a poem SOL LEWITT'S Double Pyramid (Whitney Museum Restaurant 12.23.00)

How incredibly
lucky art is, its

shining like the sun,
undaunted--and we,
too, from below the
summit, in our odd
ways make it come true.

In JANE AND RYAN AT THE SHORE, motion itself evokes emotion.

Legs curl under
in the darkened

sand. The waves run
easily up

the beach. Dolphin
fins pace the sea

beyond. Water has
found us all.

In different ways, Kimmelman and Hass are both relevant to Angus Fletcher's "A NEW THEORY FOR AMERICAN POETRY, Democracy, the Environment and the Future of the Imagination."

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137. **Charlotte Mandel**

Re: Usoku

Sat 9 Jul 2005

brava - must be those sun salutations i did in yoga class. but also - do you have a mac with an external disc player that needs to use the printer port? happened to me - but it was a matter of replacing cables in and out again - then it revived. nonetheless i've been afraid to use it for backup again and just print out everything. from the technologically challenged, Charlotte

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138. **alexander saliby**

Re: Discretion and valor

Sat 9 Jul 2005

Steven, you wrote:

"Can you understand how this sounds on a list that was created to serve the experimental and
"impossible"--even to people who don't like the work and play of Alan Sondheim, and God knows there's a lot of dissension about that fellow. Please, please, be HUMAN Alan, you're saying, as if it's so clear what it is to be a responsive human in this raging bleeping beeping world!"

Well said!

And you are correct beyond the point of further mentioning, other than for me to fall on my sword here and now.

Sometimes it takes a swift kick in the ego for some folks to see the error of their words; I'll consider myself aptly and deservedly kicked.

Alex

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

From: Stephen Baraban<mailto: [REDACTED]>

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

Sent: Friday, July 08, 2005 6:34 PM

Subject: Discretion and valor

Alex,

Yep, "creative souls" like to "run rough-shod over rules", as you say, but ONE rule that's pretty good to stick to is something Shakespeare had Falstaff say: "the better part of valor is discretion". The late Buffalo poet/professor/musician John (Jack) Clarke once pointed out in class that in addition to the admonition to be discreet, this could be heard as a "space" statement: you always need to know the DISCRETE point in space where you are and act accordingly.

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Other wise...hurry the fuck home and end this travel charade.

Alex

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

From: Alan Sondheim<mailto:[REDACTED]><mailto:[REDACTED]>>

To:

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

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though i work hard at it making it pleasing for
you

http://www.asondheim.org/mapp.mov<http://www.asondheim.org/mapp.mov<h
ttp://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<h
ttp://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

Sell on Yahoo! Auctions - no fees. Bid on great items.
<http://auctions.yahoo.com/><<http://auctions.yahoo.com/>>

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139. **Ishaq**
HIV/AIDS as the other face of terrorism
Sat 9 Jul 2005

notes from new palestine:

<http://victoria.indymedia.org/news/2005/07/42638.php>

HIV/AIDS as the other face of terrorism

this media revamping of reality (bourgeois propaganda) is no different than what occurred when most diseases were passed via colonizing europeans who introduced and spread "the sickness", be it mental or physical, to the native/indigenous populations thus decimating tribes and cultures then reworked their role from ethnic cleansers into that of missionaries and health providers.

About the spamming of propaganda targeting the poor and the nonwhites as the bringers of disease and destruction in this case of HIV as the other face of terrorism -- if you do the knowledge, the people who are engaging in risky behavior and even have encouraged and glamorized the now POPcult "lifestyle of disease" are white middle class and professional gay men - conspicuous in their absence on the recent coverage ,or more, the spam attacks on media sites and within the gay community will project this 'positive is negative' ideology onto the swarthy, the bisexual, the lower classes and especially those who are in foreign lands or who do not conform to the global bandwagon of constructed sexual ideologies as designated by the u.s. (unformed state).

The porn industry, personal ads and party circuits for "barebacking" videos and adverts, is targeted towards men of the more wealthier erie noble "mobile" classes, mostly of the leather scene, who use poor youth and nonwhites to satiate this "life on the edge" desire centered in boredom, cruelty, power and human life as a chess game. The game can be seen as the colonizing global business economy creeps on in life as a likkle death on the backs of extreme poverty and the working poor. So this risking and attracting the infection, aka. "the gift", becomes a game of the ruling class and a ebenezeresque endowment to globalization in order to 'decrease the surplus population", disable countries and communities and have them come along side as the great 8 hold the power of cures, poisons and research in check.

"This whole notion that ordinary western(er)s can help suffering starving Africans by having a big party is patronising, shallow and obscene..." - radio khilafah

The Victorian era used the poor and young males in the same manner as "rule britiannia" sounded off in a country camouflaged in power and tragedy of manners covering up it's hypocrisy, syphilis, murder and sickness. in these times of increasing legitimizing of the 'flesh for funds' trade agreements which normalizes prostitution as an alternate income source, and for white youth, as a "coming out process", it is not coincidental, that neoslavery has become the rule of thumb and that the gay community is pushing this mental state (from xtrawest to the glossy amerikkan puppet masters which bang the macabre dances tunes of lies and shallow hopes of happiness and conformity), like a kkkCanadian with a infected blanket, wraps it up like a gift to first nations peoples.

"How did this disease come of nowhere and metamorphose from a gay white male disease to a Black disease, disproportionately affecting Africa and female African Americans? If it were a Black disease, we would have been dying from it before the 1980's."— Darryl James -- " The Black Top Ten: Evidence of Racism"

this media revamping of reality (bourgeois propaganda) is no different than what occurred when most diseases were passed via colonizing europeans who introduced and spread "the sickness", be it mental or physical, to the native/indigenous populations thus decimating tribes and cultures then reworked their role from ethnic cleansers into that of missionaries and health providers. let's not forget the travesty of the poppy show of "live8" which only serves as the propaganda machine for the global holocaust of amerikkka and her all lies.

"we felt and had expressed very strongly that the Live 8 and Make Poverty History campaigns in many ways were taking us back to an Edwardian era of tea and sympathy, that they were replacing our political campaigns with philanthropic campaigns. And they were handling the G8 leaders as if they were the potential saviors of the world, while completely ignoring and sidelining the harm that they were doing."--George Monbiot

The posts and the propaganda will, like most media in this denial and (RE)creation of reality culture, sway the focus away from the privileged classes of white gay culture (and that gay culture here in british Columbia) and choose to scapegoat the poor and nonwhites, and even the population of countries and peoples which seem to defy globalization, as being the axis of aids and hiv -- we have seen endless posts on china, cuba, the poor, africa, the caribbean, italy and the increasingly defiant and radicalized native peoples, whose youth are on the come up, and who are clashing with the ethnic genocidal block busting practices of the gentrifying urban and global powers, as the strapped suicide bombers of hiv and aids. Not so coincidently, adding to alden c. mayfield's observation, these native youths are currently joining and engaging "the mainstream systems of power and knowledge," therefore making themselves "able to right the injustices of the past through political, legal or military intervention."1. This is no different than the middle east be it Palestine or other muslim countries, who suffer far less from, if any, the once, named "gay plague" now HIV and AIDs, who are making moves to disturb the lies and colonizers and their traditional romp of rape, plaguing and alternate career sources. Let us note that with these colonial eerie noble practices the physical and mental health state soon should "reform" these backwards civilization and bring them up to the contemporary level of the western world and it's global goals of new world medical industry despair and disease - and with this in the case of HIV as

the other face of terrorism we see “what Indians and Palestinians (and the poor and blacks) share”

1426 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

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

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

http://omnipresentrecords.com/ishaq/?media_id=8

<http://www.khilafah.com/home/category.php?DocumentID=11474&TagID=8>

or

<http://victoria.indymedia.org/news/2005/07/42626.php>

<http://www.democracynow.org/article.pl?sid=05/07/08/1346205>

and

Darryl James -- “ The Black Top Ten: Evidence of Racism”

<http://victoria.indymedia.org/news/2005/06/42105.php>

<http://www.blacknla.com/news/Articles/DJ10Racism.asp>

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

or

<http://victoria.indymedia.org/news/2005/06/41547.php>

Cowboys and Indians: Perspectives on

<http://victoria.indymedia.org/news/2004/07/28219.php>

see also:

...all have great responsibilities and that is the responsibility of taking care of patients, responsibility of nursing and responsibility of treatment...in the same manner as a father treats his child, a mother nurses her children. You should consider patients as your own relatives... And in hospital they should be cared and nursed in the same manner, as Islam likes them to be cared and nursed and attended with responsibility... those patients whose hearts are broken, are in need of nursing of spirit, need of spiritual tranquility... nursing like a mother, a sister and brother and father.

<http://victoria.indymedia.org/news/2005/07/42433.php>

<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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http://www.sleepybrain.net/vanilla.html
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http://www.world-crisis.com/analysis_comments/766_0_15_0_C/
\
http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date
\
http://www.lowliferecords.co.uk/
\
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}
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140. **Elizabeth Treadwell**
(bay area) reading for mem this sunday july 10
Sat 9 Jul 2005

there is a summer backyard poetry reading series in albany. this sunday's reading is for _mem_, the magazine jill stengel recently started--a magazine of writing by poets who are mothers and page mothers (more-established writers who help less-established writers gain more visibility). the reading has all the writers from the first issue of mem except for laynie browne, who will be hosting the event along w/susanna dyckman. for those of you whom have not yet seen the magazine, that means the readers are patricia dienstfrey, dana lomax, jill stengel, elizabeth treadwell, and robin tremblay-mcgaw.

All readings are on Sundays, beginning at 3pm. Walk down the driveway on the left side of the house to the backyard gate (which will be on your right). Bring a jacket or sweater, as two large redwood trees in the yard can block the afternoon sun. Potluck items welcome

The address is 632 Evelyn Ave., Albany 94706. The house is light gray with a very large birch tree in the front yard and wisteria covering the front porch.

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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141. **Stephen Vincent**

Neo.Benshi / That (incredible) event

Sat 9 Jul 2005

NEO-BENSHI

The latter day art of

Live Film Narration

WHERE: Yerba Buena Center for the Arts, S.F.

701 Mission St. (@ 3rd)

WHEN: THURSDAY, JULY 7, performances at 7:30 & 9:30 p.m.

I have been wanting to say something about this no less than sensational and wonderful New-Benshi poet-theatrical-film event this past Thursday evening! Conceived and presented by Konrad Steiner, who together with Roxi Hamilton invited several Bay Area writers (Brandon Brown, Norma Cole, Stephanie Young, Rodney Koenek, David Larsen and Roxi Hamilton) to re-imagine the benshi's art at San Francisco Cinematheque, selecting scenes from films of their choice.

For the unfamiliar as I was, WHAT is Benshi? From the flier announcement: The Japanese term benshi means film-teller, and the profession thrived in Korea and Japan during the silent film era. The benshi would write their own narration for silent films which they declaimed on stage, using different voice characterizations to switch between narrator and various actors.

At Yerba Buena - a small theater - the films were projected on the screen above the stage while the poets with a microphone did their work from floor level and somewhat to the side of the screen. The films for copyright reasons could not be named in the program. No need to invite the fear - in some cases - of Warner Bros. Attorneys in the audience waiting to slam the poor performer with a megabuck suit for infringement of copyright.

Unfortunately I don't have the in-house program which may have taken the legal risk and identified the films(?) which varied from a genuinely silent, Japanese work (Norma Cole and MacGinnes) to a 30's Gene Autry quasi-modern cowboy singing flick (Brandon Brown), Alien, a Sci-Fi flick (Stephanie Young), Rebel Without a Cause (Roxie Hamilton), an old flick from royal court behaving India (Rodney Koenek), and Battle of Troy section from the Illiad 50's era film starring Peter O'Toole, among others (You can see why I am not a film critic - I should have asked questions and taken notes!).

The results - ringed with narrations and voiceovers - ranged from a high level of camp hilarity to touching levels of sincerity. Similar to a process by which I suspect many of us rewrite and critically interpret any piece of art with the unraveling of the subliminal notations of either unconscious negation and/or desire - the poets had a field day offered with the Benshi form.

I don't don't have the time to go into extensive detail. But take, for example, Brandon Brown - guitar in hand - singing and narrating along with Gene Autry & Co.- a film robust with chase scenes on horses, narrow escapes by young hero and heroine, a single engine Piper Cub and a Ranch Press Conference. Brandon's Autry parody moved right along with the cowboy shtick mounting a pastiche in which the bad guys are "the insurgents" - making kind of light handed but darkly resonant comedy about the lawful and righteous - including the fictions of Press Conference - having to deal with this nuisance encircling the ever innocent Ranch.

In comparison to Brandon, Stephanie Young's refined interior monologue of (I think) romantic and beleaguered intrigue was sandwiched between the heavily armed woman in "Alien" trying to make her way through a building structure through which danger lurked at every corner.

And just, O too briefly Rodney Koenke's virtuoso enactment and faux translation of the different voices in PYAASA (1957) - the Indian film. (That might be the real title) - was a great parody of the voices of authoritarian manipulation, feminine victimization, gangster braha and what have you.

Unfortunately I could not get Mac McGinnes' voiceover use of Norma Cole's script - perhaps the most straight on analysis of what was going in this absolutely haunting Japanese silent film of a party in which all the guests are wearing masks and a magician roams releasing a seeming ceaseless number of white doves from his handkerchief.

After an intermission, Roxi Hamilton and David Larsen put on a couple of tour-de-forces. Roxie took the "chicken" car scene in Rebel Without a Cause and queered and Freuded the space in most intimate manner - never missing a double entendre among "the rebels." Maybe a little overdone, but a delight nevertheless. Finally, David Larsen who, by education is up to his shoulders in ancient Greece and that whole end of the world, did a knock-out parody of the Hollywood "redneck/Hells Angels versus the Pussies" duel at the Battle of Troy. "Old fuck-face" - sword in hand -was just that as he confronted and cut that skinny, weak-ass taker of Helen.

Somehow, the evening reminded me of Allen's Bernheimer's Poets Theater in the Eighties - also here in San Francisco - in the way many of those theater performances then provided comic relief from the often didactic rigors and of young Lang Po. New-Benshi - hardly working against a period of such rigor -

but bouncing off these films gave the writer/performers the chance to widen the range and permission of their own emerging and strong work (and against whatever may be the limits of the contemporary poem as a structure).

It was also great fun.

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142. **Steve Dalachinsky**

Re: Usoku

Sat 9 Jul 2005

yes thanks

printing out is vital

i just didn't do it to the recent 100 or so this past year

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143. **Harry Nudel**

Usoku

Sun 10 Jul 2005

july morn

lost & found

o yuko....

look...drn...

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144. **Haas Bianchi**

Help!

Sun 10 Jul 2005

Does anyone have the following people's emails? Please backchannel

Elizabeth Robinson

Brenda Ijima

John Ashbery

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145. **Julie Kizershot**

Re: Help!

Sun 10 Jul 2005

No doubt you could access Elizabeth's through the English Dept at University of Colorado web site, if all else fails. That's where she teaches.

Julie K-

*From: Haas Bianchi <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Sun, 10 Jul 2005 08:48:28 -0500
To: <[REDACTED]>
Subject: Help!*

Does anyone have the following people's emails? Please backchannel

*Elizabeth Robinson
Brenda Ijima
John Ashbery*

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146. **Steve Dalachinsky**

Fw: Re: Ni Zan and Usoku

Sun 10 Jul 2005

visual not invented by helmes it's been around in various forms for quite awhile

haiga is one example from the japanese where a visual image and words are more or less combined or co-existent

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147. **Ishaq**

JOBS: one year creative writing--iowa state university

Sun 10 Jul 2005

>>JOBS: one year creative writing--iowa state university

=====

One-year Replacement Hire (Creative Writing). Visiting Lecturer or Visiting Assistant Professor of English. Iowa State University. Beginning August 22, 2005. Fiction or Nonfiction writer with significant publications (one book) and ability to teach in a second genre such as fiction or nonfiction. MFA or Ph.D. required. We are in the process of re-tooling our MA in Creative Writing to an MFA in Creative Writing that engages ideas of place, the natural world, and the environmental imagination. We seek a writer whose work dovetails with this vision and who will bring fresh ideas and new approaches to teaching creative writing to our program. Duties include a 3/2 teaching load at the graduate and undergraduate level and participation in the creative writing area group. Applicants are

invited to send a vita and a dossier of writing samples, teaching materials, and recommendation letters to Charles Kostelnick, Chair, c/o Dept. of English, Iowa State University, 206 Ross Hall, Ames, IA 50011. Application review will begin on July 15, 2005 and continue until position is filled. Iowa State University is an Affirmative Action, Equal Opportunity Employer.

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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/

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

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

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148. **Ishaq**

GRANTS: a room of her own foundation grant for u.s. women writers and artists

Sun 10 Jul 2005

>>GRANTS: a room of her own foundation grant for u.s. women writers and artists

=====

<http://www.aroomofherown.org/giftfreedom.html>

A Room Of Her Own

A Foundation For Women Artists & Writers

A Room Of Her Own Foundation is a nonprofit organization dedicated to furthering the vision of writer Virginia Woolf by bridging the often fatal gap between a woman \$B!G (Bs economic reality and her artistic creation.

The foundation was formed in 2000 to provide innovative and practical arts patronage to women. Through our generous grant program and unique retreat

experiences, A Room of Her Own Foundation works to educate the community about the work of female artists and writers.

The foundation provides practical help to award recipients in the form of professional guidance. We are committed to bringing important female voices, and the important creative work of women, into the spotlight.

The foundation provides annual Gift of Freedom grants of up to \$50,000 to women with creative vision. It is the largest grant of its kind in the United States.

A Room of Her Own Foundation \$B!G (Bs unique approach recognizes and supports diverse artistic expressions \$B!> (Bthe written arts (fiction, creative non-fiction and poetry) as well as the visual arts (painting, sculpture and photography).

To be selected for the Gift of Freedom, women applicants not only must demonstrate their talent, but also their motivation. We are looking for women who have solid creative goals and a specific project to accomplish during the two-year term of the grant. We are also interested in helping women who have a track record of commitment to their art and who are also making a substantial effort to be self-sufficient.

We also give our award based, in part, on the potential future impact of the artist \$B!G (Bs or writer \$B!G (Bs work on the broader community. We support women with a social, as well as an artistic, vision.

The award recipients have a \$B!H (Bmoral \$B!I (B contract to complete their project and give back to A Room of Her Own Foundation and mentor other Gift of Freedom recipients.

The successful applicant will have a well articulated creative project concept and a clear plan for how it may accomplished.

The next award cycle will be in fall of 2006, and will be for fiction.

During the period that a recipient is receiving a grant, the recipient is required to report and interact with a mentor on an ongoing basis. A written report setting forth the use of the funds and the progress of the recipients in her chosen field is required quarterly. At the end of the grant term a final written report is required to be submitted to AROHO. In the final report, the recipient is required to account for the funds granted to her and provide an account of her artistic progress while receiving the grant. Additionally, at the end of the grant period, each recipient is required to provide AROHO with documentation regarding the artist's work for the period. The form of submission to AROHO varies with the artist's chosen field.

In addition to the financial aspects of the Gift of Freedom Award, recipients are assigned an individual as a mentor, for advice and dialogue. Recipients also have access to members of AROHO's Advisory Council. Once a recipient has progressed in her art, she will be expected to mentor other AROHO recipients.

AROHO hopes to create educational programs which will instruct the public about the needs and contributions of women artists, including visits to schools and other educational opportunities in the broader community.

Guidelines

Each woman interested in receiving financial assistance from AROHO is required to fill out an application form. Application materials are available on this website closer to grant application cycle. Check back in spring of 2006. The application process for a Gift of Freedom Award includes essays on the applicant's artistic life, an example of the applicant's artistic expression, and questions involving educational, and employment history, as well as community service. Complete disclosure of an applicant's data and assets is required.

The awarding panel deciding the recipients of the Gift of Freedom Awards will be composed of members of AROHO's

http://www.aroomofherown.org/get2know_directors.html Board of Directors, Advisory Council and volunteers from a wide variety of backgrounds, with expertise in the arts, business, theology and psychology. These volunteers are selected by AROHO's Board of Directors based upon their expertise and interest in women in the arts. Each award is given based upon merits of the application presented to the awarding panel.

Grants are awarded to deserving women on an objective and nondiscriminatory basis. The Foundation reserves the right to not grant a Gift of Freedom Award for any award cycle, if it is determined, in the sole and absolute discretion of the Foundation's Selection Panel, that there is not an acceptable application among those submitted to the Foundation for the award cycle.

-Forwarded by Nalo Hopkinson
member, SFWA Grants Committee

<http://www.sfw.org>

"support for writers" listserve:

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

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/>

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149. **Bob Grumman**

Re: Fw: Re: Ni Zan and Usoku

Sun 10 Jul 2005

--- Steve Dalachinsky <[REDACTED]> wrote:

*visual not invented by helmes it's been around in
various forms for
quite awhile*

*haiga is one example from the japanese where a
visual image and words
are more
or less combined or co-existent*

I don't think it much matters who "invented" visual haiku, and I'm sure Scott couldn't care less who gets credit for it, but I should point out that (in most cases) the artworks he's calling visual haiku are not combinations of visual images and words, but consist of visual images only--generally in the form of cut-outs from magazines (which sometimes contain text, but text intended to be viewed averbally). The cut-outs are arranged on the page to suggest classical haiku--i.e., in three lines. They thus seem to me translations of the verbal into the visual. Simple-sounding but quite sophisticated. I, myself, would call them visual depictions of haiku rather than visual haiku, but am not yet ready to go to war over it.

--Bob G.

Do You Yahoo!?

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

<http://mail.yahoo.com>

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150. **Steve Dalachinsky**
Re: Fw: Re: Ni Zan and Usoku
Sun 10 Jul 2005

thanks i know all that
i have collaborated with him on
some
was just clarifying a point

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151. **Lou Rowan**
Re: Golden Handcuffs Review #5 out
Sun 10 Jul 2005

Sure: your mailing address?--I'm in Marfa, Texas, for 3 weeks. Depending on whether a lost bag arrives or not, I'll send it this week or just after the 29th, when I'm home again. thanks, Lou Your cost \$6.95, to be sent to the box # in the website.

*From: Ruth Lepson <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Golden Handcuffs Review #5 out
Date: Fri, 8 Jul 2005 19:21:39 -0400*

Can we get this issue from you?

On 7/7/05 3:49 PM, "Lou Rowan" <[REDACTED]> wrote:

To all, This Creeley and Davenport memorial issue hit the distributors (Ingram, DeBoer) early this week, and should be arriving in bookstores.

New work by Mark Axelrod, Rachel Back, Charles Bernstein, Gregg Biglieri, Sarah Campbell, Jaclyn Cole, Serge Gavronsky, Jesse Glass, Bernard Hoepfner, Pierre Joris, Leslie Kaplan, Karen Kelley, Hank Lazer, Stacey Levine, Jason, Macey, Rick Moody, Paul Naylor, Kevin Nolan, Doug Nufer, John Olson, Toby Olson, Peter Quartermain, Donald Revell, Lou Rowan, Daniele Sallenave, Kyle Schlesinger, Charles Stein, John Taggart, James Tierney, and Norman Weinstein. Essays on Creeley and Davenport, and responses by writers to each others' work in the issue.

Subscriptions \$12/annum. Single copies \$6.95. Ads \$100/page, smaller

sizes
and repeats negotiated.

Website www.goldenhandcuffsreview.com

Please read. Please support us.

Thanks, Lou Rowan

From: Charles Bernstein <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Recommended Summer Reading
Date: Tue, 7 Jun 2005 11:59:20 -0400

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) JosÃ© 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 (Krupsay)
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

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

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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152. **Nick Bredie**

Summer Readings on the Bowery 12 July 2005

Sun 10 Jul 2005

The madness continues.

Just in time for Bastille day. This week we present 'our own revolutionary mixture. JIM CROUSE and me myself and I, NICK BREDIE

Tuesday, July 12

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

JIM CROUSE is the author of 'The Organ of Corti,' a yet unpublished manuscript in the tradition of Clark Coolidge. yes we have our avant-guarditsts

NICK BREDIE is the author of the chapbook 'Cowboy/Samurai:Paradox' He had no ambition to read in his own series, but these things happen.

153. **Jim Andrews**
'the universal computer' by martin davis

Sun 10 Jul 2005

am muddling through a pretty good book at the mo i thought i'd mention: 'the universal computer' by martin davis (subtitled 'the road from leibniz to turing'). published in the year 2000.

each chapter looks at the work of a particular mathematician/logician, starting with leibniz (1646-1716); then George Boole (b. 1822); Gottlob Frege (b. 1848); Georg Cantor (b. 1845); David Hilbert (b. 1862); Kurt Godel (b. 1906); Alan Turing (b. 1912). With brief mention of a few other cats like Charles Babbage (b. 1791).

the book traces the contribution of each of these logicians to "leibniz's dream" of a machine that can reason. so the book has a great deal to do with logic and language. it has a lot to do with language since the work of the above logicians can be seen as advances towards languages in which the reasoning can take place.

this book also looks, toward the end, at the unfortunate misunderstandings of searle and penrose. whether or not it is the case that there are thought processes of which humans are capable but computers are not remains an open question, notwithstanding things like penrose's simply fallacious proofs that there are.

we be language machines, to some extent, in our reasoning/thinking. the degree has not been settled.

i would recommend this book to digital artists interested in the historical and philosophical/epistemological underpinnings of computing. i would particularly recommend it to writers involved intensely in the digital, since it concerns the contemporary interpenetration of language, logic and reasoning/thinking. digital artists tend to be interested in the confluence of arts and media. i suggest that the philosophical underpinnings of this confluence concern language in an extraordinary manner.

martin davis, the author, is a distinguished logician and knows the subject well. he is a prof emeritus of the courant institute in ny. he has written a related but more technical book on 'Computability and Unsolvability' and has put together a book of early papers by logicians on 'The Undecidable'.

the mathematical background required to read 'the universal computer' is minimal.

ja
<http://vispo.com>

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154. **Steve Dalachinsky**

***Fw: Fw: TRIBES FUNDRAISER FOR ISSUE 11 AND 12 ART SALE
EXTENDED***

Mon 11 Jul 2005

Art Sale to benefit Tribes, July 9-19 Tribes, (285 East 3rd Street, bet C and D, [REDACTED] [REDACTED] web:

<http://www.tribes.org> Come early to find bargains. Have a chance to purchase art by these current participating artists: John Ahearn, Katherine

Arnoldi, Katya Gardea B., John Bastante, Rana Bishara, Star Black, Randy

Bloom, Ana Busto, Gulsen Calik, Andrew Castrucci, Chloe Cerwinka, Rena Cohen, Thom Corn., steve dalachinsky Sally Dill, Dora Espinoza, Fly, Eric Ginsberg, Joy Glidden,

Samia Halaby, David Hammons, Silvia Huerta, Nikki Johnson, Diane June, Laurie

Kent, Anyssa Kim, Richard Kostelanetz, Sally Lelong, Susan Levinsohn, Loudfoot, Hilary Maslon, Algernon Miller, Shalom Neuman, Yuko Otomo, Lina

Pallotta, John Ranard, James Romberg, Mireia Sentis, Linda Shere, Barb Slitkin, Ming Murray Smith, Marilyn Sontag, Michael Tong, Chris Twomey, Teressa Valla, Alejandra Villasmil, Tadashi Watanabe, Kathleen White, Susan

Yung

Katherine Arnoldi and Merry Fortune, Kenya Mitchell, organizers

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155. **Ron Silliman**

Silliman's Blog

Mon 11 Jul 2005

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

RECENT POSTS

Fitterman's Zukofsky:

Reading an essay in verse,

1-800 Flowers

Pinsky on Palmer

Gustaf Sobin, 1935-2005

Steve Benson:

a note on the poem as a

“problematical site

of documentation of the poem”

More on ezines:

on Jacket & How2

Aaron Kunin’s Folding Ruler Star

(on titles & texts)

Geoffrey Brock:

New formalism that should impress

any fan of Oulipo

Lorenzo Thomas, 1944-2005

July 4th – the 150th anniversary

of the first edition of Walt Whitman’s

Leaves of Grass

Spielberg’s September 11th:

War of the Worlds

A note on Ralph Stanley & Chet Helms

Merrill Gilfillan’s Undanceable:

quiet, but terrific, music

The line in Alli Warren’s Hounds

Julia Mayhew & Geoffrey Brock:

the clear light of the mind

vs. the grout of education

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

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156. **jUStin!katKO**

Xexoxial Editions Catalog 2005-06

Mon 11 Jul 2005

Dear Poetics:

In accord with our devotion to getting you the leg up on your holiday shopping, Xexoxial Editions has a limited time offer that you can't refuse!

If you snail or email us your name and address, we'll send you a free copy of the brand new XEXOXIAL EDITIONS 2005-06 CATALOG. With an updated listing of all the Xexoxial media in-print to date, the Catalog is a must have for all those hard-to-get-to corners of your desire for the consumption of experimental aesthetic goods.

Catalogs are free with all orders. Librarians and collectors encouraged to respond.

download PDF version (3MB):

http://www.xexoxial.org/pdf/XE_CATALOG_2005.pdf

New titles by Peter Lamborn Wilson, Bern Porter, David Daniels, Irving Weiss, Elizabeth Was, Andrew Topel, Maria Damon & mIEKAL aND.

XEXOXIAL EDITIONS

Dreamtime Village

10375 Cty Hway A

La Farge, WI 54639 USA

<http://xexoxial.org>



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157. **Thomas Devaney**

Words and Birds

Mon 11 Jul 2005

THE INSTITUTE OF CONTEMPORARY ART &
THE KELLY WRITERS HOUSE

present

a summer evening extravaganza
on the ICA terrace

WORDS and BIRDS

Wednesday, July 13th
7 PM
118 S. 36th Street

"Words and Birds" is an extravaganza of art, poetry, film and music.

Poets Alan Gilbert, Sharon Mesmer, Tom Devaney, and Susan Stewart will read new works featuring the poems commissioned to accompany Springtide.

<<http://www.icaphila.org/exhibitions/springtide-poems.php>>

Join the ICA for a screening of "The Birdpeople" (U.S., 2004, 61 minutes). Film-maker Michael Gitlin will introduce the film which begins at dusk. This acclaimed independent film, a favorite on the festival circuit, looks at birdwatchers the way birdwatchers look at birds. <<http://www.flatsurfacefilms.com/>>

Listen to bird music and toast the re-discovery of the ivory-billed woodpecker, thought to be extinct for more than half a century. On the sighting of the woodpecker, US National Audubon Society's Frank Gill says "It is kind of like finding Elvis!" For more information about the ivory-billed bird see postcards from the field. <<http://www.nature.org/ivorybill/lordgodbird/>>

"Words and Birds" is a collaboration with the ICA, Kelly Writers House, and Penn Cinema Studies.

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158. **Steve Dalachinsky**

Fw: 14 Below - Wed, July 13; 5-7:30

Mon 11 Jul 2005

14 BELOW

at Tompkins Square Park Library Gallery

July 13 - August 31 2005

Opening: July 13 5 - 7:30 pm

Poetry: John Farris & Tom Savage

Music: Charles Gayle

Paintings by Grady Alexis / Thom Corn

Pastel drawings by James Romberger

Photography by John Ranard

Internet installation by Jody Culkin

Curator: John Ranard

14 Below is an exploration of art and environment through the mediums of paint, music, word, photography, in and out of cyberspace, that speaks to and from the late 80's / early 90's era in the history of downtown New York City. Arriving in the neighborhood from Louisville, Kentucky in 1985, John Ranard discovered a chaotic Hispanic enclave of boarded-up buildings with souls sleeping on the street in cardboard boxes; real estate agents appearing in taxis in search for the next big deal; artists, taking advantage of low rent, moving into storefront studios. In 1989, tents appeared in Tompkins Square Park as plywood shack villages were erected in vacant lots. Picking up the dissonance reflected

off their studio walls, artists incorporated this into their work. This exhibition recreates this environment and showcases some of the art. 14 Below showcases the collaborative “voodoo” series executed by Thom Corn and the late Haitian-born Grady Alexis between 1988 and 1991. The paintings are intended as a statement of forward-thinking creative unity in the folkloric tradition of the African diaspora, updated and modernized on a large scale. Previously exhibited at Under Acme Gallery, Gallery Taller Latino Americano, and the Poets Café, these works will be on display again for the first time in fifteen years. James Romberger will exhibit his classic pastel drawings of iridescent people walking Loisida’s flotsam strewn streets John Ranard, a social documentary photographer, exhibits here a series of B&W photographs taken between 1989 and 1993 in the blocks east of Tompkins Square Park. A group of architectural landscape shots of rubble-strewn streets joins portraits of shantytown residents to create a poetic image of life in a time of flux in Alphabet City. Jody Culkin, whose sculptures, photographs, and installations have been exhibited throughout this country and internationally, will show a flash animation video that tells the story of the firebombing of the building she lives in by her landlord. The piece will be viewable online at <http://www.clintonstreet.org/>; screenshots will be exhibited at the library gallery. o accompany the visual exhibitions, Lower East Side bard John Farris will read from a short story collection, Raymundo del Mundo, and Tom Savage will read from his eighth book of poetry, Brain Surgery Poems (Linear Arts Books, 1999). Saxophonist Charles Gayle adds his free-form jazz to the evening’s entertainment. 14 Below will culminate with a special performance on August 24, part of the FEVA Howl! Festival, when poet Steve Dalachinsky will join violinist Mat Maneri and jazz pianist Matthew Shipp in performance. Made possible by Manhattan Community Arts Fund / New York City Department of Cultural Affairs Administered by the Lower Manhattan Cultural Council, A Gathering of the Tribes & Bloomberg LP For more information: [REDACTED] Phone: [REDACTED] Mobile: [REDACTED] Grady Alexis Thom Corn Jody Culkin Steve Dalachinsky John Farris Charles Gayle Mat Maneri John Ranard James Romberger Tom Savage Matthew Shipp

=(:>)+

John Ranard
Social Documentary Photography
www.JohnRanard.com

195 East 2nd St. 3D
NYC, NY 10009

Phone: [REDACTED]
mobile: [REDACTED]
[REDACTED]

159. **Michael Magee**
Re: on Lorenzo Thomas
Mon 11 Jul 2005

So, so saddened by Lorenzo's death. Am proud to have published his poems and to have known him, however briefly. He was brilliant and kind, a combination in short supply. Here's a review I wrote of his EXTRAORDINARY MEASURES a couple years back, that appeared in SAGETRIEB. -Mike.

Unlocking the Chain: Lorenzo Thomas's Integrated Afrocentricity
Michael Magee

Lorenzo Thomas. *Extraordinary Measures: Afrocentric Modernism and Twentieth-Century American Poetry*. xiv, 271 pp.

Lorenzo Thomas's *Extraordinary Measures* begins with a resonant image: Phillis Wheatley and Thomas Jefferson, sizing each other up. Their consideration is, of course, figurative. Jefferson, not the best reader of poetry to begin with, finds in Wheatley's work what he finds in the speech of slaves generally, only "plain narration." (One might say that what he has "discovered" in Wheatley is his own narrative of her, mirrored back.) Conversely, Wheatley signifies all over the democracy which Jefferson helped invent. Here and throughout the book Thomas deftly reminds us what a shift in perspective accomplishes: Jefferson's much celebrated secularism is in the context of this relationship less radical than Wheatley's religious instruction of her "betters." In a book which ranges widely over the vales of Afrocentric modernism and twentieth century poetry (from Fenton Johnson and William Stanley Braithwaite to Ezra Pound, Margaret Walker and Melvin Tolson, Charles Olson, lesser-known urban griots, the polyvocal Black Arts Movement and a host of younger black writers with pen to paper this minute) this "original" moment tells us something about Thomas's view of African-American

writing and speech -- that it is at once insistently contextual and inexhaustibly playful.

One learns about Umbra Workshop founder Tom Dent's poems, for instance, through Thomas's descriptions of Dent's mentor Marcus B. Christian, of both street-level New Orleans and a mythic, atavistic New Orleans which Thomas evokes in a remarkable one page dreamscape which begins, "Let me step back a minute and show some slides," and ends, "Slavery" (177). There is of course the context of the Umbra Workshop itself, of which Thomas too was a key member. But there is also an insistence that personal and historical contexts not be used to constrain the possibilities of the words on the page: of the emphatic line "our turn" in Dent's "Return to English Turn," Thomas remarks, "It's hard to say how generous Dent is in his use of the word 'our.' That's up to each reader to ponder" (179). Pondering it, I think of the Afrocentric demands for a transvaluation of Western values, for economic and political re-organization -- all of which were a part of the "tattered but tenacious traditions of black nationalism in the streets" decades before they received their broadest support and application in the Black Arts Movement, as Thomas explains so vividly.

But I also think of Dent's self-referential play on poetic "turning," which is to say, on poetic verse (ptp. s. of *vertere* to turn). As Robert Creeley puts it, "Verse turns, and takes turns in turning -- which are called verses, in my book, like changes -- and not those stanzas or stops, standstills" (Creeley 576). Now take something Creeley once wrote about why he identified with the Black Arts writers' political commitment ("They are not fooling, so to speak, and their action tends to follow the literal pattern of their commitment") and a broad vista of Afrocentrism and American poetry emerges (538). It is one which Thomas anticipates: "While the [Black Arts] movement rejected mainstream America's ideology," he notes, "Black Arts poets maintained and developed the prosody that they had acquired from Black Mountain and the Beats" (201). Thomas explains that this in no way contradicts (though it may complicate) the

Afrocentrism or the "originality" of the Black Arts poets. Thomas insists throughout that Afrocentrism is not a "truth" about Africa but a polymorphous and effective form of symbolic action which draws on African as well as African-American sources; and "originality," as Zora Neale Hurston wrote, is another word for "the modifications of ideas" (Hurston 1025). Nor, however, does he suggest that, say, a white American poet might easily claim an Afrocentric heritage or positionality: again, "It's hard to say."

"Afrocentrism" and "integration," both poetic and social, are involved in a complex dance in this book, and Thomas is a tricky choreographer. Is Braithwaite's "La Belle de Demerara," the poetic manifestation of "Caucasianized" values or a Signifying assertion of an Afro-Caribbean heritage? His work as an editor and his mastery of English metres might well be, like James Weldon Johnson's life and work, "a bold personal statement that 'defied political restrictions' intended to limit his creative expression"; but what if "English metres" are socially symbolic acts which unconsciously preserve the very "political restrictions" these writers intend to defy? "Integration" is vexed by this question as it is vexed by the fact that Braithwaite's erudition doesn't prevent Pound and Frost from calling him a "nigger" and doesn't exempt him from Jim Crow. Both "segregation" and "separation," meanwhile, are strained by the wild nature of American speech and the promiscuity of border zones. In *Extraordinary Measures*, Thomas reveals a vast ensemble of African American poets -- Tolson, Amiri Baraka, Harryette Mullen, Walker, Kalamu ya Salaam, Jarbari Aziz Ra and Erica Hunt to name only a few -- working within and through these words, their histories and possibilities. The aesthetic and the political are neither held a part nor dissolved into each other here -- as I said, it is a dance. And we trust Thomas to run us through it because, as anyone who has had even a brief conversation with him can tell you, his talk is like a hand, both friendly and dead serious, on your shoulder. Take what he says here about the description of

Malcolm X's death in the Audubon Ballroom in David Henderson's "They Are Killing All the Young Men" -- its tone and intent -- as a last enticement to go get this book:

Echoing the spiritual "Many Thousands Gone" in his poem, Henderson establishes the connection that is pinpointed by his allusion to the Audubon's unbreachable rental schedule. Commercial enterprise. The pig-meat emporiums of the Negro elite, with pictures of white politicians on their walls, are no different. Henderson said, chains of barbecue. You understand?

WORKS CITED

Creeley, Robert. The Collected Essays of Robert Creeley. Berkeley: University of California Press, 1989.
Hurstun, Zora Neale. "Characteristics of Negro Expression," in Henry Louis Gates Jr. and Nellie Y. McKay, ed., The Norton Anthology of African American Literature. New York: Norton, 1997.

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160. **Ishaq**

yoshi: Vaya Con Dios (Go With God)' WMV Download

Mon 11 Jul 2005

<http://victoria.indymedia.org/news/2005/07/42712.php>

'Vaya Con Dios (Go With God)' WMV Download

<mailto: [REDACTED]>

I see people everyday, but they don't mean what they say. They keep hid-
ing all their thoughts like the CIA. Top secret-prostitutes in Guantanamo
Bay... Nobody listens to the poets of the day. Nobody gives a damn for their
spiritual blessings I say,

Mountainous regions, up in clouds made of hydrogen,
Souls made of Gods wind, hip-hop- my oxygen.
Venemous. When I spit my syllabus,
Narrow-minded listeners who wanna get rid of us, I
Stick my finger up, singer, I be infamous,
Index, stroke the microphone so ridiculous,
Spinnin' decks, choke the egotistical conspicuous,

Inkjet precision, print visions so meticulous,
Muy muy guapa, call me papa, spit vociferous,
Fire like you never felt, baby-kid-icarus.

...

No rhymes left for the brain, so I maintain,
Down in my pain, release emotions like Coltrane.
Blast my solo out my soul,
I control those.
Golden Butterflies- I have visions in my eyes,
I see people everyday, but they don't mean what they say.
They keep hiding all their thoughts like the CIA.
Top secret-prostitutes in Guantanamo Bay...
Nobody listens to the poets of the day.
Nobody gives a damn for their spiritual blessings I say,
Rest in peace to Pope John Paul the 2nd.
Rest in peace, even if you're alive,
You got this sex-mad world trying to kill you with dollar-signs.
There's only a few jedi-knights left that's scholars,
I'm aspiring. Trying to be someone.
Trying to make a difference, I'm perspiring like everyone else,
I got my health, so you won't hear me whining for help.
I go with God like Vaya Con Dios.
Vaya Con Dios.
Vaya Con Dios.

Adios. Go with God.
Allah make the plans,
We stay open to emotion.
A-dios, insha'Allah.
Stay humble.
All I know is that I know nothing.

Sip my lucozade,
Chill by the sunny day,
Even though my teeth may decay, I'm feelin' okay.
Lost love, gain love, gain bigger love.
I said "I'm sick of love" but now I can't get enough.
God bless the freaky flow that I go,
I hope knowledge keeps spreading when I spit this spit dope.
I walks everyday without a focus or microscope.
Just glide to the library, ease down to borders,

Spirited away to a hushed warm cafe where I,
Write my lyrics, puke out my guts.
They don't know what I'm feeling,
As my pen runs wild,
They don't know that Mr.Yoshi is a hip-hop child and I..
Don't really care,
As I'm lost in the stare,
I'm feeling deep,
As I touch my heart and feel air.
Piece of oxygen. I'm so, so often,
Drifting to another world- spirit world, extra sensual world...
And the dates taste good here. ANd these olives taste nice. And you can eat
grapefruits without getting stuff inside your eyes.

Adios. Go with God.
Allah make the plans,
We stay open to emotion.
A-dios, insha'Allah.
Stay humble.
All I know is that I know nothing.

Insha'Allah.

.

beat by V.Ramos aka Victrola
words by Y.Misdaq..yoshi.

download:

[http://www.nefisa.co.uk/Y.Misdaq-Vaya_Con_Dios_\(Go_With_God\).wma](http://www.nefisa.co.uk/Y.Misdaq-Vaya_Con_Dios_(Go_With_God).wma)
<http://www.nefisa.co.uk/Y.Misdaq-Vaya_Con_Dios_%28Go_With_God%29.wma>

see also:

<http://victoria.indymedia.org/news/2005/06/41736.php>

http://www.nefisa.co.uk/FRAMESET_NEEFYUH.htm

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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\  
\br/>http://www.world-crisis.com/analysis_comments/766_0_15_0_C/>\br/>\br/>http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date\\\  
\br/>http://www.lowliferecords.co.uk/\br/>\br/>\br/>}
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161. **kari edwards**

book sale...

Mon 11 Jul 2005

I'm moving to India and need to sell everything..

and now the remnants of my books are at a deep discount...

plus.. today.. for every \$5.00 of books you buy you get a dollar off.. I will ship
Media rate and let you know back channel the cost

<http://transdada3.blogspot.com/2005/07/books.html>

There's 50 books, here's some of them:

Everyday Life in the Modern World by Henri Lefebvre \$6.00

Book of Pleasures \$10.00 By Raoul Vaneigem

STERNE, Laurence, Illustrated by CLELAND, T.M. THE LIFE & OPINIONS OF
TRISTRAM SHANDY, GENTLEMAN Norwalk, CT: The Heritage Press, 1963
\$8.00

Triggers (Tombouctou Chapbook) \$8.00 by Donald Guravich

Reflex and Bone Structure: A Novel [Paperback] by Major, Clarence \$3.00

Nomadic Subjects [Paperback] by Braidotti, Rosi \$7.00

The Cheat of Words [Paperback] by McCaffery, Steve \$4.00

Painted Elephant [Paperback] by Hartman, Jill \$4.00

The Inveterate Life [Paperback] by Grim, Jessica \$3.00

Crop [Paperback] by Morrison, Yedda Mari \$5.00

Scenes of Life at the Capital by Whalen, Philip \$3.00

C.C. [Paperback] by Williams, Tyrone \$4.00

The Silhouette of the Bridge [Paperback] by Waldrop, Keith \$3.00
The Fast [Paperback] by Weiner, Hannah \$4.00
Discredit [Paperback] by Ngai, Sianne \$4.00
EQUATIONS = equals (Green Integer) [Paperback] by Ross, Joe, LN. \$4.00
TRI / VIA [Paperback] by Pierce, Michelle Naka; Corpuz, Veronica. LN, \$5.00
Call Me Burroughs: William Burroughs [Audio CD] by Rhino Records. \$7.00
Comp. [Paperback] by Davies, Kevin \$7.00
Ring of Fire by Jarnot, Lisa. \$6.00
Dispositions [Paperback] by Wark, McKenzie. \$7.00
The Ayodhya Cantos: Poems [Hardcover] by Rukmini Bhaya Nair \$8.00
In Memoriam to Postmodernism: Essays on the Avant-Pop
by Mark Amerika, Lance Olsen \$10.00
Other stuff at:
<http://transdada3.blogspot.com/>

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162. **Chris Stroffolino**
NEW BLOG ENTRIES & Final Bay Area Performance
Mon 11 Jul 2005

New at PeasantBlog
(more loose talk from yours truly, on a variety of
"culture industry" topics, etc....
FALSE PROPHET by STEPHEN TAYLOR (Book)
MATSON JONES & CONSPIRACY OF BEARDS (bands)
WWW.BandToBand.Com* (website)
***TYPED AT THE COMPUTER, BUT WRITTEN IN THE SUN
(Parts One and 2)***
"I Am Waiting" (50 Years Later)
Lorenzo Thomas (1944-2005)
Hey Baby It's The \$th Of July
East Coast Tour Thank Yous
Was Robert Creeley "Stupid About Gender"
<http://blog.myspace.com/continuouspeasant>

Also, check out info for Continuous Peasant's last Bay Area show (this thursday July 14), and our west coast tour (from San Diego to British Columbia)

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163. **Steve Dalachinsky**
Fw: RE: July 16 Show blurbs
Tue 12 Jul 2005

Saturday July 16

Ed Chang's Place
at 226 East 2nd St, #5D, NYC (betw Ave B & C)

Music begins at 7pm.

.....Diana Wayburn (flute), Ty
Cumbie(gtr), Matt Hannafin(perc)

Trio

.....Steve Dalachinsky

Reading

.....Rich Gross (w sound projection by
Han Degc)

Steel Guitar and effects

www.spin17.com

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164. **Nick Piombino**
This week on ::fait accompli:
Tue 12 Jul 2005

::fait accompli::

is <http://nickpiombino.blogspot.com> {click here}

scroll down to

Monday, July 11,
for Process and Object [in
Wittgenstein's *Zettel*:

Literary Currents
in W and Freud];

Saturday, July 9

for:* Poetry and Thinking:

Thinking for Oneself*

in *Zettel*; also

Limetree, Bemsha Swing

and :fait accompli: in the
Bemsha Swing comments
section; Friday, July 8,
Love is Not A Feeling:
love put to the test in
Zettel; Thursday,
July 7: *The Most
Astounding Things are
Possible*: Thought and
The Infinite in *Zettel*]

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165. **Dan Waber**
altered books project

Tue 12 Jul 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, Holly Crawford, and Fran Hill.

Enjoy,
Dan

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166. **Halvard Johnson**
Gustaf Sobin NYT obit

Tue 12 Jul 2005

July 12, 2005

Gustaf Sobin, 69, a Writer Who Celebrated Provence, Is Dead

By KATHRYN SHATTUCK

Gustaf Sobin, an American-born writer who for more than 40 years wove the history, sensations and language of his adopted Provence into his poetry and prose, died on July 7 at a hospital in Cavaillon, Vaucluse, near his home in Goult in the south of France. He was 69.

The cause was pancreatic cancer, his wife, Susannah Sobin, said.

Mr. Sobin (pronounced SO-bin) saw himself principally as a poet, but his greatest popularity came with a novel, "The Fly-Truffler" (W. W. Norton, 2000).

Set on a family farm, the short novel follows Philippe Cabassac, a loner nearing 50 who lectures on the fading Provençal dialect at the University of Avignon, as he tumbles into madness over the loss of his wife, Julieta, who died two years earlier. A beautiful student half his age, Julieta had become disconnected from life after a failed pregnancy. Cabassac discovers that his nightly ritual of eating truffles predisposes him to dreams of his beloved. And so each winter he wanders his property, patting the earth with a little whisk broom to rouse "lei mousco," the golden flies that reveal the buried truffles - "far more carnal, fleshy, gamelike than anything vegetal."

Reviewing Mr. Sobin's "marvelous, mesmerizing new novel" in The New York Times, Christopher Lehmann-Haupt called it "one of those rare, haunting novels that you consume in a single sitting and that you put down wondering what day it is and where you are, as if awakening from one of Cabassac's enrapturing dreams."

Born in Boston on Nov. 15, 1935, Mr. Sobin graduated from Brown University in 1957, by which time he had traveled extensively in Europe and visited Ernest Hemingway in Cuba, not far from his parents' second home in Palm Beach.

Mr. Sobin said that Hemingway, at once entirely American and "consummately expatriate," was "the bridge" between continents, "the gateway out." As an aspiring poet, Mr. Sobin strove to emulate him. In 1962, Mr. Sobin arrived in Paris where he almost immediately met René Char, a French poet whom he admired greatly. "If you love my poetry, you must visit Provence," Char told him, "because my poetry comes of out the earth, the land and the light."

Mr. Sobin journeyed south and found the sense of place that had eluded him during his childhood in New England. He bought an abandoned silk cocoonery in the village of Gault, in the Vaucluse, for \$800 and lived off the \$2,000 annual income from a trust fund.

"I learnt how to read the landscape as one might read a text," Mr. Sobin recollected of his adopted countryside, "a textus, a woven fabric."

A close associate of Char, Mr. Sobin nonetheless found the relationship severed for a time, when in 1968 he bucked his mentor's belief that a poet is wed only to himself and married the English painter Susannah Bott. That year she gave birth to their daughter, Esther; their son, Gabriel, was born in 1971. In December 1972, after

a decade of incubation, Mr. Sobin wrote what he considered his first poem. After issuing a number of chapbooks, his first major book of poetry, "Wind Chrysalid's Rattle," was published in 1980 by Montemora.

In all, Mr. Sobin published more than a dozen books of poetry, four novels, a children's story and two compilations of essays, the second to be issued next spring. He was working on a collection of poems and a project about Provence with the photographer James Hajicek at his death.

In addition to his wife and children, all of Provence, he is survived by a brother, Harris Sobin, of Tucson.

> Halvard Johnson



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

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

[↑ Contents](#)

167. **Joel Weishaus**
"Myoe's Big Dream"

Tue 12 Jul 2005

"Myoe's Big Dream" premiered at the 2nd International Academic Conference of Analytical Psychology & Jungian Studies, Texas A&M University, College Station, TX., July 7-10, 2005.

It can now be seen at:

<http://web.pdx.edu/~pdx00282/Myoe/title.htm>

Screen Resolution: 1020x768, 32 bit color.

Browser: Explorer or Avant preferred. Text size: Medium.

There's a bit of shakuhachi music by Kohachiro Miyata on the first screen.

-Joel

Joel Weishaus
Visiting Faculty
Department of English
Portland State University
Portland, Oregon

Homepage:

<http://web.pdx.edu/~pdx00282>

On-Line Archive:

www.cddc.vt.edu/host/weishaus/index.htm

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168. **JT Chan**

PoetrySz:demystifying mental illness Retrospective issue

Tue 12 Jul 2005

PoetrySz:demystifying mental illness 5th year Retrospective issue is now online at <http://www.poetrysz.net>.

Submissions for subsequent issues are welcome. Send 3-6 poems in the body of your email to [REDACTED] .

Thanks.

regards

J Chan

editor, PoetrySz

<http://www.poetrysz.net>

Do You Yahoo!?

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<http://mail.yahoo.com>

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169. **Joel Weishaus**

Book Sale in Portland

Tue 12 Jul 2005

For all of you in Portland, Oregon Friends of C.G. Jung is having a Big Book Sale this Saturday (July 16) from Noon to 4 P.M. All kinds of books, including Jungian, of course, hundreds of Jungian journals, also records and other stuff. Incredible prices, most of it from \$1.00 - \$5.00. The sale is on the corner of NW 20th Ave. and Johnson.

-Joel

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170. **Holly Crawford**

Re: POETICS Digest - 11 Jul 2005 to 12 Jul 2005 (#2005-192)

Wed 13 Jul 2005

> [Original Message]
> From: Automatic digest processor <[REDACTED]>
> To: Recipients of POETICS digests <[REDACTED]>
> Date: 7/13/2005 12:00:54 AM
> Subject: POETICS Digest - 11 Jul 2005 to 12 Jul 2005 (#2005-192)
>
> There are 8 messages totalling 576 lines in this issue.
>
> Topics of the day:
>
> 1. Fw: RE: July 16 Show blurbs
> 2. This week on ::fait accompli:
> 3. altered books project
> 4. Gustaf Sobin NYT obit
> 5. "Myoe's Big Dream"
> 6. PoetrySz:demystifying mental illness Retrospective issue
> 7. About the Poetics List
> 8. Book Sale in Portland
>
> -----
>
> Date: Tue, 12 Jul 2005 01:10:47 -0400
> From: Steve Dalachinsky <[REDACTED]>
> Subject: Fw: RE: July 16 Show blurbs
>
> Saturday July 16
>
> Ed Chang's Place
> at 226 East 2nd St, #5D, NYC (betw Ave B & C)
>
> Music begins at 7pm.
> ::::::::::::::::::::Diana Wayburn (flute), Ty
> Cumbie(gtr), Matt Hannafin(perc)
> Trio
> ::::::::::::::::::::Steve Dalachinsky
> Reading
> ::::::::::::::::::::Rich Gross (w sound projection by
> Han Degc)

> Steel Guitar and effects
>
> www.spin17.com
>
> -----
>
> Date: Tue, 12 Jul 2005 03:02:36 -0400
> From: Nick Piombino <[REDACTED]>
> Subject: This week on ::fait accompli:
>
> ::fait accompli:
> is <http://nickpiombino.blogspot.com> {click here}
>
> scroll down to
>
> Monday, July 11,
> for Process and Object [in
> Wittgenstein's *Zettel*:
> Literary Currents
> in W and Freud];
> Saturday, July 9
> for: *Poetry and Thinking:
> Thinking for Oneself*
> in *Zettel*; also
> Limetree, Bemsha Swing
> and :fait accompli: in the
> Bemsha Swing comments
> section; Friday, July 8,
> *Love is Not A Feeling*:
> love put to the test in
> *Zettel*; Thursday,
> July 7: *The Most
> Astounding Things are
> Possible*: Thought and
> The Infinite in *Zettel*]
>
> -----
>
> Date: Tue, 12 Jul 2005 09:27:49 -0400
> From: Dan Waber <[REDACTED]>
> Subject: altered books project
>

> 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, Holly Crawford, and Fran Hill.
>
> Enjoy,
> Dan
>
> -----
>
> Date: Tue, 12 Jul 2005 13:22:29 -0400
> From: Halvard Johnson <[REDACTED]>
> Subject: Gustaf Sobin NYT obit
>
> > July 12, 2005
> >
> > Gustaf Sobin, 69, a Writer Who Celebrated Provence, Is Dead
> >
> > By KATHRYN SHATTUCK
> >
> >
> > Gustaf Sobin, an American-born writer who for more than 40 years
wove >
> > the history, sensations and language of his adopted Provence into
his >
> > poetry and prose, died on July 7 at a hospital in Cavaillon,
Vaucluse, >
> > near his home in Goult in the south of France. He was 69.
> >
> > The cause was pancreatic cancer, his wife, Susannah Sobin, said.
> >
> > Mr. Sobin (pronounced SO-bin) saw himself principally as a poet, but >
> > his greatest popularity came with a novel, "The Fly-Truffler" (W. W. >
> > Norton, 2000).
> >
> > Set on a family farm, the short novel follows Philippe Cabassac, a
> > loner nearing 50 who lectures on the fading Provençal dialect at
the >

> > University of Avignon, as he tumbles into madness over the loss of his >
> > wife, Julieta, who died two years earlier. A beautiful student half
> > his age, Julieta had become disconnected from life after a failed
> > pregnancy. Cabassac discovers that his nightly ritual of eating
> > truffles predisposes him to dreams of his beloved. And so each
winter >
> > he wanders his property, patting the earth with a little whisk broom >
> > to rouse "lei mousco," the golden flies that reveal the buried
> > truffles - "far more carnal, fleshy, gamelike than anything vegetal."
> >
> > Reviewing Mr. Sobin's "marvelous, mesmerizing new novel" in The New
> > York Times, Christopher Lehmann-Haupt called it "one of those rare,
> > haunting novels that you consume in a single sitting and that you
put >
> > down wondering what day it is and where you are, as if awakening
from >
> > one of Cabassac's enrapturing dreams."
> >
> > Born in Boston on Nov. 15, 1935, Mr. Sobin graduated from Brown
> > University in 1957, by which time he had traveled extensively in
> > Europe and visited Ernest Hemingway in Cuba, not far from his
parents' >
> > second home in Palm Beach.
> >
> > Mr. Sobin said that Hemingway, at once entirely American and
> > "consummately expatriate," was "the bridge" between continents, "the >
> > gateway out." As an aspiring poet, Mr. Sobin strove to emulate him.
In >
> > 1962, Mr. Sobin arrived in Paris where he almost immediately met
René >
> > Char, a French poet whom he admired greatly. "If you love my poetry, >
> > you must visit Provence," Char told him, "because my poetry comes of >
> > out the earth, the land and the light."
> >
> > Mr. Sobin journeyed south and found the sense of place that had
eluded >
> > him during his childhood in New England. He bought an abandoned silk >
> > cocoonery in the village of Goult, in the Vaucluse, for \$800 and
lived >
> > off the \$2,000 annual income from a trust fund.
> >

> > "I learnt how to read the landscape as one might read a text," Mr.
> > Sobin recollected of his adopted countryside, "a textus, a woven
> > fabric."
> >
> > A close associate of Char, Mr. Sobin nonetheless found the
> > relationship severed for a time, when in 1968 he bucked his mentor's >
> > belief that a poet is wed only to himself and married the English
> > painter Susannah Bott. That year she gave birth to their daughter,
> > Esther; their son, Gabriel, was born in 1971. In December 1972,
after >
> > a decade of incubation, Mr. Sobin wrote what he considered his first >
> > poem. After issuing a number of chapbooks, his first major book of
> > poetry, "Wind Chrysalid's Rattle," was published in 1980 by Montemora.
> >
> > In all, Mr. Sobin published more than a dozen books of poetry, four
> > novels, a children's story and two compilations of essays, the
second >
> > to be issued next spring. He was working on a collection of poems
and >
> > a project about Provence with the photographer James Hajicek at his
> > death.
> >
> > In addition to his wife and children, all of Provence, he is
survived >
> > by a brother, Harris Sobin, of Tucson.
>
>
> > Halvard Johnson
> [REDACTED]
> [REDACTED]
> website: <http://home.earthlink.net/~halvard>
> blog: <http://entropyandme.blogspot.com/>
>
> -----
>
> Date: Tue, 12 Jul 2005 17:20:39 -0700
> From: Joel Weishaus <[REDACTED]>
> Subject: "Myoe's Big Dream"
>
> "Myoe's Big Dream" premiered at the 2nd International Academic > Confer-
ence of Analytical Psychology & Jungian Studies, Texas A&M > University, Col-
lege Station, TX., July 7-10, 2005.

>
> It can now be seen at:
> <http://web.pdx.edu/~pdx00282/Myoe/title.htm>
>
> Screen Resolution: 1020x768, 32 bit color.
> Browser: Explorer or Avant preferred. Text size: Medium.
> There's a bit of shakuhachi music by Kohachiro Miyata on the first > screen.
>
> -Joel
>
> _____
>
> Joel Weishaus
> Visiting Faculty
> Department of English
> Portland State University
> Portland, Oregon
>
> Homepage:
> <http://web.pdx.edu/~pdx00282>
> On-Line Archive:
> www.cddc.vt.edu/host/weishaus/index.htm
>
> -----
>
> Date: Tue, 12 Jul 2005 17:48:08 -0700
> From: JT Chan <[REDACTED]>
> Subject: PoetrySz:demystifying mental illness Retrospective issue
>
> PoetrySz:demystifying mental illness 5th year Retrospective issue is now
online
> at <http://www.poetrysz.net>.
>
> Submissions for subsequent issues are welcome. Send 3-6 poems in the
body of
> your email to [REDACTED].
>
> Thanks.
>
> regards
>
> J Chan

> editor, PoetrySz
> <http://www.poetrysz.net>
>
>
> _____
> Do You Yahoo!?
> Tired of spam? Yahoo! Mail has the best spam protection around
> <http://mail.yahoo.com>
>
> -----
>
> Date: Wed, 13 Jul 2005 02:25:18 -0700
> From: David Bircumshaw <[REDACTED]>
> Subject: Re: About the Poetics List
>
> Alexander;
>
> >I suspect if one were to post on POETICS a poem that broke new ground in
> either presentation, or form or metrical stanzaic pattern, or if one
wrote a
> poem that excited even the nearly dead intellects such as I by either its
> wit or its originality, no one of the moderators, editors, authorities on
> the list would dare excommunicate the creator of such works<
>
> Rather too much of literary history, and even more of observation of
> spiderWeb poetry lists, suggests to me that reactions to such works would
be
> dependent on shared group perceptions of the status of their originator,
the
> 'groups' in question being the shadowy networks of alliances, alignments,
> oppositions and enmity that ghost the navigation of poetry into public
> space. Poetry, like the other arts, and sciences, and in fact more or less
> all forms of human collectivity, is as status obsessed as Jane Goodall's
> chimps, it is not so much a matter of either what you know or who you know
> but who you are seen to be, the agency of that seeing being as impossible
to
> describe as which fish turns first in school or shoal. The probabilities
are
> that if someone posted something on this or other lists that 'broke new
> ground' etc that it would be as likely that no-one would say anything if
the
> presenter was not a somehow favourably viewed or well-allied individual.
>

> > In my opinion, more often than we perhaps care to recognize, creative
souls
> run rough-shod over rules, ignoring them right and left no matter who
posted
> the edict. And they do that not out of disrespect for rules but rather
> because they find rules restrict the creative process they are driven to
> practice, and their drive to create is greater than their drive to
conform.<
>
> Quite likely, but unfortunately the dissociated nature of cybernetic
> 'communities' makes it even easier for 'uncreative' souls to 'pull the
> plug', issue the ban, answer questions with all the force of silence.
>
> My Modest Proposal is that the Poetics List unbundle itself - for example
> one could have a Noticeboard for all those worthy notices of events that
> most of the members live nowhere in the vicinity of, and for the important
> matter of forthcoming publications; A List Called Alan (joke) for creative
> outpourings; a Small Ads for those in search of a New York sub-let, and a
> Poetics List for the discussion of Poetics (whatever that may be).
>
> Anyhow, I am wearying a little now and feel another etc threatening in the
> western skies, something of that sort.
>
>
> Best
>
> Dave
>
>
>
>
>
>
>
> ----- Original Message -----
> From: "alexander saliby" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Thursday, July 07, 2005 11:17 PM
> Subject: Re: About the Poetics List
>
>
> Tod, et alles,
>

> The rules against: "...this is the most unkindest cut of all..." came
after
> the fact of the creative writing.
>
> Rules are made for following, unless: ignoring, destroying, abhorring them
> harms no one but yourself, in which case, screw the rules!
>
> In my opinion, more often than we perhaps care to recognize, creative
souls
> run rough-shod over rules, ignoring them right and left no matter who
posted
> the edict. And they do that not out of disrespect for rules but rather
> because they find rules restrict the creative process they are driven to
> practice, and their drive to create is greater than their drive to
conform.
>
> I suspect if one were to post on POETICS a poem that broke new ground in
> either presentation, or form or metrical stanzaic pattern, or if one
wrote a
> poem that excited even the nearly dead intellects such as I by either its
> wit or its originality, no one of the moderators, editors, authorities on
> the list would dare excommunicate the creator of such works.
>
> Here though is the essence of the list to date:
>
> Po'ms
> tomes
>
> silence
> brilliance
>
> xfe
> fex
> so paints the saints
>
> But, rules aside, perhaps the real problem with the list is not the edict
> banning poetry; rather it is the failure of the moderators/editors on the
> list to realize that there can be no discussion of poetics and poetry
> without poetry itself...how sad.
> Alex
>
>

>
>
> ----- Original Message -----
> From: Michael Tod Edgerton<mailto:[REDACTED]>
> To: [REDACTED]<mailto:[REDACTED]>
> Sent: Wednesday, July 06, 2005 10:02 AM
> Subject: Re: About the Poetics List
>
>
> Dan, you're making the whole issue of "published" much more complicated
> than it actually is. No self-published works would be an acceptable rule
to
> me, but so would including self-published works by authors other than
> oneself. Leaves of Grass, obviously, has been published and republished by
> many other people than Walt for a long time. I don't believe that it does
> happen a lot that editors of highly respected presses publish their own
> books. There are a few exceptions, like Scalapino, who published Crowd and
> not evening or light through her O Books. If it's a respected press, then
> include it. If you think it's an amazing work that someone unfortunately
had
> to publish themselves, include it. Rules are guidelines, not absolutes,
and
> people always take liberties. I've definitely seen poems on this list, as
it
> is. Quote from blogs--why not? Quote from online galleries and journals
that
> include electronic, multimedia, and hybrid works. Now just how much is
> excluded? Any parameters
> will
> necessarily exclude something, but some limits are necessary. I don't
> think it's as complicated as you find it to be, I don't personally find
the
> issue of what constitutes "published" all that interesting or complex,
> rather a bit tedious. It really is a matter of common sense. Your
splitting
> hairs with nothing more at stake than whether you can "officially" quote a
> certain poem on this list that might be excluded from the rules.
>
> But I do agree with you that it seems odd (at best) for a poetics list
to
> institute a complete moratorium on the inclusion of poems...
>

> Maybe the old 50 posts per day limit would work again, though. Does anyone
> know why this was abandoned originally? I suppose I can imagine that, with
> around 10000 participants, many people might never get to the head of the
> line, and that might be more of a problem.
>
> So, yes, how 'bout changing the rules a bit?
>
>
> Best,
>
> Tod
>
> Dan Waber <[REDACTED]<mailto:[REDACTED]>> wrote:
> Michael Tod Edgerton wrote:
> > As someone relatively new to the list, I can say without reservation
> > that I do not want my e-mail inundated with endless streams of bad
> > poetry.
>
> Who does? I'm not entirely convinced that was the motivation behind
> going poemless, but even if it was, it seems ill-advised for the
> solution to be, "all right then, NO poems at all". But, this is a very
> American response, now that I think of it. We like the easy solution
> of eliminating the good with the bad in the name of saving us from the
> bad. The examples are legion.
>
> > Published poems can be referenced, links cut and pasted, in
> > the course of a discussion of specific poems. I, personally,
> > however, would be in favor of allowing the citation of published
> > poems in whole or part, but not unpublished.
>
> I'm curious, how would you define "published"? Does self-publishing
> count (Leaves of Grass)? What if you're a highly respected press and
> you publish a manuscript of your own through your own press (this
> happens a lot)? How about if it's on a blog (the choices are too many
> to pick this early)? How about in the comments of a blog? What about
> posted to a series of listservs reaching a total number of people
> greater than the circulation of Poetry (Alan Sondheim, August
> Highland, Lanny Quarles, mez, etc)? What constitutes the publishing of
> a piece of hypermedia (Jim Andrews)? Do we only talk about things
> published by Seagate? What about a poet who declaims all publication
> entirely (Jesse Taylor for the 20 years up until this week)?

- >
- > The welcome message for the Poetics list says that posting to this
- > list is itself considered by the Editorial Board as a form of
- > publication.
- >
- > I can't imagine a criteria for what would legitimately constitute
- > "published" that wouldn't also exclude at least as much vital work as
- > it includes.
- >
- > Particularly now, in this very exciting time of the digital dancing
- > with literature, on a digitally facilitated list, the kind of work
- > this list's welcome message says its open to is often (but certainly
- > not exclusively) precisely the kind of work that is non-publishable,
- > or unpublished, or is in the act of birthing a whole new definition of
- > what published means.
- >
- > Even if a workable definition could be found, I think a list that
- > claims to be open to the impossible in theory, but in practice only
- > allows the citation of the published is untenable.
- >
- > I also think the notion of what constitutes "published" today is one
- > of the most exciting questions in all of literature. I am the type of
- > person who doesn't really do very well at talking about that
- > question. I am pretty good, however, at thinking of different ways to
- > say "well, how about this!?" And I think it's essential to the dialog
- > to include people of both kinds. Without the former, the discussion
- > will probably never really happen in any kind of structured way, and
- > without the latter, the discussion would never have come up in the
- > first place because there would have been no deviation from the norm
- > anyway. Lively discussion requires both sides.
- >
- > > I'm fairly sure most of the people who're here to discuss
- > > experimental poetry and poetics do not want this list to become a
- > > forum for "open mic" publication. Once word got out, the list would
- > > really be ruined.
- >
- > Not really. The list was an open mic for a decade and the simple
- > measures of limiting individuals to 2 posts per day and the entire
- > list to 50 posts per day was effective at stopping the "if no one
- > minds, I'll just go ahead and read a dozen more" syndrome.
- >
- > And I think there is no better way to say you're NOT interested in the

- > new and emerging, the experimental and the impossible, than to say
- > you've given up on open readings. Yeah, they can be painfully bad
- > sometimes. But they are also sometimes brilliant, engaging, and
- > instructive in the art of being human.
- >
- > > Discussing "received forms" does not refer to workshopping or
- > > otherwise discussing poems received from listserv participants, but
- > > to interrogating the uses and relevance of traditional, "closed"
- > > forms like the sestina or pantoum in the contemporary
- > > cultural/political context. So, yes, "received" does mean something
- > > completely different than what you read it to mean.
- >
- > Cool, I was unfamiliar with that usage, thank you.
- >
- > > It would be nice to have more engaged, rigorous discussions and
- > > debates than I've seen so far, but wouldn't it be a better strategy
- > > to start one than to try to critique the editorial statement/welcome
- > > message
- >
- > Absolutely this would be better. And this is precisely why I suggested
- > that the Editorial Board do some of that discussion starting. Because
- > in an environment where there is this much control coming from the
- > top, you don't find a lot of people stepping up to test out whether
- > any given topic is going to end up causing a rule change on them. It
- > may be of interest to note here that I've had far more back channel
- > responses of support than total responses on the list. Why would that
- > be? Because people are more comfortable with it. And if the goal here
- > is to encourage discussion, that's a failure.
- >
- > And, actually, I believe have started a more engaged, rigorous
- > discussion and debate. I've even mentioned published poems in it.
- >
- > > (I suppose this applies to me, here, now, equally...maybe
- > > I'll give that a try in the morning...)? I'm sure the exchange of
- > > original work among a small group of highly talented and intelligent
- > > participants must have been exciting and invigorating in its time,
- > > and I'm pissed I missed out. However, this list is not that one;
- > > this list is far too big to manage that, I think, so I understand
- > > the need for setting parameters. But perhaps they could be revised
- > > to allow the inclusion of already published works in support of
- > > arguments made in expository prose; I see no harm in that.
- >

> I see no harm either. If that's the direction they want to go,
> great. That's why I offered as suggestion #1 that the welcome message
> be reworded to more accurately reflect the reality of the
> situation. If the list is too big (though I don't think it is), and
> the Editorial Board wants to limit discussion to works that are only
> as impossible as can be managed within the confines of a print
> publication produced by a known and reputable press, they should say
> so. Because wearing the cape of Defender of the Impossible when you
> don't have the rest of the suit on, makes you look a little
> underdressed when you fly over the local neighborhoods.

>
> I'm not saying this goal/approach has no or even less value than any
> other approach. I'm saying that organizational groupings of all kinds
> have a tendency to attract the kind of people they say they want. I
> think what is wanted here has necessarily evolved over the years, and
> the welcome message has not evolved gracefully along with it.

>
> I'm a poet, so I want the words to be right.

>
> Dan

>
>
> 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><<http://mail.yahoo.com/>>

>
> -----

>
> Date: Tue, 12 Jul 2005 20:29:07 -0700
> From: Joel Weishaus <[REDACTED]>
> Subject: Book Sale in Portland

>
> For all of you in Portland, Oregon Friends of C.G. Jung is having a Big > Book
Sale this Saturday (July 16) from Noon to 4 P.M.

> All kinds of books, including Jungian, of course, hundreds of Jungian > jour-
nals, also records and other stuff. Incredible prices, most of it > from \$1.00 -
\$5.00. The sale is on the corner of NW 20th Ave. and > Johnson.

>

> -Joel
>
> -----
>
> End of POETICS Digest - 11 Jul 2005 to 12 Jul 2005 (#2005-192)
> *****

[↑ Contents](#)

171. **Michael Cross**

New Atticus/Finch Chapbook! Donovan and Schlesinger's _Mantle_!

Wed 13 Jul 2005

Atticus/Finch is pleased to announce the release of its fifth (and first collaborative) chapbook, *_Mantle_*, by Thom Donovan and Kyle Schlesinger. What began as a meditative conversation on the work of George Oppen quickly found its form as POETRY: i.e. thought as action / discourse / community. The poem “poms” to and fro, suspended in the still of Oppen’s clarity and truth, materializing out of the endemic conditions of “response” as immediate (mediated) affect/effect-ive rest-full-ness. The result, needless to say, is a dizzying articulation of palimpsestual “preservation” (read: “PROGRESS”).

Our discerning customers will recognize Schlesinger as the editor of Kiosk magazine and Cuneiform Press. Add Donovan (a chimerical seer of sorts: one part Zukofsky, one part Taggart, one part seriously gifted occult-ured medium) to the short list of poets who strike like a brick out of ether!

Jesse Seldess writes of *_Mantle_*:

These “vivid section”[s] much more than divide or connect. They are an inter-taking portraiture of “What conveys you.” In extension of Oppen’s thing among things, Schlesinger and Donovan’s exchange treads and, in treading, covers and finds itself covered, reflexively constituting the extent to which we are “Too particular to place.”

Gregg Biglieri, with characteristic brevity, adds:

*_Mantle_* is not simply a collaborative poem, but rather a dialogue of sight and sound, a duet performed between two tightrope walkers, Bach- to-Bach. The fugue is the form that makes what appears far away seem but between. It is sung in unison, seen in the seams, sewn in chromatic scales, and “visible in / a divisible stretch for” what is nameless in things. Insomnia is not an ambient environment, it’s chronic.

Where Hegel says “Now is night,” we hear “Nocturne around.” The proper way to read this poem is neither to zoom in nor fade out, but rather to not fade away. If someone says “Speech acts,” remember to ask what role it plays?

If we understand that “Optics chooses some and not others,” perhaps acoustics chisels down those who stand under a jetty—ears wide shut.

As you read this poem you might feel “as if you were not a camera,” but a conch, and the mistake you will be making is trying to hear the ocean through your eyes. But “your means mine” and so this poem is about what moves through us as we read “Our names only” into these “divides stills.” Here we stand knowing that no one’s cleft standing.

***What’s more, clocking in at just over fifty pages, this mammoth volume makes for one serious \$6 chapbook. As always, Atticus/Finch recognizes the worth of your hard-earned cash!

Put a check in the mail NOW before this thing implodes under the weight of its own concentration!

ATTICUS/FINCH CHAPBOOKS

c/o Michael Cross

State University of New York at Buffalo

Samuel Clemens Hall #306

Buffalo, New York 14260-4610

While you’re at it, pick up new chaps by Elizabeth Willis, Tanya Brolaski, and Eli Drabman (all of which are quickly disappearing, FOREVER!).

AND, look for Gregg Biglieri’s *_I Heart My Zeppelin_* and Lisa Jarnot’s *_Iliad, Book XXIV_* in the very REAL and NEAR future.

Visit www.atticusfinch.org for more information.

While we wait patiently for *_Mantle_* samples to magically appear on our website (thanks to our good friend Jerrold Shiroma!), see below for some titillating snippets (formatted incorrectly due to the “sense- less” shortcomings of email technology!).

34

Staccato trunked altruism
misdemeanor and referral

Wind’s ends drain once
loosened leaves skimmed

Thinking the infinite singular
sheiks to pluralism, acropolis
parole.

Impossible applause
thinking the opposite

Retraction
self-leveling cement

Emigrants delimiting
the imagination

This emergent occasion.

Shells lock
Detect
What held the case

Sky
The horizon holds
On the edge of the event of this

Burnt and but a sample
Thumbnail sketch or sample of a thumbnail

What would have been the event of not cutting her long hair

Or the unthinkable:
Going before them
Substituting them for you

38

Burrows between
provisional reams

Speaking
to a haunt

To a halt.

Time demurrals the gulf
yet an aggregate remains
an abysmal acquiesce.

Wider horizons

Tell chamber or horn
Or burnt or crushed solitude

Fire I wasn't at
I could not be of
And fire I was

How to save
What we were and
What we may be

"the sun fixes // the mist"

Funes' trajectories

Survey beams

As we landed

Initials landing

Zones of site

Sequoia sediment not

Sentiment not grief of

Cut

(Cut) under it (a)

Tiny tiny tiny hubbed

Pivot

Sun fixes

Appearance the

Lake at the bottom

Volcanic once

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172. **alexander saliby**

D. Bircumshaw's value add idea

Wed 13 Jul 2005

Dave, You wrote: "...it is not so much a matter of either what you know or who you know but who you are seen to be, the agency of that seeing being as impossible to describe as which fish turns first in school or shoal. The probabilities are that if someone posted something on this or other lists that 'broke new ground' etc that it would be as likely that no-one would say anything if the presenter was not a somehow favourably viewed or well-allied individual."

Ah, how right you are...

Not what

but who are

you

to dare

yourself

a poet

here to be

and now

to share

those thoughts

with others on this list...

You have
few friends
none in classrooms
or editorial halls

The Gall of it
and you
few
others dare
this blatant disobedience of random rules
to share

Yet
rejections warm your blood

And too
you wrote:

"My Modest Proposal is that the Poetics List unbundle itself - for example one could have a Noticeboard for all those worthy notices of events that most of the members live nowhere in the vicinity of, and for the important matter of forthcoming publications; A List Called Alan (joke) for creative outpourings; a Small Ads for those in search of a New York sub-let, and a Poetics List for the discussion of Poetics (whatever that may be)."

And here the brilliance of their plans shines through
they add value to the list as in all they do

and too
they may at least bring in some needed revenue...

Alex

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

From: David Bircumshaw<mailto:[REDACTED]>

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

Sent: Wednesday, July 13, 2005 2:25 AM

Subject: Re: About the Poetics List

Alexander;

>I suspect if one were to post on POETICS a poem that broke new ground in either presentation, or form or metrical stanzaic pattern, or if one wrote a poem that excited even the nearly dead intellects such as I by either its wit or its originality, no one of the moderators, editors, authorities on the list would dare excommunicate the creator of such works<

Rather too much of literary history, and even more of observation of spider-Web poetry lists, suggests to me that reactions to such works would be

dependent on shared group perceptions of the status of their originator, the 'groups' in question being the shadowy networks of alliances, alignments, oppositions and enmity that ghost the navigation of poetry into public space. Poetry, like the other arts, and sciences, and in fact more or less all forms of human collectivity, is as status obsessed as Jane Goodall's chimps, it is not so much a matter of either what you know or who you know but who you are seen to be, the agency of that seeing being as impossible to describe as which fish turns first in school or shoal. The probabilities are that if someone posted something on this or other lists that 'broke new ground' etc that it would be as likely that no-one would say anything if the presenter was not a somehow favourably viewed or well-allied individual.

>In my opinion, more often than we perhaps care to recognize, creative souls run rough-shod over rules, ignoring them right and left no matter who posted the edict. And they do that not out of disrespect for rules but rather because they find rules restrict the creative process they are driven to practice, and their drive to create is greater than their drive to conform.<

Quite likely, but unfortunately the dissociated nature of cybernetic 'communities' makes it even easier for 'uncreative' souls to 'pull the plug', issue the ban, answer questions with all the force of silence.

My Modest Proposal is that the Poetics List unbundle itself - for example one could have a Noticeboard for all those worthy notices of events that most of the members live nowhere in the vicinity of, and for the important matter of forthcoming publications; A List Called Alan (joke) for creative outpourings; a Small Ads for those in search of a New York sub-let, and a Poetics List for the discussion of Poetics (whatever that may be).

Anyhow, I am wearying a little now and feel another etc threatening in the western skies, something of that sort.

Best

Dave

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

From: "alexander saliby" <[REDACTED]<mailto:[REDACTED]>>

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

Sent: Thursday, July 07, 2005 11:17 PM

Subject: Re: About the Poetics List

Tod, et alles,

The rules against: "...this is the most unkindest cut of all..." came after the fact of the creative writing.

Rules are made for following, unless: ignoring, destroying, abhorring them harms no one but yourself, in which case, screw the rules!

In my opinion, more often than we perhaps care to recognize, creative souls run rough-shod over rules, ignoring them right and left no matter who posted the edict. And they do that not out of disrespect for rules but rather because they find rules restrict the creative process they are driven to practice, and their drive to create is greater than their drive to conform.

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Here though is the essence of the list to date:

Po'ms
tomes

silence
brilliance

xfe
fex
so paints the saints

But, rules aside, perhaps the real problem with the list is not the edict banning poetry; rather it is the failure of the moderators/editors on the list to realize that there can be no discussion of poetics and poetry without poetry itself...how sad. Alex

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

From: Michael Tod Edgerton<mailto:[REDACTED]><mailto:[REDACTED]>>

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

Sent: Wednesday, July 06, 2005 10:02 AM

Subject: Re: About the Poetics List

Dan, you're making the whole issue of "published" much more complicated than it actually is. No self-published works would be an acceptable rule to me, but so would including self-published works by authors other than oneself. Leaves of Grass, obviously, has been published and republished by many other people than Walt for a long time. I don't believe that it does happen a lot that editors of highly respected presses publish their own books. There are a few exceptions, like Scalapino, who published Crowd and not evening or light through her O Books. If it's a respected press, then include it. If you think it's an amazing work that someone unfortunately had to publish themselves,

include it. Rules are guidelines, not absolutes, and people always take liberties. I've definitely seen poems on this list, as it is. Quote from blogs--why not? Quote from online galleries and journals that include electronic, multimedia, and hybrid works. Now just how much is excluded? Any parameters will necessarily exclude something, but some limits are necessary. I don't think it's as complicated as you find it to be, I don't personally find the issue of what constitutes "published" all that interesting or complex, rather a bit tedious. It really is a matter of common sense. Your splitting hairs with nothing more at stake than whether you can "officially" quote a certain poem on this list that might be excluded from the rules.

But I do agree with you that it seems odd (at best) for a poetics list to institute a complete moratorium on the inclusion of poems...

Maybe the old 50 posts per day limit would work again, though. Does anyone know why this was abandoned originally? I suppose I can imagine that, with around 10000 participants, many people might never get to the head of the line, and that might be more of a problem.

So, yes, how 'bout changing the rules a bit?

Best,

Tod

Dan Waber <[REDACTED]<mailto:[REDACTED]<mailto:[REDACTED]<mailto:[REDACTED]>>>>
wrote:

Michael Tod Edgerton wrote:

> As someone relatively new to the list, I can say without reservation
> that I do not want my e-mail inundated with endless streams of bad
> poetry.

Who does? I'm not entirely convinced that was the motivation behind going poemless, but even if it was, it seems ill-advised for the solution to be, "all right then, NO poems at all". But, this is a very American response, now that I think of it. We like the easy solution of eliminating the good with the bad in the name of saving us from the bad. The examples are legion.

Published poems can be referenced, links cut and pasted, in the course of a discussion of specific poems. I, personally, however, would be in favor of allowing the citation of published poems in whole or part, but not unpublished.

I'm curious, how would you define "published"? Does self-publishing count (Leaves of Grass)? What if you're a highly respected press and you publish a manuscript of your own through your own press (this happens a lot)? How about if it's on a blog (the choices are too many to pick this early)? How about in the comments of a blog? What about posted to a series of listservs

reaching a total number of people greater than the circulation of Poetry (Alan Sondheim, August Highland, Lanny Quarles, mez, etc)? What constitutes the publishing of a piece of hypermedia (Jim Andrews)? Do we only talk about things published by Seagate? What about a poet who declaims all publication entirely (Jesse Taylor for the 20 years up until this week)?

The welcome message for the Poetics list says that posting to this list is itself considered by the Editorial Board as a form of publication.

I can't imagine a criteria for what would legitimately constitute "published" that wouldn't also exclude at least as much vital work as it includes.

Particularly now, in this very exciting time of the digital dancing with literature, on a digitally facilitated list, the kind of work this list's welcome message says its open to is often (but certainly not exclusively) precisely the kind of work that is non-publishable, or unpublished, or is in the act of birthing a whole new definition of what published means.

Even if a workable definition could be found, I think a list that claims to be open to the impossible in theory, but in practice only allows the citation of the published is untenable.

I also think the notion of what constitutes "published" today is one of the most exciting questions in all of literature. I am the type of person who doesn't really do very well at talking about that question. I am pretty good, however, at thinking of different ways to say "well, how about this!?" And I think it's essential to the dialog to include people of both kinds. Without the former, the discussion will probably never really happen in any kind of structured way, and without the latter, the discussion would never have come up in the first place because there would have been no deviation from the norm anyway. Lively discussion requires both sides.

I'm fairly sure most of the people who're here to discuss experimental poetry and poetics do not want this list to become a forum for "open mic" publication. Once word got out, the list would really be ruined.

Not really. The list was an open mic for a decade and the simple measures of limiting individuals to 2 posts per day and the entire list to 50 posts per day was effective at stopping the "if no one minds, I'll just go ahead and read a dozen more" syndrome.

And I think there is no better way to say you're NOT interested in the new and emerging, the experimental and the impossible, than to say you've given up on open readings. Yeah, they can be painfully bad sometimes. But they are also sometimes brilliant, engaging, and instructive in the art of being human.

Discussing "received forms" does not refer to workshopping or otherwise discussing poems received from listserv participants, but to interrogating the uses and relevance of traditional, "closed" forms like the sestina or pantoum in the contemporary cultural/political context. So, yes, "received" does mean something completely different than what you read it to mean.

Cool, I was unfamiliar with that usage, thank you.

It would be nice to have more engaged, rigorous discussions and debates than I've seen so far, but wouldn't it be a better strategy to start one than to try to critique the editorial statement/welcome message

Absolutely this would be better. And this is precisely why I suggested that the Editorial Board do some of that discussion starting. Because in an environment where there is this much control coming from the top, you don't find a lot of people stepping up to test out whether any given topic is going to end up causing a rule change on them. It may be of interest to note here that I've had far more back channel responses of support than total responses on the list. Why would that be? Because people are more comfortable with it. And if the goal here is to encourage discussion, that's a failure.

And, actually, I believe have started a more engaged, rigorous discussion and debate. I've even mentioned published poems in it.

(I suppose this applies to me, here, now, equally...maybe I'll give that a try in the morning...)? I'm sure the exchange of original work among a small group of highly talented and intelligent participants must have been exciting and invigorating in its time, and I'm pissed I missed out. However, this list is not that one; this list is far too big to manage that, I think, so I understand the need for setting parameters. But perhaps they could be revised to allow the inclusion of already published works in support of arguments made in expository prose; I see no harm in that.

I see no harm either. If that's the direction they want to go, great. That's why I offered as suggestion #1 that the welcome message be reworded to more accurately reflect the reality of the situation. If the list is too big (though I don't think it is), and the Editorial Board wants to limit discussion to works that are only as impossible as can be managed within the confines of a print publication produced by a known and reputable press, they should say so. Because wearing the cape of Defender of the Impossible when you don't have the rest of the suit on, makes you look a little underdressed when you fly over the local neighborhoods.

I'm not saying this goal/approach has no or even less value than any other approach. I'm saying that organizational groupings of all kinds have a tendency to attract the kind of people they say they want. I think what is wanted

here has necessarily evolved over the years, and the welcome message has not evolved gracefully along with it.

I'm a poet, so I want the words to be right.

Dan

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

- Mei-mei Berssenbrugge

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173. **Anny Ballardini**

Re: altered books project

Wed 13 Jul 2005

I like these, and feel like trying it out myself,

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 7/12/05, Dan Waber <[REDACTED]> wrote:

>

> 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, Holly Crawford, and Fran Hill.

>

> Enjoy,

> Dan

>

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174. **David Bircumshaw**
Re: About the Poetics List
Wed 13 Jul 2005

Alexander;

>I suspect if one were to post on POETICS a poem that broke new ground in either presentation, or form or metrical stanzaic pattern, or if one wrote a poem that excited even the nearly dead intellects such as I by either its wit or its originality, no one of the moderators, editors, authorities on the list would dare excommunicate the creator of such works<

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Quite likely, but unfortunately the dissociated nature of cybernetic 'communities' makes it even easier for 'uncreative' souls to 'pull the plug', issue the ban, answer questions with all the force of silence.

My Modest Proposal is that the Poetics List unbundle itself - for example one could have a Noticeboard for all those worthy notices of events that most of the members live nowhere in the vicinity of, and for the important matter of forthcoming publications; A List Called Alan (joke) for creative outpourings; a Small Ads for those in search of a New York sub-let, and a Poetics List for the discussion of Poetics (whatever that may be).

Anyhow, I am wearying a little now and feel another etc threatening in the western skies, something of that sort.

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To: <[REDACTED]>

Sent: Thursday, July 07, 2005 11:17 PM

Subject: Re: About the Poetics List

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175. **lisajarnot**

apartment for sublet, brooklyn, ny

Wed 13 Jul 2005

Dear Poetics List Folks: could you please pass this along to interested parties?

thanks,

Lisa Jarnot

one bedroom apartment available in williamsburg brooklyn
for the month of august. near L train at Bedford Street. 4th floor walk-up.
rent is \$1200, negotiable. for more information contact Lisa at [REDACTED]

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176. **Deborah Reich**

Re: Question from Kazim Ali

Wed 13 Jul 2005

Charlotte: Where can I look at this piece? I belong to a group called NYCC (New York Composers Conference) & they would like to start presenting multi-media works. They are friends of mine & I'm sort of an inactive member, basically because I don't have the imagination (or experience) for either composition or multi-media work. I'm trying to do an art-poetry piece with a friend in Chicago, but the distance makes it difficult.

Thanks, Debbie

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177. **Editors, Tarpaulin Sky**

Reminder: Poetry & Fiction in the Park - T Sky Summer Reading

Wed 13 Jul 2005

[Note: Only four tent sites remain for Saturday night, should you want to camp.]

TARPAULIN SKY READING AT COPAKE FALLS, NY, STATE PARK

Tarpaulin Sky will sponsor a poetry and fiction reading at Taconic State Park at Copake Falls, NY, Saturday, July 16th, at 6PM. Featured readers include Robyn Art, Barbara DeCesare, Elena Georgiou, Jeffrey Levine, Paul McCormick, Christian Peet, Sasha Watson, and others. Celebrating the release of Tarpaulin Sky Summer 2005, the publication's ninth issue, the event is free and open to the community.

For more information, visit Tarpaulin Sky (www.tarpaulinsky.com) or email



Featured Readers:

Robyn Art's recent poems have appeared in Slope, The Hat, Conduit, Slipstream, The New Delta Review, Rhino, and canwehaveourballback.com. She's the author of the poetry manuscript, *The Stunt Double In Winter*, which was selected as a Finalist for the 2004 Kore Press First Book Award. Her chapbook, *Degrees of Being There*, was released by Boneworld Press in May 2003. A second chapbook, *No Longer A Blonde*, is forthcoming from Boneworld Press in 2005. Currently she lives in Brooklyn.

Barbara DeCesare has a permit to carry a concealed weapon and is the Poet Laureate of 8th biggest rock n' roll radio show in the nation at WIYY 97.9, Baltimore. Her poems have found homes in Poetry, The Evansville Review, Gargoyle, River Styx, Alaska Quarterly Review, and many other journals. Her book of poems *jigsaweyesore* (Anti-Man Press 1999) was called "what thunder looks like

in writing" by The Baltimore Sun. Please visit her website for audio samples and, if you can find the hidden link, a dirty photo.

Elena Georgiou is the author of *Mercy Mercy Me* and co-edited, with Michael Lassell, the anthology *The World in Us*. She is the recipient of a New York Foundation for the Arts poetry fellowship, Astraea Emerging Writers Award, and Lambda Literary Award. Recent work appears in *Bloom*, *The Cream City Review*, *Gargoyle*, *Lumina*, *Spoon River Review* and elsewhere. She lives in Brooklyn and teaches poetry and creative writing at Hunter College in New York and Goddard College in Vermont.

Jeffrey Levine is Editor-in-Chief of Tupelo Press and the author of *Sanctuaries* and *Mortal*, *Everlasting*, winner of the 2000 Transcontinental Poetry Award from Pavement Saw Press. His poems have won the Larry Levis Prize from the *Missouri Review*, the first annual James Hearst Award from *North American Review*, the 2001 Kestrel Prize and most recently, the 2001 Mississippi Review Poetry Award. His work appears in *Ploughshares*, *Antioch Review*, *Poetry International*, *Virginia Quarterly Review*, *Quarterly West*, *Barrow Street*, *Yankee Magazine*, and *The Journal*, among others.

Paul McCormick's recent work appears or is forthcoming in *Conjunctions*, *The Iowa Review*, *Verse*, *Fence*, *Conduit*, *Barrow Street*, *Word for/Word* and *DIAGRAM*.

Christian Peet's recent poetry and transgenre work appears or is forthcoming in *Bird Dog*, *Drunken Boat*, *Fence*, *Parakeet*, *Pom2*, *Shampoo*, *SleepingFish*, *Word For/Word*, *Unpleasant Event Schedule*, and elsewhere. He teaches at Brooklyn College, CUNY, and edits *Tarpaulin Sky*.

Sasha Watson is a writer, translator, and teacher based in New York. Her poetry, translations, and reviews have appeared in *Bird Dog*, *Common Knowledge*, *Triquarterly*, *Bookslut*, *Nerve*, and the *Poetry Project Newsletter*. She is currently working on a Ph.D. in French literature at NYU.

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178. **Peter Ciccariello**

Re: altered books project

Wed 13 Jul 2005

Fascinating project! I enjoyed all of them.

-Peter Ciccariello

ARTIST'S BLOG - <http://invisiblenotes.blogspot.com/>

-----Original Message-----On 7/12/05, Dan Waber <[REDACTED]> wrote:
>

> The altered books project at:
> <http://www.logolalia.com/alteredbooks/>

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179. **Mark Prejsnar**
poetry event (GA)

Wed 13 Jul 2005

for those in Georgia and adjacent areas:

Language Harm,
the bi-monthly poetry event curated by the Atlanta Poets Group,
will take place at 8:00 pm
Wednesday July 20

at:

Eyedrum
290 Martin Luther King, Jr. Drive
(4 blocks west of Oakland Cemetery)
Atlanta, GA

poetry
(mnophonic
polyphonic
formed
formless?
formal-wear'd
form-fitting)
will be performed
for yr delectation
theme: form(s)
\$4.00

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180. **furniture_ press**
please dress casualty

Wed 13 Jul 2005

approx 1,948 deaths in iraq, coalition plus allies.

on the streets of baltimore, at an undisclosed time and place, 1,948 people from
around the area will lie down and create an enormous pile of living bodies.

c.n.c.

--

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181. **furniture_press**

Kentucky 7/23 to 7/30

Wed 13 Jul 2005

Attention All:

Sarah and I will be in Kentucky from the dates above, 7.23 till 7.30.

If anyone would like to set up a reading or perhaps invite us to lunch or dinner or something special we'd be happy to meet. I am hoping some folks will put something together since I'm from NYC and Kentucky is as foreign to me as Planet X in "Duck Dodgers, in the 24 1/2 Century"

Yours' tura lura lura,

Christophe Casamassima

--

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

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182. **Joel Weishaus**

Fw: Documentary project looking for poets]]

Wed 13 Jul 2005

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

From: "Gregory Betts" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, July 13, 2005 9:42 AM

Subject: Fw: Documentary project looking for poets]]

>

> To Whom It May Concern:

>
> I am a Canadian based producer currently working on a documentary series
on
>
> the history of language. As a part of the series we give samples of a vast
vast
>
> amount of languages from the world over. I was thinking that it might be
might be
>
> interesting to also get some poets reciting poetry in a variety of
>
> languages. I was wondering if your organization has poets who write and
>
> recite poems in languages other than English in the Toronto area.
If so
I
>
> am wondering if you could put me in touch with them. If not could you
>
> suggest any other place where I may be able to find such poets. Any help
help
>
> that you could provide would be very much appreciated. I have attached a
attached a
>
> short outline of the project for your interest. Please let me know if you
if you
>
> have any questions.
>
>
> I look forward to hearing from you.
>
> Best Regards,
>
>
> Christene Browne [REDACTED]
<mailto:[REDACTED]>
>

> (416) 531-085
>

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183. **Tom Beckett**

New at e-x-c-h-a-n-g-e-v-a-l-u-e-s...

Wed 13 Jul 2005

An extraordinary interview with Geof Huth by Crag Hill and Ron Silliman. Go to:
<http://willtoexchange.blogspot.com>

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184. **Avery Burns**

Contact Info Debrot

Wed 13 Jul 2005

Hi,
Does anyone have contact info for Jacques Debrot?
Please backchannel. Thanks
Avery Burns

Do you Yahoo!?
Yahoo! Mail - Helps protect you from nasty viruses.
http://promotions.yahoo.com/new_mail

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185. **Michael Hoerman**

temporary chapbook / summer poetry program

Thu 14 Jul 2005

TEMPORARY CHAPBOOK

I've posted a temporary chapbook online in PDF format. The work contains 9 poems, both new and unpublished work, including "Spokane," which was recently finalist in Web Del Sol's online poetry competition, nominated by Didi Menendez, editor of the online journal MiPoesis. There is also a WMV media file of images extracted from documentary footage I shot while in Spokane.

<http://namingconventions.blogspot.com>

SUMMER POETRY PROGRAM

The summer poetry program I'm leading has a number of wonderful guest poets. Tanya Larkin, Sophie Wadsworth, Maria Luisa Arroyo, winners of the Mass.

Cultural Council Poetry Fellowship, and Franz Wright are each leading an afternoon session with the kids.

Michael Hoerman

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186. **laura oliver**
Renga Rules?

Thu 14 Jul 2005

What are the rules for the two line parts of Renga?How many syllables?

Thank you,
Laura

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187. **Brian Stefans**
Jacquest Debrot

Thu 14 Jul 2005

Yes, I'd like to get an email address for him also.

Brian

Date: Wed, 13 Jul 2005 19:30:37 -0700

From: Avery Burns <[REDACTED]>

Subject: Contact Info Debrot

Hi,

Does anyone have contact info for Jacques Debrot?

Please backchannel. Thanks

Avery Burns

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188. **Robin Hamilton**
Re: Jacquest Debrot

Thu 14 Jul 2005

Me too.

The last I heard from him, ages ago, was he was going offline.

He sent me his snailmail address but (typically) I managed to misplace it.

So any contact information would be appreciated.

Robin Hamilton

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

From: "Brian Stefans" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, July 14, 2005 4:51 PM

Subject: Jacquest Debrot

Yes, I'd like to get an email address for him also.

Brian

Date: Wed, 13 Jul 2005 19:30:37 -0700

From: Avery Burns <[REDACTED]>

Subject: Contact Info Debrot

Hi,

Does anyone have contact info for Jacques Debrot?

Please backchannel. Thanks

Avery Burns

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189. **Adam Good**

Your Black Eye #2

Thu 14 Jul 2005

Hell All,

Your Black Eye #2, or, Your Second Black Eye, is now online at www.yourblackeye.org.

Feat.

Buck Downs

Kevin Davies

John Latta

Amy King

K. Silem Mohammed

Marcus Slease

Sheila Murphy

Jeremy Gardner

Theodore Harris

Noah Eli Gordon

and lots of rejected letters to the editor....

It's like a party in the mouth of cyberspace, so no one can hear you scream, but everyone's invited.

Enjoy,
Adam

Yahoo! Mail for Mobile

Take Yahoo! Mail with you! Check email on your mobile phone.

<http://mobile.yahoo.com/learn/mail>

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190. **Ishaq**

PUB: black fatherhood anthology

Thu 14 Jul 2005

>>PUB: black fatherhood anthology

=====

Black Fatherhood Anthology ISO Submissions

Kinship Press, a Philadelphia-based imprint, is soliciting personal essays of not more than 1,500 words from men or women who can tell a short, uplifting anecdote or thumbnail sketch of a loving, supportive black father who was willing to make enormous sacrifices to raise healthy, productive children. The selected essays will appear in an anthology designed to paint a well-rounded portrait of black men as loving, committed role models. A portion of the proceeds from the sale of the book will benefit The Fatherhood Initiative Program.

Submissions should be e-mailed to (mailto: [REDACTED])

<mailto: [REDACTED] %29> no later than August 15, 2005. The authors of the selected essays will receive five copies of the anthology and have an opportunity to share in a meaningful project that celebrates the black experience.

Please include your name, contact info and e-mail address with your submission. Feel free to forward this request for submissions to black writers' groups, conferences, or other talented individuals who may be interested in contributing to the anthology.

Info:

Kinship Press

7715 Crittenden Street, Suite 308

Philadelphia, PA 19118-4421

(mailto: [REDACTED]) <mailto: [REDACTED] %29>

#####

this is e-drum, a listserv providing information of interests

to black writers and diverse supporters worldwide.
e-drum is moderated by kalamu ya salaam (██████).

Stay Strong\

"Be a friend to the oppressed and an enemy to the oppressor" \ --Imam Ali Ibn Abu Talib (as)\

"We restate our commitment to the peace process. But we will not submit to a process of humiliation."\
--patrick o'neil\
\

<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/>}

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191. **Steve Dalachinsky**

Re: Renga Rules?

Thu 14 Jul 2005

renga comes from tanka

a 31 syllable poem

of

5

7

5

7

7

and continues that way as a linked pome so the answer you seek is 7/7

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192. **Layne Russell**

Re: Renga Rules?

Thu 14 Jul 2005

of course, counting syllables is not prescribed anymore. you know the rap - English "syllables" don't equate in Japanese. much has been written and researched about this. the syllable count is only a very rough guideline.

Layne

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

From: Steve Dalachinsky

To: [REDACTED]

Sent: Thursday, July 14, 2005 1:28 PM

Subject: Re: Renga Rules?

renga comes from tanka

a 31 syllable poem

of

5

7

5

7

7

and continues that way as a linked pome so the answer you seek is 7/7

[↑ Contents](#)

193. **Layne Russell**

Re: Renga Rules?

Thu 14 Jul 2005

<http://www.ahapoetry.com/ahalynx/202HMPG.html>

Jane Reichhold's Lynx publication. There happens to be an article regarding renga in this issue. Also see her home page [ahapoetry.com](http://www.ahapoetry.com).

Layne

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

From: laura oliver

To: [REDACTED]

Sent: Thursday, July 14, 2005 7:52 AM

Subject: Renga Rules?

What are the rules for the two line parts of Renga?How many syllables?

Thank you,
Laura

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194. **Robin Hamilton**

Re: D. Bircumshaw's value add idea

Thu 14 Jul 2005

dave:

> The homework was handed
> in, we had little books upon which Teacher would put marks and comments in
> his red pen, the next day after the books were returned and to my
puzzlement
> mine was unmarked. I took the notebook to Teacher (mine had been point-
edly
> handed back last) at his Mighty Desk and querously queried why mine was
> unmarked. 'Where did you copy that from?' was his reply.
>
> That was my introduction to the world of poetry:

I'm entirely with your teacher on this -- how come a Brummie illiterate like you
could possibly write anything worth reading?

Did he happen to say who you'd copied it off?

R the Phantom Rooster

{proud publisher of Bircumstruffles's +Painting Without Numbers+}

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195. **Ron Silliman**

Olson film in Gloucester Saturday

Thu 14 Jul 2005

Olson's work presented in film screening

By Gail McCarthy
Staff writer

The public will have a chance to view a rough cut of a film about a renowned
Gloucester poet Charles Olson at a special event at the Cape Ann Historical Mu-
seum on Saturday.

The film screening is sponsored by The Charles Olson Society, which will take
place at 3 p.m. at the museum located downtown on Pleasant Street.

The free program includes readings from the works of Charles Olson by members of the society in addition to the screening by local filmmaker Henry Ferrini.

"Charles Olson was known mainly to other poets, but he had a lot to say not just to poets but to everyone, especially today," said Ferrini. "There's a certain relevance to his work today because he talks about the community and the importance of people living in this small polis. He spoke to this place through his poetry."

A major figure in American poetry, Olson lived from 1910 to 1970. Ferrini, 52, wants to share the talents of Olson with others, and to that end he began this film 10 years ago.

At the screening, the audience will see the first 30 minutes of what will be a 56-minute, 40-second movie.

"That is essentially a PBS hour," said Ferrini. This film, when finished, will be aired on public television.

Ferrini interested Hollywood actor John Malkovich in donating his services as narrator.

"He's very scholarly and has an interest in literature and poetry," said Ferrini. "We were able to get word to him to see if he'd be interested. He appears in part of the rough cut. He reads Charles Olson as good as Charles Olson."

Born in Worcester, Olson was a summer resident here as a child. Later, his mother moved here. Olson moved to an apartment at 28 Fort Square with his wife and son.

Before moving to Cape Ann, Olson began teaching in 1948 at Black Mountain College in North Carolina, which was an experimental educational project. He became a visiting lecturer. From 1951 until its closing in 1956, Olson served as rector of the college.

"Because he experienced the magic quality of being a child who comes here in the summer time, this place became paradisiacal for him," said Ferrini.

Gloucester would later become the subject of a major epic poem by Olson titled "The Maximum Poems."

The epic began as letters Olson wrote to Gloucester's Vincent Ferrini, a contemporary of the local poet and Gloucester's poet laureate.

"He is important, in part, because he wrote a lot of material about this place," said Henry Ferrini. "But so few people read poetry anymore. One reason to do my film is to give a window into this man. It's a showcase for some of his poetry."

When asked to comment on Olson's work, Ferrini quoted from the U.S. poet laureate from 2001 to 2003, Billy Collins:

"You don't read poetry to find out about another person, you read poetry to find about yourself."

Ferrini, an award-winning filmmaker, still needs to raise about \$75,000 to finish the film.

His last film, "Lowell Blues," about poet Jack Kerouac, king of the Beats, aired on PBS and in 12 European countries. It will be shown at an international film festival in London next March.

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196. **Steve Dalachinsky**

Re: Renga Rules?

Fri 15 Jul 2005

hey she asked the rules and in this case unless yer well let's not go into
these syllables despite the anglo thing still apply in renga and tanka it's
let's drop it

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197. **Lewis LaCook**

from The Golden Path:::wanting to fill you with lillies:::

Fri 15 Jul 2005

Storms bruise flowers
for seconds. No-one forgets
the colors now

Baby, you're asleep. Waiting
for me to leave you because
I'm afraid you'll leave. Draining
now. I'll sit here and watch
over you, wait for you to wake up

These green hills gross me out
with pearly tonnage--wide
electro ic fetish woods, babysleep

I walk beneath sea level
between selves on C street
The one still in a yellow
room touching your soft belly
to the ends of stars

watched an orange moon fur
drown moaning in velvet pollution
and paint myself against the pavement

I'd walk the white or
the whole of your belly
and drown moaning in it, velvet
and black with a fullness
and wanting to fill you with lillies

Maybe instead of hearing about,
laying down in your garden, darker
and streaked with intoxication

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

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<http://mail.yahoo.com>

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198. **Stephen Vincent**

Re: Rove /Juan Cole

Fri 15 Jul 2005

If you have not seen this, I believe it sums up the Rove Biz.

From Juan Cole's blog.

Tuesday, July 12, 2005

Rove Unfit for Public Office

Whether the courts can and will punish Karl Rove for telling Time Magazine's Matthew Cooper that Joe Wilson's wife was a CIA operative should be beside the point. That's for the courts to decide.

The real question is whether we want a person to occupy a high office in the White House when that person has cynically endangered US national security to take a petty sort of revenge on a whistleblower.

Ambassador Joe Wilson, who once dared Saddam to hang him while wearing a rope around his neck while acting ambassador in Baghdad in fall of 1990, was the first to let the American people know that the Bush administration lied about Iraq's alleged attempt to purchase uranium yellowcake from Niger. Wilson went to that country, investigated the structure of the uranium industry (which is mainly in French hands anyway), and concluded it was impossible. Bush and Cheney had believed a set of forged documents manufactured by a former employee of Italian military intelligence. (In the US, the only major public intellectual with close ties to Italian military intelligence is pro-war gadfly Michael Ledeen of the American Enterprise Institute).

In revenge, Rove tried to discredit Wilson and perhaps also punish him and his family. The purpose of such punishment is always to bully and terrorize other employees, as well as to shut up the whistleblower. Since the Bush administration has done so many illegal things, if Washington insiders started blowing the whistle, there could be a hundred Watergates. Rove let everyone in Washington know that he would destroy anyone who dared step forward. The White House also dealt with former Treasury Secretary Paul O'Neil when he blew the whistle on the Bush planning for and Iraq War in January of 2001 (look at the date). They threatened O'Neill with jail time for revealing classified information, even though O'Neill had never been given any. He subsequently fell quiet. It is also said that the Bushies tried to prevent Anthony Zinni, a retired Marine Corps general, from getting any consulting gigs in Washington because he opposed the Iraq war.

But Rove's revenge on Wilson was the ultimate. Plame was undercover as an employee of a phony energy company. She was actually investigating illegal proliferation of weapons of mass destruction. When Rove blew her cover to the US press, everyone who had ever been seen with her in Africa or Asia was put in extreme danger. It is said that some of her contacts may have been killed. Imagine the setback to the US struggle against weapons of mass destruction proliferation that this represents. Rove marched us off to Iraq, where there weren't any. But he disrupted a major effort by the CIA to fight WMD that really did exist.

Moreover, the whole thing only makes sense if Rove is a wild-eyed conspiracy theorist to begin with. Why would it matter that Valerie Plame suggested to the

CIA that they send her husband Joe Wilson to Niger? Wilson had excellent credentials for the mission, which the CIA immediately recognized.

Rove can only have thought it would discredit Wilson to associate his mission with the CIA if he viewed the CIA as the enemy. This is the Richard Perle line. If Wilson was sent to Niger on the recommendation of a CIA operative, then he was not an objective ex-ambassador but a CIA plant of some sort, attempting to undermine the Bush administration and the military occupation of Iraq.

This theory is that of a crackpot. The actions are those of a traitor. What is the difference between Robert Hanssen revealing key secret information for money to the Soviets and Karl Rove revealing it to the proliferators for political gain for the Republican Party and the Bush White House? Both are traitors who traded secrets for gain.

A man who would do what Rove did should not be in the White House in any capacity. And no person who tolerates a man like Rove in the White House should be commander in chief of American security.

Douglas Barbour
11655 - 72 Avenue NW
Edmonton Ab T6G 0B9



NOT MUCH

Not much you ever
said you were thinking
of, not much to
say in answer.

Robert Creeley

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199. **Pierre Joris**
Nomadics blog posts
Fri 15 Jul 2005

Recent posts on Pierre Joris' NOMADICS blog:

Homage to Gustaf Sobin
Bastille Day, B-Day
3 poems by Mohammed Bennis
Rove by Maas
A culture of Mass Graves
Srebrenica: Ten Years After
Claude Simon (1913-2005)

The ICJ & the Wall of Shame
Gustaf Sobin (1935-2005)

=====

=

"Play what you don't know" -- Sun Ra

=====

=

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/>

[blog:http://pjoris.blogspot.com/](http://pjoris.blogspot.com/)

=====

=

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200. **jUStin!katKO**

VEIL correction

Fri 15 Jul 2005

Dear Poetics,

Last week, Xexoxial Editions released Charles Bernstein's VEIL as a handmade edition and downloadable pdf. However, due to an editorial blunder in the placement of VEIL's endpapers (designed by Liz Was), this is a kind request directed at those who have downloaded the pdf from the original post.

Please kindly discard the old version and download the corrected version from the link below:

<http://www.xexoxial.org/pdf/veil.pdf> (3.2 MB)

Corrected handmade editions are available for mailorder. Outstanding orders will be shipped with the corrected edition.

Many thanks, & apologies for the confusion,

jUStin katKO

<Xexoxial intern>

Xexoxial Editions
10375 Cty Hway A
La Farge, WI 54639 USA

<http://www.xexoxial.org/books/veil.html>

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201. **Ron Silliman**

Boston Globe on Olson film (Gloucester, Saturday, 3 PM)

Fri 15 Jul 2005

Bringing a poet back to the people

Gloucester filmmaker documents work of Charles Olson

By James Sullivan, Globe Correspondent | July 14, 2005

Herman Melville was out of fashion when a young Massachusetts scholar named Charles Olson began studying the author in the 1930s. Olson's first book, "Call Me Ishmael," completed in 1945, was a critical reassessment that would help establish a new era of Melville appreciation.

Sixty years later, it is Olson's reputation that could use a boost. In his lifetime, he had plenty of admirers. His theory of spoken poetry cleared the path for the Beats and performance poetry, and Olson's was the leading voice in the ground-breaking 1960 anthology "The New American Poetry." In academic circles, he is often counted as one of the most influential poets of the 20th century.

Yet Olson, who died in 1970, is largely forgotten by the reading public. Even in his adopted hometown of Gloucester -- the subject of his greatest work, the epic series of laments known as the "Maximus" poems -- he is scarcely remembered by the ordinary citizens for whom he felt he was writing.

Gloucester filmmaker Henry Ferrini wants to usher in a new era of appreciation for the writer. Ten years in the making, Ferrini is in the final phases of "Poet & the City," a documentary on Olson and his beloved seaport. This Saturday, the filmmaker will host an event at the Cape Ann Historical Association including a screening of his work-in-progress and readings by Olson scholars.

Ferrini hopes to complete his film by April 2006, which is National Poetry Month. But he has labored to convince potential investors that Olson's vision of Gloucester's modernization is not just a local story.

"It's difficult to get people to understand that this man spoke for everyone," says Ferrini.

A past finalist for a major grant from the Independent Television Service, which connects producers with public television stations, the filmmaker hopes to land the prize this year.

In the meantime, he continues to raise money as he has for a decade -- by soliciting donations, however modest, from Olson enthusiasts, Cape Ann preservationists, and other friends of the arts.

From the ground-floor workspace of his old hillside home in Gloucester, Ferrini points toward the waterfront along Rocky Neck. "There's usually a \$14 million yacht parked out there," he says. Laughing, he recalls the time he tried to enlist the owner as an investor.

For Ferrini, the presence of that yacht is a constant reminder that Olson's work was about the changing face of Gloucester and, by extension, the country -- the problems of urban renewal, absentee ownership, and the growing disparity between the haves and the have-nots. Olson himself, says the filmmaker, sometimes lived in "abject poverty." The poet Diane DiPrima told Ferrini about hosting a rent party in New York for Olson in the late 1950s, when he needed \$29 for the landlord.

DiPrima is one of countless poets for whom Olson's writing was a revelation, a crucial link between T.S. Eliot and Ezra Pound and the colloquialism of the Beat generation and other postwar iconoclasts.

"Olson found a way to write poetry that combined an interaction with the subject with what was going on in his mind," says Peter Anastas, a Gloucester native who edited Olson's "Maximus to Gloucester" letters to the Gloucester Daily Times, in which the poet argued for the preservation of the city's heritage in verse. "It was a mind in action with the world. It was a tremendous breakthrough in poetry."

After studying at Wesleyan, Yale, and Harvard, Olson embarked on a promising career in politics, serving in Franklin Roosevelt's administration and for the Democratic National Committee. In 1944, however, he resigned from his post at the Office of War Information in favor of the literary life.

During his tenure in the 1950s at Black Mountain, the experimental North Carolina college, Olson influenced many future writers and artists with his impassioned, marathon classes. Jack Kerouac once made a pilgrimage to Olson's kitchen in Gloucester, where the poet settled for good in the 1950s, and Allen Ginsberg read at Olson's funeral. But despite such widespread influence, Olson is not nearly as familiar to the reading public as many of his followers.

"His work is being concreted over in this media age," says Ferrini, who has secured a narrating commitment from the actor John Malkovich to help get his film noticed. A onetime music teacher who has found a niche in film by setting writers' words to images, Ferrini is perhaps best known for "Lowell Blues," his lyrical ode to Kerouac's hometown. Another Ferrini production, "Poem in

Action," is a profile of Vincent Ferrini -- Gloucester's irrepressible poet laureate and Henry's uncle.

The life of the elder Ferrini, now a hearty 92, is forever entwined with Olson's. Olson, born in Worcester, vacationed as a child in Gloucester, establishing his lifelong attachment to the place. As a young man he summered in Gloucester, working as a substitute letter carrier.

On a return visit in 1949, Olson sought out Vincent Ferrini. Olson began his "Maximus" poems -- named in part for his own mountainous body -- as letters to Ferrini.

Though their relationship had its troubles, the two men remained friends. The problem, Vincent Ferrini says today, was that he had already settled in Gloucester. When Olson arrived to stay, he wanted the city all to himself.

For the elder Ferrini, the perception that Olson is a poet of the elite -- revered in the ivory tower, but irrelevant to the working class he defended -- is accurate. "I reached people he could never reach," he says.

But for Anastas, who knew Olson during his later years, the poet's writing could be powerfully direct. As an example he suggests an infamous line -- "Oh city of mediocrity and cheap ambition" -- from one of Olson's angry letters to the local paper, after the demolition of a historic home.

"I mean, that's pretty straightforward," he says. "And people paid attention. People knew that something important was happening when Olson was speaking to them."

For the past two years, Gloucester High School English teacher James Cook has been using Olson's writing as part of a program designed to teach students new ways of looking at their surroundings.

"A lot of the kids have a sense that there's something limited about living in a mass-mediated world," he says. "They know more about TV characters than they do about their neighbors or the local government. Olson proposes a method of living in a place and responding to it."

Cook says his students have discovered that Olson's poetry can be as practical as it is heady. "The fact that he is sometimes credited with popularizing the word 'postmodernism' -- they don't care." The students are much more interested, he says, in the idea that Olson thought Gloucester's iconic "The Man at the Wheel" statue was bad art.

Like that statue, Olson himself could become an attraction for the city if all goes well with Ferrini's film. With seldom-seen archival footage of the poet and moving images of Gloucester set to his words, the filmmaker hopes his documentary might do for the city what the Kerouac legacy has done for Lowell.

"Gloucester," as the poet Ed Sanders told Ferrini, "doesn't know what a tremendous tourist attraction Olson could be."

Henry Ferrini will present a rough cut of "Poet & the City" at 3 p.m. Saturday at the Cape Ann Historical Association, 27 Pleasant St., Gloucester. Readings will be given by Olson scholars, including Gerrit Lansing, Schuyler Hoffman, Charles Stein, and James Cook. The program is free.

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202. **Joe Brennan**

British Too Stupid And Ignorant To Appreciate The Consequences

Fri 15 Jul 2005

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

Apparently British Too Stupid And Ignorant To Appreciate The Consequences Of Their Imperial Past And Corporate Colonial Present: 'Not Afraid' Website Suggests British Like Americans Think Its About Them: "Get Your Fuckin' Kleptocracy Out Of My Country And See How Insignificant You Become.": As Bored, Middle Class Tools Of Empire, Londoners Relish Their Proximity To Disaster.: Bombing Titillates British Public. "What We Ever Done To Them Blokes?"

JEFFEY LUBE

U.S. Military Uses Cynical Ploy Yet Again To Lure Suicide Bomber Killing 18 Iraqi Kids For 'Hearts And Minds' Enlistment PR: U.S. Psy Ops Exploits Predictability Of Islamic Underground: Brass Sends Troops In To Distribute Candy Hoping To Provoke Insurgency: "Media Falls For Ploy," Says Ed Lansdale: "U.S. Must Abandon This Bleeding 'Hearts And Mind' Horseshit And Focus On Killing Iraqis And Stealing Iraqi Oil," Demands Head Of Exxon/Mobil On Behalf Of Gas Price Beleaguered Americans. U.S. Corporations With Help Of Retired U.S. Military, Iraqi Officials Continue Looting/Pillaging Iraq. JEFFEY LUBE

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

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

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

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

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203. **Harry Nudel**

Fw Power...

Fri 15 Jul 2005

all the way..

\$\$\$

effort

talent

rain

brawn

.com

pub

po

log on

ex

say hey

\$\$\$

a..t..w..drn

[↑ Contents](#)

204. **Steve Dalachinsky**

Re: Fw Power...

Fri 15 Jul 2005

so how much

bread

ya'll make

out the

on the hot

5-5000

buck

street?

[↑ Contents](#)

205. **Ralph Wessman**

Re: British Too Stupid And Ignorant To Appreciate The Consequences

Sat 16 Jul 2005

Yeah, I saw that too Joe.

Crap isn't it.

Cheers,

Ralph

<http://walleahpress.com.au>

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206. **Anselm Hollo**

Re: UKPOETRY Digest - 14 Jul 2005 to 15 Jul 2005 (#2005-159)

Sat 16 Jul 2005

Dear UUK and US Poetry Colleagues,

May i, most modestly proposing this mild self-advertisemen, suggest that you check out Salt Publishing's web site regarding my brief reappearances in the UK in the wake of my first book in 35 years published in those islands , to wit BRAIDED RIVER: Selected Poems 1965-2005, Salt Publishing, Cambridge UK, 2005 -- see SALT Web Site for dates in October, 2005.

Hope to see you there,

Anselm Hollo



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207. **David Bircumshaw**

Re: D. Bircumshaw's value add idea

Sat 16 Jul 2005

Hi Alex

I get seriously worried when someone implies I am right about something - I am so habituated to being told I am wrong I find it difficult to deal with acceptance. I recall the first poem I ever wrote, it was at school in my 13teens. I had wrote from my year dot but it had been prose that I was interested in. Teacher told us to write a poem for homework, so I did, but school in question was a 'secondary modern' in the poorest part of town where the kids were destined to be factory fodder. The homework was handed in, we had little books upon which Teacher would put marks and comments in his red pen, the next day after the books were returned and to my puzzlement mine was unmarked. I took trhe notebook to Teacher (mine had been pointedly handed back last) at his Mighty Desk and querously queried why mine was unmarked. 'Where did you copy that from?' was his reply.

That was my introduction to the world of poetry: I even complained to the headmaster who sympathised and believed the poem was my own work but said that he could not undermine the Teacher's authority. This was where I realised I do not exist: I have carried on not existing ever since. As a non-person I have noticed (SADLY) just how bourgeoise the poetic scene is. I have sometimes wished I was black because at least then I would fit in with the rhetorics of comformity, but being a white heterosexual middle-aged working class male who is nothing like Phil Collins but has a penchant for left-wing libertarian politics, eccentric religious interests, Bach, Vallejo and Celan, I should not BE.

It does not matter that I have books to my name, that I am a good editor, that I am widely published, I am not supposed to exist.

So I am left to hug my invisibility, volubly.

Best

Dave

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

From: "alexander saliby" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, July 12, 2005 11:38 PM

Subject: D. Bircumshaw's value add idea

Dave, You wrote: "...it is not so much a matter of either what you know or who you know but who you are seen to be, the agency of that seeing being as impossible to describe as which fish turns first in school or shoal. The probabilities

are that if someone posted something on this or other lists that 'broke new ground' etc that it would be as likely that no-one would say anything if the presenter was not a somehow favourably viewed or well-allied individual."

Ah, how right you are...

Not what
but who are
you
to dare
yourself
a poet
here to be
and now
to share
those thoughts
with others on this list...

You have
few friends
none in classrooms
or editorial halls

The Gall of it
and you
few
others dare
this blatant disobedience of random rules
to share

Yet
rejections warm your blood

And too
you wrote:

"My Modest Proposal is that the Poetics List unbundle itself - for example one could have a Noticeboard for all those worthy notices of events that most of the members live nowhere in the vicinity of, and for the important matter of forthcoming publications; A List Called Alan (joke) for creative outpourings; a Small Ads for those in search of a New York sub-let, and a Poetics List for the discussion of Poetics (whatever that may be)."

And here the brilliance of their plans shines through
they add value to the list as in all they do

and too
they may at least bring in some needed revenue...

Alex

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

From: David Bircumshaw<mailto:[REDACTED]>

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

Sent: Wednesday, July 13, 2005 2:25 AM

Subject: Re: About the Poetics List

Alexander;

>I suspect if one were to post on POETICS a poem that broke new ground in either presentation, or form or metrical stanzaic pattern, or if one wrote

a

poem that excited even the nearly dead intellects such as I by either its wit or its originality, no one of the moderators, editors, authorities on the list would dare excommunicate the creator of such works<

Rather too much of literary history, and even more of observation of spider-Web poetry lists, suggests to me that reactions to such works would be dependent on shared group perceptions of the status of their originator, the 'groups' in question being the shadowy networks of alliances, alignments, oppositions and enmity that ghost the navigation of poetry into public space. Poetry, like the other arts, and sciences, and in fact more or less all forms of human collectivity, is as status obsessed as Jane Goodall's chimps, it is not so much a matter of either what you know or who you know but who you are seen to be, the agency of that seeing being as impossible to describe as which fish turns first in school or shoal. The probabilities are that if someone posted something on this or other lists that 'broke new ground' etc that it would be as likely that no one would say anything if the presenter was not a somehow favourably viewed or well-allied individual.

>In my opinion, more often than we perhaps care to recognize, creative souls

run rough-shod over rules, ignoring them right and left no matter who posted

the edict. And they do that not out of disrespect for rules but rather because they find rules restrict the creative process they are driven to practice, and their drive to create is greater than their drive to conform.<

Quite likely, but unfortunately the dissociated nature of cybernetic 'communities' makes it even easier for 'uncreative' souls to 'pull the plug', issue the ban, answer questions with all the force of silence.

My Modest Proposal is that the Poetics List unbundle itself - for example one could have a Noticeboard for all those worthy notices of events that most of the members live nowhere in the vicinity of, and for the important matter of forthcoming publications; A List Called Alan (joke) for creative outpourings; a Small Ads for those in search of a New York sub-let, and a Poetics List for the discussion of Poetics (whatever that may be).

Anyhow, I am wearying a little now and feel another etc threatening in the western skies, something of that sort.

Best

Dave

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

From: "alexander saliby" <[REDACTED]<mailto:[REDACTED]>>

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

Sent: Thursday, July 07, 2005 11:17 PM

Subject: Re: About the Poetics List

Tod, et alles,

The rules against: "...this is the most unkindest cut of all..." came after

the fact of the creative writing.

Rules are made for following, unless: ignoring, destroying, abhorring them harms no one but yourself, in which case, screw the rules!

In my opinion, more often than we perhaps care to recognize, creative souls run rough-shod over rules, ignoring them right and left no matter who posted the edict. And they do that not out of disrespect for rules but rather because they find rules restrict the creative process they are driven to practice, and their drive to create is greater than their drive to conform.

I suspect if one were to post on POETICS a poem that broke new ground in either presentation, or form or metrical stanzaic pattern, or if one wrote a poem that excited even the nearly dead intellects such as I by either its wit or its originality, no one of the moderators, editors, authorities on the list would dare excommunicate the creator of such works.

Here though is the essence of the list to date:

Po'ms

tomes

silence

brilliance

xfe

fex

so paints the saints

But, rules aside, perhaps the real problem with the list is not the edict banning poetry; rather it is the failure of the moderators/editors on the list to realize that there can be no discussion of poetics and poetry without poetry itself...how sad. Alex

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

From: Michael Tod

Edgerton<mailto:[REDACTED]><mailto:[REDACTED]
AHOOCOM>>

To:

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

Sent: Wednesday, July 06, 2005 10:02 AM

Subject: Re: About the Poetics List

Dan, you're making the whole issue of "published" much more complicated than it actually is. No self-published works would be an acceptable rule to me, but so would including self-published works by authors other than oneself. Leaves of Grass, obviously, has been published and republished by many other people than Walt for a long time. I don't believe that it does happen a lot that editors of highly respected presses publish their own books. There are a few exceptions, like Scalapino, who published Crowd and not evening or light through her O Books. If it's a respected press, then include it. If you think it's an amazing work that someone unfortunately had to publish themselves, include it. Rules are guidelines, not absolutes, and people always take liberties. I've definitely seen poems on this list, as it is. Quote from blogs--why not? Quote from online galleries and journals that include electronic, multimedia, and hybrid works. Now just how much is excluded? Any parameters will necessarily exclude something, but some limits are necessary. I don't think it's as complicated as you find it to be, I don't personally find the issue of what constitutes "published" all that interesting or complex, rather a bit tedious. It really is a matter of common sense. Your splitting hairs with nothing more at stake than whether you can "officially" quote a certain poem on this list that might be excluded from the rules.

But I do agree with you that it seems odd (at best) for a poetics list to

institute a complete moratorium on the inclusion of poems...

Maybe the old 50 posts per day limit would work again, though. Does anyone know why this was abandoned originally? I suppose I can imagine that, with

around 10000 participants, many people might never get to the head of the line, and that might be more of a problem.

So, yes, how 'bout changing the rules a bit?

Best,

Tod

Dan Waber

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

Michael Tod Edgerton wrote:

> As someone relatively new to the list, I can say without reservation
> that I do not want my e-mail inundated with endless streams of bad
> poetry.

Who does? I'm not entirely convinced that was the motivation behind going poemless, but even if it was, it seems ill-advised for the solution to be, "all right then, NO poems at all". But, this is a very American response, now that I think of it. We like the easy solution of eliminating the good with the bad in the name of saving us from the bad. The examples are legion.

Published poems can be referenced, links cut and pasted, in the course of a discussion of specific poems. I, personally, however, would be in favor of allowing the citation of published poems in whole or part, but not unpublished.

I'm curious, how would you define "published"? Does self-publishing count (Leaves of Grass)? What if you're a highly respected press and you publish a manuscript of your own through your own press (this happens a lot)? How about if it's on a blog (the choices are too many to pick this early)? How about in the comments of a blog? What about posted to a series of listservs reaching a total number of people greater than the circulation of Poetry (Alan Sondheim, August Highland, Lanny Quarles, mez, etc)? What constitutes the publishing of a piece of hypermedia (Jim Andrews)? Do we only talk about things published by Seagate? What about a poet who declaims all publication entirely (Jesse Taylor for the 20 years up until this week)?

The welcome message for the Poetics list says that posting to this list is itself considered by the Editorial Board as a form of publication.

I can't imagine a criteria for what would legitimately constitute "published" that wouldn't also exclude at least as much vital work as it includes.

Particularly now, in this very exciting time of the digital dancing with literature, on a digitally facilitated list, the kind of work this list's welcome message says its open to is often (but certainly not exclusively) precisely the kind

of work that is non-publishable, or unpublished, or is in the act of birthing a whole new definition of what published means.

Even if a workable definition could be found, I think a list that claims to be open to the impossible in theory, but in practice only allows the citation of the published is untenable.

I also think the notion of what constitutes "published" today is one of the most exciting questions in all of literature. I am the type of person who doesn't really do very well at talking about that question. I am pretty good, however, at thinking of different ways to say "well, how about this!?" And I think it's essential to the dialog to include people of both kinds. Without the former, the discussion will probably never really happen in any kind of structured way, and without the latter, the discussion would never have come up in the first place because there would have been no deviation from the norm anyway. Lively discussion requires both sides.

I'm fairly sure most of the people who're here to discuss experimental poetry and poetics do not want this list to become a forum for "open mic" publication. Once word got out, the list would really be ruined.

Not really. The list was an open mic for a decade and the simple measures of limiting individuals to 2 posts per day and the entire list to 50 posts per day was effective at stopping the "if no one minds, I'll just go ahead and read a dozen more" syndrome.

And I think there is no better way to say you're NOT interested in the new and emerging, the experimental and the impossible, than to say you've given up on open readings. Yeah, they can be painfully bad sometimes. But they are also sometimes brilliant, engaging, and instructive in the art of being human.

Discussing "received forms" does not refer to workshopping or otherwise discussing poems received from listserv participants, but to interrogating the uses and relevance of traditional, "closed" forms like the sestina or pantoum in the contemporary cultural/political context. So, yes, "received" does mean something completely different than what you read it to mean.

Cool, I was unfamiliar with that usage, thank you.

It would be nice to have more engaged, rigorous discussions and debates than I've seen so far, but wouldn't it be a better strategy to start one than to try to critique the editorial statement/welcome message

Absolutely this would be better. And this is precisely why I suggested that the Editorial Board do some of that discussion starting. Because in an environment where there is this much control coming from the top, you don't find

a lot of people stepping up to test out whether any given topic is going to end up causing a rule change on them. It may be of interest to note here that I've had far more back channel responses of support than total responses on the list. Why would that be? Because people are more comfortable with it. And if the goal here is to encourage discussion, that's a failure.

And, actually, I believe have started a more engaged, rigorous discussion and debate. I've even mentioned published poems in it.

(I suppose this applies to me, here, now, equally...maybe I'll give that a try in the morning...)? I'm sure the exchange of original work among a small group of highly talented and intelligent participants must have been exciting and invigorating in its time, and I'm pissed I missed out. However, this list is not that one; this list is far too big to manage that, I think, so I understand the need for setting parameters. But perhaps they could be revised to allow the inclusion of already published works in support of arguments made in expository prose; I see no harm in that.

I see no harm either. If that's the direction they want to go, great. That's why I offered as suggestion #1 that the welcome message be reworded to more accurately reflect the reality of the situation. If the list is too big (though I don't think it is), and the Editorial Board wants to limit discussion to works that are only as impossible as can be managed within the confines of a print publication produced by a known and reputable press, they should say so. Because wearing the cape of Defender of the Impossible when you don't have the rest of the suit on, makes you look a little underdressed when you fly over the local neighborhoods.

I'm not saying this goal/approach has no or even less value than any other approach. I'm saying that organizational groupings of all kinds have a tendency to attract the kind of people they say they want. I think what is wanted here has necessarily evolved over the years, and the welcome message has not evolved gracefully along with it.

I'm a poet, so I want the words to be right.

Dan

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

- Mei-mei Berssenbrugge

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208. **David Bircumshaw**

Re: D. Bircumshaw's value add idea

Sat 16 Jul 2005

No, Robin, he didn't say who he thought I'd copied it off, which wasn't suprising as he was semi-literate, I think his problem was that poem contained references to figures like Orpheus which in his view of the world no kid from a council flat in the heart of Brum could possibly know about. I haven't preserved the poem - i doubt it was that good btw - i was just told to write a poem so i did.

But that was the true induction to the joys of non-existence. It isn't only I who am not supposed to be, but all my confreres, poor little Vicky, Colin, Marco, Dick Ball, Eugene, Lydia etc, none of us should be. Memorably, on a certain other list, a middle class poet-editor described the road on which we live as a place where 'no-one could be said to live'. Meantime, although living in social housing and on income support, I do not read the Sun nor dream of winning the lottery but instead listen to radio 3, love the singing in cathedrals and monasteries, talk with Eugene about Russian poetry, Marco about Dante, Lydia about Vaughan Wiliams etc etc.

While not existing.

Best

Dave

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

From: "Robin Hamilton" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, July 14, 2005 5:46 PM

Subject: Re: D. Bircumshaw's value add idea

> dave:

>

> > The homework was handed

> > in, we had little books upon which Teacher would put marks and comments in

> > his red pen, the next day after the books were returned and to my
> > puzzlement

> > mine was unmarked. I took the notebook to Teacher (mine had been pointedly

> > handed back last) at his Mighty Desk and querously queried why mine was

> > unmarked. 'Where did you copy that from?' was his reply.

> >

> > That was my introduction to the world of poetry:
>
> I'm entirely with your teacher on this -- how come a Brummie illiterate
like
> you could possibly write anything worth reading?
>
> Did he happen to say who you'd copied it off?
>
> R the Phantom Rooster
>
> {proud publisher of Bircumstruffles's +Painting Without Numbers+ }

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209. **Gary Sullivan**
Experimental Irish poets?

Sat 16 Jul 2005

Hi everyone,

Could you all send me names of Irish experimental/innovative poets? I'm looking specifically for people currently living in Ireland, or people born in Ireland but who have since moved elsewhere.

Thanks,

Gary

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210. **Charlotte Mandel**
Susan Wheeler reviewed in NYTimes

Sat 16 Jul 2005

Congratulations, Susan,
for the appreciative review of your new book in this weekend's NYTimes Book Review!

And for its wonderful poem "Debtor in the Convex Mirror" which won the Boston

Review contest judged by Richard Howard.

Brava!

Charlotte

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211. **Nate Dorward**

Re: Experimental Irish poets?

Sat 16 Jul 2005

Gary--a few names--

Maurice Scully
Randolph Healy
Trevor Joyce
Geoff Squires
Catherine Walsh
Billy Mills

...but I'm sure that any listmembers who were at this year's Cork Poetry Festival (a.k.a. SoundEye) can chip in with more names & details.

all best --N

Nate Dorward

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

██████████ // web: www.ndorward.com

For info on recent publications: www.ndorward.com/poetry/

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

www.ndorward.com/music/

& yes, there's a blog: 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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212. **Michael Rothenberg**

Re: Experimental Irish poets?

Sat 16 Jul 2005

go to deaddrunkdublin.com. you might find some sources, MR

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

From: "Gary Sullivan" <██████████>

To: <██████████>

Sent: Saturday, July 16, 2005 11:49 AM

Subject: Experimental Irish poets?

Hi everyone,

Could you all send me names of Irish experimental/innovative poets? I'm

looking specifically for people currently living in Ireland, or people born in Ireland but who have since moved elsewhere.

Thanks,

Gary

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213. **Nate Dorward**
Re: Experimental Irish poets?
Sat 16 Jul 2005

Cue sound of axe-grinding..... --N

I like the unintentional grammatical ambiguity of the thread title. I have experience of some of those names, as an editor, and I must note there is a slight problem that their verses are flat their egos are inflated and what they write is BORING. I felt sorry for them so I published a bit of their stuff with the result that I got back-stabbed and abused from them beyond compare. I like the careless use of words like innovative, if this lot come anywhere near it is being tedious at something approaching the speed of light.

Trying to stop snoring.

Dave

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214. **Dan Wilcox**
Third Thursday Open Mic, Albany, NY
Sat 16 Jul 2005

the Poetry Motel Foundation
presents
Third Thursday Open Mic for Poets
at the Lark Street Bookshop
215 Lark Street, Albany, NY (near State St.)
Thursday, July 21
7:00 sign up; 7:30 start
Featured Poet: The Poet Essence

\$3.00 donation. Bring a poem to read, bring a friend, browse the books,
buy her CD, "Persuasively Seduced".
Your host: Dan Wilcox, every Third Thursday.

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215. **Robin Hamilton**

Re: Experimental Irish poets?

Sat 16 Jul 2005

Quoth the Birk:

*I felt sorry for them so I published a bit of their
stuff with the result that I got back-stabbed and abused from them beyond
compare.*

So *that's* why I got published in your Chide's Alphabet!

I've always wondered, since I'm neither Irish nor innovative.

<g>

The Phantom Rooster

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216. **Robin Hamilton**

Re: Experimental Irish poets?

Sat 16 Jul 2005

From Nate:

| Gary--a few names--

Add Mairead Byrne.

Born there but living in America.

There are pics of the Cork Fiesta (and the earlier Cambridge Fiasco) on Peter
Mason's website.

<http://www.manson88.freemove.co.uk/>

Click <http://www.manson88.freemove.co.uk/Photos.htm> for the pics.

R.

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217. **Kevin Hehir**

Re: Experimental Irish poets?

Sat 16 Jul 2005

hi gary,
there is a good essay in here that will be helpful. of couse the author,
trevor joyce, is on this list.

Assembling alternatives : reading postmodern poetries transnationally / edited
by Romana Huk. Publication info Middletown, Conn. : Wesleyan University
Press, 2003.

Title:Irish Terrain: Alternate Planes of Cleavage_Author:Trevor Joyce_Page:156

cheers,
kevin

--

<http://nedaftersnowslides.com/>
Hypertext fiction by Don Austin

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218. **Michael Hoerman**

Charles Olson Film/Upcoming NYC event

Sat 16 Jul 2005

Attended the preview today in Gloucester of Henry Ferrini's new film, still in process, on Charles Olson. Event took place at the Cape Ann Historical Society, 27 Pleasant St, in downtown Gloucester. There were 144 chairs set up in a basement room, with total attendance approaching 200. Readings of Olson's works preceeded the film. Reading were filmmaker Henry Ferrini; Ellen Solomon, Skylar Hoffman, Amanda Cook, Chuck Stein, and Ken Irby, all members of the Charles Olson Society (Hoffman is president); Shelby, Stephanie, Chris, and Laura, four current and recent Gloucester High students, introduced by James Cook. The preponderance of works read were from The Maximus Poems, with their Gloucester connection. The film, a 30 minute rough cut, was quite good. The good news is that it will be shown again at St. Mark's on 12/3 in association with a program to take place throughout that day called "OLSON NOW." Ammiel Alcalay announced the event, calling it an open forum. Alcalay said a blog would be forthcoming within a few weeks at factoryschool.org. Henry Ferrini is actively raising funds for the completion of the film, which he projects to be completed in April 2006. Tax deductible donations can be made payable to The Center for Independent Documentary and sent to Henry Ferrini, 5 Wall St, Gloucester, MA 01930. I was really quite amazed by the rough cut, which

affirms Olson's place for what poets already know it to be. Olson's story as told by the film seems fresh and unscripted, testament to a vast and far-reaching intellect. With the exception of a glassy eyed John Malkovich reading, but not seeming to be very excited by--at least not in the way poets seem to be--selections from Projective Verse, this thing kicks ass. See you 12/3.

--Michael Hoerman

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219. **Peter Cudmore**

Re: Experimental Irish poets?

Sat 16 Jul 2005

But they have to be experimental, right?

P

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

From: UB Poetics discussion group

[mailto:████████] On Behalf Of Gary Sullivan

Sent: 16 July 2005 16:50

To: ██████████

Subject: Experimental Irish poets?

Hi everyone,

Could you all send me names of Irish experimental/innovative poets? I'm looking specifically for people currently living in Ireland, or people born in Ireland but who have since moved elsewhere.

Thanks,

Gary

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220. **don summerhayes**

Re: British Too Stupid And Ignorant To Appreciate The Consequences

Sat 16 Jul 2005

Let me get this straight --- who is too stupid and ignorant?

Joe Brennan wrote:

Click here: *The Assassinated Press*

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

*Apparently British Too Stupid And Ignorant To Appreciate The Consequences Of
Their Imperial Past And Corporate Colonial Present:
'Not Afraid' Website Suggests British Like Americans Think Its About Them:
"Get Your Fuckin' Kleptocracy Out Of My Country And See How Insignificant You
Become.":
As Bored, Middle Class Tools Of Empire, Londoners Relish Their Proximity To
Disaster.:
Bombing Titillates British Public. "What We Ever Done To Them Blokes?"
JEFFEY LUBE*

*U.S. Military Uses Cynical Ploy Yet Again To Lure Suicide Bomber Killing 18
Iraqi Kids For 'Hearts And Minds' Enlistment PR:
U.S. Psy Ops Exploits Predictability Of Islamic Underground:
Brass Sends Troops In To Distribute Candy Hoping To Provoke Insurgency:
"Media Falls For Ploy," Says Ed Lansdale:
"U.S. Must Abandon This Bleeding 'Hearts And Mind' Horseshit And Focus On
Killing Iraqis And Stealing Iraqi Oil," Demands Head Of Exxon/Mobil On Behalf Of
Gas Price Beleaguered Americans. U.S. Corporations With Help Of Retired U.S.
Military, Iraqi Officials Continue Looting/Pillaging Iraq.
JEFFEY LUBE*

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

*".....at a time when I am speaking to you about the paradox of desire -- in
the
sense that different goods obscure it -- you can hear outside the awful
language
of power. There's no point in asking whether they are sincere or
hypocritical,
whether they want peace or whether they calculate the risks. The dominating
impression as such a moment is that something that may pass for a prescribed
good; information addresses and captures impotent crowds to whom it is poured
forth like a liquor that leaves them dazed as they move toward the slaughter
house.
One might even ask if one would allow the cataclysm to occur without first
giving
free reign to this hubbub of voices...."*

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221. **derekrogerson**

[job] Advanced Assistant/Associate Professor - Creative Writing: Poetry

Sun 17 Jul 2005

Location: Washington, DC

George Mason University seeks a Tenure-Track Advanced Assistant or Associate Professor of Creative Writing: Poetry to begin Fall 2006.

Candidates should have:

- substantial publications (2 books or equivalent)
- proven teaching record.

The successful candidate will teach graduate and undergraduate courses/workshops as well as advise and direct theses of students in the MFA program. Review of applications begins Oct. 1, 2005.

Apply online and send cover letter, c.v., writing sample, plus three letters of recommendation to:

William Miller, Search Committee
Dept. of English, MS 3E4
George Mason University
Fairfax, VA 22030

Apply online @

<http://jobs.gmu.edu/applicants/Central?quickFind=68549>

George Mason University is an innovative, entrepreneurial institution with national distinction in a range of academic fields. Enrollment now tops 28,000, with students studying in 144 degree programs at campuses in Arlington, Fairfax, and Prince William. EOE/AA

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222. **Steve Dalachinsky**

Re: British Too Stupid And Ignorant To Appreciate The Consequences

Sun 17 Jul 2005

everyone is

retiring the world - for m.s.

outside this place

surely another skin

lush carpet

luxurious blottos

bizarre beauty
invisible bodies of piss
shit & blood

& oh
the clowns & seraphim
incanting charms &
hexes
within the imaginations of the
hopeless

this is a no-frills evening where
nothing is for everything
& everything comes from nothing

this is an sailors should watch
their backs.

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223. **Harry Nudel**
Too Stupid & Ignorant...
Sun 17 Jul 2005

to appreciate
Joe Brennan...

drn...

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224. **Francis Raven**
Participation Request: Water Modeling
Sun 17 Jul 2005

Dear list, You guys are hot so I thought you'd like to be water models. If you want to be part of my water poems here's a fun activity you could complete:

please:

- (1) fill a cup with water
- (2) pour that glass of water over a part of your
body(your choice which body part)
YOU ARE NOW A WATER MODEL
- (3) write down:
 - (a) your location in the the world
 - (b) what part of the body you poured the water
over

- (c) how you looked as a water model
- (d) how you felt as a water model.

(4) send me your responses (backchannel or to the list)

thanks for all your help,

Francis Raven

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225. **Robin Hamilton**

Re: Experimental Irish poets?

Sun 17 Jul 2005

> Naow, Rob, your stuff got through my gaze because it was quite good,
espesh
> the JB poems.

Oh, it finally clicked -- the Berryman homage, nah?

In case anyone cares, here's the URL:

[http://homepage.ntlworld.com/david.bircumshaw/ChideOne/
Fourth%20Chiding.htm](http://homepage.ntlworld.com/david.bircumshaw/ChideOne/Fourth%20Chiding.htm)

*I think that technically yours and Emma Lew's are the best in
CA 1. Opinions?*

I'm touched but slightly baffled -- to be honest, however good or bad my poetry might be, technically innovative it aint.

The consensus would be that linguistically you're a damn site more innovative than me.

Possibly it helps to be a Brummie illiterate.

Back to the Situananist teapot, me.

The Ghost of Guy Debord

Subject: Re: Experimental Irish po

Quoth the Birk:

*I felt sorry for them so I published a bit of their
stuff with the result that I got back-stabbed and abused from them
beyond
compare.*

*So *that's* why I got published in your Chide's Alphabet!*

I've always wondered, since I'm neither Irish nor innovative.

<g>

The Phantom Rooster

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226. **Mary Jo Malo**

Company of Poets - Announcement

Sun 17 Jul 2005

You may recall that a couple months ago, I announced the formation of the Company of Poets, a Yahoo discussion group. Now, I'm very pleased to announce that the Company has moved to a new domain, Jonathan Penton's unlikelystories.org. You WILL be able to post your poetry there and still enjoy the witty and charming company of some of your friends from Poetics. To join, simply send this message to: [REDACTED] (mailto:[REDACTED])

subscribe companyofpoets

(Type nothing on the subject line: enter the above command in the body of the message.)

If you have any questions, please contact Jonathan at:

[REDACTED] (mailto:[REDACTED]) or me at: [REDACTED]
(mailto:[REDACTED]) .

Thank you,
Mary Jo Malo

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227. **Trevor Joyce**

Re: Experimental Irish poets?

Sun 17 Jul 2005

Hi Gary,

Here's an ad hoc listing of those that spring most immediately to mind, aged between early thirties and mid-seventies:

Mairéad Byrne
Patrick Galvin
Fergal Gaynor
Randolph Healy
David Lloyd
Hugh Maxton
Billy Mills
Maurice Scully

Michael Smith
Geoffrey Squires
Catherine Walsh
Augustus Young

I also find some work by both Ciaran Carson (who read at SoundEye last year) and Paul Muldoon interestingly exploratory, but I'm sure you already have them on your list.

An Irish-language poet whose work I don't know very well, but whom you might find relevant is Gearóid MacLochlainn, who makes considerable hay with the inability of much of his audience to understand his work in the original, and hence have to rely on his (and others') unfaithful versionings into English.

Though they escape the specific reach of your question, you might also consider Tom Raworth (travels under an Irish passport), Maggie O'Sullivan, and Fanny and Susan Howe, as being in some manifestations part of the ideal Irish poetic licence for some of us now working here. Also, of course, the earlier generation of MacGreevy, Beckett, Coffey, Devlin, Montgomery.

Best single introduction to all of this is Keith Tuma's very fine Anthology of Twentieth-Century British and Irish Poetry, from O.U.P. (U.S.), with exhaustive annotation by Nate Dorward.

If you want me to expand on any of this, feel free to write me b/c.

Best,

Trevor

Hi everyone,

Could you all send me names of Irish experimental/innovative poets? I'm looking specifically for people currently living in Ireland, or people born in Ireland but who have since moved elsewhere.

Thanks,

Gary=

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228. **Allison Cobb**

Fwd: send to POM2 in August!

Sun 17 Jul 2005

POM2 is looking for submissions for Issue 6 during August!

We publish poems that engage in some way with poems already published in the magazine. If you've ever wanted to remix the work of Etel Adnan, Charles Bernstein, kari edwards, Carla Harryman, Lyn Hejinian, Simon Pettet, Kaia Sand, Edwin Torres, Anne Waldman, or a bunch of other people, now's your chance!

*Submit up to five poems electronically to [REDACTED], subject line "juice." Or mail to:
Allison Cobb, POM2
720 5th Ave. 2L
Brooklyn, NY 11215
SASE required*

Deadline: Aug. 31

To view past issues, visit www.pompompress.com.

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229. **Robin Hamilton**
Re: Experimental Irish poets?
Sun 17 Jul 2005

Subject: Re: Experimental Irish poets?

Tom Paulin.

R.

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230. **Stephen Vincent**
Very good Guantanamo Poets Article
Sun 17 Jul 2005

I found this extraordinary piece in today's Sunday Chronicles "Nation & World" section. The poetry workshops - in terms of discipline and training - in Afghanistan and Pakistan must be something else!

<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2005/07/17/MNGKQDPCV51.DTL&hw=Thomas+Coghlan&sn=001&sc=1000>

I tested this URL and tho infinite appearing, it works.

Stephen V

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

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231. **Barrett Watten**

Framing Wars

Sun 17 Jul 2005

Today's NY Times magazine features linguist George Lakoff and his mission to bring language-centered critique to Democratic politics:

<http://www.nytimes.com/2005/07/17/magazine/17DEMOCRATS.html?>

Recently posted on 1-Year Plan

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

Post 15: Reading Celan in Costa

Rica<http://www.english.wayne.edu/fac_pages/ewatten/post16.html>

Post 16: Correlation of Paterson, book 1

(excerpts)<http://www.english.wayne.edu/fac_pages/ewatten/post17.html>

Post 17: A Paragraph of Elfriede Jelinek

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232. **Steve Dalachinsky**

Re: Fwd: send to POM2 in August!

Sun 17 Jul 2005

did that never got a response

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233. **David A. Kirschenbaum**

Re: send to POM2 in August!

Sun 17 Jul 2005

on 7/17/05 3:17 PM, Steve Dalachinsky at [REDACTED] wrote:

| *did that never got a response*

steve,

you should really reply to the editors about this, not the poetics list. also, you should know that many, if not most, editors wait until the end of a submission period to decide what work they're going to accept, so as not to accept inferior work early on and then have to refuse better work because of page constraints. the pom editors stated their deadline is aug. 31.

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://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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234. **Charlie Rossiter**

Vancouver poet Jordan Scott on Poetry World Radio

Sun 17 Jul 2005

Greetings: I recently attended the wonderful Scream Literary Fest event in High Park in downtown Toronto. While there I interviewed Vancouver poet Jordan Scott about his explorations with "avant garde nature poetry" and the poetics of stuttering. He also reads a few illustrative poems.

You can hear Jordan's interview (it's about 10 mins long) by clicking on "Charlie Says" on the homepage of www.poetrypoetry.com or you can listen to Poetry World Radio and it will eventually come around as part of the mix. . . till we get the radio more developed and with its own website with a schedule, the former approach is recommended.

and...we're still looking for cd's of poetry for Poetry World Radio.

Charlie Rossiter

705 S. Gunderson Ave

Oak Park, IL 60304

--

The truth is such a rare thing
it is delightful to tell it

Emily Dickinson

www.poetrypoetry.com

where you hear poems read

by the poets who wrote them

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235. **Dodie Bellamy**

Gizzi, Killian, Davis at Moe's this Monday

Sun 17 Jul 2005

Peter Gizzi
Kevin Killian
Ray Davis

reading at Moe's Books

this Monday July 18th 7:30

2476 Telegraph Avenue
Berkeley CA [REDACTED]

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236. **Nate Dorward**

Re: Experimental Irish poets?

Sun 17 Jul 2005

... then you have Billy
Little who lives up to his surname. Phew!

Victoria did say to me this afternoon that I can be nasty...

Not to mention inobservant. --N

Nate Dorward

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

[REDACTED] // web: www.ndorward.com

For info on recent publications: www.ndorward.com/poetry/

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

www.ndorward.com/music/

& yes, there's a blog: 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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237. **Nate Dorward**

Re: Experimental Irish poets?

Sun 17 Jul 2005

David--If you take a closer look you will see that it's Billy Mills, not Billy Little,
on Trevor's list. --N

Nate Dorward

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

██████ // web: www.ndorward.com

For info on recent publications: www.ndorward.com/poetry/

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

www.ndorward.com/music/

& yes, there's a blog: 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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238. **David Bircumshaw**

Re: Experimental Irish poets?

Sun 17 Jul 2005

I like the unintentional grammatical ambiguity of the thread title. I have experience of some of those names, as an editor, and I must note there is a slight problem that their verses are flat their egos are inflated and what they write is BORING. I felt sorry for them so I published a bit of their stuff with the result that I got back-stabbed and abused from them beyond compare. I like the careless use of words like innovative, if this lot come anywhere near it is being tedious at something approaching the speed of light.

Trying to stop snoring.

Dave

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

From: "Nate Dorward" <██████>

To: <██████>

Sent: Saturday, July 16, 2005 10:06 AM

Subject: Re: Experimental Irish poets?

Gary--a few names--

Maurice Scully

Randolph Healy

Trevor Joyce

Geoff Squires

Catherine Walsh

Billy Mills

...but I'm sure that any listmembers who were at this year's Cork Poetry Festival (a.k.a. SoundEye) can chip in with more names & details.

all best --N

Nate Dorward

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

██████████ // web: www.ndorward.com

For info on recent publications: www.ndorward.com/poetry/

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

www.ndorward.com/music/

& yes, there's a blog: www.ndorward.com/blog/

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239. **David Bircumshaw**

Re: Experimental Irish poets?

Mon 18 Jul 2005

Naow, Rob, your stuff got through my gaze because it was quite good, espesh the JB poems. I think that technically yours and Emma Lew's are the best in CA 1. Opinions?

Best

Dave

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

From: "Robin Hamilton" <██████████>

To: <██████████>

Sent: Saturday, July 16, 2005 12:10 PM

Subject: Re: Experimental Irish poets?

> Quoth the Birk:

>

> > I felt sorry for them so I published a bit of their

> > stuff with the result that I got back-stabbed and abused from them beyond

> > compare.

>

> So *that's* why I got published in your Chide's Alphabet!

>

> I've always wondered, since I'm neither Irish nor innovative.
>
> <g>
>
> The Phantom Rooster

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240. **Ron Silliman**

Silliman's blog

Mon 18 Jul 2005

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

RECENT POSTS

Editing 20th century American Poetry –
How big is Big?

Lee Herrick's weblog
on Asian American poetry & activism

A survey of online poetry

A renaissance in Lawrence, KS –
Black Spring's special issue

An interview with Geof Huth
on visual poetry
(with the help of Crag Hill)

Kiosk –
Going for looks before context

The Poker –
a complete journal from the p.o.v.
of poets 35 & under

Fitterman's Zukofsky:
Reading an essay in verse,
1-800 Flowers

Pinsky on Palmer

Gustaf Sobin, 1935-2005

Steve Benson:
a note on the poem as a
“problematical site
of documentation of the poem”

More on ezines:

on Jacket & How2

Aaron Kunin's Folding Ruler Star

(on titles & texts)

Geoffrey Brock:

New formalism that should impress

any fan of Oulipo

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

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241. **Trevor Joyce**

Re: Experimental Irish poets?

Mon 18 Jul 2005

In the remote event of anyone actually being interested in DB's demonstration of projectile vomiting, let me just note that Mairéad Byrne, Randolph Healy and myself have all been involved in the management of poetry listservs from which he was suspended for repeated unprovoked personal attacks on other listees.

It might also be of interest that the Irish poet "Billy Little" who DB judges "lives up to his surname" does not in fact exist. There is no such Irish poet, no such poetry. I infer that his poetic deficiencies stem from his (illusory) association with myself.

Trevor

On 19 Jul 2005, at 07:39, David Bircumshaw wrote:

Well Trevor your ad hoc list is a monument to tedium, you begin with Mairéad Byrne, who writes drivel, then we have Randolph Healy who is an example to us all why maths teachers shouldn't pretend to be poets, then you have Billy Little who lives up to his surname. Phew!

Victoria did say to me this afternoon that I can be nasty, I thought about this and did agree, but maybe my nastiness is sometimes justified.

Best

Dave

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

From: "Trevor Joyce" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, July 17, 2005 9:25 AM

Subject: Re: Experimental Irish poets?

Hi Gary,

Here's an ad hoc listing of those that spring most immediately to mind, aged between early thirties and mid-seventies:

*Mairéad Byrne
Patrick Galvin
Fergal Gaynor
Randolph Healy
David Lloyd
Hugh Maxton
Billy Mills
Maurice Scully
Michael Smith
Geoffrey Squires
Catherine Walsh
Augustus Young*

I also find some work by both Ciaran Carson (who read at SoundEye last year) and Paul Muldoon interestingly exploratory, but I'm sure you already have them on your list.

An Irish-language poet whose work I don't know very well, but whom you might find relevant is Gearóid MacLochlainn, who makes considerable hay with the inability of much of his audience to understand his work in the original, and hence have to rely on his (and others') unfaithful versionings into English.

Though they escape the specific reach of your question, you might also consider Tom Raworth (travels under an Irish passport), Maggie O'Sullivan, and Fanny and Susan Howe, as being in some manifestations part of the ideal Irish poetic licence for some of us now working here. Also, of course, the earlier generation of MacGreevy, Beckett, Coffey, Devlin, Montgomery.

Best single introduction to all of this is Keith Tuma's very fine Anthology of Twentieth-Century British and Irish Poetry, from O.U.P. (U.S.), with exhaustive annotation by Nate Dorward.

If you want me to expand on any of this, feel free to write me b/c.

Best,

Trevor

Hi everyone,

Could you all send me names of Irish experimental/innovative poets?

I'm

*looking specifically for people currently living in Ireland, or people
born*

in Ireland but who have since moved elsewhere.

Thanks,

Gary=

+++++

<http://www.soundeye.org/trevorjoyce>

+++++

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242. **Barrett Watten**

Announcement: Carla Harryman's *Baby*

Mon 18 Jul 2005

NOW AVAILABLE!

Baby

by Carla Harryman

\$12.50 • 64 pages

ISBN 0-9761612-1-4

Flyer: http://www.english.wayne.edu/fac_pages/ewatten/pdfs/carlababy.pdf

Praise for Carla Harryman

"...intelligent, sardonic, and elliptical to the point of delirium." Thad Ziolkoski,
Village Voice

"...a violence and artistry that recalls Lautréamont and Samuel R. Delany."
Publisher's Weekly

"Carla Harryman is a great wide-awake visionary—reading her is like playing
Olympic ping-pong in eight dimensions!" Robert Glück

Carla Harryman's latest challenge to the separation of literary genres features the sensual world and critical perspectives of a maverick baby, who enters the book as "fire in the womb with a skirt." Yet the baby of **Baby** is also a word whose function is and must be as pliable as a new gender. One wouldn't want to pin baby down, for, as a representative and cognoscenti of interpenetrated past, presents, and futures, baby keeps open the capacity for revision. Harryman's work performs between word and identity, where "webs of knowledge systems replace stable concepts" and unfolding language produces the surprises and shocks between mentality and world of Baby's voracious analytics, ruptures, drives, and raptures.

Harryman is the author of twelve books of poetry, prose plays, and essays. Her two experimental novels, **Gardener of Stars** (2001) and **The Words: After Carl Sandburg's Rootabaga Stories and Jean-Paul Sartre** (1999) are "explorations of the paradise and wastelands of utopian desire." Other works by Harryman include two volumes of selected writing, **There Never Was a Rose Without a Thorn** (1995) and **Animal Instincts: Prose, Plays, Essays** (1989). A 2004 recipient of the award in poetry from the Foundation for Contemporary Performing Arts, Harryman is widely acknowledged as an innovator in poetry, prose, and interdisciplinary performance. She has also written a number of essays on innovative writing by women. A native Californian, Harryman has spent much of her life in the San Francisco Bay Area and now lives in Detroit, where she teaches Women's Studies, Creative Writing, and Literature at Wayne State University.

Adventures in Poetry titles are distributed as an imprint of Zephyr Press by Consortium Book Sales and Distribution [www.cbsd.com] and Small Press Distribution [www.spdbooks.org].

Founded in 1980, Zephyr Press publishes literary books that foster a deeper understanding of other cultures and languages. A not-for-profit cultural 501(c)(3) organization, we are supported in part by the National Endowment for the Arts, the Massachusetts Cultural Council, the Witter Bynner Foundation, and other private foundations and donors. Please visit our websites at www.adventuresinpoetry.com and www.zephyrpress.org. Contact: Christopher Mattison: [REDACTED]

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243. **Gary Sullivan**
Re: Experimental Irish poets?
Mon 18 Jul 2005

Thanks to everyone who posted your lists and anthology suggestions here or backchannel.

I'm familiar with Mairéad's and Randolph's work; both are wonderful poets.

Gary

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244. **Harry Nudel**
Blog..
Mon 18 Jul 2005

Reading this morning Silliman's
blog entry on antho...

did it strike anyone else
how Globalization..Specialization
& Professionaliz...

has overtaken the po
www.world...

neither good/bad
not indifferent...

what begins
as some words on

tongue & page

ends in hierarchy
pub..clique..click
off/on..

Monday morning QB.drn...

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245. **Halvard Johnson**
Re: Vancouver poet Jordan Scott on Poetry World Radio
Mon 18 Jul 2005

Here's a lit festival you might be interested
in, Jim. ;)

Hal

Today's Special

Theory of Harmony

<http://www.xpressed.org/fall04/theory1.pdf>

Halvard Johnson



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

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

On Jul 17, 2005, at 4:53 PM, Charlie Rossiter wrote:

Greetings: I recently attended the wonderful Scream Literary Fest event in High Park in downtown Toronto. While there I interviewed Vancouver poet Jordan Scott about his explorations with "avant garde nature poetry" and the poetics of stuttering. He also reads a few illustrative poems.

You can hear Jordan's interview (it's about 10 mins long) by clicking on "Charlie Says" on the homepage of www.poetrypoetry.com or you can listen to Poetry World Radio and it will eventually come around as part of the mix. . . till we get the radio more developed and with its own website with a schedule, the former approach is recommended.

and...we're still looking for cd's of poetry for Poetry World Radio.

*Charlie Rossiter
705 S. Gunderson Ave
Oak Park, IL 60304*

--

*The truth is such a rare thing
it is delightful to tell it*

Emily Dickinson

*www.poetrypoetry.com
where you hear poems read
by the poets who wrote them*

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246. **Harry Nudel**

Blog..Agin..

Mon 18 Jul 2005

Isn't anthologizing
just antoher name
for keeping score...
QB..monday morning...drn...

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247. **Robin Hamilton**

Re: Experimental Irish poets?

Mon 18 Jul 2005

From: "Trevor Joyce" <[REDACTED]>

<<

In the remote event of anyone actually being interested in DB's
demonstration of projectile vomiting ...

>>

Is it possible to indulge in projectile vomiting over cyberspace, I gently ask?

Really, anyone who has been on the receiving end of this wouldn't parade such
a tired cliché.

R.

[↑ Contents](#)

248. **Jesse Seldess**

contemporary German poets

Mon 18 Jul 2005

Hi all

I'm looking for direction toward contemporary German poets, people currently
living and writing in Germany, especially in Berlin. Any suggestion of names I'd
really appreciate.

Thanks,
Jesse

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249. **Nick Piombino**

recently on ::fait accompli::

Mon 18 Jul 2005

recently on ::fait accompli::

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

*Ideas

**At The Mouth of The River: A Preview
of Vernon Frazer's *Improvisations*

***links to: Charles Bernstein and Brian Ferneyhough's
Shadowtime reviewed in the New York Times:
quote from the interview plus comments

links to info

on performances at Lincoln Center July
21 and July 22cd;

[free panel on July 20th

Symposium: Shadowtime: Why Benjamin Now?

Wednesday July 20, 2005

Stanley H. Kaplan Penthouse at 6:00pm

Scholars discuss the life and times of cultural philosopher Walter Benjamin,
subject of the opera Shadowtime. Panelists include Marjorie Perloff,
moderated by Charles Bernstein]

****Reflections on Wittgenstein's *Zettel*

::fait accompli:: is

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

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250. **Trevor Joyce**

Christian Bök reading, Cork, July 23rd

Mon 18 Jul 2005

[apologies if you get this more than once]

Christian Bök will be reading

Sat., July 23rd., 2:30 pm

C.B.S. School

Sullivan's Quay

Cork

Ireland

This, the first of a series of SoundEye events, to be held regularly throughout the year, is in association with Simon Cutts' Vinyl Project in which Christian has a text.

Vinyl will be on exhibition at this venue until mid-August.

[↑ Contents](#)

251. **Mary Jo Malo**
DB's projectile vomiting
Mon 18 Jul 2005

I agree Trevor. After feeling and smelling a bit of his bile, I just have to say the he's a SHAM GIG. Maybe he's due for another sound TOSS. God, what a miserable human being.

ASsHAMeD GIGgler

mArY MaLo

[↑ Contents](#)

252. **Harrison Jeff**
Nor Ethiop Her Gold
Mon 18 Jul 2005

some of my recent poems

Argotist Online

<http://www.argotistonline.co.uk/Harrison%20poems.htm>

Blackbox

http://www.williamjamesaustin.com/Thru_Amidst.html

MiPOesias

<http://www.mipoesias.com/Volume19Issue3Gudding/harrison.html>

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

Fickleeyes, Futilears, & William Wormswork

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

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253. **Peter Gurnis**

Re: contemporary German poets

Mon 18 Jul 2005

>>> [REDACTED] 7/18/2005 9:37:04 AM >>>

Hi all

I'm looking for direction toward contemporary German poets, people currently

living and writing in Germany, especially in Berlin. Any suggestion of names

I'd really appreciate.

Thanks,

Jesse

[↑ Contents](#)

254. **Steve Dalachinsky**

Fw: joe maneri solo gig

Mon 18 Jul 2005

JOE MANERI

In a rare solo appearance

At the Stone (e. 2nd Street & Ave. C)

Friday, July 30th, 2005 @ 8 P.M.

\$10 One set only

Joe will have as his guest poet steve dalachinsky

For info call [REDACTED]

[↑ Contents](#)

255. **wild honey press**

Re: DB's opinions

Mon 18 Jul 2005

In haste.

I would heartily agree with David that Heaney and Muldoon are very fine poets.

However, I disagree with some of the other opinions he's expressed and would consider the poetry of Mairead Byrne, Trevor Joyce, Geoffrey Squires, Billy Mills, Catherine Walsh, Maurice Scully, David Lloyd, among the others mentioned, to be excellent. (And thanks Gary for the thumbs up.) .

As Trevor pointed out, I have in past suspended David from a listserv. I was new to the game then, and have never been happy with that decision. The line

between robust humour and something else can be very difficult to determine. Sorry, David. I wasn't up to making such close calls.

It does seem to me though, that Mary Jo's post was unfair and unacceptable. There is still the possibility of a discussion. Don't kill it off like that.

On a positive note, as a balance to the tone-stripping effect of e-mail, those who would like to hear an illiterate brummie and his mates in full flow can click

<http://www.wildhoneypress.com/voices/voicelist.html>

It might be a little slow in starting, but these three, David Bircumshaw, Robin Hamilton and Dominic Fox are worth waiting for. (And the others are great too!)

best

Randolph

Randolph Healy

www.wildhoneypress.com

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256. **Lewis LaCook**
In Defense Of Poetry
Mon 18 Jul 2005

#####

`$yeah = chunk_split(base64_encode($sonnets));`

`echo $yeah;`

####

In Defense Of Poetry

http://lewislacook.corporatepa.com/in_defense_of_poetry/

PHP/JavaScript

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

Do You Yahoo!?

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

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257. **Ron Silliman**
Snyder in the Guardian
Mon 18 Jul 2005

There is a nice, if somewhat curious, piece on Gary Snyder in the Guardian:
<http://books.guardian.co.uk/review/story/0,,1529389,00.html>

[↑ Contents](#)

258. **Uh Ak**
I am very disappointed in POETICLIST.
Mon 18 Jul 2005

I am very disappointed in POETICLIST.
I am a poor Korean writer suffering a deadly Korean environment.
After barely solving the translation barrier, I sent the message with
my homepage www.xqqqx.com
where my texts are.
But getting no reply makes me so sad.

I just want to communicate with people who love experimental literature, since
there is nobody in Korea.

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259. **Stephen Vincent**
New on the blog
Mon 18 Jul 2005

Forms: Spirals, Thought & Such
Form: Poetry & The Garden
Iconic Words
On Translation: Sappho, Rexroth & Spicer

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

[↑ Contents](#)

260. **Craig Allen Conrad**

an INSPIRING man from Turkey! read about Mehmet Tarhan....

Mon 18 Jul 2005

This man is my newest hero, seriously, he's so incredibly brave!

Scroll down to read article,

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

International protests in support of gay Turkish refusenik Mehmet Tarhan took place on 12 July -- the day of his military trial following his refusal to be drafted -- in London, New York and Venice. Organized by Payday and Wages Due Lesbians, these protests demanded Mr Tarhan's immediate release from jail, and recognition of his conscientious objector status. Detained in Sivas military prison since 8 April, he has been attacked, robbed, humiliated and abused with the connivance of prison guards. Only after a month-long hunger strike was his safety ensured. At his previous trial on 9 June, Mr Tarhan was released by a judge because he had "already spent two months in prison, which is about the time he would have to serve if finally sentenced". Yet, he was charged again and returned to military prison to face another trial. Mehmet Tarhan is part of a huge movement of refuseniks and draft evaders in Turkey -- over 350,000. Many are Kurds refusing to kill and repress their own people. As Mehmet Tarhan says: "The way to stop war is to deprive it of its human resource." As a gay man, Mehmet could have claimed a "disability" discharge because the Turkish military considers homosexuality an illness, but he has instead demanded his right to recognition as a conscientious objector. According to Wages Due Lesbians, "equality" is no better: "Having an integrated military that bombs, tortures and maims people is not a victory for diversity!" The lively LONDON picket in front of the Turkish Embassy had placards stating: "Free Mehmet Tarhan" jailed for refusing to kill and "Stop the murder and rape of Kurdish women, children and men." Protesters raised that Turkey's military spending represents one-third of its budget, and that resources everywhere should be used for caring and not killing. "After the London bombs, bringing the troops home is more urgent than ever." Speakers also condemned the growing repression here -- the denial of

the right to protest in Parliament Square, the spread of Anti-Social Behaviour Orders, particularly targeting young people, and as one mother put it, "the growing militarization and "policisation" of our schools." In NEW YORK, protesters spoke to a Consulate representative who rejected their claims, but was visibly shaken by them. Consulate employees and visitors, as well as hundreds of others in the United Nations district, took leaflets.

In VENICE, too hundreds took leaflets including tourists who will carry the word back to other European countries. Turkey hopes to join the European Union by presenting a sanitised record on human rights, but Mehmet Tarhan's experience exposes both the repression inside Turkey and the massive resistance to it. Mr Tarhan's trial was deferred until 4 August. Meanwhile, people are invited to write directly to him as well as the Turkish authorities and MEPs calling for his urgent release. (For more information, including addresses see [_www.refusingtokill.net_](http://www.refusingtokill.net) (<http://www.refusingtokill.net/>)).

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261. **Vireo Nefer**

Re: I am very disappointed in POETICLIST.

Mon 18 Jul 2005

Dear Poor Korean writer;

ok, i like "The Theory of the Moving-stairs" and esp. enamoured of the phrase/image 'The bugs are holding the broken slices of stone in their mouth'

and "Timeless Age" seems to be an invigorating ocean of reading!

Vireo

--

AIM: vireonefer

LJ: <http://www.livejournal.com/userinfo.bml?user=vireoibis>

VireoNyx Publications: <http://www.vireonyxpub.org>

INK: <http://www.inkemetic.org>

On 7/18/05, Uh Ak <[REDACTED]> wrote:

> I am very disappointed in POETICLIST.

> I am a poor Korean writer suffering a deadly Korean environment.

> After barely solving the translation barrier, I sent the message with

> my homepage www.xqqqx.com

> where my texts are.

> But getting no reply makes me so sad.

>

> I just want to communicate with people who love experimental
> literature, since there is nobody in Korea.
>

[↑ Contents](#)

262. **Craig Allen Conrad**
Re: Experimental Irish poets?

Mon 18 Jul 2005

Let's not forget Simon Cutts.

Jonathan Williams has his address in Ireland.

He has some fantastic books of experimental poetry, for instance A SMELL OF PRINTING (Granary Books)

[_http://www.granarybooks.com/books/smell_of_printing/smell_of_printing1.html](http://www.granarybooks.com/books/smell_of_printing/smell_of_printing1.html)

[_ \(http://www.granarybooks.com/books/smell_of_printing/smell_of_printing1.html\)](http://www.granarybooks.com/books/smell_of_printing/smell_of_printing1.html)

SEEPAGES (Jargon Society)

[_http://www.spdbooks.org/Details.asp?BookID=0912330686_](http://www.spdbooks.org/Details.asp?BookID=0912330686)

[\(http://www.spdbooks.org/Details.asp?BookID=0912330686\)](http://www.spdbooks.org/Details.asp?BookID=0912330686)

(and my favorite) PIANO STOOL FOOTNOTES

[_http://dogbert.abebooks.com/servlet/SearchResults?](http://dogbert.abebooks.com/servlet/SearchResults?an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72)

[an=SIMON+CUTTS&y=13&tn=PIAN](http://dogbert.abebooks.com/servlet/SearchResults?an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72)

[O+STOOL&x=72_](http://dogbert.abebooks.com/servlet/SearchResults?an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72)

[\(http://dogbert.abebooks.com/servlet/SearchResults?](http://dogbert.abebooks.com/servlet/SearchResults?an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72)

[an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72\)](http://dogbert.abebooks.com/servlet/SearchResults?an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72)

Was just looking for a photograph of Simon Cutts on the Jargon Webpage, because I know I've seen one there, but can't find it now, but wanted to share this amazing page! Take a look at photographs of, Niedecker, Loy, Levertov, Sandra Fisher, Thomas Meyer, and David Hockney by clicking here:

[_http://jargonbooks.com/gallery6_2004.html_](http://jargonbooks.com/gallery6_2004.html)

[\(http://jargonbooks.com/gallery6_2004.html\)](http://jargonbooks.com/gallery6_2004.html)

anyway,

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

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263. **Nada Gordon**

Re: I am very disappointed in POETICLIST.

Mon 18 Jul 2005

Uh Ak, I think you are an AWESOME poet. I'm glad you complained because otherwise I might not have noticed your poems.

I'm an English teacher and I have a lot of Korean students. They seem to be having a good time in New York. Why not come and check it out here if Korea is such a deadly drag?

Kamsamnida,
Nada

<http://ululate.blogspot.com>

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264. **Brian Stefans**

I am very disappointed in POETICLIST.

Tue 19 Jul 2005

Interesting that the premiere web artist of today is a Korean in Seoul who translates her works into faultless English, Japanese, Spanish, Japanese, French and German but this person at xqqqx.com can't even get English verb tenses right. I suppose "Uh Ak" (or "Ak Uh") is a Jack Spicer fan also?

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

Curious.

;))

Xo,
Scarlett J.

Date: Tue, 19 Jul 2005 05:48:07 +0900

From: Uh Ak <[REDACTED]>

Subject: I am very disappointed in POETICLIST.

I am very disappointed in POETICLIST.

I am a poor Korean writer suffering a deadly Korean environment.

After barely solving the translation barrier, I sent the message with my

homepage www.xqqqx.com where my texts are.
But getting no reply makes me so sad.

I just want to communicate with people who love experimental literature, since there is nobody in Korea.

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265. **David Bircumshaw**

Re: Experimental Irish poets?

Tue 19 Jul 2005

Well Trevor your ad hoc list is a monument to tedium, you begin with Mairead Byrne , who writes drivel, then we have Randolph Healy who is an example to us all why maths teachers shouldn't pretend to be poets, then you have Billy Little who lives up to his surname. Phew!

Victoria did say to me this afternoon that I can be nasty, I thought about this and did agree, but maybe my nastiness is sometimes justified.

Best

Dave

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

From: "Trevor Joyce" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, July 17, 2005 9:25 AM

Subject: Re: Experimental Irish poets?

Hi Gary,

Here's an ad hoc listing of those that spring most immediately to mind, aged between early thirties and mid-seventies:

Mairéad Byrne

Patrick Galvin

Fergal Gaynor

Randolph Healy

David Lloyd

Hugh Maxton

Billy Mills

Maurice Scully

Michael Smith

Geoffrey Squires

Catherine Walsh

Augustus Young

I also find some work by both Ciaran Carson (who read at SoundEye last year) and Paul Muldoon interestingly exploratory, but I'm sure you already have them on your list.

An Irish-language poet whose work I don't know very well, but whom you might find relevant is Gearóid MacLochlainn, who makes considerable hay with the inability of much of his audience to understand his work in the original, and hence have to rely on his (and others') unfaithful versionings into English.

Though they escape the specific reach of your question, you might also consider Tom Raworth (travels under an Irish passport), Maggie O'Sullivan, and Fanny and Susan Howe, as being in some manifestations part of the ideal Irish poetic licence for some of us now working here. Also, of course, the earlier generation of MacGreevy, Beckett, Coffey, Devlin, Montgomery.

Best single introduction to all of this is Keith Tuma's very fine Anthology of Twentieth-Century British and Irish Poetry, from O.U.P. (U.S.), with exhaustive annotation by Nate Dorward.

If you want me to expand on any of this, feel free to write me b/c.

Best,

Trevor

Hi everyone,

Could you all send me names of Irish experimental/innovative poets? I'm looking specifically for people currently living in Ireland, or people born in Ireland but who have since moved elsewhere.

Thanks,

Gary=

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266. **Craig, Ray (SOA)**

dear akuh disappointed in poeticlist

Tue 19 Jul 2005

dear akuh disappointed in poeticlist

don't throw away your urine in the trashcan only for humans

dear akhu solving the translation barrier

I could not tell apart whether he was eating orange or eating his tongue

dear akhu suffering poeticlist environment

oxygen for gift I panted it blue as my elder brother would rob mine
dear akhu getting no reply
it is more suitable to talk about which side of teeth to make conversation
dear akhu there is nobody in poeticlist
you can talk without covering your mouth
(dear akhu re-inserted with apology
extracted from timeless age posted at xqgx
Ray

=====

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=====

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267. **David Bircumshaw**

Re: Experimental Irish poets?

Tue 19 Jul 2005

Hi Nate person with an address. What's this about me being inobservant? Now it's quite true that I do have bad eyesight but it seems to me that your post consists of a snidey remark without substance that is typical of the school that you inhabit. I do have reason for aggreviance, to my knowledge you are not a poet yourself, I AM, and I get very bored with vampires, all they can talk about is the boxes they not-live in.

Best

Dave

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

From: "Nate Dorward" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, July 17, 2005 3:54 PM
Subject: Re: Experimental Irish poets?

*... then you have Billy
Little who lives up to his surname. Phew!*

Victoria did say to me this afternoon that I can be nasty...

Not to mention inobservant. --N

Nate Dorward
109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada
[REDACTED] // web: www.ndorward.com

For info on recent publications: www.ndorward.com/poetry/

For the vast archive (updated monthly!) of music reviews:
www.ndorward.com/music/

& yes, there's a blog: 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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268. **Trevor Joyce**
Re: Experimental Irish poets?
Tue 19 Jul 2005

Yes, Simon has produced some beautiful books, including work by Susan Howe.
The recent SoundEye festival shared a venue with his Vinyl project in Cork, and
Christian Bök will be reading there next Saturday.

The Vinyl website: <http://www.coracle.ie/pages/projects.html>

Trevor

On 19 Jul 2005, at 02:27, Craig Allen Conrad wrote:

Let's not forget Simon Cutts.

Jonathan Williams has his address in Ireland.

*He has some fantastic books of experimental poetry, for instance
A SMELL OF PRINTING (Granary Books)
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(http://www.granarybooks.com/books/smell_of_printing/
smell_of_printing1.html)*

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(<http://www.spdbooks.org/Details.asp?BookID=0912330686>)

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[an=SIMON+CUTTS&y=13&tn=PIANO](http://dogbert.abebooks.com/servlet/SearchResults?an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72)
[O+STOOL&x=72_](http://dogbert.abebooks.com/servlet/SearchResults?an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72)
([http://dogbert.abebooks.com/servlet/SearchResults?](http://dogbert.abebooks.com/servlet/SearchResults?an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72)
[an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72](http://dogbert.abebooks.com/servlet/SearchResults?an=SIMON+CUTTS&y=13&tn=PIANO+STOOL&x=72))

Was just looking for a photograph of Simon Cutts on the Jargon
Webpage,
because I know I've seen one there, but can't find it now, but wanted
to
share this amazing page! Take a look at photographs of,
Niedecker, Loy, Levertov, Sandra Fisher, Thomas Meyer, and David
Hockney
by clicking here: [_http://jargonbooks.com/gallery6_2004.html_](http://jargonbooks.com/gallery6_2004.html)
(http://jargonbooks.com/gallery6_2004.html)

anyway,
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

+++++

<http://www.soundeye.org/trevorjoyce>

+++++

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269. **wild honey press**

Re: Experimental Irish poets?

Tue 19 Jul 2005

Yes, indeed, Craig, Simon Cutts. And Erica Van Horn.

best

Randolph

270. **K Zervos**
Australian ID Card

Tue 19 Jul 2005

"If you've got nothing to hide, why should you worry about having an ID card", said Peter Beattie in support of John Howard's proposal to introduce a National ID card.

Terrorism is a very terrifying thought these days. The world appears to be at Peace, but secretly it is at War. And the war is a war that knows no borders. We have seen the battlefields on our Televisions and in the Newspapers.

So now, the ALP and the LIB-NAT coalition agree on the ID card. One can assume that within twelve months we who have tax file numbers, or social security cards, or medicare cards, or drivers' licenses, or passports, or bank debt, or criminal records, or communicable diseases, or electoral enrolment, will have all our data neatly stored and accessible via one ID card.

At Griffith, in the School of Bio-Art, we have gone one step further. During the first week of first Semester all the first year students enrolled in our School's degree programs were systematically laser tattooed. The wrist tattoo, visible only under black ultra-violet light and like the magnetic strip of an ID card can be 'loaded' with information. The data or information can then be retrieved by use of a data reader or scanner.

All kinds of information has been loaded to date; student numbers, home addresses, aus-study details; hecs details; personal course timetables; details of enrolment; email account details; academic record; medical information, allergies, medications, blood type, organ donor status, etc; computer lab log-in details, usernames and passwords; library privileges; building access and restrictions; car park entry; photocopying accounts; all linked by a central financial status account and management system.

Of course this has been very expensive initially. We could not have achieved this without the financial backing of the company that supplies the laser tattooing and data loading super-computers. Our biggest expense really was fitting data readers. We had to install data readers on every locked door and boom-gate in the School; on every computer in all the Teaching and common use laboratories; in the library and at Student Administration. Our 'smart' building now knows who to allow to park their car in the car park, which lecture theatre, tutorial room or computer lab to allow access to and at what times they are allowed access. At the same time as offering maximum flexibility and keyless entry the building is totally secure and protected from non-authorised persons. All equipment, videos, computers, projectors etc have been laser tattooed also and

their movement and location detected. Teachers no longer mark rolls or check attendances, it is all logged for them by DataCentral, accessible via the secured University website.

Students can choose to purchase or lease additional peripheral devices like strap-on wireless readers which allow them to connect their data tattoo to their mobile phone for refreshing data and uploads. Students can also use their wrist-reader to download from their directories at DataCentral (exam results, reminders, fee due dates, etc.) Uptake of the wrist-readers has been slow but we expect will increase as more commercial and community services come on board; banks, supermarkets, department stores, record shops, fashion houses etc.. There are so many potential applications of this data co-ordination system.

If Mr Howard and Mr Beattie are serious about introducing the ID card for security reasons, they should seriously consider the benefits of the laser tattoo and the wearable data reader. Our next project is to make the mobile phone a wearable item, consolidating the dial-pad onto the wrist-reader and implanting a small microphone into a tooth, and a small earphone into the ear like an earring. This will have the added security benefit of being able to find the wearer at any time via the phone's Global Positioning System technology, even if the phone is not being used. Whilst cards seem to be a cheaper option, the laser tattoos are something that you can not be separated from, your identity remains on your person at all times. Or does it? Consider who the real terrorists are here.

komninos

All views expressed are those of:

komninos zervos

lecturer, convenor of CyberStudies major

School of Arts

Griffith University

Room 3.25 Multimedia Building G23

Gold Coast Campus

Parkwood

PMB 50 Gold Coast Mail Centre

Queensland 9726

Australia

Phone 07 5552 8872 Fax 07 5552 8141

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

broadband experiments:

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

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Phone 07 5552 8872 Fax 07 5552 8141
homepage: http://www.gu.edu.au/ppages/k_zervos
broadband experiments:
<http://users.bigpond.net.au/mangolegs>

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

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

|||On Behalf Of Ron Silliman

|||Sent: Monday, 13 June 2005 11:01 PM

|||To:

|||Subject: Silliman's Blog

|||

|||<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 -

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|||

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|||30 Contemporary Canadian Poets

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|||& other responses
|||to Jonathan Mayhew's questions
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|||http://ronsilliman.blogspot.com/
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|||Checked by AVG Anti-Virus.
|||Version: 7.0.323 / Virus Database: 267.6.9 - Release Date: 11/06/05
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Checked by AVG Anti-Virus.
Version: 7.0.323 / Virus Database: 267.9.1/51 - Release Date: 18/07/05

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271. **Lawrence Upton**

Re: Australian ID Card

Tue 19 Jul 2005

very Auschwitz

L

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

From: K Zervos <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Tuesday, July 19, 2005 12:45 PM
Subject: Australian ID Card

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272. **Mary Jo Malo**
Re: Snyder in the Guardian
Tue 19 Jul 2005

It is a nice article. Why curious?

Mary Jo

There is a nice, if somewhat curious, piece on Gary Snyder in the Guardian:

[_http://books.guardian.co.uk/review/story/0,,1529389,00.html_](http://books.guardian.co.uk/review/story/0,,1529389,00.html)
(<http://books.guardian.co.uk/review/story/0,,1529389,00.html>)

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273. **Charles Bernstein**
Re: Experimental Irish poets?
Tue 19 Jul 2005

Trevor Joyce has provided a useful list of Irish poets and poets with Irish connections. Not surprising, since Joyce is a central figure not only in supporting new poetry in Ireland but also connecting poets in Ireland to those with whom they have affinities in the UK and US. It is a good thing that Joyce, Maurice Scully, Randolph Healey, and others, have worked so hard to create these connections, since Irish poets working outside the convenient and narrow markers of dominant styles have a hard time getting their work known in their own country and beyond -- and for that matter finding each other.

When I was in Cork recently for the SoundEye poetry festival, it was a pleasure to reconnect with Catherine Walsh, whom we had invited to Buffalo in the early 90s and who remains a favorite poet of mine. I highly recommend her books -- Short Stories, Pitch, and Eatortha & Making Tents. (Walsh co-edits hardPressed Poetry press with her husband, the poet Billy Mills:
<http://gofree.indigo.ie/~hpp/frame.html>.)

The good news I heard at Cork is that Wild Honey Press is going to be doing a new, large collection of Walsh's work. This will add to the already substantial set of books published by Randolph Healey at Wild Honey. Healey's work with Wild Honey is a classic case of a poet with very limited support managing to do major cultural work. The Wild Honey website is at
<http://www.wildhoneypress.com/>

I would also recommend Healey's 2002 collection from Salt Publishing, Green 532 -- about which I wrote a few words at the time of publication -- **If poetry can sometimes be the right thing for the right reason, then Randolph Healey's Green 532 has all les mots justes -- just notes -- to shake the tale loose from the tribe and dance with it. Lurking, like a lark, somewhere between "reflection and shadow", these poems are cosmological forays into the "fragile, transitory, precarious" uncertainty that underlies our ability to respond.**

I first encountered the work of Geoffrey Squires at his Cork reading. I immediately picked up his collection from Wild Honey -- Untitled and Other Poems 1975-2002. The line that first caught my ear was "a deep immobility even in things that can be moved" but then, quick upon: "liquidity of noise that one almost see" & "the broken refracted light". These spare yet somehow lushly dark, epistemologically searching poems suggested, at first, a fusion of William Bronk and Merrill Gilfillan. The lines noted are from Landscape & Silences (originally published by Dublin's New Writers' Press in 1996), in which Squires creates a poem that distends time; that is, slows it down so much that it thickens in the ear. Reading further, I am stuck by Squires's uncanny ability to use the lyric as fault line for the intersection of perception and consciousness. Also to note: most of his poems are serial (in the sense of Oppen's Discrete Series); seriality in this work is linked both to Squire's immanent eco-poetics and suffused phenomenology.

Trevor's Joyce's list of Irish and Irish related poets posted to Poetics is at [http://listserv.acsu.buffalo.edu/cgi-bin/wa?](http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0507&L=poetics&D=1&O=D&F=&S=&P=24372)

[A2=ind0507&L=poetics&D=1&O=D&F=&S=&P=24372](http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0507&L=poetics&D=1&O=D&F=&S=&P=24372)

& indeed, CA Conrad is right -- Simon Cutts is a terrific book artist; his "Vinyl" show was the backdrop to the SoundEye Festival. See more at Cutts's and Erica Van Horn's Coracle Press website -- <http://www.coracle.ie>

Charles Bernstein

<http://epc.buffalo.edu/authors/bernstein/shadowtime/LCF.html>

<http://writing.upenn.edu/pennsound>

<http://epc.buffalo.edu/authors/bernstein/new.html>

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274. **Joe Brennan**

Karl Rove: A Bedwetter's Anger Turned Outward

Tue 19 Jul 2005

[Click here: The Assassinated Press](#)

Karl Rove: A Bedwetter's Anger Turned Outward.: Being 'A Piece Of Shit' May Be Catching-Up With White House Chief Of Stink Karl Rove: Fact That It Took So Long To Finger Rove Demonstrates The Moral Bankruptcy Of The American Way Of Life If Not The Entire Enlightenment Project: Karl Rove: His Father Abandoned Him; His Mother Committed Suicide, But The World Is Getting Tired Of Paying the Price For His Pathology: Did Rove's Mother Kill Herself When She Realized What She Had Brought Into The World?: BY G.REESY PALMER

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275. **Mary Jo Malo**
modern irish poetry

Tue 19 Jul 2005

Here's a nice very little history of Irish poetry, including modern, northern and gaelic tongue. There are also quite a few of the dreaded or beloved anthologies which can be googled amazonian style.

[_http://en.wikipedia.org/wiki/Irish_poetry_](http://en.wikipedia.org/wiki/Irish_poetry_)
(http://en.wikipedia.org/wiki/Irish_poetry)

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276. **Michael Rothenberg**
David Meltzer tribute- call for submissions

Tue 19 Jul 2005

Dear List,

I will be publishing a celebration and critical reflection of David Meltzer for the January issue of Big Bridge. I am looking for submissions by October. Have you got anything? If so please query. Also, please forward this request on to others, I welcome recommendations for contributors. David's Copy, David's Selected poems will be out from Penguin in October.

Best, Michael

Michael Rothenberg



Big Bridge

www.bigbridge.org

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277. **David Bircumshaw**

Re: Experimental Irish poets?

Tue 19 Jul 2005

Point accepted Nate, I do have bad eyesight. BUT there are issues in this non-discussion waiting to be heard. What I notice about the Irish self-proclaimed avant-garde is that they present themselves a collective entity that is predicated and justified on their being innovative or the like, it hangs around a very few key words. They do not say here am I a flawed and vulnerable human being who is trying to push the edge in verse to you, no, they say we belong to a group. So one finds oneself reading Trevor's drones or Mairead's drivel while secretly thinking that Heaney or Muldoon are actually better poets. What comes across to me from their work is a desire for acceptance, a tedious wish for imposing conformity that hides from the scares of openly being human.

Take care, I do think you are a good annotator you know

Best

Dave

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

From: "Nate Dorward" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, July 17, 2005 5:33 PM

Subject: Re: Experimental Irish poets?

David--If you take a closer look you will see that it's Billy Mills, not Billy Little, on Trevor's list. --N

Nate Dorward

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

[REDACTED] // web: www.ndorward.com

For info on recent publications: www.ndorward.com/poetry/

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

www.ndorward.com/music/

& yes, there's a blog: 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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278. **mIEKAL aND**

Damon/aND--READING & BOOK RELEASE PARTY

Tue 19 Jul 2005

READING & BOOK RELEASE PARTY

introducing:

pleasureTEXTpossession

by Maria Damon & mIEKAL aND

w/ an infusion of vocalese by jUStin katKO

7 pm

Friday July 22, 2005

Magers and Quinn

3038 Hennepin Ave

Minneapolis, MN

tollfree [REDACTED]

"Boisterous and engaging collaboration culminating in a visual tour de force, 'E.n.t.r.a.n.c.e.d'"

--Charles Bernstein

"They finish each other's sentences" and "violate each other's intentions in / camaraderie of the Word." Maria Damon and mIEKAL aND celebrate, in surprisingly various and ingenious ways, what the title of one poem calls "Volupté de Langue." pleasureTEXTpossession is a verbal/visual feast where "edible pentagrams" pop up in "fearfree flotation" to delight the reader. --Marjorie Perloff

"E.n.t.r.a.n.c.e.d" in particular knocked my socks off.

--Vernon Frazer

pleasureTEXTpossession

ISBN 84-87467-42-3

\$10, 64 pages

Cover photos by Liaizon Wakest

La Laguna: Zasterle Press 2005

<http://webpages.ull.es/users/mbrito/damon-and.htm>

Distributed by spdbooks.org

Contact [REDACTED] for review copies.

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279. **Stephen Vincent**

J. G. Roberts - the Bush Court Nominee - the profile

Tue 19 Jul 2005

And - according to the NY Times - the Nominee for U.S. Supreme Court Justice is:

John G. Roberts Jr.

From dKosopedia, the free political encyclopedia.

(his record is on lower half of this doc, if you want to jump to this conservative's grit - i.e. If you are not of his persuasion, time to reach for the pocket book. This one will take the "tilt" out of O'Connor's "swing" and give Court ownership to the Right).

John G. Roberts Jr. (born in Buffalo, New York, 1955) is a judge on the United States Court of Appeals for the District of Columbia, having been nominated by President George W. Bush on May 9, 2001, and confirmed by the United States Senate on May 8, 2003.

Roberts graduated from Harvard College in 1976. Roberts received his Juris Doctorate from the Harvard Law School in 1979.

He was a law clerk for Henry Friendly, U.S. Court of Appeals for the Second Circuit, 1979-1980, and for Associate Justice William Rehnquist, Supreme Court of the United States, 1980-1981. He then took a job as special assistant to William French Smith, the attorney general, U.S. Department of Justice, 1981-1982, before being appointed associate counsel to President Ronald Reagan, White House Counsel's Office, 1982-1986.

He entered private practice in 1986 as an associate at the Washington D.C. law firm of Hogan & Hartson, but left to serve from 1989-1993 as Principal Deputy Solicitor General, U.S. Department of Justice. He returned to Hogan and Hartson in 1993 as a partner where he remained until he was appointed to the Court of Appeals for the District of Columbia. In private practice and as Principal Deputy Solicitor General he has argued more than 30 cases in front of the United States Supreme Court.

Roberts has been mentioned frequently as being near the top of the list of potential nominees to the Supreme Court of the United States, should one of the current justices leave the Court during George W. Bush's presidency.

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1.2 Separation of Church and State

1.3 Environmental Protection and Property Rights

- 1.4 Criminal Law
- 1.5 Habeas Corpus
- 1.6 Abortion
- 1.7 Judicial Philosophy

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Judicial outlook and record

Roberts has been floated as a nominee who could win widespread support in the Senate. Not so likely. He hasn't been on the bench long enough for his judicial opinions to provide much ammunition for liberal opposition groups. But his record as a lawyer for the Reagan and first Bush administrations and in private practice is down-the-line conservative on key contested fronts, including abortion, separation of church and state, and environmental protection.

Civil Rights and Liberties For a unanimous panel, denied the weak civil rights claims of a 12-year-old girl who was arrested and handcuffed in a Washington, D.C., Metro station for eating a French fry. Roberts noted that "no one is very happy about the events that led to this litigation" and that the Metro authority had changed the policy that led to her arrest. (*Hedgepeth v. Washington Metropolitan Area Transit Authority*, 2004).

In private practice, wrote a friend-of-the-court brief arguing that Congress had failed to justify a Department of Transportation affirmative action program. (*Adarand Constructors, Inc. v. Mineta*, 2001).

For Reagan, opposed a congressional effort in the wake of the 1980 Supreme Court decision *Mobile v. Bolden* to make it easier for minorities to successfully argue that their votes had been diluted under the Voting Rights Act.

Separation of Church and State For Bush I, co-authored a friend-of-the-court brief arguing that public high-school graduation programs could include religious ceremonies. The Supreme Court disagreed by a vote of 5-4. (*Lee v. Weisman*, 1992)

Environmental Protection and Property Rights Voted for rehearing in a case about whether a developer had to take down a fence so that the arroyo toad could move freely through its habitat. Roberts argued that the panel was wrong to rule against the developer because the regulations on behalf of the toad, promulgated under the Endangered Species Act, overstepped the federal government's power to regulate interstate commerce. At the end of his opinion, Roberts suggested that rehearing would allow the court to "consider alternative

grounds" for protecting the toad that are "more consistent with Supreme Court precedent." (*Rancho Viejo v. Nortion*, 2003)

For Bush I, argued that environmental groups concerned about mining on public lands had not proved enough about the impact of the government's actions to give them standing to sue. The Supreme Court adopted this argument. (*Lujan v. National Wildlife Federation*, 1990)

Criminal Law Joined a unanimous opinion ruling that a police officer who searched the trunk of a car without saying that he was looking for evidence of a crime (the standard for constitutionality) still conducted the search legally, because there was a reasonable basis to think contraband was in the trunk, regardless of whether the officer was thinking in those terms. (*U.S. v. Brown*, 2004)

Habeas Corpus Joined a unanimous opinion denying the claim of a prisoner who argued that by tightening parole rules in the middle of his sentence, the government subjected him to an unconstitutional after-the-fact punishment. The panel reversed its decision after a Supreme Court ruling directly contradicted it. (*Fletcher v. District of Columbia*, 2004)

Abortion For Bush I, successfully helped argue that doctors and clinics receiving federal funds may not talk to patients about abortion. (*Rust v. Sullivan*, 1991)

Judicial Philosophy Concurring in a decision allowing President Bush to halt suits by Americans against Iraq as the country rebuilds, Roberts called for deference to the executive and for a literal reading of the relevant statute. (*Acree v. Republic of Iraq*, 2004)

In an article written as a law student, argued that the phrase "just compensation" in the Fifth Amendment, which limits the government in the taking of private property, should be "informed by changing norms of justice." This sounds like a nod to liberal constitutional theory, but Rogers' alternative interpretation was more protective of property interests than Supreme Court law at the time.

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- * Department of Justice Biography

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- * Republican Party

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- * The Supreme Court Shortlist - Slate magazine, Friday, July 1, 2005

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280. **Jonathan Skinner**

Re: DB's opinions

Tue 19 Jul 2005

It is sometimes hard to get the news from Poetics-list these days.

In addition to what Randolph refers to as the "tone-stripping effect of e-mail," it might be helpful to consider that not all readers of and contributors to this list are constantly following all the threads--mine is, I admit, a quite inconstant presence--and thus not always keyed into the particular, interpersonal dynamics structuring (or perhaps explaining) some of the rhetoric.

I very much enjoyed Trevor's "drone" when he read at our house in Buffalo a couple of years back: especially the tour de force poem "Syzygy," from the collection *_With the First Dream of Fire They Hunt the Cold_*. This nine-page work synthesizes and permutates medieval form (the palindromic cancrizans), serial composition, astronomy, Scottish salmon "superstition," local fishing economy

(and geology and architecture), Swedish folklore, imperial Chinese and British surveying, surrealism (in a great line from Neruda: "the red noise of bones"), the symbolic anthropology of Mary Douglas, Irish Song Tradition, and language from the financial times.

For its feat of combinatorial "form" alone, the piece is worth a study. But it also is a serial exploration of the ambiguities of identity, whose global reach richly calls into question precisely the kinds of labelings and group identifications/ exclusions Trevor's name seems to have become a magnet for on this list:

"the quickening across these settlements disturbs what wind" . . .

Also of note: the distilled filial Joycean block (14 pages, single spaced, all caps) that is Trevor's "Stillman" (published in 2003 in a chapbook, *Undone, Say*, by the indefatigable Nate Doward--who does a *lot* more than annotate anthologies: CHECK OUT his very constant and focused *The Gig*, esp. the recent *Entanglement_s* of Allen Fisher: <http://www.ndorward.com/poetry/>).

I also was delighted and surprised by Mairead Byrne's readings, during some "open mike" sessions hosted by Bill Howe at the University of Maine at Orono's 1940s Conference last summer. Crisp, original stuff! My only complaint about her performances was that they ended too soon . . . I am looking forward to seeing her new chapbook, *An Educated Heart*, just out from Palm Press: <http://www.palmpress.org/>

Thus I was eager, when I saw the subject heading, to learn more about "Irish Experimental Poets," only to become distressed at some of the content of yesterday's posts. Not that I mind a bit of sharpness here and there, but this seemed pretty flamey!

In retrospect, I now realize that it may have been little more than hearty back-slapping between old friends. But how would those of us not "in on the conversation" know?

Then again, perhaps it was provocation, intended to draw out exactly this sort of discussion. Which then becomes more of a reflection on list-lurkers like me . . .

JS

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281. **Gerald Schwartz**

Re: J. G. Roberts - the Bush Court Nominee - the profile

Tue 19 Jul 2005

Tidy that this comes just in time to get us off the Spiral Rovie.

My concern is: It's just that. Leave the summer for one and all to scorch the earth, making fall-guy Roberts (and the Democrats) into nothing more than a grease stain, whilst getting all minds off Rove, and all the while lining up the October souffle... a secondary stealth judicial nomination.

Just the same though, I thank you with promptly rming with J. G. R.'s record!

Gerald S.

And - according to the NY Times - the Nominee for U.S. Supreme Court Justice is:

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282. **mIEKAL aND**

outagraph

Wed 20 Jul 2005

outagraph

n. A photograph in which the subject, what the photograph is "of," has been cut out.

[Surrealist technique invented by Ted Joans.]

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research | reference | ongoing collection

<http://www.neologisms.us>

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

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283. **Nicholas Karavatos**

Poet / Journalist / Rights Activist Held by Police in Oman; Female Politician Jailed for Criticism of Government.

Wed 20 Jul 2005

OMAN: HUMAN RIGHTS ACTIVIST HELD BY POLICE

[http://www.adnki.com/index_2Level.php?
cat=Security&luid=8.0.187249254&pa
r=0](http://www.adnki.com/index_2Level.php?cat=Security&luid=8.0.187249254&par=0)

Muscat, 14 July (AKI) - A leading human rights activist in Oman, who worked to publicise the recent trial of 31 Islamists, is being held for questioning, one of his associates said. Abdullah Al-Ryami is said to have been summoned by police on Tuesday and has not been seen since. Diplomats say they are checking the reports. Al-Ryami was very active in drawing attention to the trial of the Islamists, who were convicted of plotting to overthrow the Omani government, but later pardoned and freed by the country's leader Qaboos bin Said al-Said.

The Islamists were jailed in May for between one and 20 years by Oman's state security court for plotting to "overthrow the regime by force of arms

and replace it with a clerical regime, by setting up a banned underground

organisation." They were also found guilty of holding recruitment sessions,

carrying out military training and arming members with illegally obtained weapons."

Following the conviction hundreds of people marched through the Omani capital Muscat calling for the Islamists to be acquitted. Their lawyers insisted they were innocent, and had simply been trying to promote the teachings of the Ibadi sect of Islam, which the majority of Omanis follow.

Taiba Al Ma'wali sentenced to jail

#239231 - 07/13/05 08:53 PM

[http://www.omanforum.com/threads/showflat.php/Cat/0/Number/239231/an/0/p
age/0#239231](http://www.omanforum.com/threads/showflat.php/Cat/0/Number/239231/an/0/page/0#239231)

A huge precedent was set in Oman today. Taiba Al Ma'wali, one of the first female members of Majlis Al Shura, was sentenced to a year and half in jail for comments she made regarding the arrests and trials earlier this year.

I am surprised that no one ever mentioned her trial here on OmanForum before
nor the verdict which was announced today. Apparently the news has already
been carried in some news channels.

Re: Taiba Al Ma'wali sentenced to jail
#239241 - 07/13/05 09:45 PM

I have no details beyond what was written on Sablat Al Arab (www.omania.net/avb/showthread.php?t=180557&page=1&pp=50 for details in Arabic). By the way the guy who wrote all the details on the case, Abdullah Al Riyami, Oman's only human rights activist, has himself been taken in by the police since yesterday. He was called in to come answer some questions and hasn't left since.

From what I read on that website she's accused of the following:

Criticising the public prosecutor's statement by saying that they are slaves
to authority.

Criticising the statement made by H.E. Ali Majid Al Mamari, head of the royal office, which he made regarding the arrests. This is supposedly something she wrote online.

Criticising the head of the police in a personal telephone conversations.

Criticising Majlis Al Shura's statement regarding the trial of detainees.

Criticising HH Sayid Ass'ad bin Tariq, also in a non-official telephone conversation.

Criticising Najiah Al Ma'wali, deputy head of the equestrian society, in the
same telephone conversation as above.

Btw, Sayyid Ass'ad later made a statement indicating that he has not pressed
charges against her nor does he hold anything she says against him.

Taiba was an observer in the trial of the 31 detainees last May. Apparently after the trial she sent an SMS to someone saying that the trial wasn't fair. This was recorded against her and presented in the trial.

Be careful what you write in SMS, guys.. everything's recorded.

Poet and journalist Abdallah Al-Ryami jailed for criticising human rights violations

http://www.rsf.org/article.php3?id_article=14406

15 Jul 05 | Reporters Without Borders today condemned the arrest on 12 July of poet and journalist Abdallah Al-Ryami for criticising human rights violations in Oman, and deplored the strict censorship of writers and journalists which the Omani authorities have been enforcing for the past few months. "We call on the sultanate's government to free Al-Ryami at once and to respect the 1995 Alma-Ata declaration in which it undertook to adopt laws guaranteeing the rights to freedom of expression and opinion, access to information and press freedom," the organisation said.

Amendment of the press laws, which allow the authorities to exercise systematic control of all means of expression, is also necessary, Reporters Without Borders said.

Al Ryami had been harassed by the authorities ever since he was invited to

take part in a televised debate about democratic reforms in July 2004, and

voiced doubt about the government's readiness to undertake real democratic

reforms. The authorities immediately gave verbal instructions to newspaper

editors and the state radio and TV broadcaster's executives forbidding them

to interview Al Ryami or even mention his name or his works.

A published poet and playwright, Al-Ryami often used to take part in arts

and culture programmes on Omani television. Since he spoke out on Al-Alam,

his TV programmes had been withdrawn but he continued to write for various

websites such as www.kikah.com, an independent online magazine dedicated to

arts and culture.

Oman media ordered to blacklist writers

http://www.rsf.org/article.php3?id_article=11922

24 Nov 04 | Reporters Without Borders lambasted the Sultanate of Oman for banning the media from giving space or airtime to two writers and intellectuals

for the past five months and called for them to be allowed to be interviewed freely again.

The blacklisting appears to be linked to comments the two made on the Iranian channel Al-Alam casting doubt on government commitment to political reform.

Writer Mohammed Al-Harthi has had his weekly column banned from the official

daily Oman. Poet Abdullah Al-Ryami, has seen his once frequent appearances

on state-run national television cancelled one after the other.

Both Al-Harthi and Al-Ryami believe that the Oman authorities probably gave verbal instructions to editors of newspapers and directors of programmes on public radio and television forbidding them to interview the two intellectuals or even to mention their names or their work.

Contacted by Reporters Without Borders, the information ministry refused to

explain the measure, limiting itself to citing various minor amendments made

to the press law in August 2004.

The worldwide press freedom organisation condemned the attitude of the Oman

authorities in ruling what subjects are "lawful" and "unlawful" and which

guests can or cannot be invited on to the airwaves. In a democratic country,

journalists make this choice.

The organisation urged Oman to allow the national media the freedom to interview the two to prove that political modernisation is under way in the Sultanate. Political opening should include respect for a free and independent press and reform of the still very harsh press law, it said. Reporters Without Borders urged the Sultanate of Oman, a UNESCO member since 10 February 1972, to respect the 1995 Alma-Ata declaration, in which it undertook to pass legislation "establishing freedom of expression and opinion, access to information and press freedom" and to "end monopolies and all forms of discrimination in radio broadcasting".

The two intellectuals told Reporters Without Borders by phone that the press

code was "obsolete" and condemned the authorities' systematic control of all

means of expression.

Al-Harthi said the Oman press law, which has not been reformed since 1984, gave the information ministry the power to try and jail journalists without having to explain itself to anyone. Al-Ryami said the authorities "attached no importance to press freedom and continued to crackdown on any opinions differing from the government's. Every means of expression including the Internet were subjected to censorship.

TV channel Al-Alam put out two programmes in July 2004 on the subject of democratic reform in the Sultanate. Several members of the State Council (Majlis Al-Dawla) and the Consultative Assembly (Majlis Al-Shura) due to take part in the first programme on 7 July, pulled out at the last moment. During the programme, Mohammed Al-Harthi and Abdullah Al-Ryami both expressed their doubts about the government's willingness to start genuine democratic reform.

A week later, Oman television refused to let its studios to Al-Alam and most of the leading Oman figures due to take part again pulled out. The second programme was finally broadcast from Beirut and Al-Ryami and Al-Harthi contributed by telephone.

Al-Harthi had a weekly cultural column entitled Charafat (Platforms) in the daily Oman. He has published several books and collections of poems, some of which are banned in Oman.

Al Ryami is a theatre director and has published literary works and collections of poems. His works used to be broadcasted on Oman radio and television. Since making his comments on Al-Alam, his poems and theatre works have been taken off the programme schedule in Oman radio, television and daily newspapers. Lately presenters who invited him to take part in special programmes linked to Ramadam, were reminded by their management that they could not work with him. The writer continues to post his views on various Internet sites such as www.kikah.com, an independent cultural review.

A press under government control

The 1984 press law lays down fines of up to 5,000 US dollars and prison sentences of up to two years. A commission chaired by the ministry of information and which all decisions have to be approved by the minister, is responsible for

authorising any new publications. In August 2004 it announced that the capital legally required to launch a publication would be raised to a minimum of half a million dollars, making it harder to create a new title.

Oman: Critics Subjected to Injustices They Had Exposed

18 Jul 2005 21:10:12 GMT

<http://www.alertnet.org/thenews/newsdesk/HRW/42fe0bc4b6b68531427bc4e379fa8b4a.htm>

<http://hrw.org/english/docs/2005/07/18/oman11343.htm>

One Government Critic Detained Incommunicado, Another Remains Jailed

(New York, July 18, 2005) --The incommunicado detention of a prominent playwright and human rights activist in Oman exposes the country's weak legal protections and due process provisions, Human Rights Watch said today. 'Abdullah Ryami has not spoken with family or legal counsel since presenting himself for interrogation at the Special Section of the Omani Royal Police Headquarters in the capital Muscat on July 12. (New York, July 18, 2005)

--The incommunicado detention of a prominent playwright and human rights activist in Oman exposes the country's weak legal protections and due process provisions, Human Rights Watch said today. 'Abdullah Ryami has not spoken with family or legal counsel since presenting himself for interrogation at the Special Section of the Omani Royal Police Headquarters in the capital Muscat on July 12.

The Omani activist's family said that they have not heard from him and have been unable to obtain information about his condition and his whereabouts from the police. The police have denied 'Abdullah Ryami's family the opportunity to hire a lawyer for him.

"The Omani authorities should immediately inform 'Abdullah Ryami's family of

his whereabouts," said Sarah Leah Whitson, Middle East director at Human

Rights Watch. "They must release him or charge him with a crime, and must respect his rights to an attorney and for his family members to visit him."

Ryami had vocally criticized the Omani government's arrests, starting in

December, and the eventual trial of 31 Omanis of the 'Ibadi faith on charges of plotting a coup. At the time, Ryami told Gulf News that "[t]here is no information about the detainees, and even their family members are unaware of their whereabouts." The State Security Court convicted the men on May 2 and sentenced them to prison terms of between one and twenty years on charges that

ranged from weapons possession to leading a conspiracy to overthrow the government.

In addition, Ryami publicized what he described as excessive use of force by the Omani police against what witnesses described to Human Rights Watch as a peaceful demonstration protesting the conviction of the 31 'Ibadis. Ryami described how the police trapped demonstrators inside the Sa'id Ibn Taimur Mosque in Muscat and beat those who tried to escape with batons. Mr. Ryami continuously monitored the trial of 24 of the demonstrators before the State Security Court.

In May and June, Ryami also publicized the government's prosecution of former parliamentarian and journalist, Tayba Ma'wali, whom the government charged with insulting public officials via telephone and internet. Omani officials demanded that Ryami present himself for interrogation two days

before the court issued its verdict against Ma'wali on July 13.

Sultan Qaboos of Oman on June 9 pardoned the convicted plotters and amnestied the 24 demonstrators before a verdict was reached in their trial. However, the court sentenced Ma'wali to a year and a half in prison for violating article 61 of the Omani Press Law, among other charges. The provision states that "[e]very person who sends a message via a means of

communication that is contrary to the governing system and public morals or

that is knowingly untrue ... shall be punished by a prison sentence of not

more than one year and a fine of not more than 1,000 [Omani] Riyal..."

Ma'wali

is currently imprisoned. While under investigation, she refused to sign an

acknowledgement of her alleged misdeed in exchange for the promise of a pardon.

"Taybah Ma'wali and 'Abdullah Ryami are on the frontlines of defending the

freedom of assembly and expression as well as the right to a fair trial in

Oman," said Whitson. "It is a bitter irony that the Omani authorities

should
seek to silence them by using the same outmoded laws, unlawful
detentions
and closed trials that Ma'wali and Ryami have tried to expose."

Omani government officials already had informally barred Ryami and Mohamed Harthi, a columnist and poet, from writing for newspapers or producing plays for television following their critique of the Omani democratic reform process during an interview in July 2004 with the Iranian TV station, al-'Alam. In the interview, they criticized Oman's outmoded press law, among other things.

The Omani penal code allows broadly and vaguely defined charges against national security to be prosecuted before the State Security Court, where defendants enjoy fewer due process rights, such as sufficient time to review the evidence against them, and whose proceedings are frequently closed to the public.

URGENT ACTION <http://web.amnesty.org/library/Index/ENGMDE200042005>

Oman: Fear of torture or ill-treatment/ Possible prisoners of conscience PUBLIC
AI Index: MDE 20/004/2005 15 July 2005

UA 187/05 Fear of torture or ill-treatment/ Possible prisoners of conscience

OMAN Abdullah Al Riyami (m), aged 40, writer
Taiba al Mawali (f), former member of parliament

Writer Abdullah Al Riyami and former member of parliament Taiba al Mawali
have

both been detained in the capital Muscat. Abdullah Al Riyami may be held incommunicado and is at risk of torture or ill-treatment. Amnesty International believes that they may both be prisoners of conscience, held solely for the non-violent expression of their beliefs.

According to reports, the section of the police headquarters responsible for internal security contacted Abdullah Al Riyami on 11 July, summoning him to the headquarters the following day. On 12 July, a police officer reportedly escorted him from the police headquarters back to his home, where he left his

mobile phone. He has not been seen since. It is not known why he was summoned to the police station, but it is believed that it may be connected to his criticism of the government. In 2004, he was reportedly banned from publishing any poems or articles. This followed his criticism of the government during an appearance on Iranian television station, Al-Alam.

Taiba al Mawali was reportedly arrested at the beginning of June and later sentenced to 18 months' imprisonment by a Lower Court in Muscat on 13 July

in connection with her criticisms of the government. Amnesty International has no information about where she is detained. She reportedly acted as an observer at

the trial in May 2005 of 31 prisoners of conscience arrested in early 2005

(see UA 26/05, MDE 20/002/2005, 28 January 2005, and follow-up). The men were sentenced to prison terms ranging between seven and 20 years but were pardoned by the Sultan of Oman in June and have since been released.

BACKGROUND INFORMATION

Mass arrests and incommunicado detention of political opponents of the government of Oman has often led to allegations of torture and ill-treatment.

Torture and ill-treatment may be used during interrogation in order to obtain

information about political suspects or for use as evidence in court to obtain

convictions following unfair trials

AI Index: MDE 20/004/2005 15 July 2005

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284. **Lawrence Upton**

Re: DB's opinions

Wed 20 Jul 2005

no

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

From: Jonathan Skinner <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, July 20, 2005 1:45 AM

Subject: Re: DB's opinions

In retrospect, I now realize that it may have been little more than hearty back-slapping between old friends.

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285. **Brian Clements**

Call for Submissions and Nominations for Prose Poem Anthologies/ Textbooks

Wed 20 Jul 2005

Call for Submissions and Nominations

In 2006, Firewheel Editions will publish An Introduction to the Prose Poem [tentative title], a short anthology of prose poems with a pedagogical framework. The book is designed for use in the creative writing or freshman/sophomore lit classroom and is organized around common strategies of composition: the epistolary poem, the abecedarian poem, the list poem, rants, fables, parables, the object poem, the sound poem, etc. The book will also include a section of prose poems that are not easy to classify under any particular common strategy.

A version of the book will be published simultaneously as 100 Contemporary Prose Poems by Shanghai Foreign Language Education Press. Some poems will appear in both books, but each book will have poems that do not appear in the other. The Shanghai book will serve as an introduction to the international prose poem tradition, but it is also designed to help non-native speakers study contemporary literature in English.

Firewheel Editions seeks submissions and nominations of prose poems for both books. Please follow these guidelines:

*Send 1-5 prose poems. It is unlikely that more than one poem from any poet will be chosen for either individual volume.

*If a poem recognizably employs any of the above compositional strategies (or other common strategies), please identify/describe the strategy and accompany the poem with a brief (up to 150 words) author's statement about the utility of

that strategy, the process used, the decision to follow that strategy, the evolution of the poem, or any other comments that might be useful to students.

* Send the poems in **HARD COPY ONLY** (no electronic submissions) to Firewheel Editions, Box 7, Western Connecticut State University, 181 White St., Danbury, CT 06810. Submissions must be received no later than September 1, 2005. Please be sure to include an SASE or email address for response. If your work is selected, Firewheel Editions will request an electronic copy in September. Poems published previously in journals and magazines are acceptable, if the author holds the right to reprint (please identify place of original publication so that we may acknowledge). Poems that have appeared in books must be accompanied by a letter from the book publisher granting Firewheel Editions the right to reprint the poem in either or both of the two books with no permission fee.

Both books will appear in mid-late 2006. Contributors will receive a copy of each book in which their work appears.

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286. **Ishaq**

INFO: da lyricists lounge

Wed 20 Jul 2005

>>INFO: da lyricists lounge

=====

This show will feature underground spoken word artists airing every other Tuesday, on www.live365.com/stations/mocha_sistah <http://www.live365.com/stations/mocha_sistah> so check us out. Tuesday July 26th's feature is Tennessee's soul singer Tim Dillinger, why not join us for the lyrical vibes?

We air at 9 pm Central Standard Time.

Thanks for the support,

Mocha Sistah

<http://www.mochasistahonline.com>

__\

Stay Strong\

\

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

--Imam Ali Ibn Abu Talib (as)\

\

"We restate our commitment to the peace process. But we will not submit to a

process of humiliation."\
--patrick o'neil\
\
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/}

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287. **austinwja**
Blackbox summer gallery

Wed 20 Jul 2005

Hello everyone,

The Blackbox summer gallery is now available for viewing. Several new contributors. I'm still willing to add essays if any should arrive within the next week. Otherwise the submission period is now closed.

Per usual, go to WilliamJamesAustin.com and follow the Blackbox link. Then take a stroll (scroll) through the galleries until you reach the latest set of collisions.

As always, thanks to all to submit and support the project.

Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNobel.com

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288. **Ishaq**
to engage...

Wed 20 Jul 2005

"Our intention is to disrupt the empire, to incapacitate it, to put pressure on the cracks, to make it hard to carry out its bloody functioning against the people of the world, to join the world struggle, to attack from the inside. Our intention is to engage the enemy, to wear away at him, to isolate him, to expose every weakness, to pounce, to reveal his vulnerability. Our intention is to encourage

the people, to provoke leaps in confidence and consciousness, to stir the imagination, to popularize power, to agitate, to organize, to join in every possible way the people's day to day struggles." -- w.u. prairie fire

<http://www.sunrisedancer.com/radicalreader/library/waythewindblew/waythewindblewpre.asp>

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

<http://www1.indymedia.org.uk/en/2005/07/316518.html>

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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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"We restate our commitment to the peace process. But we will not submit to a process of humiliation."\
--patrick o'neil\
\

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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>

\

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

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289. **Jeffrey Side**

New interview on The Argotist Online

Wed 20 Jul 2005

There is an interview with poet Philip Nikolayev at The Argotist Online

<http://www.argotistonline.co.uk/Nikolayev%20interview.htm>

Jeff Side

--

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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290. **derekrogerson**

[job] Creative Writing Instructor + Adjunct Professor

Thu 21 Jul 2005

Location: Ewing, NJ

The English Department at The College of New Jersey seeks to fill:

- one half-time position
- one adjunct position

to teach in the creative writing program. The positions are one-year appointments.

Applicants should send a c.v., letter of application, and a sample syllabus for an introductory creative writing class in both prose and poetry, by August 5, 2005 to:

Professor Jo Carney, Chair
English Department
The College of New Jersey
P.O. Box 7718
Ewing, NJ 08628-0718
mailto: [REDACTED]
fax: [REDACTED]

EOE/AA www.tcnj.edu

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291. **derekrogerson**

[job] Creative Writing Program Assistant

Thu 21 Jul 2005

Location: Stanford, CA

The Program Assistant is a full-time position for an 11-month fixed term (8/16/05 to 7/15/06, renewable), reporting to the Program Administrator and serving the Director, faculty, and students of the Stanford Creative Writing Program, generally considered the top writing program in the country. The program is part of the English Department and consists of 20 Stegner graduate fellows, 7 lecturers, and 7 English faculty along with more than 50 undergraduate students pursuing a Creative Writing minor or an English major with a creative writing emphasis. The program has an active schedule of literary events, including presentations by prominent visiting authors and regular readings by program faculty, Stegner fellows, and students. The program also sponsors special visiting professorships in fiction and poetry on an annual basis.

Information, office services, and events are the principal areas of focus for the Program Assistant. The Assistant serves as a receptionist, providing telephone, electronic, and in-person information to the public and the university community as well as responding to application requests (about 3,500 annually) for the Stegner fellowships. The Assistant is responsible for the basic functionality of the program office (e.g., mail, deliveries, copying, filing, supplies, equipment, facilities, computer support); for routine correspondence; and for payments using petty cash, the purchasing card, and the Oracle requisition system. The Assistant handles textbook orders, teaching evaluations, and other support for courses and tutorials, including maintaining up-to-date information on schedules, locations, instructors, and requirements for the creative writing emphasis and the minor. The Assistant manages the selection process for undergraduate writing prizes and assists in the Stegner admissions process. Following direction from the Program Administrator, the Assistant implements event plans, to include reserving venues, arranging catering, issuing invitations, handling publicity, ordering specialized services, and performing any other tasks, as necessary.

Qualifications:

Well-developed skills in dealing with the public and in responding to the wide-ranging needs of the program's constituency are of central importance. Must be able to communicate effectively and in many formats with students, faculty, and administrators. Must be tactful, good-humored, even-tempered and flexible; must be able to work cooperatively with others as well as independently without close supervision; must be able to exercise sound judgment and to handle sensitive information with discretion. Requires excellent organizational skills and ability to work on multiple tasks efficiently and under pressure. Proficiency in email communication a necessity as well as experience with software for word-processing and spreadsheets and for creating and managing Web sites and databases. Experience with Stanford systems a plus. Some exposure to an office environment and its related procedures and equipment is required. College education preferred, a B.A. desired. Strong skills in writing, proofing, and attention to detail are needed along with an interest in the activities of the literary community. Requires a 40-hour work week and the flexibility to work some evenings, as required by event schedules.

Apply online @ <http://tinyurl.com/b9g5j>

<http://stanford.edu/dept/english/cw/>

<http://jobs.stanford.edu/openings/jobsearch.html>

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292. **Jim Andrews**

dbcinema v0.2

Thu 21 Jul 2005

dbcinema v0.2:

<http://vispo.com/dbcinema>

ja

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293. **Ron Silliman**

Charles Bernstein in Philly Inquirer

Thu 21 Jul 2005

A curious, if admiring, view of Charles Bernstein's opera, Shadowtime, appears in today's Philadelphia Inquirer.

<http://www.philly.com/mld/philly/entertainment/12183884.htm>

The opera will be performed again tonight in Lincoln Center -- see Charles' EPC site for details.

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294. **Stephen Baraban**

Curiouser and curiouser...

Thu 21 Jul 2005

I've been grateful for the journalism Ron Silliman has been finding and transmitting to us lately, as he has so often in the past...the two pieces on the Olson documentary that's being developed (one article had truly illuminating quotes from Gloucester Olsonites), the piece on Snyder, and now the Philadelphia Inquirer on _Shadowtime_ (being performed tonight AND FRIDAY, if I'm reading my calendar correctly). But I'm sure more than just two of us (hi, Mary Jo!) would like to know WHAT Ron finds askew when he calls an article "curious"...as he did in introducing both the Snyder and the Bernstein clippings. No big deal, just curious. :)

--- Ron Silliman <[REDACTED]> wrote:

> A curious, if admiring, view of Charles Bernstein's
> opera,
> Shadowtime, appears in today's Philadelphia

> Inquirer.

>

>

<http://www.philly.com/mld/philly/entertainment/12183884.htm>

>

> The opera will be performed again tonight in Lincoln

> Center -- see

> Charles' EPC site for details.

>

Do You Yahoo!?

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

<http://mail.yahoo.com>

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295. **Mary Jo Malo**

Re: Curiouser and curiouser...

Thu 21 Jul 2005

Yes and thank you !

I've been grateful for the journalism Ron Silliman has been finding and transmitting to us lately, as he has so often in the past...the two pieces on the Olson documentary that's being developed (one article had truly illuminating quotes from Gloucester Olsonites), the piece on Snyder, and now the Philadelphia Inquirer on _Shadowtime_ (being performed tonight AND FRIDAY, if I'm reading my calendar correctly). But I'm sure more than just two of us (hi, Mary Jo!) would like to know WHAT Ron finds askew when he calls an article "curious"...as he did in introducing both the Snyder and the Bernstein clippings. No big deal, just curious. :)

Mary Jo Malo

[_http://hometown.aol.com/ophiuchus/poetry.html_](http://hometown.aol.com/ophiuchus/poetry.html)

(<http://hometown.aol.com/ophiuchus/poetry.html>)

[_http://www.angelfire.com/sc3/genesis/_](http://www.angelfire.com/sc3/genesis/)

(<http://www.angelfire.com/sc3/genesis/>)

"Poor gentle flesh - there is no answer" - Kerouac

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296. **Stephen Vincent**
Re: Curiouser and curiouser...

Thu 21 Jul 2005

"Curious" is the way the Sheriff raises his eyebrow when passing by a brothel - half wanting to be on the inside, and half disapproving.

Some day there will be a major review of the entire work and life of Ron Silliman in the New York Times Book Review or - still unlikely yet - the New York Review of Books - and we can all raise our eyebrows and say, "curious!"

Well,

Stephen V

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

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297. **Steve Dalachinsky**
Fw: joe maneri solo gig- correction

Thu 21 Jul 2005

JOE MANERI

In a rare solo appearance

At the Stone (e. 2nd Street & Ave. C)

Saturday, July 30th, 2005 @ 8 P.M.

\$10 One set only

Joe will have as his guest poet steve dalachinsky

For info call [REDACTED]

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298. **Tim Peterson**
Guillermo Gómez-Peña at Intersection for the Arts, San Francisco

Thu 21 Jul 2005

Routledge and La Pocha Nostra invite you to a solo performance and book launch:

Guillermo Gómez-Peña

Saturday July 30th, 7:30 pm.

at Intersection for the Arts

446 Valencia (btwn 15/16), Mission District

San Francisco, CA

Special guests include Rhodessa Jones and Routledge London editor Talia Rodgers.

Cost: \$5-15 sliding scale

Tix & Info: [REDACTED], or visit www.theintersection.org

"Ethno-Techno: Writings on performance, activism and pedagogy," a new book by Guillermo Gómez-Peña, is forthcoming from Routledge, 2005.

The performance of "extreme identity" is familiar to us all through the medium of television (just switch on Jerry Springer). So where does this leave the critical practice of artists who aim to make tactical, performative interventions into our notions of race, culture and sexuality?

Guillermo Gómez-Peña has spent many years developing his unique style of performance-activism, theatricalizations of postcolonial theory. In *Ethno-Techno: Writings on performance, activism and pedagogy* he pushes the boundaries still further, exploring what's left for artists to do in a post-9/11 repressive culture of what he calls "the mainstream bizarre".

Extensive photos document his artistic experiments. The text not only explores and confronts his political and philosophical parameters, it offers an insight into one of the most daring, innovative and challenging performance artists of our age.

Guillermo Gómez-Peña is a performance artist and writer, and artistic director of San Francisco-based company La Pocha Nostra. His pioneering work in performance, video, radio, installation, poetry, journalism and cultural theory explores cross cultural issues, immigration, the side effects of globalization, the politics of language, "extreme culture" and the digital divide. His previous books include *Warrior for Gringostroika* (1993), *The New World Border* (1996) and *Dangerous Border Crossers* (2000).

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299. **Ruth Lepson**

Re: Guillermo Gómez-Peña at Intersection for the Arts, San Francisco

Thu 21 Jul 2005

Wow--wish I cd go to SF that day instead of heading to Wellfleet--is Routledge sending you there? Miss you. Want to tell you abt the Olson conf some time.

xoxo

Ruth

check out my poem for dear Creeley at www.wanderinghermit.com

On 7/21/05 5:42 PM, "Tim Peterson" <[REDACTED]> wrote:

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Cost: \$5-15 sliding scale

Tix & Info: [REDACTED], or visit www.theintersection.org

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Guillermo G3mez-Pe3a has spent many years developing his unique style of performance-activism, theatricalizations of postcolonial theory. In Ethno-Techno: Writings on performance, activism and pedagogy he pushes the boundaries still further, exploring what3s left for artists to do in a post-9/11 repressive culture of what he calls 3the mainstream bizarre3.

Extensive photos document his artistic experiments. The text not only explores and confronts his political and philosophical parameters, it offers an insight into one of the most daring, innovative and challenging performance artists of our age.

Guillermo G3mez-Pe3a is a performance artist and writer, and artistic director of San Francisco-based company La Pocha Nostra. His pioneering work in performance, video, radio, installation, poetry, journalism and cultural theory explores cross cultural issues, immigration, the side effects of globalization, the politics of language, 3extreme culture3 and the digital divide. His previous books include Warrior for Gringostroika (1993), The New World Border (1996) and Dangerous Border Crossers (2000).

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300. **Maria Damon**

Re: Guillermo Gómez-Peña at Intersection for the Arts, San Francisco

Thu 21 Jul 2005

better yet, i wish we cd transport guillermo and
myself and tim et al to wellfleet for this event!

fun fun fun!

*Wow--wish I cd go to SF that day instead of heading to Wellfleet--is
Routledge sending you there? Miss you. Want to tell you abt the Olson conf
some time.*

xoxo

Ruth

check out my poem for dear Creeley at www.wanderinghermit.com

On 7/21/05 5:42 PM, "Tim Peterson" <[REDACTED]> wrote:

*Routledge and La Pocha Nostra invite you to a solo performance and book
launch:*

*Guillermo Gómez-Peña
Saturday July 30th, 7:30 pm.
at Intersection for the Artrs
446 Valencia (btwn 15/16), Mission District
San Francisco, CA*

*Special guests include Rhodessa Jones and Routledge London editor Talia
Rodgers.*

Cost: \$5-15 sliding scale

Tix & Info: [REDACTED], or visit www.theintersection.org

*"Ethno-Techno: Writings on performance, activism and pedagogy," a new book
by Guillermo Gómez-Peña, is forthcoming from Routledge, 2005.*

*The performance of "extreme identity" is familiar to us all through the
medium of television (just switch on Jerry Springer). So where does this
leave the critical practice of artists who aim to make tactical,
performative interventions into our notions of race, culture and sexuality?*

*Guillermo Gómez-Peña has spent many years developing his unique style of
performance-activism, theatricalizations of postcolonial theory. In
Ethno-Techno: Writings on performance, activism and pedagogy he pushes the
boundaries still further, exploring what's left for artists to do in a
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301. **Brian Stefans**

Re: POETICS Digest - 21 Jul 2005 to 22 Jul 2005 (#2005-202)

Fri 22 Jul 2005

Nada Gordon writes:

| (my misalignment of whose name BK Stefans didn't hesitate to mock)

The return line on "Ak Uh" or "Uh Ak"'s initial email read as the following:

Uh Ak <[REDACTED]>

If he was reversing first and last name, as is standard in Korean, he would signed it Hong Ak Uh.

Signed,
Big bad Bri...

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302. **Nada Gordon**

Ak-Uh's disappointment

Fri 22 Jul 2005

More on the mystery of Ak-Uh, the Crocodile.

[http://ululate.blogspot.com/
2005_07_01_ululate_archive.html#112203583815400261](http://ululate.blogspot.com/2005_07_01_ululate_archive.html#112203583815400261)

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303. **Fulcrum Annual**

Philip Nikolayev interviewed by Argotist

Fri 22 Jul 2005

Philip Nikolayev interviewed by Jack Alun on the Argotist website:

<http://www.argotistonline.co.uk/Nikolayev%20interview.htm>

The Font may appear too small in some Browsers, in which case try View > Text Size > Larger

Best,

Philip

~~~~~

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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304. **Murat Nemet-Nejat**

***Re: Ak-Uh's disappointment***

*Fri 22 Jul 2005*

---

Here I am in Turkey at the moment wondering if I am for real, maybe I should send a photo of myself to the web.

Kent, see what thou hast wrought.

Harry (Nudel)m, years ago I thought you were not real.

Nada, you are definitely real.

Ciao,

Murat

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305. **Scott Michael Pierce**

*from effing press: LYRIC POETRY AFTER AUSCHWITZ by Kent Johnson*

*Fri 22 Jul 2005*

---

[for immediate release and dispersal wherever unsafe literature is read]

I'm happy to announce the latest effing press publication -

LYRIC POETRY AFTER AUSCHWITZ: Eleven Submissions to the War, by Kent Johnson.

effing press, 2005.

7x8

44 pages

w/ code orange end papers

\$7.00

see the cover and place an order at <http://www.ewingpress.com/books/aus.html>

HAVE ONE SENT TO YOUR FAVORITE NEO-CON!

This handsome book by one of America's most notorious thorn-in-your-side bards collects 11 poignant pieces of prose and poetry that dare to confront the horror and absurdity of (the current) war and offend those who shut their eyes to it. While most of America and its poets sleep Johnson continues to lob his dirty word-bombs into the crowd and the indictments are clear and there are no heros.

What some others have said of this work:

I think "Lyric Poetry after Auschwitz" is by far the most relevant poem for/in/ about this War. It is a poem for our time.

--Ethan Paquin

Like the Jews, if Kent Johnson didn't exist, someone would have to invent him. His mind leaks nomads...

--Alan Sondheim

This collection finds Johnson representing our fiendish blind spots, the nature of those far cries of human murderousness alongside the fragility of identity and dignity, wielding homeopathically this seemingly bottomless, merciless virulence, this miasma, in the hope of helping to replenish the means of our deliverance.

--Lissa Wolsak

Finally, a gringo poet ready to offend all takers, even while defending the likes of me. Many of these poems push you off the long chow line of mutual



admiration, asking where you stand right now. Walk in at your own risk: Kent Johnson takes no prisoners.

--Ammiel Alcalay

---

Review copies of this and other effing books are available upon request. Please send all queries to [REDACTED].

Scott Pierce  
effing press

703 W. 11th Street #2  
Austin, TX 78701

<http://www.effingpress.com>  
<http://osnapper.typepad.com>

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306. **Joe Brennan**

***'Red/Blue': Looking For The Reich Stink In A Sea Of Assholes***

*Fri 22 Jul 2005*

---

Click here: The Assassinated Press

'Red/Blue': Looking For The Reich Stink In A Sea Of Assholes: The Irony Of TV Being A Manifestation Of Reality Gets Political Spin In 'Red/Blue' Series Proposal: "We're looking for someone who can bring down the small plane of a political rival without triggering a federal investigation,..." By JOHN MANNUREYARD

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307. **Richard Jeffrey Newman**

***Everything is connected***

*Fri 22 Jul 2005*

---

Hi All-

I've been away from this list for a bit. I have had a blog up for a while now, but I was kind of searching for how I wanted to focus it. I decided I would use it to fulfill an idea that I have had for a long time, which was to write something that would somehow integrate as much of what I was reading at any given time into a coherent something-or-other (not sure if I would call it an essay), because I have been haunted often enough by the connections that revealed themselves to me between things I was reading. Sometimes it was connections between different articles in a newspaper that appeared to be about very different

things, sometimes a poem connected itself to another poem and so on. Anyway, I've committed myself to trying to post once a week-excluding next week when I will be on vacation-and the first post is up. The url is

<http://richardjeffreynewman.blogspot.com>

<<http://richardjeffreynewman.blogspot.com/>> . I'd love to hear what you think.

Richard

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308. **Adeena Karasick**

***Re: Ak-Uh's disappointment***

*Fri 22 Jul 2005*

i am also in turkey at the moment locked in a faerie chimney in capadocia

i have lost all sense of what is real

adeena

Murat Nemet-Nejat <[REDACTED]> wrote:

*Here I am in Turkey at the moment wondering if I am for real, maybe I should send a photo of myself to the web.*

*Kent, see what thou hast wrought.*

*Harry (Nudel)m, years ago I thought you were not real.*

*Nada, you are definitely real.*

*Ciao,*

*Murat*

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309. **steve potter**

***Wandering Hermit Review online***

*Fri 22 Jul 2005*

The website for The Wandering Hermit Review is now online at

[www.wanderinghermit.com](http://www.wanderinghermit.com), featuring preview poems from issue 1 by Paul Hunter, Ruth Lepson, John Olson, Charles Potts, Michael Rothenberg, Anthony Seidman, and Kelley J. White. Stop by and have a look!

Steve Potter

[REDACTED]

  
www.wanderinghermit.com

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310. **Mary Jo Malo**

***Re: Everything is connected . . .***

*Fri 22 Jul 2005*

---

Richard,

Yes, and isn't that how we approach much of our communication? We spit out responses based on how we personally-individually-uniquely connect what we read-hear-feel.

You're very brave and vulnerable. How I connect things in my mind has resulted in a few "huhs?" and "what the hell are you talking abouts?" If I were to blog, my focus would be to focus. Having a random or possibly ADHD brain poses a problem for me and others, but it never really stops me from writing posts like this :-)

Having the ability to see almost every point of view and its resulting ambivalences does not, however, leave me to conclude that I'm capable of all of the crimes mentioned, only some of them, only the ones for which I'm predisposed.

Congrats,  
Mary Jo

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311. **furniture\_press**

***Re: Ak-Uh's disappointment***

*Fri 22 Jul 2005*

---

i have not been here for a long time.

please stop sending me real e-mail messages.

i have given up writing poetry so that must be enough.

please stop saying things about reality.

it will happen soon.

i have given up writing poetry.

last week when i met bill clinton he asked me to do him a favor.

i regret getting on my hands and knees.

please stop letting go of reality.

it will happen.

i regret to tell you that malcolm mclaren is no longer involved in the sex pistols venture.

please stop writing.

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

From: "Maria Damon" <[REDACTED]>

To: [REDACTED]

Subject: Re: Ak-Uh's disappointment

Date: Fri, 22 Jul 2005 12:00:34 -0500

*Here i am in Mpls MN i didn't think i was real until i saw bob dylan last week, then i thought i was real for a while, then i read his autobiog and now i'm not sure if i'm real again but although i'm not sure abt "me" i know something is real.*

*At 9:56 AM -0400 7/22/05, Murat Nemet-Nejat wrote:  
Here I am in Turkey at the moment wondering if I am for real, maybe I should send a photo of myself to the web.*

*Kent, see what thou hast wrought.*

*Harry (Nudel)m, years ago I thought you were not real.*

*Nada, you are definitely real.*

*Ciao,*

*Murat*

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

baltimorereads.blogspot.com

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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312. **Maria Damon**

***Re: Ak-Uh's disappointment***

*Fri 22 Jul 2005*

---

Here i am in Mpls MN i didn't think i was real until i saw bob dylan last week, then i thought i was real for a while, then i read his autobiog and now i'm not sure if i'm real again but although i'm not sure abt "me" i know something is real.

At 9:56 AM -0400 7/22/05, Murat Nemet-Nejat wrote:

>Here I am in Turkey at the moment wondering if I am for real, maybe

>I should send a photo of myself to the web.

>

>Kent, see what thou hast wrought.

>

>Harry (Nudel)m, years ago I thought you were not real.

>

>Nada, you are definitely real.

>

>Ciao,

>

>Murat

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313. **justin sirois**

***Rod Smith's new full length CD of poetry***

*Fri 22 Jul 2005*

---

Rod Smith's new full length CD of poetry titled

Fear the Sky\*

is now available through

www.narrowhouserecordings.com

receive a discount if you order directly through our  
website (check/money order)

credit card transactions are linked to www.CDBaby.com,  
our secure, international distributor

Ron Silliman says

"...at just under 71 minutes a full length recording  
with production values that would make an indie band  
weep with envy. Smith is the perfect poet for such a  
project, as he has the most active ear of any writer  
of his generation & he's a great - if decidedly  
deadpan - reader of his own work. Listening to this  
recording feels like it takes 20 minutes & one is  
totally engrossed the entire time, as Smith  
demonstrates a range of affect far wider than I've  
heard from him before..."

for wholesale information contact justin at



<http://www.narrowhousetorecordings.com/>  
a record label primarily interested in contemporary writing, poetics and the political

---

Do You Yahoo!?

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

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314. **Jeffrey Side**  
**(no subject)**

*Fri 22 Jul 2005*

---

An essay by Gregory Vincent St. Thomasino is now on The Argotist Online site:  
<http://www.argotistonline.co.uk/Thomasino%20essay.htm>

--

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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315. **Jeffrey Side**  
**New essay on The Argotist Online**

*Fri 22 Jul 2005*

---

An essay by Gregory Vincent St. Thomasino is on The Argotist Online at  
<http://www.argotistonline.co.uk/Thomasino%20essay.htm>

--

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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316. **Mona Baroudi**

***Independent Press Spotlight at Intersection: FREEDOM VOICES PRESS & AK PRESS***

*Fri 22 Jul 2005*

---

ipsINDEPENDENT PRESS SPOTLIGHT

FREEDOM VOICES PRESS & AK PRESS

Presented on the 52nd Anniversary of the start of the Cuban Revolution, this evening features two grassroots presses for a dialogue on themes of work and revolution. Freedom Voices Press (est. 1989) publishes work that speaks from and to communities on the margins, on both a local and international scale, and features author Margot Pepper, who sheds light on working in Cuba with excerpts from her new memoir *Through The Wall: A Year in Havana*. AK Press (est. 1990) is a worker-run book publisher and distributor organized around anarchist principles, and features anarchist historian and curator of the Emma Goldman Papers Barry Pateman. They are joined by performers Samantha Chanse, Tina Huang, Anna Maria Luera and Erika Chong Shuch.

Intersection's series focusing on local independent publishing houses presents writers, editors & publishers, and dramatic readings by Bay Area performers. The Independent Press Spotlight offers a unique opportunity to learn first-hand what drives the Bay Area's local independent publishing community and to meet some of the Bay Area's top writers and local performers.

Tuesday July 26, 2005 at 7:30 PM

Intersection for the Arts

446 Valencia (btwn 15/16)

Mission District

San Francisco

\$5 - \$15 (your choice) sliding scale

 , [www.theintersection.org](http://www.theintersection.org)

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317. **David A. Kirschenbaum**

***\*\* Advertise in August Boog City\*\****

*Fri 22 Jul 2005*

---

Boog City's August issue is going to press on Thurs. July 28, and our discount ad rate is here to stay. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles, your band's new album, your label's new releases.

Ads must be in by Wed. July 27 (and please reserve space ASAP).

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

Issue will be distributed on Fri. July 29.

Email [REDACTED]

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

thanks,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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318. **Uh Ak**

**Thanks**

*Fri 22 Jul 2005*

---

Hello POETICSLIST.

I appreciate your kindness.

Since I didnt get any reply for the first mail, I didnt expect to get so many opinions about my work.

Somebody indicated that the translation problem.

I am poor at English and feel shy about that.

The translation of my works were done by my friend very slowly and barely, and another friend is hepling make mailings.

I want to communicate with everybody who give great opinions, but that will make my friend get into so tedious works.

I am planning to leave the preparatory course of BEIJING UNOVERSITY and learn English as hard as I can . Then I can have a good time with people in the poeticlist.

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319. **Donald Wellman**

***Shadowtime***

*Sat 23 Jul 2005*

---

Last night, I attended Patrick Ferneyhough and Charles Bernstein's *Shadowtime* at the Rose Theater. I feared the reviews would not be good and they were not, that in the New York Times of July 23 is hostile, even if that of Philadelphia Inquirer was "curious."

NYT Review: <http://www.nytimes.com/2005/07/23/arts/music/23shad.html?pagewanted=all>

My review of *Shadowtime* is mixed. To me the production testified to one of the kernel truths of this age of America's fatal self-immolation: overproduction, magnificent overproduction in glass, steel, and multi-story aluminum and crystal foyers. The venue: the Rose Theater in the Time Warner Building at Columbus Circle. These people will rebuild at the World Trade Center site. Still I always expected an operatic as well as a cinematic scale to the current avant-garde, a vision shared by those in the Dada circle or that of Jean Cocteau or even Blaise Cendrars who gave us a libretto for *La Creation du Monde* by Darius Milhaud. Ezra Pound wrote three operas. I have now had my suspicions of how spectacled might deride spectacle confirmed. My appreciation cannot detach itself from the very grandiosity and grandiloquence of the scale of the production values of *Shadowtime*.

The staging and set design, Director, Frédéric Fisbach and set by Emmanuel Clolus, provided a spectacular range of sensory experiences. Ferneyhough's music also had a supersaturated quality: oracular and specular, the 12 voices of the chorus in their various dramatic functions, usually robed in a workman-like blue, the turning bed or chair, pulled by silent ropes, on which a collapsed figure of Walter Benjamin or one of his avatars, lies collapsed under the weight of history. A stone, in a final moment of commemoration, becomes a transcendent object. That for me brings up the crucial issue of vision. To what degree can the matter here be attributed in any sense to the historical Walter Benjamin? Would he allow fact to be subsumed by aura? To what degree is the production a display of the fantasies of the composer and author? The answer is highly mixed, unsatisfactory in some respects.

The intelligence of the libretto by Charles Bernstein, with its at times insouciant irreverence, provides an element of refreshment over against what might be thought of as a sententious approach to the death of Walter Benjamin. To my ears Brian Ferneyhough's music was a witty deployment of too many avant-garde clichés, sometimes brilliant in the fact of performance, but also too much exactly that, a score to be ridden with glee and showmanship and wit. The music flirted and bubbled with ethereal woodwind notes, dissonant and muzzy

images that seemed to have very little to do with the trenchant realism of the author of the Arcades. “Shadows” suggests auras and ghosts as well as a child’s game of hand shadows on the wall. Folk material of this later sort inform aspects of the libretto, but I reject the notion that Benjamin sought to retrieve some form of substitute for the auras associated with religious medievalism, Jewish or Christian. For him the lack of the aura was a healthy fact of modern technological society, a freedom. A reader familiar with Bernstein’s personal iconography will have noted the intelligence and deep resonance with which it was deployed here, freely, in its own right (rite), again leaving a puzzle as the relevance of the work to either Benjamin’s thought or life. The famous Marx brothers (Groucho, Karl, ...) are here, bathed in a red glow, and catches from his childhood, mangled in a Wittgensteinian language-game provided the texts for some the choral moments in the production. For all my mixed muttering, I want to identify two musical high points, the pivotal piano/recitative identified as a shadow play, *Opus contra naturam*, and the epilog, a choral (assigned to the Angel of History) with raspy bass notes attaining a funereal and pensive somberness, providing in this instance a felt connection to the tragedy of Benjamin’s suicide. At moments like these, the collaboration between composer and poet reached its highest degree of concordance, as words and music seemed independently powerful, yet correspondingly reinforcing.

Donald Wellman

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### 320. **Donald Wellman**

#### ***Shadowtime***

*Sat 23 Jul 2005*

---

Plain text follows:

Tonight it is Shen Wei Dance Arts at the New York State Theater. The setting promises to be luminous. Last night, the first stage of the Lincoln Center Festival 2005, I attended Patrick Ferneyhough and Charles Bernstein’s *Shadowtime* at the Rose Theater. I feared the reviews would not be good and they were not, that in the New York Times of July 23 is hostile, even if that of Philadelphia Inquirer was “curious.”

NYT Review: <http://www.nytimes.com/2005/07/23/arts/music/23shad.html?pagewanted=all>

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the Angel of History) with raspy bass notes attaining a funereal and pensive somberness, providing in this instance a felt connection to the tragedy of Benjamin's suicide. At moments like these, the collaboration between composer and poet reached it's highest degree of concordance, as words and music seemed independently powerful, yet correspondingly reinforcing.

Donald Wellman

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### 321. { brad brace }

#### ***The Global Islands Project***

Sat 23 Jul 2005

---

Global Islands Project -- ongoing series of multi-media pdf-ebooks --

Island 1.0 is Ambergris Caye, Belize

Island 2.0 is Koh Si Chang, Thailand

Global Islands Project:

Island 1.0 -> <http://bbrace.net/islands/island1/island1.html>

or

<http://bbrace.laughingsquid.net/islands/island1/island1.html>

-- over 800 images and hour-long audiotrack -- 69mb --  
(acrobat 6)

Island 2.0 -> <http://bbrace.net/islands/island2/island2.html>

or

<http://bbrace.laughingsquid.net/islands/island2/island2.html>

-- over 535 images and hour-long audiotrack -- 78mb --  
(acrobat 6)

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### 322. **Nick Piombino**

#### ***One Shadow at a Time: today on :: fait accompli::***

Sat 23 Jul 2005

---

::fait accompli:: is

<http://nickpiombino.blogspot.com>

Friday, July 22

Containing Multitudes One

Shadow at a Time: on

Ferneyhough and Bernstein's

\*Shadowtime\*

Thursday, July 21

Shadows of \*Shadowtime\*:

Bernstein's Benjamin

Sunday July 17

Quotes and Comments on the

NY Times interview with Charles

Bernstein

plus a new theoretical object:

\*Ideas\*

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### 323. **Webmaster, New Hampshire Review**

#### ***The New Hampshire Review, Issue No. 1***

*Sun 24 Jul 2005*

---

It is our great pleasure to announce the inaugural issue of The New Hampshire Review <<http://www.newhampshirereview.com/>> , featuring:

New poems by Cynthia Huntington, C. Dale Young, Dan Beachy-Quick, Timothy Liu, Peter Campion, Jon Davis, Jonathan Fink, Steve Mueske, Naomi Feigelson Chase, Philip Fried, John Pursley III, Ravi Shankar, David Biespiel, Lesle Lewis, Clay Matthews, Robert Phillips, and many more...

Reviews of Jack Gilbert's Refusing Heaven, Richard Siken's Crush, Simon Armitage's Shout, Lydia Greenlaw's Minsk, A.R. Ammons's Bosh and Flapdoodle, and others...

Artwork by Layne Jackson and Eric Armusik.

Plus: easily accessible audio versions of more than half the poems in the issue!

Like PBS, The New Hampshire Review does not charge a fee or carry advertising. Rather, we have established a reader-supported Contributors <[http://www.newhampshirereview.com/contributors\\_fund.htm](http://www.newhampshirereview.com/contributors_fund.htm)> Fund through which we hope to provide our each of our poets, reviewers, and visual artists with a small honorarium. If you like the work in this issue, please consider making a donation to the fund. All donations will go directly to our contributors at the end of the quarter.

Lastly, we are now accepting submissions for our second issue, due out in October. Please see our submission <[http://www.newhampshirereview.com/submission\\_guidelines.htm](http://www.newhampshirereview.com/submission_guidelines.htm)> guidelines for details.

Virginia Heatter  
Editor-in-Chief

Seth D. Abramson  
Poetry Editor

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Nashua, NH 03061-0322  
www.newhampshirereview.com <<http://www.newhampshirereview.com/>>

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324. **Rob McLennan**  
***announcing - poetics.ca #5***

*Sun 24 Jul 2005*

---

Poetics.ca #5 (finally!) now on-line

As an attempt to discuss the range of contemporary practice in modern poetry, we are pleased to announce the fifth issue of Poetics.ca ([www.poetics.ca](http://www.poetics.ca)).

The fifth issue features:

- Roy MacSkimming on Ottawa poet William Hawkins
- Plunderverse: A Cartographic Manifesto by Gregory Betts
- The Anonlinear Aesthetic by Adam Seelig
- Excerpts from a conversation between Nancy Holmes and Sharon Thesen
- The Trouble with Normal: Breathing Fire II, Pissing Ice and the State of Canadian Poetry by rob mclennan
- The Mimetic Music of Negation: The Imitation of Wallace Stevens in Robert Bringhurst's "Hachadura" by Stephen Brockwell

Please visit Poetics.ca and send us your thoughts.

Stephen Brockwell and rob mclennan, editors

Anita Dolman, managing editor

Paul Dechene, webdesigner & executive vp of foppery

=====

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...10th coll'n - stone, book one (Palimpsest Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 \* <http://robmclennan.blogspot.com/>

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325. **Tony Trigilio**  
**CAP-L Archive?**

Sun 24 Jul 2005

---

Hi all--

Does anyone know if there's an archive for the old CAP-L list? At one time, archives were at <<http://homepages.packet.net/schaeff/capl/>>, but not anymore. Thanks--

Best,  
Tony

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326. **mIEKAL aND**  
**Re: Thanks**

Sun 24 Jul 2005

---

On Jul 22, 2005, at 10:29 PM, Uh Ak wrote:

*Hello POETICSLIST.  
I appreciate your kindness.  
Since I didnt get any reply for the first mail, I didnt expect to get  
so many opinions about my work.*

This list is severely deprived of international input, a lot of us have a deep interest in seeing this list become more international.

*Somebody indicated that the translation problem.*

the web has spawned an international form of english, if someone doesn't understand they can ask a question.

*I am poor at English and feel shy about that.*

I am poor at English and I feel shy about that.

*The translation of my works were done by my friend very slowly and  
barely, and another friend is hepling make mailings.*

I found your works quite interesting, the pieces seemed very different from each other, as if they were translated by different people.

*I want to communicate with everybody who give great opinions, but that  
will make my friend get into so tedious works.*

Surely there must be online korean - english software to help you rough out translations yourself. it would be a good way to learn to play with english, and I do mean play.

*I am planning to leave the preparatory course of BEIJING UNOVERSITY  
and learn English as hard as I can .*

There are many kinds of english & the english you need to learn to communicate to the list is quite possibly a very different english than poetic english, the language of poems.

*Then I can have a good time with  
people in the poeticlist.*

there is also the WRYTING list that you can join & submit your poems, writings, improvisations & discussion. you would especially find it a fertile place to experiment with live interwriting,

thanks for being more than shy

~mIEKAL

>

>

24/7 PROTOMEDIA BREEDING GROUND

JOGLARS CROSSMEDIA BROADCAST

(collaborative text & media)

<http://www.joglars.org>

SPIDERTANGLE

International Network of VisPoets

<http://www.spidertangle.net>

XEXOXIAL EDITIONS

Appropriate Scale Publishing since 1980

<http://www.xexoxial.org>

INTERNATIONAL DICTIONARY OF NEOLOGISMS

research | reference | ongoing collection

<http://www.neologisms.us>

Dreamtime Village

Hypermedia Permaculture EcoVillage in Southwest Wisconsin

<http://www.dreamtimevillage.org>

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

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327. **Pam Brown**

***g'day Miekal***

*Mon 25 Jul 2005*

---

Dear Miekal, hello,  
You wrote -

>This list is severely deprived of international  
input, a lot of us have  
>a deep interest in seeing this list become more  
international.

Oh well, I'll try to put in a bit more. I should make  
an effort.

Greetings from Sydney,  
Pam

Web site/Pam Brown - <http://www.geocities.com/p.brown/>

Send instant messages to your online friends <http://au.messenger.yahoo.com>

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328. **Ron Silliman**

***Silliman's Blog***

*Mon 25 Jul 2005*

---

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

RECENT POSTS

Will the real Christopher Middleton  
please stand up?

Shadowtime: an opera on Walter Benjamin  
by Charles Bernstein & Brian Ferneyhough

400,000th visitors served -  
some lessons learned

Looking back at a regional anthology  
35 years later:  
15 Young Poets of the SF Bay Area

Harry Potter, Howard Pease  
& Freddy the Pig

PIP goes local:  
Doug Messerli's Southern California anthology

Reading aloud  
2 new CDs with Rod Smith & Robert Creeley -  
the value of the one-hour reading  
Editing 20th century American Poetry -  
How big is Big?  
Lee Herrick's weblog  
on Asian American poetry & activism  
A survey of online poetry  
A renaissance in Lawrence, KS -  
Black Spring's special issue  
An interview with Geof Huth  
on visual poetry  
(with the help of Crag Hill)  
Kiosk -  
Going for looks before context  
The Poker -  
a complete journal from the p.o.v.  
of poets 35 & under  
Fitterman's Zukofsky:  
Reading an essay in verse,  
1-800 Flowers  
<http://ronsilliman.blogspot.com/>

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329. **justin sirois**

***Release reading/party for Rod Smith's new CD***

*Mon 25 Jul 2005*

---

Release reading/party for Rod Smith's new CD  
Fear the Sky  
Saturday July 30th 7pm  
at the Once.Twice: Sound Store in Baltimore Maryland  
with  
Mel Nichols  
Heather Fuller  
And  
Rod Smith

\*

after party to be announced (at reading)

Once.Twice: Sound Store  
519 North Charles Street  
Baltimore MD  
[REDACTED]

Rod Smith's new full length CD of poetry titled  
Fear the Sky\*  
is now available through  
[www.narrowhouserecordings.com](http://www.narrowhouserecordings.com)

receive a discount if you order directly through our  
website (check/money order)  
credit card transactions are linked to [www.CDBaby.com](http://www.CDBaby.com),  
our secure, international distributor

Ron Silliman says

"...at just under 71 minutes a full length recording  
with production values that would make an indie band  
weep with envy. Smith is the perfect poet for such a  
project, as he has the most active ear of any writer  
of his generation & he's a great - if decidedly  
deadpan - reader of his own work. Listening to this  
recording feels like it takes 20 minutes & one is  
totally engrossed the entire time, as Smith  
demonstrates a range of affect far wider than I've  
heard from him before..."

for wholesale information contact justin at  
[REDACTED]

<http://www.narrowhouserecordings.com/>  
a record label primarily interested in contemporary writing, poetics and the po-  
litical

---

Do You Yahoo!?

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

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330. **Catherine Daly**

**LA: July Smell reading on Sunday the 31st**

*Mon 25 Jul 2005*

---

July Smell Reading on the 31st

This month's reading features 4 poets and a musical guest.

The poets are:

<<http://www.alanarts.com/writing.html>> Alan Semerdjian, coming to us  
from New York

Shahe Mankerian

Ara Shirinyan

&

Jane Sprague

The musical performance will be by Neil Cavanagh. Readings will begin at 6:30 sharp.

247 South Main

Los Angeles, CA 90019

enter the alley off 2nd; enter the smell off the alley

We hope to see our pals

Love,

Stan Apps

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331. **Jonathan Skinner**

**FW: onedit.net issue 3**

*Mon 25 Jul 2005*

---

I also suggest issue 2: an art issue, with 55 pages from Isabelle Pelissier's folio notebooks, and an essay by Douglas Manson.

JS

----- Forwarded Message

From: Tim Atkins <[REDACTED]>

Date: Sun, 24 Jul 2005 23:28:42 +0100

To: <[REDACTED]>

Subject: onedit.net issue 3

Dear Friends,

This email is to notify all interested [and, possibly, uninterested] parties that the new onedit is now up and running at:

<http://www.onedit.net>

It features:

Thomas Evans, Rob Holloway, Laird Hunt, P.Inman, Peter Jaeger, Lisa Jarnot, Chris Paul, Eleni Sikelianos, Simon Smith, Brian Kim Stefans, translations of Horace, and a photo gallery.

With best wishes to all,

Tim Atkins [editor]

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332. **tb2h**

***Julliana Spahr contact info?***

*Mon 25 Jul 2005*

---

can bc. thanks.

tome bell



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333. **Vernon Frazer**

***Re: IMPROVISATIONS from Nick Piombino's Fait Accompli***

*Mon 25 Jul 2005*

---

With this backdrop, the arrival of Vernon Frazer's monumental \*Improvisations\* strikes with the sudden rumble and clap of a thunderbolt, what Edmund Wilson called \*the shock of recognition.\* At 8 and 3/4 inches wide, and 10 and 3/4 inches tall, the sprawling page layout comfortably accomodates this enormous 700 page tome, making this book one of the longest and largest work yet of visual poetry-combining nearly every imaginable mesh of print layout and font styles. One would have to go to a number of books by Johanna Drucker to find work of comparable typographical complexity. The constant alternation of formats makes -Improvisations- the most pleasurable book to browse I've seen since Drucker's work and my favoriate classic of the form, Frank Kuenstler's haunting, hard-to-find masterpiece, \*Lens\*. Reading the texts themselves is also consistently engaging, absorbing and amusing-Vernon Frazer is a performance poet working with jazz groups and has published several CD's. As Geof Huth says in his recent interview, there is a fascinating overlap between the aural and the visual in much vispo work, a synaesthetic quality I find fascinating. My only regret is, having to carry some groceries home to Brooklyn from

my Manhattan office, along with Frazer's book (I received it very recently and wanted to write about it immediately) the book is so heavy I pulled my back out. But it was worth it! The book is available from \*Beneath the Underground\* 568 Brittany L, Delray Beach, FL, 33446

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334. **mIEKAL aND**

***Re: announcing - poetics.ca #5***

*Mon 25 Jul 2005*

---

What would be the reasons for writing a manifesto about something writers have been doing for hundreds of years, or closer to home, John Oswald's plunderphonics which I first heard about in the early 80s? Just looking for a good reason to read thru it. Or Cage's writing thru Finnegans wake?

~mIEKAL

On Jul 24, 2005, at 1:31 PM, Rob McLennan wrote:

| -- *Plunderverse: A Cartographic Manifesto* by Gregory Betts

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

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335. **Charles Bernstein**

***Xul Solar***

*Mon 25 Jul 2005*

---

There is an excellent article on Xul Solar in today's NY Times  
<http://www.nytimes.com/2005/07/25/arts/design/25sola.html>

Solar (1887- 1963) is one of the greatest modernist painters & poets of the Americas and it was thrilling to see his major retrospective show at MALBA with Ernesto Grosman and Susan Bee, when we were all in Buenos Aires last month.

An excellent introduction to his work by Cecilia Vicuna is available on-line in English :

<http://www.wordswithoutborders.org/article.php?lab=XulSolar>

While the MALBA show is mainly of his great watercolors, and indeed he is known primarily as a visual artist, Solar was also one of the most significant practitioners of ideolectical modernism, along with Khlebnikov, Schwitters, and others. One of this two invented languages, "Pan Criollo" is a synthesis of Portuguese and Spanish, you might say the esperanto for South America. He also

invented a "Pan Lingua," more along the lines of zaum, with its VVV base inflected by mathematics and astrology.

Grosman -- who is now teaching at Boston College -- edited a Roof Books anthology of the Argentine poetry magazine, XUL, edited by Jorge Perednik (among others). The magazine, from the 1980s, took its name and inspiration from Xul Solar. Both the Roof Book English as well as all the original issues of the magazine are now on line at <http://www.bc.edu/research/xul/>

For more information about Xul Solar:  
<http://www.xulsolar.org.ar/>

Charles Bernstein

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336. **Haas Bianchi**  
***Chicago and Midwest Events fall 2005***

*Mon 25 Jul 2005*

---

Dear Friends:

We are in the process of completing the Chicagopostmodernpoetry Calendar for 2005 and 2006. If it is possible can you send us your personal reading schedules and your series' schedules for September-December 2005 and January-March 2006. We are also interested in any book launches, readings or lectures that are occurring in the following cities;

Chicago  
Milwaukee  
Madison  
Iowa City  
South Bend  
Champaign  
Normal  
St Louis

Thanks so much for your help for it makes Chicagopostmodernpoetry.com the success it is we just have our best month ever in June with over 10,000 unique visits and 150,000 hits from 44 countries.

Regards

Raymond Bianchi & Waltraud Haas Editors

[chicagopostmodernpoetry.com/](http://chicagopostmodernpoetry.com/)  
[collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

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337. **Michael Cross**

***Donovan/Schlesinger Release Reading!***

*Mon 25 Jul 2005*

---

Dear All:

For those in and around Buffalo this week!

Please join us at Big Orbit Gallery this Friday, July 29th, for the Atticus/Finch book release party for Thom Donovan and Kyle Schlesinger's collaborative chapbook, *\_Mantle\_*. Donovan and Schlesinger will be joined by prolific Amherst poets Noah Eli Gordon (*\_The Frequencies\_* (Tougher Disguises, 2003) / *\_The Area of Sound Called the Subtone\_* (Ahsahta Press, 2004)) and Sara Vegelen (*\_Falling Forward\_* (Braincase Press, 2003)) as they briefly stop in Buffalo while crossing our great nation to build a new, better life in Denver, CO. This, friends, is a collaborative poem showcase, guaranteed to have the audience collaborating in the fun!

Big Orbit Gallery is located at 30-D Essex Street (more detailed directions below). Festivities begin at 8pm (sharp!). This event is FREE, but do bring a little something to pick up Thom and Kyle's fantastic new chapbook (\$5) and an alcoholic beverage of your choice (proceeds to benefit the gallery)!

See you then,

Michael

Directions to Big Orbit:

From Downtown: Take Elmwood Avenue north to West Ferry. Turn left, proceed several blocks to traffic circle at Richmond Avenue. Go through circle and veer left onto Massachusetts Avenue. Entrance to parking lot is 1/2 block down on your right. Big Orbit Gallery is in the back of the lot.

From Peace Bridge: After leaving toll plaza turn left onto Porter Avenue. Cross Niagara Street and proceed to Richmond Avenue. Turn left onto Richmond and proceed to the traffic circle at West Ferry. Turn left on West Ferry and immediately veer left onto Massachusetts. Entrance to parking lot is 1/2 block down on your right. Big Orbit Gallery is in the back of the lot.

From UB South Campus: Take Main Street towards Downtown to West Ferry. Turn right and proceed through 3 lights to the traffic circle at Richmond Avenue. Go through circle and veer left onto Massachusetts Avenue. Entrance to parking lot is 1/2 block down on your right. Big Orbit Gallery is in the back of the lot.

From I-90 east/west: Exit at 33 west downtown and proceed to the 198 interchange. From 198 exit at Elmwood South. Take Elmwood to West Ferry. Turn



right on West Ferry and continue to traffic circle at Richmond Avenue. Go through circle and veer left onto Massachusetts Avenue. Entrance to parking lot is 1/2 block down on your right. Big Orbit Gallery is in the back of the lot.

From 190 north/south. Exit at 198. On 198 exit at Elmwood Avenue. Turn right and proceed to Elmwood. Turn left on Elmwood and proceed to West Ferry. Turn right and proceed to the traffic circle at Richmond Avenue. Go through circle and veer left onto Massachusetts Avenue. Entrance to parking lot is 1/2 block down on your right. Big Orbit Gallery is in the back of the lot.

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338. **Gregory Betts**

***Re: announcing - poetics.ca #5***

*Mon 25 Jul 2005*

---

mIEKAL aND wrote:

- > What would be the reasons for writing a manifesto about something
- > writers have been doing for hundreds of years

thus 'cartographic' -- exploring the territory that intertextual writings have uncovered since Echo -- and manifesto, using that territory as the basis for ongoing poetic practice.

or closer to home, John

- > Oswald's plunderphonics

plunderverse is an obvious nod to oswald's magic touch -- making self-contained works of art through other self-contained works of art.

| *Just looking for a good reason to read thru it.*

well, here i am with no claims on reason, nor on good -- but writing through what i have found useful. texts trigger texts, just as language invigorates language; closed systems of infinite potential/invention. the article maps out a form of unravelling within texts embedded counter-poems that have their own unique and self-contained logic.

plunderverse is a name being used in reference to a specific form of constraint-based, intertextual writing (writing through deletions, etc) that a few poets up here have been exploring of late. the article in question outlines the form and its roots in a community of experimentation across generations and centuries, and provides a few examples of how the constraint functions, and why/when/etc. the form is an endeavour to write voice(s) into and through the excess of poetic language, while demonstrating influence, reaction, and hyper-active readership.

is it worth reading? well, it's the start of ongoing work -- !

339. **David Baratier**

***First Book Award Deadline 8/15***

*Tue 26 Jul 2005*

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The Annual Transcontinental Poetry Award by Pavement Saw Press

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends, students and others who might be interested!

Each year Pavement Saw Press will seek to publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selection is made anonymously through a competition that is

open to anyone who has not previously published a volume of poetry or prose. The author receives \$1000 and a percentage of the press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2005, or earlier, postmark. This is an award for first books only.

Previous Winners:

Steve Davenport: Uncontainable Noise

Garin Cycholl: Blue Mound to 161

Rodney Koeneke: Rouge State

Chris Arigo: Lit interim

Sofia Starnes: A Commerce of Moments

Daniel Zimmerman: Post Avant

Jeffrey Levine: Mortal, Everlasting

Dana Curtis: The Body's Response to Famine

Entries must meet these requirements:

1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are not a part of the page count.
2. A one page cover letter which includes a brief biography, the book's title, your name, address, and telephone number, your signature, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published.

3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address.

4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are judged anonymously.

5. The manuscript should be paginated, beginning with the first page of poetry.

6. There should be no more than one poem on each page. The manuscript can contain pieces that are longer than one page.

Your manuscript should be accompanied by a check in the amount of \$18.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add \$3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. While the judge will choose the prize winner, sometimes another anonymous manuscript is chosen by the editor, if enough entries arrive. This "editors choice" manuscript will be published under a standard royalty contract. A decision will be reached in November. Do not send the only copy of your work. All manuscripts will be recycled and individual comments on the manuscripts cannot be made. Entries should be sent to:

Pavement Saw Press  
Transcontinental Award Entry  
P.O. Box 6291  
Columbus, OH 43206

All submissions must have an August 15th, or earlier, postmark. Submissions are accepted during the months of June, July, and August only.

Be well

David Baratier, Editor

Pavement Saw Press  
PO Box 6291  
Columbus OH 43206  
USA

<http://pavementsaw.org>

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340. **Jesse Glass**

***New Jesse Glass Home Page at Sonoloco Reviews***

Tue 26 Jul 2005

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Ingvar Loco Nordin has been kind enough to set up a page devoted to some of the things I'm about at <http://home.swipnet.se/sonoloco18/glass/glass.html> You'll see a great picture of the late Lucid Larry, my crayfish, plus Biggie the goldfish and a pretty nice stag beetle. Graphic notation, performance texts and visual poetry will be going up at the site in the near future as well.

The Sonoloco site is devoted to reviews of experimental music and sound poetry (Jaap Blonk has a page there too). If you're interested in everything from Stockhausen to a wild Swedish sound poetess shaman named Alientalo (heard her stuff--she's great), then come and take a look.

If the above link doesn't get you there, then go to google, type in Sonoloco and go to "new" and it's yours.

Meanwhile we're going earthquake crazy at ahadada books <http://sendeck.com/ahadada/> because we suffered through one a few days back, in addition we almost have a new on-line collaboration between David and Christine Kennedy up. Take a look. Then take another look. Jess (with a Typhoon rattling the wires as I write this.)

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341. **mIEKAL aND**

***The Looting of the Iraq Museum***

Tue 26 Jul 2005

---

This book looks fascinating. In a different review I read in Scientific American it quotes the book as saying "Biggs recounts how the Chicago department store Marshall Field's was selling cuneiform tablets from Ur for \$10 each as late as the 1960s" which kinda shocks my sheltered world view of the sacredness of these objects. ~mIEKAL]

The Looting of the Iraq Museum, Baghdad edited by Milbry Polk and Angela M H Schuster

REVIEWED BY DAN CRUICKSHANK

THE LOOTING OF THE IRAQ MUSEUM, BAGHDAD: The Lost Legacy of Ancient

Mesopotamia

edited by Milbry Polk and Angela M H Schuster

Harry N Abrams £20 pp242

<http://www.timesonline.co.uk/article/0,,2102-1597272,00.html>

This is a gripping, inspiring yet most perplexing book. It details the rich cultural history of Iraq and sets out to reveal the fate that befell the Iraq Museum in April 2003 when Baghdad was engulfed by chaos as US forces stormed and took the city. At the time, the world was told that the museum had been savagely looted in the greatest cultural tragedy since the second world war. This book explains the importance of its collection and places its fate in 2003 in the context of the looting currently devastating Iraq's 10,000 archeologically important sites.

William Polk, an American academic and the father of one of the book's co-editors, has written the introduction, in which he describes himself as one of the "last people to see the [museum's] collection in its breathtaking entirety". Polk offers a description of what happened in April 2003. He states that some of the commercially most valuable "or at least most movable" pieces were stored in the vaults but that "even massive steel doors gave way or were blasted apart". He describes events with admirable conviction. We are told that "gangs of looters swarmed into the building. Some appear to have been professional, acting in concert with international dealers and even with resident diplomats . . . Others, probably amateurs, took sledgehammers and chain saws to giant statues" while "an 'antiquities mafia' quickly sprang into existence".

This all sounds plausibly reassuring: a terrible cultural crime committed by cunning criminals, cynical foreign "diplomats" cashing in on the chaos, the poor driven to looting through "desperation" — as the world and its greatest military power, the US army, stood by. But how is Polk so certain about the nature of the looting? I can only assume that he is describing events as told to him by others, for he does not claim to have been in Baghdad in April 2003. Well, I was, and the story I discovered was far more complex, mysterious and political than Polk's account suggests.

As well as housing one of the world's great collections of ancient artefacts, the museum was also part of the Ba'ath party apparatus — as were all important public institutions in Saddam's Iraq — and its cultural and political roles were intricately entwined. What soon became clear to me was that the attack could also be read as a popular act of vengeance against the party and its members, an interpretation supported by the fact that the museum's offices not its galleries were the prime targets. I went to Baghdad with a BBC team at the end of April to discover the truth of what had really happened during those few key days from April 9-16. According to all accounts, fighting raged around the museum until April 9, and it was not until April 16 that the Americans placed it under full-time protection. From April 10-12 the building was open to all, and it was during these three days that the looting took place.

Like many journalists, I was drawn to Baghdad by alarming stories, circulated around the world by museum staff within hours of the US troops' arrival. These suggested that 170,000 items had been stolen or destroyed, and implied that America was to blame for not immediately guarding the place.

During a previous visit to Iraq, in November 2002 — to make a film for BBC2 showing exactly what was at risk if the unthinkable and insane happened and Iraq became a battlefield — I had visited the museum, met its director of research Dr Donny George, and seen its wonders. Iraq is rightly known as the cradle of civilisation — the land where, 7,000 years or so ago, most things we consider to be the hallmarks of civilisation had their origin: writing, mathematics, urban living, arts, crafts, agriculture. And the Iraq Museum displayed the treasures of the land — quite simply it was one of the most important repositories of culture, history and beauty on earth. My conversation with George was fascinating. He told me that adequate precautions had been — and were being — taken to protect the collection. It also became clear, as I walked around, that many items had been removed. Why, when and where these had gone no-one would reveal. Unlike Polk, who appears to have surveyed the place after me, I did not see the collection “in its breathtaking entirety”. I suppose it is possible that the removed items were returned between November 2002 and Polk's undated “last-minute” trip, but I doubt it.

What rapidly became clear on my second visit was that the pillaging was a most complex event, with no obvious villains and with truth, as ever, being the first victim in conflict. Stung by the accusation of responsibility, US forces had launched an inquiry, and were initiating attempts to discover and retrieve missing items. I spoke to these investigators and to US forces guarding the building — the same troops that had seized it on April 9.

Some very tricky issues soon arose, all of which are ignored by this book. The troops claimed that the museum had been turned into a fighting position. George insisted this was not true, and that bunkers in the grounds were merely air-raid shelters. And then there was the role of the staff. Some had been members of the Ba'ath party while others, US investigators surmised, must surely have been involved in the looting: a number of thefts from storerooms seemed very much like inside jobs.

So what really happened and, more important, what is now to be done? By the time I left, in early May, it had been admitted that the claim of 170,000 items lost or destroyed was an exaggeration. Quite why such a sensational claim was ever made has never been satisfactorily explained. I accompanied Mathew Bogdanos, the US marine colonel and lawyer heading the investigation, and a team of US soldiers and Iraqi museum staff to the vaults of the Central Bank of Iraq in al-Rashid Street. Although the bank had been bombed, its vault was intact

and sealed and many valuable items — including 616 pieces forming the famed collection called the “Nimrud Gold” — were found there safe and sound. Members of the BBC team also joined the inspection of the secure storage rooms at the museum. Although some had been entered and items stolen — and weapons left behind seemingly confirmed that parts of the building had been used as a fighting position — the other storage rooms were intact, with doors locked and stacks of crates containing treasures apparently still sealed and untouched. Contrary to what Polk says, the doors of none of these rooms had been “blasted apart”: they were either still locked or had been entered with a key.

By June the number of important items missing had been scaled down to just 32, although tens of thousands of relatively minor pieces were still missing. In the following weeks other significant items were returned or discovered during swoops, including the hugely important 5,000-year-old Warka Vase. This was the one large and valuable item stolen by a well-prepared and mysterious team during April 10-12.

George’s account of events is most interesting. He is now museum director, and has written the foreword to this book. When I met him that April he was clearly exhausted, in a state of great distress and unsure about what exactly had been stolen. Now he states that although “the looters broke through the main galleries and the store rooms, stealing and destroying everything they could get their hands on”, the toll was around 15,000 items. George also states that, as a result of international efforts, around 6,000 objects have been returned, including many from abroad with “over 600 in the United States”. Material is, he says, being recovered “almost every day” although more than 50% of what was lost is still missing. (The British Museum’s more gloomy assessment is that the toll of missing items remains at 15,000.)

I for one remain confused by what really happened. Back in April 2003 the one missing item that confounded all attempts to quantify the loss was an up-to-date museum inventory. One did not seem to exist. Has one since been unearthed, and if not how on earth have figures been arrived at? Were the crates, discovered apparently intact in late April, in fact unlooted and if so, where are their contents now? This book does not tell us. After reading it I am still unsure about what has survived. It describes many of the museum’s greatest treasures without always explaining if they have survived, were stolen, have been recovered or were damaged. For example, the 4,500-year-old lyre from Ur is described and illustrated in all its glory, yet I saw it in shattered bits in a workshop. An exception is the stupendous 8th-century female bust, known as the Mona Lisa of Nimrud. In April this was regarded as one of the greatest losses. Yet it must have been stored in the flooded vaults of the Central Bank because the book says it is safe but “severely” damaged by water.



This book is a fine academic study of the wonders of ancient Mesopotamian culture as represented in the museum, and also a plea from the heart: as the authors explain, “those who choose the devastating path of war [must] understand not only its human cost but its cultural cost as well”. But it is not the last word on the region’s tragic recent history. Certainly its simplified account of what happened in April 2003 does not tally with what I myself saw or with what I was told by those intimately involved with the investigation. The full story — the means and motives behind the attacks on the museum — has yet to be told, and it’s vital that it should be told — for only the truth can help heal the wounds and soothe the anger that now torment this tragically fragmented nation.=

[↑ Contents](#)

342. **Michael Kelleher**

***JUST BUFFALO E-NEWSLETTER 07-25-05***

*Tue 26 Jul 2005*

---

NICKEL CITY POETRY SLAM

Friday, July 29, 2005, 8-10 p.m.

Clifton Hall, Albright-Knox Art Gallery

Free

Just Buffalo Literary Center and the Albright-Knox Art Gallery are sponsoring the first Nickel City Poetry Slam, teaming with National Poetry Slam veteran Gabrielle Bouliane, who has returned to her hometown after nine years on the stages of Seattle, WA. Ten nationally-competitive poets from New York City, Baltimore, Washington DC, Minneapolis, Columbus, and Worcester, MA will compete for a \$500 top prize! For more information, please see <http://www.albrightknox.org/gusto/july.html> or <http://www.justbuffalo.org/>. For more information, please contact Gabrielle Bouliane at 716/██████████ or ██████████. Interview subjects available.

A SNEAK PREVIEW OF FALL READINGS IN THE BRAND NEW "ORBITAL SERIES"

September

8 International Women's Poetry Reading (details TBA), 7 p.m., CEPA's Flux Gallery  
29 Sesshu Foster and James Stevens, Fiction and Poetry, 7 p.m., Big Orbit Gallery

October

7 Michael Davidson, Poetry, 7 p.m., CEPA's Flux Gallery  
21 John Ashbery, Poetry, 8 p.m., Albright Knox Art Gallery  
28 Mark Von Schlegell, Science Fiction, Talking Leaves Books, Main St. Store



## November

3 Kazim Ali and Ethan Paquin, Poetry, 7 p.m., Big Orbit Gallery 11 Charles Blackstone, Fiction, 7 p.m., Talking Leaves, Main St. 17 Robert Fitterman and Eric Gelsinger, Poetry, 7 p.m., Big Orbit

In order to welcome everyone to the new series, all events will be free and open to the public. Enjoy!

More to come....

## WORLD OF VOICES RESIDENCIES

October 31-November 4, Genie Zeiger

December 5-9, Nancy Logamarsino

## 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. On October 5, he will read from the book and answer questions from the audience at Trinity Church at 8 p.m. On October 6, Just Buffalo and Hallwalls will present a special screening of the film, "Smoke," at the Market Arcade Film and Arts Center. Paul Auster will introduce the film, which will be followed by a screening and discussion about his experiences as a screenwriter and director. A reader's discussion guide of *The Invention of Solitude* is available on the Just Buffalo website.

If All of Buffalo Read the Same Book is made possible with the generous support of The National Endowment for the Arts, Hodgson Russ LLP, M & T Bank, WBFO 88.7 FM, Talking Leaves Books, The Hunt Charitable Foundation and Hunt Real Estate, The Dean of the College of Arts and Sciences at Buffalo State College, The Zemsky Family Foundation, The Simple Gifts Fund, Jeffrey and Shelley Hirshberg, Hallwalls Contemporary Arts Center, Penguin International, Harlequin Books and Reid Petroleum. For sponsorship opportunities, please contact Laurie Torrell or Mike Kelleher at [REDACTED].

## JUST BUFFALO WRITER'S CRITIQUE GROUP

Just Buffalo's member-only writer critique group is on hiatus this summer while we settle into our new digs. It will begin again on Wednesday, September 7, and will meet in CEPA's Flux Gallery on the first floor of the Market Arcade. To attend, all you need to do is join Just Buffalo. Please call [REDACTED] for more info.

Coming soon...Fall writing workshop preview!

## UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

---

Michael Kelleher  
Artistic Director  
Just Buffalo Literary Center  
Market Arcade  
617 Main St., Ste. 202A  
Buffalo, NY 14203  
[REDACTED]  
[REDACTED] (fax)  
www.justbuffalo.org  
[REDACTED]

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343. **Craig Allen Conrad**

***PLEASE READ***

*Tue 26 Jul 2005*

---

Subj: Urgent: Ask Your Representative to Say 'No' to CAFTA Date: 7/26/2005 1:32:20 PM Eastern Standard Time From: [REDACTED] (mailto:[REDACTED]) To: [REDACTED] (mailto:[REDACTED]) Sent from the Internet \_ (Details)\_ (aolmsg://0329d678/inethdr/2)

Urgent: Ask Your Representative to Say "No" to CAFTA

Sometime in the next two days, the U.S. House of Representatives will vote on DR-CAFTA (the Dominican Republic-Central America Free Trade Agreement). If this bill passes, it will be a disaster for farmed animals. All the major front groups for the meat, egg, and dairy industries, including the National Chicken Council, the American Meat Institute, the National Pork Producers Council, and the National Cattlemen's Beef Association, are aggressively lobbying in support of DR-CAFTA. Why do these industries, which profit from the suffering of animals, support this trade agreement? Because DR-CAFTA will open the doors for enormous animal-abusing corporations like \_Tyson\_ (<http://cl.exct.net/?ffcc17-fe5716767d66037c7d12-fe3815737664057b741577>) , \_Pilgrim's Pride\_ (<http://cl.exct.net/?ffcc17-fe5616767d66037c7d13-fe3815737664057b741577>) , and \_Smithfield\_ (<http://cl.exct.net/?ffcc17-fe5516767d66037c7d1c-fe3815737664057b741577>) to pour hundreds of millions of dollars into building new factory farms in Central America. As more and more Americans turn toward vegetarianism, these industries are desperate to find new markets for their unhealthy, inhumane products. DR-CAFTA will make it much easier for these corporations to peddle flesh, eggs, and dairy in

Central America. Millions of farmed animals will suffer on factory farms if DR-CAFTA passes. While the meat industry doles out contributions to politicians on Capitol Hill, it's vital that everyone who cares about animals make their voices heard. Please immediately call (it's too late for letters) your representative and ask him or her to stop DR-CAFTA in its tracks. Visit [\\_Congress.org\\_](http://cl.exct.net/?ffcc17-fe5416767d66037c7d1d-fe3815737664057b741577) (<http://cl.exct.net/?ffcc17-fe5416767d66037c7d1d-fe3815737664057b741577>) to find your representative's phone number. The best way you can stop factory farming is by joining the growing ranks of vegetarians around the world. For a free vegetarian starter kit, full of delicious recipes and a free DVD, visit [\\_VegetarianStarterKit.com\\_](http://cl.exct.net/?ffcc17-fe5c16767d66037c7c14-fe3815737664057b741577) (<http://cl.exct.net/?ffcc17-fe5c16767d66037c7c14-fe3815737664057b741577>) .

Thanks for all that you do for animals.

Sincerely,

Chris Holbein

Vegan Campaigns

People for the Ethical Treatment of Animals

---

[Click here](#)

(<http://cl.exct.net/?ffcc17-fe5b16767d66037c7c15-fe3815737664057b741577>)  
to forward this email to a friend.

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(<http://cl.exct.net/?ffcc17-fe5a16767d66037c7c16-fe3815737664057b741577>)  
to leave this mailing list or [modify](#)

(<http://cl.exct.net/?ffcc17-fe5916767d66037c7c17-fe3815737664057b741577>)  
your email profile. This email

was sent by: PETA

501 Front St Norfolk, VA, 23510, United States

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344. **Linda Russo**

***new address***

*Tue 26 Jul 2005*

---

As some of you know, I've accepted a position at the University of Oklahoma. Here's my new address, and, by all means, if you're headed my out west on a poetry reading tour or whatnot, drop me a line -

Linda Russo

Edith Kinney Gaylord -

Expository Writing Program

University of Oklahoma  
401 W. Brooks St.  
Bizzell Library, Room 4  
Norman, OK 73019-2121

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345. **Steve Dalachinsky**

***Fw: Re: hey guys***

*Tue 26 Jul 2005*

---

FUNDRAISING EVENT

For A Gathering of the Tribes Magazine

at

Bowery Poetry Club

Saturday, July 30th 4-6 pm

Featuring

Cheryl B, poet

Hal Sirowitz, poet

Susan L. Yung, poet

Steve Dalachinsky, poet

Featured Musician

Billy Bang

And Guitarist Bern Nix

Hosted by Amy Ouzoonian

Bowery Poetry Club is located at 308 Bowery @ Bleecker

(Across from CBGB's) take the F train to 2nd Ave and

Houston. for more info call

██████████ or ██████████

Admission is \$10.00

All proceeds of this event goes towards the production  
of A Gathering of the Tribes magazine and the future  
activities of its non-profit arts organization

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Start your day with Yahoo! - make it your home page  
<http://www.yahoo.com/r/hs>

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346. **Nico Vassilakis**

***SubText/Seattle - Rusty Morrison & Christine Deavel***

*Tue 26 Jul 2005*

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Subtext continues its monthly series of experimental writing with readings by Rusty Morrison and Christine Deavel at Richard Hugo House on Wednesday, August 3, 2005. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Rusty Morrison's *Whethering* won the 2004 Colorado Prize for Poetry, selected by Forrest Gander. Her poems &/or essays have appeared in *Boston Review*, *Conduit*, *Conjunctions*, *Denver Quarterly*, *First Intensity*, *New American Writing*, *Rain Taxi*, *ZYZZYVA*, and elsewhere. She is the co-winner of the 2003 Robert H. Winner Memorial Award from the Poetry Society of America, and the Five Fingers Review Poetry Prize. Co-editor and co-publisher of *Omnidawn Publishing*, and co-edits the poetry journal *26*, which is affiliated with the Saint Mary's MFA program. She is also a contributing editor for *Poetry Flash*.

Christine Deavel's work has appeared in *Fence*, *Ploughshares*, *Talisman*, *American Poetry Review*, and other magazines. She is co-owner of *Open Books: A Poem Emporium*, one of two poetry-only bookstores in the country.

The future Subtext 2005 schedule is:

Sep 7, 2005: Poetics Panel curated by Ezra Mark, w/Jeanne Heuving & others  
TBA Oct 5, 2005: Steve Collis (Vancouver BC) & TBA. Nov 2, 2005: Dodie Belamy and Kevin Killian (both San Francisco)  
Dec 7, 2005: Rebecca Brown, David McAleavey (Wa DC), Charles Alexander (Arizona)

For info on these & other Subtext events, see our website:  
<http://www.speakeasy.org/~subtext>

Subtext events are co-sponsored by Richard Hugo House.

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347. **Michael Hoerman**

***Mass. Reading Series Upcoming Features***

*Tue 26 Jul 2005*

---

Poetribes

Open mike and featured poet

Every other Saturday night

8 PM East Bridgewater Public Library

32 Union Street

East Bridgewater, MA

## UPCOMING FEATURES

Jul 30 Adrian Blevins

Aug 13 Nicole Terez

Aug 27 Caroline Harvey

Sep 10 Michael Hoerman

Sep 24 Afaa Michael Weaver

Oct 8 Jennifer Barber

Oct 22 Student Showcase

Nov 5 Thomas O'Grady

Nov 19 Forrest Gander

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### 348. **Stephen Vincent**

#### ***Blogs & Takes & Sightings (including a Creeley!)***

Tue 26 Jul 2005

---

If - like myself - you were, unconsciously or not, looking for a Creeley apparition and/or sighting, there is a nice one (well, it's funny and something more, at the same time) over in Ashland, Oregon not far from the home of Kasey S. Mohammed. Take a look on Kasey's "Lime Tree": <http://limetree.ksilem.com/>

If you want, as well, another take on Spicer's "No one listens to poetry" from Language, I have a new blog piece up today:  
<http://stephenvincent.durationpress.com>

If that's too serious and you want to lighten up, for some good summer fun, check out Chris Sullivan over at Slight Publications, where he's got his whole visual lang & audio shot rolling again. Smart and sly as a tack. Don't miss the Otis Redding Memorial Bridge - I swear. <http://www.8letters.blogspot.com/>

Of course, John Latta - I don't know what perfume he's on - but Hotel Point is over the top, "mesmerismo" these days. He's really shaking up an education in Americo Lit, and it's quite a ride, the quotes all churning and bringing up magico touches. Tap this man's energy now. And give him a bed to rest in when he gets out of the torrents. <http://www.hotelpoint.blogspot.com/>

It must be the summer heat - no school and a lot of wonderfully messed up heads! Can't be Karl Rove and his buddy Scooter and their two big bosses - while everyone waits!

Enjoy,

Stephen Vincent

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

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349. **Matt Henriksen**  
***Burning Chair Reading Series***  
*Tue 26 Jul 2005*

---

Don't be shy! Come to the next Burning Chair reading featuring

Joshua Corey & Peter Markus  
on Sunday, July 31st, 8PM,  
at the Cloister Cafe,  
238 East 9th Street  
between 2nd & 3rd Aveneues.

Then visit us again and again, and help spread the word. The Burning Chair will host twenty-six poets between now and the end of 2005, at the Cloister Cafe and in our recently inaugerated Brooklyn New Poets series, which features Brooklynites at The Fall Cafe in Carroll Gardens.

Burning Chair Readings @ The Cloister Cafe, 238 East 9th Street

Readings begin at 8 PM

August 28 Jonah Winter & Max Winter

September 25 Anne Boyer, Ange Mlinko, & Valzhyna Mort

October 6 Kent Johnson & David Shapiro

October 30 Lisa Jarnot & Tony Tost

November 6 Action Books w/ Lara Glenum, Johannes Göransson,

& Arielle Greenberg

November 20 Jeff Encke & Aaron McCollough

December 18 Sheila Squillante & Rachel Zucker

Brooklyn New Poets Readings @ The Fall Cafe, 307 Smith Street,

Readings begin at 7:30 PM

August 12 Amy King & Justin Marks

September 16 Andrew Mister & Gabriella Torres

September 23 Anne Boyer & John Latta

October 14 Carla Conforto & Jeffery Morgan

November 18 Andrea Baker & Charles Valle

To get to The Fall Cafe, take the F or G to Carroll Street.

The Fall Cafe is located on Smith between Union & President in Carroll Gardens.

Matthew Henriksen



[www.typomag.com/burningchair](http://www.typomag.com/burningchair)

---

Start your day with Yahoo! - make it your home page  
<http://www.yahoo.com/r/hs>

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350. **Steve Dalachinsky**  
***Re: Burning Chair Reading Series***

*Tue 26 Jul 2005*

---

i wanna read in a burning chair too  
you bur the chair i sit in  
yet the chair i sit in  
does not burn

[↑ Contents](#)

---

351. **Pam Brown**  
***Last week's 'perspective'***

*Wed 27 Jul 2005*

---

Australian Poet Laurie Duggan -  
a five minute perspective on the Australian  
Broadcasting Commission's Radio National  
<http://www.abc.net.au/rn/talks/perspective/stories/s1419563.htm>

Best wishes,  
Pam Brown

Web site/Pam Brown - <http://www.geocities.com/p.brown/>

Send instant messages to your online friends <http://au.messenger.yahoo.com>

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352. **K Zervos**  
***Re: LAURIE RESTING ON HIS LAURELS***

*Wed 27 Jul 2005*

---

I'm afraid the narrow attitudes expressed in laurie duggan's abc interview force me to SHOUT OUT THAT HE KNOWS NOT OF WHAT HE SPEAKS. JUST LIKE



THE PERFORMANCE POETS SHOUTED DOWN DAVID MALOUF IN 1978 AT THE ADELAIDE FESTIVAL BECAUSE HE HADN'T BOTHERED TO FAMILIARISE HIMSELF WITH MANY DIFFERENT POETIC ACTIVITIES TAKING PLACE IN AUSTRALIA IN THE LATE 1970S. LAURIE DUGGAN HAS GROWN LAZY ON AUSTRALIAN POETRY AND DOESN'T KNOW IT VERY WELL. HE PRESCRIBES WHAT POETRY SHOULD LOOK LIKE, PRINTED ON A 2D PAGE, AND FLAT 2D PAGES OF POETRY CAN BE MORE EFFECTIVELY DISTRIBUTED VIA THE INTERNET. AFTER ALL HE IS A BOOK EDITOR, AND HE IS ONLY QUALIFIED TO COMMENT ON THAT, AND THAT IS ONLY A VERY SMALL PART OF WHAT IS GOING ON IN AUSTRALIAN POETRY. TO DISMISS PERFORMANCE POETRY AS ONLY FOLLOWING THE SLAM MODEL IS SHOWING REAL IGNORANCE OF THE POETRY READINGS THAT FILL THE POETS UNION NEWSLETTER EACH MONTH, IN ALL STATES. THERE ARE MORE PERFORMANCE VENUES FOR POETRY THAN THERE HAVE EVER BEEN, VERY FEW RUN SLAMS. PERFORMANCE POETS EARN GOOD SALARIES RUNNING WORKSHOPS IN SCHOOLS AND THE COMMUNITY. IT IS A VERY ACTIVE INDUSTRY. TO DISMISS THE HYPERMEDIA POETRY PRODUCED IN AUSTRALIA AND SHOWCASED IN PAPERTIGER EACH YEAR, PUBLISHED ON CD-ROM, AND ON THE WEB, INFLECT AT UC, FOR ONE, JAYNE FENTON KEANE'S SITE, AND PERHAPS MY OWN SITE AS 'HYPERFETISHES' WITH TECHNOLOGY AND 'MORE CONCERNED WITH THE BOX THAN THE CONTENTS'. HE DISMISSES THEORETICAL ADVANCES OF THE LAST TEN YEARS REGARDING HYPERTEXT, THE INTERACTIVE POEM, THE TEMPORALLY UNFIXED EXPERIENCE, THE ABILITY OF THE END USER TO DETERMINE A DIRECTION THROUGH A TEXT, THE UNIQUENESS OF EACH ENGAGEMENT WITH A HYPERMEDIA POEM, THE SOFTWARE PROCESSING OF TEXTS, THE POLY-SEMIOTIC READING OF THESE PIECES, THE USE OF MOTION AND ANIMATION, SOUND AND IMAGE NOT TO DECORATE BUT TO WORK WITH THE WORDS TO TELL NEW POETRY IN NEW CONTAINERS.

IT UPSETS ME HOW PEOPLE WHO AREN'T PREPARED TO ENGAGE WITH A MEDIUM ARE ITS MAIN CRITICS, AND ESTABLISH A DUALITY BETWEEN THE NEW AND THE KNOWN SO THAT THEY CAN FEEL SECURE THAT AT LEAST THEY CAN BE MODERATELY SUCCESSFUL POETS IN ONE SIDE OF THE ARGUMENT.

THERE IS A LOT OF ACTIVITY IN THE BOOK PUBLISHING INDUSTRY, PEOPLE STILL SEE THIS AS CURRENCY, BUT WHY DENY WHAT ELSE IS HAPPENING OR IS POSSIBLE. PLEASE GIVE ME POETS WHO CELEBRATE ITS MULTIPLICITY AND NOT ITS UNITY/DUALITY, WE HAD ENOUGH OF THAT IN THE 1970S FROM WHAT HISTORY TELLS ME.

CHEERS

Oh i'll be quiet now, sorry, cheers

Bye all

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 Pam Brown

|||Sent: Wednesday, 27 July 2005 2:07 PM

|||To:

|||Subject: Last week's 'perspective'

|||

|||Australian Poet Laurie Duggan -

|||a five minute perspective on the Australian

|||Broadcasting Commission's Radio National

|||

|||<http://www.abc.net.au/rn/talks/perspective/stories/s1419563.htm>

|||

|||Best wishes,

|||Pam Brown

|||

|||

|||

|||Web site/Pam Brown - <http://www.geocities.com/p.brown/>

|||

|||Send instant messages to your online friends

|||<http://au.messenger.yahoo.com>

|||

|||--  
|||No virus found in this incoming message.  
|||Checked by AVG Anti-Virus.  
|||Version: 7.0.338 / Virus Database: 267.9.5/58 - Release Date: 25/07/05  
|||  
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No virus found in this outgoing message.  
Checked by AVG Anti-Virus.  
Version: 7.0.338 / Virus Database: 267.9.5/58 - Release Date: 25/07/05

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353. **Jim Andrews**  
***dbcinema v0.3***

*Wed 27 Jul 2005*

---

dbcinema v0.3  
<http://vispo.com/dbcinema>  
ja

[↑ Contents](#)

354. **K Zervos**  
***Re: dbcinema v0.3***

*Wed 27 Jul 2005*

---

Dlightfull  
Great work jim  
Wow  
So what we type gets fed to search engine  
it asks google to get images  
then loads them as a slideshow.  
Is that right?  
  
Enjoyed playing with it a lot,very clever  
  
A googlism with images sort of.  
  
komninos zervos  
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 Jim Andrews

|||Sent: Wednesday, 27 July 2005 8:17 PM

|||To: [REDACTED]

|||Subject: dbcinema v0.3

|||

|||dbcinema v0.3

|||http://vispo.com/dbcinema

|||

|||ja

|||

|||--

|||No virus found in this incoming message.

|||Checked by AVG Anti-Virus.

|||Version: 7.0.338 / Virus Database: 267.9.5/58 - Release Date: 25/07/05

|||

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No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.338 / Virus Database: 267.9.5/58 - Release Date: 25/07/05

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355. **Thomas savage**

***Re: Burning Chair Reading Series***

*Wed 27 Jul 2005*

---

I, too, would like to read in this series, if you're interested. I've had eight books published and had poems appear in many places including the New York Times, Hanging Loose, The World, and many other print and email venues. Regards, Tom Savage email: [REDACTED].

Matt Henriksen <[REDACTED]> wrote: Don't be shy! Come to the next Burning Chair reading featuring

Joshua Corey & Peter Markus  
on Sunday, July 31st, 8PM,  
at the Cloister Cafe,  
238 East 9th Street  
between 2nd & 3rd Aveneues.

Then visit us again and again, and help spread the word. The Burning Chair will host twenty-six poets between now and the end of 2005, at the Cloister Cafe and in our recently inaugerated Brooklyn New Poets series, which features Brooklynites at The Fall Cafe in Carroll Gardens.

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Göransson,

& Arielle Greenberg

November 20 Jeff Encke & Aaron McCollough

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Street.

The Fall Cafe is located on Smith between Union &  
President in Carroll Gardens.

Matthew Henriksen



[www.typomag.com/burningchair](http://www.typomag.com/burningchair)

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Start your day with Yahoo! - make it your home page  
<http://www.yahoo.com/r/hs>

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Start your day with Yahoo! - make it your home page

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356. **Steve Dalachinsky**  
***Re: Burning Chair Reading Series***  
*Wed 27 Jul 2005*

---

tom and i will read together

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357. **Thomas savage**

***Tom Savage's blog***

Wed 27 Jul 2005

---

Tom Savage now has a blog and is inviting entries to it. Subjects so far: the nature of collaboration and whether or not poetry is an entertainment, just an entertainment, more than an entertainment, a religion.

The Blog can be found at the following link: [click here](#)

---

Do You Yahoo!?

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

<http://mail.yahoo.com>

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358. **Raymond Bianchi**

***Re: Burning Chair Reading Series***

Wed 27 Jul 2005

---

when you decide that you want to have some writers from outside the New York experience I would love to read....

Regards

Ray Bianchi

----- Original message -----

*I, too, would like to read in this series, if you're interested. I've had eight books published and had poems appear in many places including the New York Times, Hanging Loose, The World, and many other print and email venues.  
Regards, Tom Savage email: [REDACTED].*

*Matt Henriksen wrote: Don't be shy! Come to the next  
Burning Chair reading  
featuring*

*Joshua Corey & Peter Markus  
on Sunday, July 31st, 8PM,  
at the Cloister Cafe,  
238 East 9th Street  
between 2nd & 3rd Avenues.*

*Then visit us again and again, and help spread the word. The Burning Chair will host twenty-six poets between now and the end of 2005, at the Cloister Cafe and in our recently inaugurated Brooklyn New Poets series, which features Brooklynites at The Fall Cafe*

in Carroll Gardens.

*Burning Chair Readings @ The Cloister Cafe, 238 East  
9th Street*

*Readings begin at 8 PM*

*August 28 Jonah Winter & Max Winter*

*September 25 Anne Boyer, Ange Mlinko, & Valzhyna Mort*

*October 6 Kent Johnson & David Shapiro*

*October 30 Lisa Jarnot & Tony Tost*

*November 6 Action Books w/ Lara Glenum, Johannes  
Göransson,*

*& Arielle Greenberg*

*November 20 Jeff Encke & Aaron McCollough*

*December 18 Sheila Squillante & Rachel Zucker*

*Brooklyn New Poets Readings @ The Fall Cafe, 307 Smith  
Street,*

*Readings begin at 7:30 PM*

*August 12 Amy King & Justin Marks*

*September 16 Andrew Mister & Gabriella Torres*

*September 23 Anne Boyer & John Latta*

*October 14 Carla Conforto & Jeffery Morgan*

*November 18 Andrea Baker & Charles Valle*

*To get to The Fall Cafe, take the F or G to Carroll  
Street.*

*The Fall Cafe is located on Smith between Union &  
President in Carroll Gardens.*

*Matthew Henriksen*



*www.typomag.com/burningchair*

---

*Start your day with Yahoo! - make it your home page*  
*<http://www.yahoo.com/r/hs>*

-----  
*Start your day with Yahoo! - make it your home page*

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359. **Chris Stroffolino**  
***SEATTLE, VANCOUVER, ETC...***

*Wed 27 Jul 2005*

---

Quick last minute note---

My band, Continuous Peasant, is playing its last gigs before an indefinite hiatus this coming week....

Thurs, 7/28 Roberts Creek, BC

FRI, 7/29 Vancouver, BC (Railway Club)

Sat 7/30 Kelowna, BC. Duotone Arts Festival

Sun, 7/31 Seattle (Sunset Tavern)

The 8/1 Portland show is cancelled as our bassist has to move to Colorado that day!

It'd be great to see any of you there....

thanks for all your support--

C

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360. **Kristen Gallagher**  
***adjunct teaching in NYC***

*Wed 27 Jul 2005*

---

Hi all.

I recently moved to NYC and have submitted several letters and CVs to colleges looking for adjunct teaching. What I am VERY curious about now is this: Is there a chance in hell I will get any teaching for this Fall? Is the adjunct market flooded in this town? I have a PhD (and a many people think i have a sparkling personality, though some do not think so).

Is there ANY hope for me who wants to teach?

What are my ODDS?

Thanks deeply for any and all advice,

KG

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361. **Kristen Gallagher**  
***new address***

*Wed 27 Jul 2005*

---

Hi again for those of you out there who care....



NEW ADDRESS:

Kristen Gallagher  
65 1/2 Skillman Avenue  
Bklyn NY 11211

\* please note new email address.

Thanks.

Please write.

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362. **Ishaq**

***INFO: toronto--international dub poetry festival***

*Wed 27 Jul 2005*

---

>>INFO: toronto--international dub poetry festival

=====

International Dub Poetry Festival

www.dubpoetscollective.com

HOT & SPICY:

CULTURE-DUBBING ON THE FRONTLINES

July 29 - August 1, 2005

KALMUNITY

Montreal's exciting 20-piece band of innovative poets and musicians

Sunday, July 31, 2005; 1 - 2 p.m. \* Toronto Star Stage, Harbourfront

MYSTIC WOMEN OF DUB: DEFIANCE, POWER, REVOLUTION!

Alexis O'Hara \* Lillian Allen \* Afua Cooper \* Pamela Mordecai

Andrea Thompson \* dâbi. Young

Sunday, July 31, 2005; 5 - 7 p.m. \* Brigantine Room, Harbourfront

WORKSHOP & MASTERCLASSES

Sharpen your dub craft or explore your potential for dub/sound poetry's expressive force.

With KalmUnity \* Clifton Joseph \* Afua Cooper \* Klyde Broox \* Chet Singh

dâbi. Young \* Andrea Thompson \* Alexis O'Hara

Workshop: Thursday, July 28, 8 - 11 p.m. \* 805 St. Clair West, upstairs

Masterclasses: Saturday, July 30; 2:30 p.m., 3:30 p.m., 5:30 p.m.

Brigantine Room, Harbourfront

and

WRITER-IN-RESIDENCE

Kaie Kellough

workshops \* impromptu readings \* dialogue

July 18 – August 3 \* call Dub Poetsâ€™™ Collective office for appointment:



Check out the other activities and locations:

poetic improv \* community musicicans \* open jamming:



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

FESTIVAL events presented free by Harbourfront Centre, the Dub Poetsâ€™™ Collective and Ellingtonâ€™™s Music & Caf ©

(Season curated by Lillian Allen)

---

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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363. **Mairead Byrne**

***Re: Experimental Irish poets?***

*Wed 27 Jul 2005*

---

Both the SoundEye International Poetry Festival in Cork and Wild Honey Press have proved invaluable to me in terms of being able to function as a poet, not only in Ireland but especially in Ireland. Participating in the SoundEye Festival this year, and also benefiting from the magnificent collection of books assembled by Simon Cutts and Erika Van Horn, reminded me strongly of how isolated I once felt in Ireland, maybe unnecessarily. I think of writer/artists in Ireland now, e.g., Martin Folan, who are outside the loop aesthetically and professionally except perhaps in community arts, but who do in fact have company if only they could find it. I still feel, as I felt 20 years ago, that poetry in Ireland is a narrow tradition and if one's work is not primarily lyric and recognizably so that one may have a very hard time getting published. There are lots of other reasons to be sidelined too: Eavan Boland has articulated very well the movement

of women writers from muse to poet, not without resistance. The answer of course is to establish one's own press, though my answer was to emigrate.

I all the more admire Trevor and Randolph who did establish presses and festivals, from which I, among so many, have benefited. It was my good luck to leave Ireland at a time when the Internet was connecting poets in a new way; I fell gladly into its nets. The issue of nationality in terms of poetry is complicated now. I think of myself as an Irish poet insofar as I try to assess my relationship to the tradition of Irish poetry. I am very glad to be associated with both SoundEye and Wild Honey. I think both are very significant initiatives historically. On a personal level, the connection also makes me happy. There is a small sense of community which I welcome, being much more accustomed to estrangement, for many reasons including a perhaps poor fit with Irish poetry to begin with, and immigration.

I have mixed feelings about categories, e.g., "Irish poet" or "experimental/innovative Irish poet." I feel a certain amount of unease using these terms. They're useful descriptors too though, and I respect the energy that has gone into their establishment.

Charles Bernstein describes Randolph Healy's work with Wild Honey as "a classic case of a poet with very limited support managing to do major cultural work." I wholeheartedly agree. Trevor's achievement with SoundEye, and New Writers Press, is also major. David Bircumshaw seems to disrespect them but I think them deserving of consummate respect.

I feel a large debt of gratitude to both Randolph and Trevor, sharp admiration of their poetry, and a good deal of pleasure and excitement in Irish poetry as they, and others, are defining it.

Mairead

>>> [REDACTED] 07/19/05 9:36 AM >>>

Trevor Joyce has provided a useful list of Irish poets and poets with Irish connections. Not surprising, since Joyce is a central figure not only in supporting new poetry in Ireland but also connecting poets in Ireland to those with whom they have affinities in the UK and US. It is a good thing that Joyce, Maurice Scully, Randolph Healey, and others, have worked so hard to create these connections, since Irish poets working outside the convenient and narrow markers of dominant styles have a hard time getting their work known in their own country and beyond -- and for that matter finding each other.

When I was in Cork recently for the SoundEye poetry festival, it was a pleasure to reconnect with Catherine Walsh, whom we had invited to Buffalo in the early 90s and who remains a favorite poet of mine. I highly recommend her books --

Short Stories, Pitch, and Eatortha & Making Tents. (Walsh co-edits hardPressed Poetry press with her husband, the poet Billy Mills:  
<http://gofree.indigo.ie/~hpp/frame.html>.)

The good news I heard at Cork is that Wild Honey Press is going to be doing a new, large collection of Walsh's work. This will add to the already substantial set of books published by Randolph Healey at Wild Honey. Healey's work with Wild Honey is a classic case of a poet with very limited support managing to do major cultural work. The Wild Honey website is at  
<http://www.wildhoneypress.com/>

I would also recommend Healey's 2002 collection from Salt Publishing, Green 532 -- about which I wrote a few words at the time of publication -- \*\*If poetry can sometimes be the right thing for the right reason, then Randolph Healey's Green 532 has all les mots justes -- just notes -- to shake the tale loose from the tribe and dance with it. Lurking, like a lark, somewhere between "reflection and shadow", these poems are cosmological forays into the "fragile, transitory, precarious" uncertainty that underlies our ability to respond.\*\*

I first encountered the work of Geoffrey Squires at his Cork reading. I immediately picked up his collection from Wild Honey -- Untitled and Other Poems 1975-2002. The line that first caught my ear was "a deep immobility even in things that can be moved" but then, quick upon: "liquidity of noise that one almost see" & "the broken refracted light". These spare yet somehow lushly dark, epistemologically searching poems suggested, at first, a fusion of William Bronk and Merrill Gilfillan. The lines noted are from Landscape & Silences (originally published by Dublin's New Writers' Press in 1996), in which Squires creates a poem that distends time; that is, slows it down so much that it thickens in the ear. Reading further, I am stuck by Squires's uncanny ability to use the lyric as fault line for the intersection of perception and consciousness. Also to note: most of his poems are serial (in the sense of Oppen's Discrete Series); seriality in this work is linked both to Squire's immanent ecopoetics and suffused phenomenology.

Trevor's Joyce's list of Irish and Irish related poets posted to Poetics is at  
<http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0507&L=poetics&D=1&O=D&F=&S=&P=24372>

& indeed, CA Conrad is right -- Simon Cutts is a terrific book artist; his "Vinyl" show was the backdrop to the SoundEye Festival. See more at Cutts's and Erica Van Horn's Coracle Press website -- <http://www.coracle.ie>

Charles Bernstein

-----  
<http://epc.buffalo.edu/authors/bernstein/shadowtime/LCF.html>

<http://writing.upenn.edu/pennsound>  
<http://epc.buffalo.edu/authors/bernstein/new.html>

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364. **Irving Weiss**  
**Re: adjunct teaching in NYC**  
*Wed 27 Jul 2005*

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Unfortunately, one of the best times to look for a teaching job at any level is not now but just before Labor Day, i.e., just before schooling anywhere starts, when they discover they have a last minute gap. Good luck to you.

Irving Weiss

On 7/27/05 11:37 AM, "Kristen Gallagher" <[REDACTED]> wrote:

*Hi all.*

*I recently moved to NYC and have submitted several letters and CVs to colleges looking for adjunct teaching. What I am VERY curious about now is this: Is there a chance in hell I will get any teaching for this Fall? Is the adjunct market flooded in this town? I have a PhD (and a many people think i have a sparkling personality, though some do not think so).*

*Is there ANY hope for me who wants to teach?*

*What are my ODDS?*

*Thanks deeply for any and all advice,*

*KG*

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365. **Anny Ballardini**  
**Re: g'day Miekal**  
*Wed 27 Jul 2005*

---

Hi mIEKAL AND,  
from South Tyrol, Italy. Cheers.

Back to reading the list, and grateful to Charles Bernstein for Xul Solar, and some other posts,

Anny

Anny Ballardini

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

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

I Tell You: One must still have chaos in one to give birth to a dancing

star!

Friedrich Nietzsche

On 7/25/05, Pam Brown <[REDACTED]> wrote:

>  
> Dear Miekal, hello,  
> You wrote -  
>  
> >This list is severely deprived of international  
> input, a lot of us have  
> >a deep interest in seeing this list become more  
> international.  
>  
> Oh well, I'll try to put in a bit more. I should make  
> an effort.  
> Greetings from Sydney,  
> Pam  
>  
> Web site/Pam Brown - <http://www.geocities.com/p.brown/>  
>  
> Send instant messages to your online friends <http://au.messenger.yahoo.com>  
>

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366. **Joe Brennan**

***Britain Won't 'Give One Inch' In Imperial Crusade To Control Iraq's Resources***

*Wed 27 Jul 2005*

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Click here: The Assassinated Press

Hughes Hopes To Root Out True Picture Of U.S. With Operation Condescending American Assholes.: Nominee Says American Agitprop Will Make Iraqis Forget About Ruthless Theft And Destruction Of Their Country.: State Department's Office Of Cultural Hegemony Will Flood Middle East With Its Greatest Export--- Porn.: Passed Down Hand Job To hand Job: Used CIA 'Masturbation Manuals' Air Dropped On Taliban. Afghani Officials Complain Of Dried Contra Cum; Several Manuals Dripping With DNA Linked To John Negroponte and Elliott Abrams. "Well. Its A Switch from The Customary Blood.": By MARKED ALIEN & EDWARD BERNAYS

Blair: Britain Won't 'Give One Inch' To Terrorists In Its 'Imperial Crusade To Control Iraq's Resources.' "One Inch is All We Got," Blair Announces.: "What Else Can I Say At This Point. I Don't Want To Queer My Deal With Cheney And

Halliburton," Blair Declares.: Blair Unconcerned About Reasons For Bombings Insuring An Unsuccessful Investigation. Bush Says "Bombings Are A Small Price To Pay So We In The West Can Continue To Live Like Kings.": Police Shoot Brazilian In Head Seven Times: "Blimey the bloke was brown like a sand nigger. And he ran when three of our plain clothes men began chasing him with their guns drawn. If he was good Brit. Say a soccer hooligan, eh. He woulda stood his ground and taken his lumps from the bobbies and laughed about it over a pint in hospital," rationalizes Met Police Chief Ian Blair. By LIMEY PISSANT

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367. **Harriet Zinnes**

***Please note Harriet Zinnes has a new email address effective immediately***

Wed 27 Jul 2005

---

To Whom It May Concern,

Please note my email address has changed effective immediately. Emails sent to my AOL address will no longer be received by me. Since AOL does not allow useful messages to this effect I am forced to send you notice of my new address in this manner.

The new email address is:

██████████

Thank you for updating your address books accordingly.

Harriet

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368. **Catherine Daly**

***creative writing teaching position in New Jersey***

Thu 28 Jul 2005

---

Just wanted to see if there is anyone out there interested in applying for an adjunct creative writing teaching position at The College of New Jersey. The teaching load is two courses, both 200 level creative writing, which covers poetry and fiction. Since this is (unfortunately) an adjunct position, the money isn't great at all, but the students are very good. The same position will also be available in the spring.

The college is in Ewing NJ--about 40 minutes from Philly and about an hour and a half from NYC by train. I believe the position is advertised on the

Chronicle of Higher Ed web page and the AWP web page. The deadline is fast approaching, but if you are interested in more info, drop me a line backchannel!

All best,

Catie Rosemurgy

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369. **Jim Andrews**

**Re: dbcinema v0.3**

Thu 28 Jul 2005

---

in the sort of art i do, i have to do too much work: graphics, writing, programming, animation, html, sound, etc.

also, if you load a web piece up with lots of graphics and so on, it takes forever to download before it starts.

so i'm trying to make an engine for visuals i can use in other pieces that consists only of text/code. let it go and find the pictures. to mess up with algorithms.

currently there is more db than cinema in it. yes, slideshow at this point. but the idea is to eventually do something different from slideshow.

i'm thinking this db/cinema approach can combine the strength of generative computer graphics' \*abstraction\* with the representational, ie, the search is on particular concepts.

google will return just black and white or just grayscale images, among other options. good for masking. go get those first and then use them as masks, say. and process the masks, also.

so images emerging from other images, images enclosed within other images, images emerging from the abstract, disappearing into the abstract, the abstract disappearing into the representational. dynamic. that's the 'goal'. and have the images relevantly representational mostly though leave room for the unpredictably associative.

but this is v0.3. ya, more like dbslideshow at the mo.

ja

*Dlightfull*

*Great work jim*

*Wow*

*So what we type gets fed to search engine*



*it asks google to get images  
then loads them as a slideshow.  
Is that right?*

*Enjoyed playing with it a lot,very clever*

*A googlism with images sort of.*

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370. **Adeena Karasick**

**Re: creative writing teaching position in New Jersey**

Thu 28 Jul 2005

---

Catherine Daly <[REDACTED]> wrote:

*Just wanted to see if there is anyone out there interested in applying  
for  
an adjunct creative writing teaching position at The College of New  
Jersey.*

*The teaching load is two courses, both 200 level creative writing, which  
covers poetry and fiction. Since this is (unfortunately) an adjunct  
position, the money isn't great at all, but the students are very good.  
The same position will also be available in the spring.*

*The college is in Ewing NJ--about 40 minutes from Philly and about an  
hour  
and a half from NYC by train. I believe the position is advertised on  
the  
Chronicle of Higher Ed web page and the AWP web page. The deadline is  
fast  
approaching, but if you are interested in more info, drop me a line  
backchannel!*

*All best,*

*Catie Rosemurgy*

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371. **jorispierre**

**New NOMADICS blog posts**

Thu 28 Jul 2005

---

Check out these recent posts on Pierre Joris' NOMADICS blog:

Artaud & Rodez, Proposal for a Monument

The Last Occitan Butcher Stall

Pass a Brother some Hot Sauce  
Occitan Festival in Rodez  
Artaud & I  
Nomadizing again

=====

=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

=

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

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

=====

=

Pierre Joris  
244 Elm Street  
Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

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

Nomadics blog: <http://pjoris.blogspot.com>

=====

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372. **Murat Nemet-Nejat**

***Re: Tom Savage's blog***

*Thu 28 Jul 2005*

---

Tom,

What is the blog address? where you say 'click here,' there is no connection to your blog.

Murat

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373. **kari edwards**

***Sign the Petition - condemning the execution of 2 Iranian gay boys***

*Thu 28 Jul 2005*

---

please forward.

Dear friends:

The chairman of COC Netherlands started a petition concerning the execution of 2 Iranian gay boys.

You can sign it here:

<http://www.petitiononline.com/1021ir/petition.html>

thank you

kari

ps.

I do apologize if you receive this on more than once list.

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374. **Vernon Frazer**

***Re: IMPROVISATIONS BY VERNON FRAZER IS NOW IN PRINT***

*Thu 28 Jul 2005*

---

IMPROVISATIONS is now available through Amazon.com at a 34% pre-publication discount and free shipping. To access the page, go to <http://www.amazon.com/> and insert 0974527017, the book's ISBN number, in Amazon's search engine. I just did it and the book is listed there.

Vernon Frazer

BACK COVER BLURBS

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

FROM NICK PIOMBINO'S FAIT ACCOMPLI

With this backdrop, the arrival of Vernon Frazer's monumental \*Improvisations\* strikes with the sudden rumble and clap of a thunderbolt, what Edmund Wilson called \*the shock of recognition.\* At 8 and 3/4 inches wide, and 10 and 3/4 inches tall, the sprawling page layout comfortably accomodates this enormous 700 page tome, making this book one of the longest and largest work yet of visual poetry-combining nearly every imaginable mesh of print layout and font styles. One would have to go to a number of books by Johanna Drucker to find work of comparable typographical complexity. The constant alternation of formats makes -Improvisations- the most pleasurable book to browse I've seen since Drucker's work and my favoriate classic of the form, Frank Kuenstler's haunting, hard-to-find masterpiece, \*Lens\*. Reading the texts themselves is also consistently engaging, absorbing and amusing-Vernon Frazer is a performance poet working with jazz groups and has published several CD's. As Geof Huth says in his recent interview, there is a fascinating overlap between the aural and the visual in much vispo work, a synaesthetic quality I find fascinating. My only regret is, having to carry some groceries home to Brooklyn from my Manhattan office, along with Frazer's book (I received it very recently and wanted to write about it immediately) the book is so heavy I pulled my back out. But it was worth it! The book is available from \*Beneath the Underground\* 568 Brittany L, Delray Beach, FL, 33446

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375. **Thomas savage**  
***Re: Tom Savage's blog***

*Thu 28 Jul 2005*

---

Dear Murat, as I understand it, the address of my blog is Shantideva2.blogspot.-com. Yesterday's posting on the listserv was an error which I am currently trying to change. My apologies and gratitude for your interest. Regards, Tom Savage

Murat Nemet-Nejat <[REDACTED]> wrote:Tom,  
What is the blog address? where you say 'click here,' there is no connection to your blog.  
Murat

-----  
Start your day with Yahoo! - make it your home page

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376. **Gary Sullivan**  
***EDITING: CONTEXTUALIZING OR SOCIALIZING?***

*Thu 28 Jul 2005*

---

EDITING: CONTEXTUALIZING OR SOCIALIZING?

"... editing's first task is to offer context."--Ron Silliman

"Editing isn't contextualizing, any more than sculpting is, or curling. Editing is socializing."--Jordan Davis

For the next couple of weeks I'll be conducting an experiment in editing. I'll be posting to my blog:

<http://garysullivan.blogspot.com>

piecemeal, a book-length manuscript, tentatively titled "Fakebook." I'm asking you to read the poems, prose & plays, and then respond. Ideally with some idea of "the social" or "context" kept in mind, though that's not totally necessary.

Responses can be to individual pieces, to groupings, to the overall flow, to problems--aesthetic, political, etc.--raised by the work. Whatever you want.

If the experiment takes off (as opposed to "fails miserably"), the final book will be in part a product of this process, and some responses may be incorporated into the published book itself. (With, of course, your permission.)

The first eight poems of the book appear, in order, on the blog now. Please respond!

Thanks,  
Gary

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377. **Gary Sullivan**

**PS:**

*Thu 28 Jul 2005*

---

I should point out that Ron and Jordan were talking about editing magazines/journals, and not single-author books.

I'm "creatively" applying those thoughts to a single-author project.

Thanks!

Gary

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378. **Joshua Kotin**

**new CHICAGO REVIEW**

*Thu 28 Jul 2005*

---

Dear Poetics List ---

Elated to announce the publication of Chicago Review 51:1-2 --- Christopher Middleton: Portraits ---

The issue includes a special feature on CM along with:

POEMS by Gustaf Sobin, Alice Notley, Philip Jenks, Elizabeth Willis, Sarah Mangold, John Wilkinson, Christopher Dewdney, Kevin Connolly, Keston Sutherland, Daniel Borzutzky, Landis Everson, John Kinsella, Danielle Pafunda, Camille Martin, J.S.A. Lowe, Jen Lamb, Tim Earley, Gregory Fraser

FICTION by Lisa Jarnot

an INTERVIEW with Camille Guthrie (by Eric P. Elshtain)

assorted ESSAYS & REVIEWS

Please visit our website for information on the issue (and for a preview of forthcoming material --- as well as secure online ordering):

<http://humanities.uchicago.edu/orgs/review/>

And visit Silliman's Blog for a review of the issue:

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

\* \* \* \*

As a special offer to list members, we're offering a FREE book from FLOOD EDITIONS with the purchase of a subscription for two-years (or more). Two-year subscriptions start at \$32 --- please visit our website to order --- and note your book of choice in the notes / instructions field on the online order form. The books on offer are below --- offer expires August 15th.

\* \* \* \*

new BOOKS from FLOOD EDITIONS [<http://www.floodeditions.com/>]

Merrill Gilfillan, *Undanceable*

With exuberance and economy, Merrill Gilfillan's *Undanceable* evokes the landscape of the American West through the geographic word. Place names, the texture of speech, and a certain aroma of nature permeate these pages. Ever alert to unforeseen connections, Gilfillan follows both eye and ear, his poems unfolding at the pace of consciousness.

A faint breeze

in the old swallow dens. A man  
mounts a mare. And the roughlegs,  
maculate riders, imperial

boreal tilt  
and tack, wiser than owls,  
drift disdainfully south.

--

Ronald Johnson, *Radi os*

First published in 1977, Ronald Johnson's *Radi os* revises the first four books of *Paradise Lost* by excising words, discovering a modern and visionary poem within the seventeenth-century text. As the author explains, "To etch is 'to cut away,' and each page, as in Blake's concept of a book, is a single picture." With God and Satan crossed out, *Radi os* reduces Milton's Baroque poem to elemental forces. In this retelling of the Fall, song precipitates from chaos, sight from fire: "in the shape / as of / above the / rose / through / rose / rising / the radiant sun."

In his afterword, Guy Davenport comments: "*Radi os* is a meditation, first of all, on grace. It finds in Milton's poems those clusters of words which were originally a molecular intuition of the complex harmony of nature whereby eyesight loops back to its source in the sun, the earth, the tree, our cousin animals, the spiralling galaxies, and mysteriously to the inhuman black of empty space."

--

Jennifer Moxley, *Often Capital*

First published as two separate chapbooks in 1995 and 1996, *Often Capital* explores the tensions between political commitment and personal desire. Moxley draws in part on the love letters of the Polish radical Rosa Luxemburg in searching out a habitable space for resistance. As she writes in an afterword to this volume, "In my researches I mistook my title, *Often Capital* - a banal dictionary designation - as a description of, to use William Godwin's phrase, 'things as they are.' Yes, often capital I thought, but thankfully not always."

Moxley employs techniques of collage and juxtaposition as well as narration to sound her subject. Yet the lean, sonorous lines that result leap out of any categorical dichotomies: "our imagined finish line / is the end of reason, the irresistible tantalization / of presence, lips pressed together open / to eat..."

\* \* \* \*

Yours,

Josh Kotin

Editor

CHICAGO REVIEW

5801 South Kenwood Avenue

Chicago IL 60637

<http://humanities.uchicago.edu/orgs/review/>

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379. **K Zervos**

***Re: dbcinema v0.3***

*Thu 28 Jul 2005*

---

Can you make one to fetch sound files rather than image files. Wow "welcome ladies and gentlemen you are tuned to mood-radio, just type in how you're feeling and let mood-radio do it for you"

komninos zervos

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 K Zervos

|||Sent: Wednesday, 27 July 2005 9:49 PM

|||To: ██████████

|||Subject: Re: dbcinema v0.3

|||



|||Dlightfull  
|||Great work jim  
|||Wow  
|||So what we type gets fed to search engine  
|||it asks google to get images  
|||then loads them as a slideshow.  
|||Is that right?  
|||  
|||Enjoyed playing with it a lot,very clever  
|||  
|||A googlism with images sort of.  
|||  
|||komninos zervos  
|||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 Jim Andrews  
|||||Sent: Wednesday, 27 July 2005 8:17 PM  
|||||To:   
|||||Subject: dbcinema v0.3  
|||||  
|||||dbcinema v0.3  
|||||<http://vispo.com/dbcinema>  
|||||  
|||||ja  
|||||  
|||||--  
|||||No virus found in this incoming message.  
|||||Checked by AVG Anti-Virus.  
|||||Version: 7.0.338 / Virus Database: 267.9.5/58 - Release Date: 25/07/05  
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|||--  
|||No virus found in this outgoing message.  
|||Checked by AVG Anti-Virus.  
|||Version: 7.0.338 / Virus Database: 267.9.5/58 - Release Date: 25/07/05  
|||

|||--

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|||

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Version: 7.0.338 / Virus Database: 267.9.5/58 - Release Date: 25/07/05

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.338 / Virus Database: 267.9.5/58 - Release Date: 25/07/05

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.338 / Virus Database: 267.9.6/59 - Release Date: 27/07/05

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380. **Dan Waber**

**Re: dbcinema v0.3**

Thu 28 Jul 2005

---

K Zervos <[REDACTED]> wrote:

> Can you make one to fetch sound files rather than image files.

> Wow

> "welcome ladies and gentlemen you are tuned to mood-radio, just type in how

> you're feeling and let mood-radio do it for you"

That sounds more like this: <http://www.moodlogic.com/>

Dan

[↑ Contents](#)

381. **Jim Andrews**

**Re: dbcinema v0.3**

Thu 28 Jul 2005

---

| *Can you make one to fetch sound files rather than image files.*

Yes. Altavista permits audio and video searches. I don't think there's much data in those databases yet, however.

First these things develop around text files. Then image files. Then audio and video.

ja

<http://vispo.com>

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382. **Steve Dalachinsky**

***Re: EDITING: CONTEXTUALIZING OR SOCIALIZING?***

*Thu 28 Jul 2005*

---

hey i just did a book of collage called fake book

and a friend wrote a novel a few yrs back with that name

hey how bout unreal book ???

[↑ Contents](#)

383. **Matt Henriksen**

***Bowery Poetry Club, Tuesday***

*Thu 28 Jul 2005*

---

Matthew Henriksen & David Shapiro

BOWERY POETRY CLUB (on Bowery between Bleeker and Houston--F to Second Ave or R/W to 8th) in NYC

Tuesday 8/2, 6:00 pm

An hour of good poetry and 2/1 drinks

---

Do You Yahoo!?

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

<http://mail.yahoo.com>

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384. **David A. Kirschenbaum**

***Boog's 14th Anniversary Party***

*Thu 28 Jul 2005*

---

please forward

-----

the first event of season three of

d.a. levy lives: celebrating the renegade press

Boog's 14th Anniversary

featuring

Mitch Highfill

in conversation with the editors of

Granary Press

--Steve Clay

and

Ugly Duckling Presse

(some members of the below editorial collective will appear)

--Phil Cordelli

--G.L. Ford

--Ellie Ga

--Yelena Gluzman

--Garth Graeper

--Ryan Haley

--James Hoff

--Filip Marinovic

--Marisol Limon Martinez

--Anna Moschovakis

--Julien Poirier

--Genya Turovskaya

--Matvei Yankelevich

Thurs. Aug. 4, 6 p.m., free

ACA Galleries

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

NYC

With music by

Major Matt Mason USA

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.granarybooks.com](http://www.granarybooks.com)

[www.uglyducklingpresse.org](http://www.uglyducklingpresse.org)

[www.olivejuicemusic.com/majormattmasonusa.html](http://www.olivejuicemusic.com/majormattmasonusa.html)

For further information:

212-842-BOOG (2664) or 

Next event:

Ducky (Philadelphia), Sept. 8

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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### 385. **Harry Nudel**

*fake...*

*Thu 28 Jul 2005*

---

tuli &

d.j spooky

both give me

a c.d.

rashid

& moi

both profile

a .... guy

c'est la fake vie...

...dr\$n...

[↑ Contents](#)

### 386. **mIEKAL aND**

*hey hey Pam Re: g'day Miekal*

*Thu 28 Jul 2005*

---

What's going on OverThere that we all should know about? First five things that come to yr mind.

Myself, we have 25 young anarcho-circus folks called SPAZ who just pulled into Dreamtime Village where I live, 3 giant brightly colored school buses filled with bodies, instruments & props. A lot of them are interested in living cheaply & easily on the land, making new youth culture, living outside the 9-5 grunt called

work. Some of them seem quite interested in poetry, small press publishing, zines & agit prop performance.

in the heat of our summer,

~mIEKAL

On Jul 25, 2005, at 4:55 AM, Pam Brown wrote:

> Dear Miekal, hello,

> You wrote -

>

>> This list is severely deprived of international

> input, a lot of us have

>> a deep interest in seeing this list become more

> international.

>

> Oh well, I'll try to put in a bit more. I should make

> an effort.

> Greetings from Sydney,

> Pam

>

> Web site/Pam Brown - <http://www.geocities.com/p.brown/>

>

> Send instant messages to your online friends

> <http://au.messenger.yahoo.com>

>

>

----

Awkword Ubutronics

Amendant Hardiker: patatechnocrat

Beliefware that works, since 1987.

Email is obsolete.

[↑ Contents](#)

387. **Del Ray Cross**

***SHAMPOO 5th Anniversary Celebration -- August 18***

*Thu 28 Jul 2005*

---

Dear SHAMPOO friend,

This is to happily inform you that I'm going to host an unprecedented 5th Anniversary SHAMPOO Celebration and Reading on:

Thursday, August 18 at 6:30pm  
at GalleryOne San Francisco

Mezzanine Level of One Embarcadero Center  
(same building as Embarcadero Cinema)  
on the corner of Battery and Clay Streets

Expect to hear some poetry from Alli Warren, Bill Berkson, Brent Cunningham, Cedar Sigo, Kevin Killian, Kit Robinson, Leslie Scalapino, Ronald Palmer, Stephanie Young, and more.

Please join us if you are in the Bay Area. If you're not able to be here, thanks again for keeping SHAMPOO on the shelves for 5 fantastic years!

Spread the word -- and stay tuned for issue 25 coming in September!

Hygienically yours,

Del Ray Cross, Editor  
SHAMPOO  
clean hair / good poetry  
www.ShampooPoetry.com

(if you'd rather I remove you from this SHAMPOO list, please let me know)

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---

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

***Sinatra Poems***

*Fri 29 Jul 2005*

---

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---

389. **Ron Silliman**

***Bloom on Whitman in the WSJ***

*Fri 29 Jul 2005*

---

As always, Harold Bloom is o'er the top in today's Wall Street Urinal (even tho I think I like Whitman far more than he).

Ron

Whitman's America

By HAROLD BLOOM

July 29, 2005; Page A12

If you are American, then Walt Whitman is your imaginative father and mother, even if, like myself, you have never composed a line of verse.

You can nominate a fair number of literary works as candidates for the secular Scripture of the United States. They might include Melville's "Moby-Dick,"

Twain's "Adventures of Huckleberry Finn," and Emerson's two series of "Essays" and "The Conduct of Life." None of those, not even Emerson's, are as central as the first edition of "Leaves of Grass," whose 150th anniversary we now mark.

Whitman, the American bard, our Homer and our Milton, broke the new road for the New World. D.H. Lawrence, alternately furious at Whitman and in thrall to him, saw his precursor as the poet of the Evening Land, sharing in Melville's litany for the doom of "the white race." The 20th century's dominant American writer, Faulkner, carried on from Melville in what now can be read as a tetralogy: "As I lay Dying," "The Sound and the Fury," "Light in August," and "Absalom, Absalom!" Whitman's true heirs at home included T.S. Eliot's "The Waste Land," Hart Crane's "The Bridge," and Wallace Stevens's "The Auroras of Autumn." Abroad, the catalog is too large for quick compilation: Lawrence, Lorca, Pessoa, Vallejo, Neruda, Borges, Paz are perhaps the most notable. [Walt Whitman]

Walt Whitman was the crucial celebrant of what I think we yet will call the American Religion, the momentary fusion of all denominations in an amalgam of Enthusiasm and Gnosticism that marked the beginning of the end of European Protestantism in America, and which began in the Cane Ridge Revival of 1800. The Southern Baptists, Pentecostals, Mormons, Adventists, and other native strains are ongoing emanations of what began there. Our theologians and prophets of the American Religion include Emerson, Joseph Smith, and Horace Bushnell, among others. The philosopher William James is its psychologist, and Walt Whitman forever will be its poet-prophet, who sings only songs of myself. We now have an American Jesus and an American Holy Spirit, and have largely banished Yahweh, except that he marches as Warrior God, endlessly trampling out the vintage where the grapes of wrath are stored.

Whitman's full aesthetic achievement is still undervalued and misunderstood. He is the greatest artist his nation has brought forth. Indeed, no comparable figure in the arts has emerged in the last 400 years in the Americas: North, Central, South, or the Caribbean. His six major poems: "Song of Myself," "The Sleepers," "Crossing Brooklyn Ferry," and the triad of elegies: "Out of the Cradle Endlessly Rocking," "As I Ebb'd with the Ocean of Life," and "When Lilacs Last in the Dooryard Bloom'd" have their peer only in Milton's "Paradise Lost," in Bach's endless fecundity, in the glory of Michelangelo's Sistine ceiling -- baroque masters of sublimity. To call Whitman, at his strongest, baroque must seem at first paradoxical for a poet who professes to chant "Spontaneous Me," but Whitman is no improviser. His artistry reflects conscious study of his precursors in the language, despite his American nationalist ambivalence toward British tradition.



Whitman restores the primal androgyne "Adam early in the morning." He is our Vedas, our Bhagavad-Gita, our Sutras -- and also our Zohar, an esotericist of extraordinary originality. Emerson was Elijah or John the Baptist to Whitman's American Christ. Is not Walt as enigmatic, elusive, evasive, fascinating as the Jesus of Mark's Gospel? Whitman self-published "Leaves of Grass" and sent it unsolicited to Emerson, who responded to the brash and canny self-promoter on 21 July, 1855, that it was -- as a century-and-a-half later it still is -- "the most extraordinary piece of wit & wisdom that America has yet contributed."

Emerson continued, "I am very happy in reading it, as great power makes us happy. . . . I give you joy of your free & brave thought. I have great joy in it. I find incomparable things said incomparably well, as they must be. . . . I rubbed my eyes a little to see if this sunbeam were no illusion; but the solid sense of the book is a sober certainty. It has the best merits, namely, of fortifying and encouraging." Emerson invented the American Religion; Whitman incarnated it.

Emerson showed his own wit and wisdom in commending Whitman for wit and wisdom rather than for exuberance and democracy. As our greatest American poet, Whitman is the supreme Formalist, though "Formalist poetry" is a redundancy. His art is nuance, delicacy, inventiveness, intricate matching of sound to sense. All poetic form, however newfangled, is necessarily metaphoric, a substitution of figurative for literal. And no poet makes it as impossible for us to know what is figurative and what is literal as Whitman.

The more deeply you read him, the more you encounter his suppressed allusiveness, his gathering self-awareness of the complexities of poetic tradition, which he urges himself to usurp. In his battle for self-reliance, he remains Shakespearean and High Romantic, as much a Wordsworthian as Emerson himself. The poet James Wright celebrated "the old man, Walt Whitman" less for his famous dialectic of Myself and the Real Me or Me Myself than for his "delicacy" of poetic form. The delicate, unknowable soul was the greater mystery for Whitman, as it was for Emerson, who summarized for them both, in "The Over-Soul," "The soul looketh steadily forwards, creating a world before her, leaving worlds behind her." And, more enigmatically, "The soul knows only the soul."

Whitman's prime trope is not the vital Myself or its homoerotic double, Me/Myself, but the fourfold Soul, the haunting, immemorial litany: Night, Death, the Mother, the Sea. This ancient, universal metaphor he rendered as peculiarly American, by reasserting the power of his poetic mind over the universe of death. Whitman, the American Jesus, longed for the day, resurrection, the father, the shoreline, and out of this longing created the poem of our climate that James Wright named the Shore-Ode. Whitman's elegies for the self are our American answer to Wordsworth's English Romantic Crisis-Ode, to Wordsworth's "Intimations of Immortality . . .," Coleridge's "Dejection: an Ode," Shelley's "Ode to the West Wind," and Keats's great odes. Whitman is darker

than they. To the British romantics, experiential loss is compensated by imaginative gain; to us as to Emerson, echoing Lear, "Nothing is got for nothing," echoing Lear to Cordelia: "Nothing will come of nothing . . . ."

Like Elijah and John the Baptist, the bard of "Leaves of Grass" also "gets out" into the Wilderness, but it is a way station only, and wildness is anything but formless: this new American poetry's paradigm is the King James Bible, with nuances of William Tyndale and Miles Coverdale, geniuses of translation whose stylistic sublimity is equaled in English only by Chaucer, Shakespeare, Milton, Blake, Wordsworth, and Whitman. Whitman's highest art is Exodus, the metaphor of "get thee out from" Ur of the Chaldees or from Egypt into the promised land of a still undiscovered America. While Walt does keep shouting "Kosmos!" I cannot locate New Age Cosmic Consciousness in him. The early notebook fragments contain the seedbed of this getting-out. It is a Resurrection:

In vain were nails driven through my hands./ I remember my crucifixion and bloody coronation/ I remember the mockers and the buffeting insults/ The sepulcher and the white linen have yielded me up/ I am alive in New York and San Francisco,/ Again I tread the streets after two thousand years./ Not all the traditions can put vitality in churches/ They are not alive, they are cold mortar and brick,/ I can easily build as good, and so can you: -- / Books are not men --

Whitman finally won over even the aging Henry James, who in his youth had given a bad review to "Drum-Taps." The American public, the brash young Henry insisted then, would reject Whitman in the name of their higher culture. Later, and much wiser, the master of the American novel would ask that "Lilacs" be read aloud to him, and wept (as I do) at the magnificence of our greatest poem's closing harmonies:

Yet each to keep and all, retrievements out of the night,/ The song, the wondrous chant of the gray-brown bird,/ And the tallying chant, the echo arous'd in my soul,/ With the lustrous and drooping star with the countenance full of woe,/ With the holders holding my hand nearing the call of the bird,/ Comrades mine and I in the midst, and their memory ever to keep, for the dead I loved so well,/ For the sweetest, wisest soul of all my days and lands -- and this for his dear sake,/ Lilac and star and bird twined with the chant in my soul,/ There in the fragrant pines and the cedars dusk and dim.

Its more than Tennysonian organ tonalities are the antithetical completions of the confident simplicity that opens itself to us in 1855:

I celebrate myself,/ And what I assume, you shall assume,/ For every atom belonging to me as good belongs to you./ I loafe and invite my soul,/ I lean and loafe at my ease . . . . observing a spear of summer grass.

Though Whitman later denied it, Emerson made the first "Leaves of Grass" possible. Emerson credited Whitman with the "Appalachian enlargement" of our literature. "As sane as the sun" was one of Whitman's final tributes to Emerson. My own favorite among Whitman's anecdotes is of his last visit to the then senile Emerson. The greatest of our poets so stationed his chair that he could stare fully at the benign countenance of his mentor, and each sat silently, Whitman in loving reverie, Emerson in the tragic solitude of an Alzheimer's victim. It was the final act in a grand drama of influence that is still ongoing in our literary culture.

Mr. Bloom is Sterling Professor of Humanities at Yale. This essay is adapted from his introduction to "Leaves of Grass (July, 1855 ed.)," just published by Penguin Classics.

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390. **Gary Sullivan**  
*excerpt*

*Fri 29 Jul 2005*

---

FAITH: Let go of me, Baldilocks, I got GLITTER fever! Cough! Raspberry swirlz ... sody-pop dreams. I'm duckie crazy in the summer bliss of this chocolate bumble bee wonder! This is MY rainbow fantasy, MY star dusted misty hopes. Fuckin' vanilla candles. Red fuckin' tulips, pink fuckin' drink. Quote takes a long hard drag on her cigarette, which has been out since 1976 unquote. Kiwi sparkle ...

DICK [He wears a white suit covered with graffiti.]: New in town, right? You got that new-in-town look. Dangerous part of town this time of night for a young lady ... by herself.

FAITH: My kiwi dreams are a crazy monkey with my yummy blue sugar kisses from tootie pop lips.

DICK: Mm-hmm. Lot of people down here try'n take advantage of a situation like that.

FAITH: Well, I got a lot of lilacs.

See: <http://garysullivan.blogspot.com>

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391. **Harrison Jeff**  
*Antic View blog*

*Fri 29 Jul 2005*

---

Antic View, a blog where Allen Bramhall & Jeff Harrison interview each other:

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

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392. **Ben Mazer**

***Fwd: \*\* Team Spicer***

*Fri 29 Jul 2005*

---

--part1\_197.43b426f3.301b99e2\_boundary

--part1\_197.43b426f3.301b99e2\_boundary

Greetings,

We've convinced poet Landis Everson to come up from his digs in sunny San Luis Obispo to give what might well be his first public poetry reading in the Bay Area since he last read for the Poetry Center in November 1956. Landis was close friends with Jack Spicer, Robin Blaser, Robert Duncan, et al, discovered a gift for poetry in that milieu (he, Spicer, & Blaser shared a sunday poetry group in 1960, to which Duncan was dis-invited!) and was greatly admired by all of them. His last published work of that era, following a pamphlet Postcard from Eden published by James Herndon, was in Locus Solus in 1962, John Ashbery & Harry Mathews's elegant & hefty magazine published in Paris. After Spicer died and Robin moved to Vancouver, Landis stopped writing poetry. He felt he'd lost his audience.

Years went by, as they say, until recently, while working on what would become a terrific Berkeley Renaissance feature for Fulcrum magazine\*, young Boston poet Ben Mazer re-discovered Landis Everson & his poetry. When Mazer appeared and got interested in Everson as a poet, Landis started writing again, and he's now written some 200 poems in the past few years, which are getting published all over the place. While we await a future collection of the poetic works of Landis Everson, he will be appearing this fall in San Francisco, Saturday October 29th, 7:30 pm at the Unitarian Center, 1187 Geary (at Franklin), sponsored by the Poetry Center.

I've invited Kevin Killian to present on that evening, along with others working with that material, some of Jack Spicer's unpublished works, to set the stage for Landis. Kevin proposed a world premier reading of Spicer's play Young Goodman Brown. I suggested that the play be bracketed by a few of Spicer's lost-and-found poems, maybe a letter or two. It'll be Halloween --or close-- & Hawthorne's tale of shattered innocence, dark woods, & a witch's sabbath should sit just right.

Please put the date down for participating on this special evening. And I thank you in advance.

best regards,  
Steve

\* Fulcrum: an annual of poetry and aesthetics, Number Three (Cambridge, MA: 2004), ed. by Philip Nikolayev and Katia Kapovich, ISSN 1534-7877, 510 pp., \$15. Orders: [REDACTED]

The Landis Everson feature is also highly recommended, up at Jacket, issue 26  
<http://www.jacketmagazine.com/26/index.html>

=====  
Steve Dickison, Director  
The Poetry Center & American Poetry Archives  
San Francisco State University  
1600 Holloway Avenue ~ San Francisco CA 94132  
~ vox [REDACTED] ~ fax [REDACTED]  
<http://www.sfsu.edu/~poetry>

END

End of page,  
end of this  
  
company---wee  
notebook kept  
  
my mind in hand,  
let the world stay  
  
open to me  
day after day,  
  
words to say,  
things to be.  
  
~ Robt Creeley

--

--part1\_197.43b426f3.301b99e2\_boundary--

[↑ Contents](#)

393. **Catherine Daly**

***job in NJ***

*Fri 29 Jul 2005*

---

Dear List:

I forwarded the job in NJ for Catie Rosemurgy. I have not been to NJ in years. I have never lived or taught in NJ. I have no knowledge about the job. I don't

even have a job. Look in AWP or the Chronicle or look up Catie Rosemurgy as the posting clearly stated.

All best,

Catherine Daly



that's "Pacific" bell

[↑ Contents](#)

394. **Ben Mazer**

***Fwd: \*\* Team Spicer***

*Fri 29 Jul 2005*

---

Sorry! This is from Steve Dickison at the San Francisco Poetry Center:

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best regards,  
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\* Fulcrum: an annual of poetry and aesthetics, Number Three (Cambridge, MA:  
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=====

Steve Dickison, Director  
The Poetry Center & American Poetry Archives  
San Francisco State University  
1600 Holloway Avenue ~ San Francisco CA 94132  
~ vox [REDACTED] ~ fax [REDACTED]  
<http://www.sfsu.edu/~poetry>

END

End of page,

end of this

company---wee

notebook kept  
my mind in hand,  
let the world stay

open to me

day after day,  
words to say,  
things to be.

~ Robt Creeley

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395. **Maria Damon**

**Re: Fwd: \*\* Team Spicer**

*Fri 29 Jul 2005*

---

wow this is really quite thrilling; thanks to ben, philip/katya, steve, and most of all, landis everson. sometimes it makes all the difference to have someone to write "to."

At 10:40 AM -0400 7/29/05, Ben Mazer wrote:

>Content-Type: multipart/alternative;

>

>Content-Type: text/plain; charset="us-ascii" ; format="flowed"

>

>Greetings,

>

>We've convinced poet Landis Everson to come up from his digs in sunny

>San Luis Obispo to give what might well be his first public poetry

>reading in the Bay Area since he last read for the Poetry Center in

>November 1956. Landis was close friends with Jack Spicer, Robin

>Blaser, Robert Duncan, et al, discovered a gift for poetry in that

>milieu (he, Spicer, & Blaser shared a sunday poetry group in 1960, to

>which Duncan was dis-invited!) and was greatly admired by all of

>them. His last published work of that era, following a pamphlet

>Postcard from Eden published by James Herndon, was in Locus Solus in

>1962, John Ashbery & Harry Mathews's elegant & hefty magazine

>published in Paris. After Spicer died and Robin moved to Vancouver,

>Landis stopped writing poetry. He felt he'd lost his audience.

>

>Years went by, as they say, until recently, while working on what

>would become a terrific Berkeley Renaissance feature for Fulcrum

>magazine\*, young Boston poet Ben Mazer re-discovered Landis Everson &

>his poetry. When Mazer appeared and got interested in Everson as a

>poet, Landis started writing again, and he's now written some 200

>poems in the past few years, which are getting published all over the

>place. While we await a future collection of the poetic works of

>Landis Everson, he will be appearing this fall in San Francisco,

>Saturday October 29th, 7:30 pm at the Unitarian Center, 1187 Geary

>(at Franklin), sponsored by the Poetry Center.

>

>I've invited Kevin Killian to present on that evening, along with

>others working with that material, some of Jack Spicer's unpublished

>works, to set the stage for Landis. Kevin proposed a world premier

>reading of Spicer's play Young Goodman Brown. I suggested that the



>play be bracketed by a few of Spicer's lost-and-found poems, maybe a  
>letter or two. It'll be Halloween --or close-- & Hawthorne's tale of  
>shattered innocence, dark woods, & a witch's sabbath should sit just  
>right.

>

>Please put the date down for participating on this special evening.

>And I thank you in advance.

>

>best regards,

>Steve

>

>\* Fulcrum: an annual of poetry and aesthetics, Number Three

>(Cambridge, MA: 2004), ed. by Philip Nikolayev and Katia Kapovich,

>ISSN 1534-7877, 510 pp., \$15. Orders: [REDACTED]

>

>The Landis Everson feature is also highly recommended, up at Jacket,  
>issue 26 <http://www.jacketmagazine.com/26/index.html>

>

>=====

>Steve Dickison, Director

>The Poetry Center & American Poetry Archives

>San Francisco State University

>1600 Holloway Avenue ~ San Francisco CA 94132

>~ vox [REDACTED] ~ fax [REDACTED]

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

>

>          END

>

>          End of page,  
>          end of this

>

>          company---wee  
>          notebook kept

>

>          my mind in hand,  
>          let the world stay

>

>          open to me  
>          day after day,

>

>          words to say,  
>          things to be.

>  
>  
> ~ Robt Creeley  
>--  
>  
>--part1\_197.43b426f3.301b99e2\_boundary--

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396. **Stephen Vincent**

**FW: Steve Jobs talk**

Fri 29 Jul 2005

---

Excuse any cross-posting:

Judy Coburn kindly forwards this. I am not sure where Steve Jobs gave the talk. It's interesting to know - at least among poets - that, though he does not mention him by name, Jobs, as a student at Reed College in the Sixties, probably learned calligraphy from Lloyd Reynolds - who also taught Phillip Whalen, Lew Welch and Gary Snyder. (He also taught Sumner Stone who was long in charge of creating typographic forms at Adobe Systems). Amazing how a gringo Zen calligrapher - combined with an amazing college - was the source of such influence on the creation and face of both 20th century poetry and computers. Hats off to both Reynolds and Jobs, a speech that makes me homesick for all the creative fires and lives born of the Sixties. How have we come down so far? Karl Rove, eat my hat!

Stephen V

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

*grad speech by steve jobs--he really said something. the guy IS a genius.mjc*

*I am honored to be with you today at your commencement from one of the finest universities in the world. I never graduated from college. Truth be told, this is the closest I've ever gotten to a college graduation. Today I want to tell you three stories from my life. That's it. No big deal. Just three stories. The first story is about connecting the dots. I dropped out of Reed College after the first 6 months, but then stayed around as a drop-in for another 18 months or so before I really quit. So why did I drop out? It started before I was born. My biological mother was a young, unwed college graduate student, and she*

*decided to put me up for adoption. She felt very strongly that I should be adopted by college graduates, so everything was all set for me to be adopted at birth by a lawyer and his wife. Except that when I popped out they decided at the last minute that they really wanted a girl. So my parents, who were on a waiting list, got a call in the middle of the night asking: "We have an unexpected baby boy; do you want him?" They said: "Of course." My biological mother later found out that my mother had never graduated from college and that my father had never graduated from high school. She refused to sign the final adoption papers. She only relented a few months later when my parents promised that I would someday go to college.*

*And 17 years later I did go to college. But I naively chose a college that was almost as expensive as Stanford, and all of my working-class parents' savings were being spent on my college tuition. After six months, I couldn't see the value in it. I had no idea what I wanted to do with my life and no idea how college was going to help me figure it out. And here I was spending all of the money my parents had saved their entire life. So I decided to drop out and trust that it would all work out OK. It was pretty scary at the time, but looking back it was one of the best decisions I ever made. The minute I dropped out I could stop taking the required classes that didn't interest me, and begin dropping in on the ones that looked interesting.*

*It wasn't all romantic. I didn't have a dorm room, so I slept on the floor in friends' rooms, I returned coke bottles for the 5¢ deposits to buy food with, and I would walk the 7 miles across town every Sunday night to get one good meal a week at the Hare Krishna temple. I loved it. And much of what I stumbled into by following my curiosity and intuition turned out to be priceless later on. Let me give you one example: Reed College at that time offered perhaps the best calligraphy instruction in the country. Throughout the campus every poster, every label on every drawer, was beautifully hand calligraphed. Because I had dropped out and didn't have to take the normal classes, I decided to take a calligraphy class to learn how to do this. I learned about serif and san serif typefaces, about varying the amount of space between different letter combinations, about what makes great typography great. It was beautiful, historical, artistically*

*subtle in a way that science can't capture, and I found it fascinating.*

*None of this had even a hope of any practical application in my life. But ten years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. It was the first computer with beautiful typography. If I had never dropped in on that single course in college, the Mac would have never had multiple typefaces or proportionally spaced fonts. And since Windows just copied the Mac, its likely that no personal computer would have them. If I had never dropped out, I would have never dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do. Of course it was impossible to connect the dots looking forward when I was in college. But it was very, very clear looking backwards ten years later.*

*Again, you can't connect the dots looking forward; you can only connect them looking backwards. So you have to trust that the dots will somehow connect in your future. You have to trust in something - your gut, destiny, life, karma, whatever. This approach has never let me down, and it has made all the difference in my life.*

*My second story is about love and loss.*

*I was lucky - I found what I loved to do early in life. Woz and I started Apple in my parents garage when I was 20. We worked hard, and in 10 years Apple had grown from just the two of us in a garage into a \$2 billion company with over 4000 employees. We had just released our finest creation - the Macintosh - a year earlier, and I had just turned 30. And then I got fired. How can you get fired from a company you started? Well, as Apple grew we hired someone who I thought was very talented to run the company with me, and for the first year or so things went well. But then our visions of the future began to diverge and eventually we had a falling out. When we did, our Board of Directors sided with him. So at 30 I was out. And very publicly out. What had been the focus of my entire adult life was gone, and it was devastating. I really didn't know what to do for a few months. I felt that I had let the previous generation of entrepreneurs down - that I had dropped the baton as it was being passed to me. I met with David Packard and Bob Noyce and tried to apologize for screwing up so badly. I was a very public failure, and I even*

*thought about running away from the valley. But something slowly began to dawn on me - I still loved what I did. The turn of events at Apple had not changed that one bit. I had been rejected, but I was still in love. And so I decided to start over. I didn't see it then, but it turned out that getting fired from Apple was the best thing that could have ever happened to me. The heaviness of being successful was replaced by the lightness of being a beginner again, less sure about everything. It freed me to enter one of the most creative periods of my life. During the next five years, I started a company named NeXT, another company named Pixar, and fell in love with an amazing woman who would become my wife. Pixar went on to create the worlds first computer animated feature film, Toy Story, and is now the most successful animation studio in the world. In a remarkable turn of events, Apple bought NeXT, I returned to Apple, and the technology we developed at NeXT is at the heart of Apple's current renaissance. And Laurene and I have a wonderful family together. I'm pretty sure none of this would have happened if I hadn't been fired from Apple. It was awful tasting medicine, but I guess the patient needed it. Sometimes life hits you in the head with a brick. Don't lose faith. I'm convinced that the only thing that kept me going was that I loved what I did. You've got to find what you love. And that is as true for your work as it is for your lovers. Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do. If you haven't found it yet, keep looking. Don't settle. As with all matters of the heart, you'll know when you find it. And, like any great relationship, it just gets better and better as the years roll on. So keep looking until you find it. Don't settle. My third story is about death. When I was 17, I read a quote that went something like: "If you live each day as if it was your last, someday you'll most certainly be right." It made an impression on me, and since then, for the past 33 years, I have looked in the mirror every morning and asked myself: "If today were the last day of my life, would I want to do what I am about to do today?" And whenever the answer has been "No" for too many days in a row, I know I need to change something. Remembering that I'll be dead soon is the most*

*important tool I've ever encountered to help me make the big choices in life. Because almost everything - all external expectations, all pride, all fear of embarrassment or failure - these things just fall away in the face of death, leaving only what is truly important. Remembering that you are going to die is the best way I know to avoid the trap of thinking you have something to lose. You are already naked. There is no reason not to follow your heart.*

*About a year ago I was diagnosed with cancer. I had a scan at 7:30 in the morning, and it clearly showed a tumor on my pancreas. I didn't even know what a pancreas was. The doctors told me this was almost certainly a type of cancer that is incurable, and that I should expect to live no longer than three to six months. My doctor advised me to go home and get my affairs in order, which is doctor's code for prepare to die. It means to try to tell your kids everything you thought you'd have the next 10 years to tell them in just a few months. It means to make sure everything is buttoned up so that it will be as easy as possible for your family. It means to say your goodbyes.*

*I lived with that diagnosis all day. Later that evening I had a biopsy, where they stuck an endoscope down my throat, through my stomach and into my intestines, put a needle into my pancreas and got a few cells from the tumor. I was sedated, but my wife, who was there, told me that when they viewed the cells under a microscope the doctors started crying because it turned out to be a very rare form of pancreatic cancer that is curable with surgery. I had the surgery and I'm fine now.*

*This was the closest I've been to facing death, and I hope it's the closest I get for a few more decades. Having lived through it, I can now say this to you with a bit more certainty than when death was a useful but purely intellectual concept:*

*No one wants to die. Even people who want to go to heaven don't want to die to get there. And yet death is the destination we all share. No one has ever escaped it. And that is as it should be, because Death is very likely the single best invention of Life. It is Life's change agent. It clears out the old to make way for the new. Right now the new is you, but someday not too long from now, you will gradually become the old and be cleared away. Sorry to be so dramatic, but it is quite true.*

*Your time is limited, so don't waste it living someone*

*else's life. Don't be trapped by dogma - which is living with the results of other people's thinking. Don't let the noise of other's opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary.*

*When I was young, there was an amazing publication called The Whole Earth Catalog, which was one of the bibles of my generation. It was created by a fellow named Stewart Brand not far from here in Menlo Park, and he brought it to life with his poetic touch. This was in the late 1960's, before personal computers and desktop publishing, so it was all made with typewriters, scissors, and polaroid cameras. It was sort of like Google in paperback form, 35 years before Google came along: it was idealistic, and overflowing with neat tools and great notions.*

*Stewart and his team put out several issues of The Whole Earth Catalog, and then when it had run its course, they put out a final issue. It was the mid-1970s, and I was your age. On the back cover of their final issue was a photograph of an early morning country road, the kind you might find yourself hitchhiking on if you were so adventurous. Beneath it were the words: "Stay Hungry. Stay Foolish." It was their farewell message as they signed off. Stay Hungry. Stay Foolish. And I have always wished that for myself. And now, as you graduate to begin anew, I wish that for you.*

*Stay Hungry. Stay Foolish.*

*Thank you all very much.*

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397. **Harry Nudel**

***bloom...***

*Fri 29 Jul 2005*

---

like

if

even

never

composed

a a



line  
of verse  
song..my...drn...

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398. **Harry Nudel**  
**bloom**

*Fri 29 Jul 2005*

---

whitman  
first stop  
end of line  
my..song...drn...

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399. **Joe Brennan**  
**Roberts Papers Match FBI Profile Of Serial Killer**

*Fri 29 Jul 2005*

---

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

Al-Qaeda Says it Will Cease Attacks If U.S. Turns Over 14 U.S. Officials For Public Execution And Withdraws Troops From Iraq And Afghanistan: Referendums Begun In 42 States Heavily Support Al-Qaeda Plan: Americans Enthusiastic, Anxious To Turn Over Even More Of Their Traiterous Kleptocracy.: By JEFFEY LUBE

Early on, Roberts Leaned To The Right But His Folks Refused To Take Him To An

Orthopedist.:

Roberts Papers Match FBI Profile Of Serial Killer.:

Frist Predicts Easy Confirmation: "Every Committee Member Will See A Little Of Themselves In This Nominee.":

Nominee Says "If You're Going To Be Corporate Power's Bitch, It Helps On Occasion To Dress Like A Woman And Cruise The Bars Around Wall Street.": By BOWAND 'I Helped Murder Gary Webb' KURTZY

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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400. **Pam Brown**

***Hi Miekal***

*Fri 29 Jul 2005*

---

Subject: hey hey Pam Re: g'day Miekal

*What's going on OverThere that we all should know about? First five things that come to yr mind.*

Hello again Miekal,

The Minister for Immigration has finally allowed refugee children to leave the 'detention centres' (euphemism for 'prisons') they've been locked up in for years - to live 'in the community' but that doesn't mean to live freely. They're still accompanied by 'security' when going to the supermarket with their guardians and so on.

The Sydney sun is shining - the sailing club is very active down at the bay not far from where I live - you wouldn't know it was a time of war.

The price of Castello blue vein cheese seems to have doubled - my partner just came in from shopping.

There are some readings on next week - Leonard Schwartz is in Sydney- he's reading on Thursday night, I'm reading with Rudi Krausmann on Tuesday night.

And the fifth thing that comes to my slow Saturday morning mind is that none of this is much what anyone needs to know - sort of like a really b-a-d blog

Your place sounds like 1975 to me.

Cheerio from Pam

Myself, we have 25 young anarcho-circus folks called SPAZ who just pulled into Dreamtime Village where I live, 3 giant brightly colored school buses filled with bodies, instruments & props. A lot of them are interested in living cheaply & easily on the land, making new youth culture, living outside the 9-5 grunt called work. Some of them seem quite interested in poetry, small press publishing, zines & agit prop performance.

in the heat of our summer,

~mIEKAL

On Jul 25, 2005, at 4:55 AM, Pam Brown wrote:

> Dear Miekal, hello,  
> You wrote -  
>  
>> This list is severely deprived of international  
> input, a lot of us have  
>> a deep interest in seeing this list become more  
> international.  
>  
> Oh well, I'll try to put in a bit more. I should  
make  
> an effort.  
> Greetings from Sydney,  
> Pam  
>  
> Web site/Pam Brown -  
<http://www.geocities.com/p.brown/>  
>  
> Send instant messages to your online friends

> http://au.messenger.yahoo.com

>

>

----

Awkword Ubutronics

Amendant Hardiker: patatechnocrat

Beliefware that works, since 1987.

Email is obsolete.

Web site/Pam Brown - http://www.geocities.com/p.brown/

Send instant messages to your online friends http://au.messenger.yahoo.com

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401. **Pam Brown**

**Re: POETICS Digest - walt Whitman**

Sat 30 Jul 2005

---

Ron & Harry,

You wrote -

>As always, Harold Bloom is o'er the top in today's

Wall >Street Urinal

>(even tho I think I like Whitman far more than he).

>

>Ron

>

>Whitman's America

>

>By HAROLD BLOOM

>July 29, 2005; Page A12

>

>If you are American, then Walt Whitman is your  
imaginative >father and mother, even if, like myself,  
you have never composed a line of verse.

"From: Harry Nudel <[REDACTED]>

Subject: bloom...

like

if

even

never

composed

a a

line  
of verse  
song..my...drn...

-----  
Date: Fri, 29 Jul 2005 16:33:16 -0400  
From: Harry Nudel <[REDACTED]>  
Subject: bloom

whitman  
first stop  
end of line  
my..song...drn..."

I like this stanza from Douglas Rothschild's poem  
"February 28th, 2001" in "The Poker #6" -

At the foot of the brklyn bridge  
across from Shannon Applegate's apt.  
yet another park, this one named  
for Walt Whitman, has been turned,  
in this case, by the GSA, into an  
asphalt parking lot, for the GSA.  
Cherry trees & leaves of grass  
uprooted, to make room for the  
westward expansion of the brklyn  
supreme court; a strange retri-  
bution for Walt's vigorous  
support of the Mexican war.

All the best,  
Pam Brown

Web site/Pam Brown - <http://www.geocities.com/p.brown/>

---

Do you Yahoo!?  
Try Yahoo! Photomail Beta: Send up to 300 photos in one email!  
<http://au.photomail.mail.yahoo.com>

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402. **Jonathan Skinner**  
***SPACE WALK (LIVE FEED 11:45 EST)***  
*Sat 30 Jul 2005*

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<http://www.washingtonpost.com/wp-dyn/content/video/2005/04/12/VI2005041201139.html>

EVA (extra vehicular activity) with (Major) Thom Donovan and Kyle Schlesinger at Big Orbit, tethered to facing margins . . .

floating out to the edges of (between) words. Mantling the antennae. Bright horizons roll through visors. Tile work at the margins.

Continents traces stamped into paper. Handrails to stellar. This beautiful station here on Earth, at \$6 well worth the walk. Check it out.

[www.atticusfinch.org](http://www.atticusfinch.org)

JS

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403. **Murray, Christine**  
***New on Chris Murray's Texfiles***  
*Sat 30 Jul 2005*

---

<http://texfiles.blogspot.com>

--poem, "Mission," by Kent Johnson ( \_Lyric Poetry After Auschwitz\_)

--review: Chris Daniels reviews Kent Johnson's latest book: \_Lyric Poetry After Auschwitz: eleven submissions to the war\_ (effing press: 703 W 11th Street # 2, Austin, TX 78701 & <http://www.effingpress.com>)

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404. **kari edwards**  
***Help us find a home for our cats!!***  
*Sat 30 Jul 2005*

---

I first want to humbly apologize for being so off subject, but we are moving out of the country in Sept. and are desperate to find a home for our cats. if you live within a days or so from the bay area and want rescue two cats check out the link below.

thank you so much  
kari edwards

<http://www.craigslist.org/sfc/pet/87960747.html>

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405. **K Zervos**

***Re: events in australia***

*Sat 30 Jul 2005*

---

Poetry performances @ Brisbane Social Forum 2005

Saturday 30 July, 4.00-5.30 pm

Words against Warriors

Poets Speak Out

4 - 4.45 pm

Readings by poets:

Willy Bach

Tim Collins

Tara June Winch

Noel Ramiscal

Lesley Singh

John Tomlinson

Sam Wagan Watson (TBC)

Andrew Leggett

Neurosine

Ilana C

John Knight

4.45 - 5.30 pm

Multimedia Poetry

from

Synaptic Graffiti Collective

Featuring:

Sara Moss, Graham Nunn, Mandy Beaumont, Rowan Donovan, Jayne Fenton-Keane,

Stefanie Petrik, Miss Kate, David Stavanger, Amelia Taylor, Kim Downs and Scart (graphic artist/musician)

Find out about the Synaptic Graffiti Collective at:

<http://synapticgraffiti.net>

Brisbane Social Forum is on 29-31 July

@ University of Queensland Student Union Complex ,  
St Lucia (near Schonell Cinema)

Tickets: \$20 concession/\$40 waged/\$60 high waged

[www.brisbanesocialforum.org](http://www.brisbanesocialforum.org)

Sydney

Poetry Reading @ Sappho's Bookshop

51 Glebe Point Road , Glebe

Tuesday 2 August 2005

6.30 pm Featured readers Pam Brown and Rudi Krausmann  
with music from Cam Atkins  
plus

An open section with book voucher prize for winner

Further information: 9818 5366; [REDACTED]

Sydney

US poet, critic and anthologist Leonard Schwartz at UTS, Thursday 4 August, 5-7pm Leonard Schwartz is a major figure in contemporary poetry in English, and an important translator, thinker and writer on cross-cultural poetics. Leonard will be 'in conversation' with Peter Minter at UTS on the afternoon of Thursday, 4 August, and later that evening he will also feature as a reader at the Loft poetry reading. LEONARD SCHWARTZ in conversation with PETER MINTER 5 pm Bon Marche (Building 3) Room 210

THE LOFT POETRY READINGS

Leonard Schwartz, Michael Farrell, Amanda Stewart, Eytan Messiah and Peter Minter

7PM Bon Marche (Building 3) Room 105

ALL WELCOME!

Sydney

Tell Me the Truth About Peace:

Through Music and Poetry

Monday 15 August

7.00 pm

The Sydney Peace Foundation and Gleebooks present

a night of theatre at the Seymour Centre. Featuring Colin Friels, Phillip Adams, Bob Hawke, Lior, Sydney Soloists, Ross Edwards, Terri Janke, Paul Goodchild, The Solidarity Choir, Sister Susan Connelly, Aaron McMillan, Emma Worthington-Lees, Steven Smyth, Larissa Behrendt, Ann Marie Skinner, Sydney Childrens Choir, Kuranda Seyit, and Sam Wagan Watson. People of every generation are crying out to hear stories of hope and reconciliation. All of us are searching for opportunities to overcome fear and to celebrate respect for a common humanity. Calling on the music and poetry of distant and different centuries and cultures, well known artists and well loved Australians will celebrate respect for humanity and tell their stories of peace with justice. York Theatre, Seymour Centre Tickets available from Seymour Centre Box Office 9351 7940 \$27.60 adult \$22.60 Gleeclub members \$17.60 concession  
[www.sydneypeacefoundation.org.au](http://www.sydneypeacefoundation.org.au)

2005 Summerland Awards

Closing Date 31 August 2005

Entries are invited for the Fellowship of Australian Writers Summerland's

inaugural competition. The short story section has an open theme, with a maximum of 2,500 words. The poetry section is for traditional rhyming or free verse to a maximum of 80 lines, open theme. First prize of \$500.00 and second prize of \$200.00 is awarded in both sections. In addition, the Summerland Trophy will be presented to the best overall entry. Highly Commended and Commended certificates will also be awarded and results will be published in the Writers Voice and on the FAW website <

www.fawns.org.au

>. Prize winning entries may be published in an anthology. Entry fee is \$6.00 or \$25.00 for five entries and no entry form is required. Normal competition conditions apply and for more information, please call 02 6624 1933 or email [REDACTED]. Please send entries with cheque or money order (made payable to FAW Summerland) to: Summerland Awards, PO Box 4210,

Goonellabah NSW 2480

Heaps happening in WA

SPRING POETRY FESTIVAL

(Including National Poetry Week)

SEPTEMBER 2005, PERTH, WESTERN AUSTRALIA

Website: <http://thewordisout.net>

Co-ordinator: Maureen Sexton, [REDACTED].

Website/Database Co-ordinator: allan boyd, [REDACTED]

Assistant Coordinator: Frances Macaulay Forde,

[REDACTED].

SPRING POETRY FESTIVAL BEGINS

Friday 2nd - 7.30 pm, Sub-Verse - Reading, Opening Party and Launch of Spring Poetry Festival, Perth Town Hall, Perth.

Saturday 3rd - 1-4 pm, Poetry On Stickers Workshop, TCH, Swanbourne.

Saturday 3rd - 1-3 pm, Poet Tree Workshop: Japanese Poetry 4, PCWC, Joondalup.

Sunday 4th - 1-5 pm, World Poetry - Part One, Masterclass: East meets West, TCH, Swanbourne.

Sunday 4th - 2-4 pm, Speakers Steps - Reading, Forrest Place, Perth.

Monday 5th - 7.30 pm, WOW Walking on Water, Reading Brisbane Hotel, Northbridge.

Thursday 8th - 7.30 pm, Voicebox, Reading La Tropicana Café, Fremantle.

National Poetry Week Begins

Friday 9th - Friday 16th - Poetry Wall, Display State Library, Northbridge.

Friday 9th - Friday 16th - Poetry Wall, Display Greenmount Library, Greenmount.



Friday 9 th -Friday 16 th – Hopetoun Telecentre Poetry Display , Hopetoun.  
Friday 9 th - 11am – Launch of National Poetry Week , State Library,  
Northbridge.  
Friday 9 th -12 noon-1 pm – Special Poetry Lunchlines , Reading Edith Cowan  
University , Mt Lawley.  
Friday 9 th -12.30 pm for 1 pm start – The Poetry Circle , Workshop  
Fremantle Arts Centre.  
Friday 9 th – 5.30 pm , Poets Nosh Night , TCH, Swanbourne.  
Friday 9 th -7.30 pm, Sub Verse , Reading Venue TBA  
Saturday 10 th - 10 am-4 pm , Performance Poetry - Part One , Masterclass  
TCH, Swanbourne.  
Saturday 10 th – 2-5 pm, Philosopher’s Café Reading – Readings, SLC ,  
Northbridge.  
Saturday 10 th – 1-3 pm , Poet Tree Workshop : Prose Poetry 2, PCWC,  
Joondalup.  
Saturday 10 th – 1-4 pm , Detail & Argument : Workshop , KSP, Greenmount.  
Sunday 11 th - 9.30 am-1 pm , ArtEquate , Workshop AGWA, Northbridge.  
Sunday 11 th – 2-4 pm , Speakers Steps , Reading Forrest Place, Perth .  
Sunday 11 th – 3-5 pm, Danny Gunzburg’s Poetry Book launch , KSP,Green-  
mount.  
  
Monday 12 th -Friday 16 th – 10 am-4 pm , Poet Trees Installation , Display ,  
Murray St Mall, Perth . Monday 12th – 12-1 pm , Poet Trees Installation Aloud ,  
Reading Murray St Mall, Perth . Monday 12 th – 2-4 pm , Poets Corner , Read-  
ing SLC , Northbridge. Tuesday 13 th – 12-1 pm , Poet Trees Installation Aloud ,  
Reading Murray St Mall, Perth . Tuesday 13th – 2-4 pm , Poets Corner , Reading  
SLC , Northbridge. Wednesday 14 th – 12-1 pm , Poet Trees Installation Aloud ,  
Reading Murray St Mall, Perth . Wednesday 14th – 2-4 pm , Poets Corner ,  
Reading SLC , Northbridge. Thursday 15 th – 12-1 pm , Poet Trees Installation  
Aloud , Reading Murray St Mall, Perth . Thursday 15th – 2-4 pm , Poets Corner ,  
Reading SLC , Northbridge. Friday 16 th – 12-1 pm , Poet Trees Installation  
Aloud , Reading Murray St Mall, Perth . Friday 16 th – 2-4 pm , Poets Corner ,  
Reading SLC , Northbridge. Friday 16th – 7.30 pm , Sub-Verse , Reading Poetry  
Performance/Readings, Perth Town Hall , Perth . Saturday 17th - 9.30 am-1 pm  
Performance Poetry - Part Two , Masterclass TCH, Swanbourne. Saturday 17 th  
– 1-3 pm , Poet Tree Workshop : Poets and Poetry, PCWC, Joondalup . Saturday  
17th – 3.30-8 pm, Poetry Challenge , Recitals competition/fund raiser Yirra  
Yaakin Theatre, Perth . Sunday 18 th – 2-4 pm , Speakers Steps , Reading For-  
rest Place, Perth . Sunday 18th – 11 am , Poets Picnic in the Park , Reading  
Kings Park . National Poetry Week Ends SPRING POETRY FESTIVAL  
CONTINUES Friday 23 rd -12.30 pm for 1 pm start – The Poetry Circle , Work-  
shop Fremantle Arts Centre. Friday 23 rd – 7.30 pm , Sub-Verse , Reading

Poetry Performance/Readings, Perth Town Hall . Saturday 24th - 1-5 pm, World Poetry - Part Two : Masterclass West meets East, TCH, Swanbourne. Saturday 24 th - 1-3 pm , Poet Tree Workshop , TBA, PCWC, Joondalup. Saturday 24 th - Hopetoun Poetry in the Park, McCulloch Park , Hopetoun. Sunday 25 th - 11 am-2.30 pm , Getting Serious Workshop : Publishing Poetry, TCH, Swanbourne. Sunday 25 th - 2-4 pm , Speakers Steps , Reading Forrest Place, Perth . Sunday 25th - 3-5 pm, Sunday at Tom's : Book launch and Reading TCH, Swanbourne. Friday 30 th - 7.30 pm , Sub-Verse , Reading Closing Party Perth Town Hall. SPRING POETRY FESTIVAL ENDS

OTHER EVENTS IN SEPTEMBER Friday 16 to Sunday 18 September - Sprung Writers Festival , Albany WA . A weekend of stimulating panel discussions, readings, workshops and creative word smithing featuring authors from around Australia, including Tim Winton, John Marsden and Nick Earls. Programs available from mid-August from Vancouver Arts Centre, telephone: 9841 9260. For more information contact Megan Anderson: [REDACTED] .

Friday 29th September to Sunday 2nd - October Under The Southern Cross, Australia 's National Storytelling Festival , Perth WA .

Includes the Poets and Yarnspinners Breakfast, on Sunday 2nd October, 8 am to 9.30 am . Theme - Storytelling on the Edge. Where? - Point Walter Recreation and Conference Centre, 1 Stock Rd , Bicton. For more information contact: Mabel Kaplan at [REDACTED] or on 0011+61+(0)8[REDACTED] . Or check out the website: <http://www.geocities.com/storyguildwa/festival.html> .

Acronyms:

FAWWA Fellowship of Australian WRITERS WA

KSP Katharine Susannah Prichard Writers Centre

PCWC Peter Cowan Writers Centre

AGWA Art Gallery of Western Australia

SLC State Library Café

Organisers : Events have been organised by various groups and individuals, including Frances Macaulay Forde, Jenny de Garis, Shelly Browning, Fiona de Garis, Di Lesley, allan boyd, Maureen Sexton, Vivienne Gance, Trisha Kotai Ewers, Adrian Glamorgan, Barry Parsons, Out Of The Asylum Writing Group, Katharine Susannah Prichard Writers Centre, Fellowship of Australian Writers of WA, Peter Cowan Writers Centre, TWOT magazine, WOW Walking On Water, Voicebox.

Watch you inbox for details of further Poetry Week events around the country as they come to hand

## Between Worlds - Ubud Readers and Writers Festival

Bali , Indonesia 6-11 October 2005

The lush Balinese mountain village of Ubud , home to one of the world's richest cultures, will host the Ubud Writers & Readers Festival from 6 to 11 October 2005 . Ubud combines unique traditions, magnificent scenery, warm climate and hospitality. This year's dynamic program includes discussions, debates, lunches, workshops, panels, theatre, dance and jazz. This year's Festival brings together some of the world's most exciting writers from 15 countries, especially the South East Asia region. Michael Ondaatje , Booker Prize winning author of The English Patient will reveal his magical prose and poetry in a discussion of his life and work . There's something for every style and genre of writing: novels, poetry, zines, plays, film, hip hop, song lyrics and journalism. There will be sessions on publishing, editing, erotica, food, activism, religion, culture, language and much more.

See the full program at [www.ubudwritersfestival.com](http://www.ubudwritersfestival.com)

The Festival has been organised by the non-profit Saraswati Foundation for the Arts.

For more information: Hal Judge, PR Director

Email: [REDACTED]

mobile: 0412 661929

Poets Union Inc

PO Box 91

Balmain NSW 2041

PH: [REDACTED]

FAX: [REDACTED]

EMAIL: [REDACTED]

WEBSITE: [www.poetsunion.com](http://www.poetsunion.com)

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

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

|||On Behalf Of mIEKAL aND

|||Sent: Friday, 29 July 2005 12:21 PM

|||To: [REDACTED]

|||Subject: hey hey Pam Re: g'day Miekal

|||

|||What's going on OverThere that we all should know about? First five  
|||things that come to yr mind.

|||

|||Myself, we have 25 young anarcho-circus folks called SPAZ who just

|||pulled into Dreamtime Village where I live, 3 giant brightly colored  
|||school buses filled with bodies, instruments & props. A lot of them  
|||are interested in living cheaply & easily on the land, making new youth  
|||culture, living outside the 9-5 grunt called work. Some of them seem  
|||quite interested in poetry, small press publishing, zines & agit prop  
|||performance.

|||

|||in the heat of our summer,

|||

|||~mIEKAL

|||

|||

|||On Jul 25, 2005, at 4:55 AM, Pam Brown wrote:

|||

|||> Dear Miekal, hello,

|||> You wrote -

|||>

|||>> This list is severely deprived of international

|||> input, a lot of us have

|||>> a deep interest in seeing this list become more

|||> international.

|||>

|||> Oh well, I'll try to put in a bit more. I should make

|||> an effort.

|||> Greetings from Sydney,

|||> Pam

|||>

|||> Web site/Pam Brown - <http://www.geocities.com/p.brown/>

|||>

|||> Send instant messages to your online friends

|||> <http://au.messenger.yahoo.com>

|||>

|||>

|||----

|||Awkword Ubutronics

|||Amendant Hardiker: patatechnocrat

|||Beliefware that works, since 1987.

|||Email is obsolete.

|||

|||--

|||No virus found in this incoming message.

|||Checked by AVG Anti-Virus.

|||Version: 7.0.338 / Virus Database: 267.9.7/60 - Release Date: 28/07/05  
|||

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.338 / Virus Database: 267.9.7/60 - Release Date: 28/07/05

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406. **laura oliver**

***Poetry About Paintings***

*Sun 31 Jul 2005*

---

There is a specific name/term given to poetry about paintings. I read it once in an article, but can't recall. Anyone know it?

Thank you,

Laura

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407. **Tom Beckett**

***Re: Poetry About Paintings***

*Sun 31 Jul 2005*

---

ekphrasis is the term you want, I think.

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408. **Ishaq**

***~ 8.bliss Interview with UK's Rago Magazine ~***

*Sun 31 Jul 2005*

---

~ 8.bliss Interview with UK's Rago Magazine ~

Peace all,

I just wanted to drop a little note about my latest interview with UK's "Rago Magazine". Much Love to Tricksta for putting it together.

Read it online here: Rago Interview w/ 8.bliss

[http://www.ragomagazine.com/page\\_display.asp?PageID=11&PageType=Interview](http://www.ragomagazine.com/page_display.asp?PageID=11&PageType=Interview)

\* I'm getting back in the swing of things too, just got some new gear... so expect some new shit real soon....

\*And as most of you may or may not know, I've been doing Omnipresent Records myself. It's getting too overwhelming. I'd love to find a home for my music. Any established Indy labels hit me up. Let's Build!

((Global Love))

~ Omnipresent Records ~

Website: <http://www.OmnipresentRecords.com>

E-mail: [REDACTED]

New York, U.S.A.

Featured Artists: 7/28/2005

'NEWS 2005', by 8.bliss

~ THE LATEST 8.BLISS NEWS ~ collabs in UK, France, Sweden, NYC, South Carolina,... A New Video.. A "UMA" UK Award Nomination...

\_\_\_\  
Stay Strong\

\  
"Be a friend to the oppressed and an enemy to the oppressor" \  
--Imam Ali Ibn Abu Talib (as)\

\  
"We restate our commitment to the peace process. But we will not submit to a process of humiliation."\  
--patrick o'neil\  
\

<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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409. **Stephen Vincent**

***Re: Poetry About Paintings***

*Sun 31 Jul 2005*

---

| *ekphrasis is the term you want, I think.*

Who can say "poetry-painting & ekphrasis" in the same breath? Can't we come up with a quickie, like "Paint-Po" or "Po-Paint" - as "He/she's into Paint-Po" or "Po-Paint"??

I suspect it's important to separate poems 'about' paintings from poems and graphic work in which the two mediums are implicitly or seamlessly of one another.

Stephen V

Triggers, my poetry ebook from Shearsman Books is at:

[http://www.shearsman.com/pages/books/ebooks/ebooks\\_home.html](http://www.shearsman.com/pages/books/ebooks/ebooks_home.html)

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#### 410. **Jeremy Hawkins**

##### ***Re: Poetry About Paintings***

*Sun 31 Jul 2005*

---

It is my understanding that ekphrastic poetry is poetry written in response or in relation to works of visual art. Seems highly appropriate to the original query.

Sure, we could invent nomenclature to be more specific, to talk about poets who aren't moved by sculpture (right, Ron?): but if you think you're gonna catch me running around and telling people that anyone is into "po-paint," well you're just as likely to hear me calling myself post-post-lyric.

In the end it's all taxonomy, and like taxidermy, it ends up lacking meat.

-jeremy

--- Stephen Vincent <[REDACTED]> wrote:

> > ekphrasis is the term you want, I think.

>

> Who can say "poetry-painting & ekphrasis" in the  
> same breath?

> Can't we come up with a quickie, like "Paint-Po" or

> "Po-Paint" - as

> "He/she's into Paint-Po" or "Po-Paint"??

>

> I suspect it's important to separate poems 'about'  
> paintings from poems and

> graphic work in which the two mediums are implicitly

> or seamlessly of one

> another.

>

> Stephen V  
> Triggers, my poetry ebook from Shearsman Books is  
> at:  
>  
http://www.shearsman.com/pages/books/ebooks/ebooks\_home.html  
>

---

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

- Hugh MacDiarmid

---

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---

411. **Steve Dalachinsky**  
***Re: Poetry About Paintings***

Sun 31 Jul 2005

---

poems written about or inspired by paintings a long tradition great stuff usually

wwc bruegel and 100 others taidrmy lacking meat /  
where are you from the morgue?

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---

412. **Jeremy Hawkins**  
***Re: Poetry About Paintings***

Sun 31 Jul 2005

---

agreed about a long and great tradition...

the bit about lacking meat had to do with obsessing  
over the naming of things rather than the things  
themselves. obsessing over the taxonomy.

--- Steve Dalachinsky <[REDACTED]> wrote:

*poems written about or inspired by paintings a long  
tradition great  
stuff usually*

*wwc bruegel and 100 others taidrmy lacking meat  
/*



*where are you from the morgue?*

---

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

- Hugh MacDiarmid

---

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413. **Wanda Phipps**  
***Update on Poetry Activities***

*Sun 31 Jul 2005*

---

Hey:

Here's an update on some of my poetry activities:

My Morning Poems are now featured on a new issue of the web journal Tool (along with work by Clark Coolidge, Bob Holman, Philip Good and Jim Behrle):

<http://www.toolamagazine.com/Wanda.html>

Reviews of my book Wake-Up Calls: 66 Morning Poems are now on

Evergreen Review:

[http://www.evergreenreview.com/reviews\\_notes110/wakeupcalls.html](http://www.evergreenreview.com/reviews_notes110/wakeupcalls.html)

and

Gathering of the Tribes:

<http://www.tribes.org/cgi-bin/form.pl?karticle=570>

My appearances on Jack Foley's KPFA Cover to Cover radio show are now archived on their website so you can listen to them anytime. Go to the page, scroll down to the June 29th posting (part 1 of the interview) and July 9th (Part 2) and download them at:

<http://www.kpfa.org/archives/archives.php?id=106>

Feel free to pass this info. on and send me your comments.

Best,

Wanda

--

Wanda Phipps

Wake-Up Calls: 66 Morning Poems  
my first full-length book of poetry  
has just been released by Soft Skull Press

available at the Soft Skull site:

<http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X>

and on Amazon.com:

[http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm\\_item](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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414. **laura oliver**

***Re: Poetry About Paintings***

*Sun 31 Jul 2005*

---

ekphrasis

Yes that's it!

Thank you,

Laura

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415. **Patrick F. Durgin**

***blind seer in black arts fiction***

*Sun 31 Jul 2005*

---

The figure of the blind seer / prophet is familiar, from Teiresius in Oedipus for instance. The figure reoccurs in someone like Roland Kirk ("I Talk with the Spirits") and, I suspect, in fiction or drama of the Black Arts Movement, of which Kirk's work in music is a vital component. Can anyone suggest works of the BAM that include the figure of the blind seer?

Please back-channel your suggestions & thanks much -

Patrick

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416. **Joe Brennan**

***Last Call To ROCK & ROLL!!!***

*Sun 31 Jul 2005*

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Click here: The Assassinated Press

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

Last Call To ROCK & ROLL!!!!; Many Who Support The War Have Not Yet Signed Up. Hurry The Fuck Up. You Are the Morons We Most Want To See Come Back In A Box Or Not Come Back To Our Country At All.: Administration Thoroughly Whipped In Iraq, Ready To Cut And Run In Spring: "We Got Fuckin' Better Things To Do Than Steal Iraq's Oil For That Cocksucker Dick Cheney," Reads Communiqué From Joint Chiefs Of Staff: Remaining Troops And Mercs Will Protect Dick Cheney's Oil, Natural Gas, Scott McLellan says: Evacuation Planned By Helicopter From Roof Of Baghdad Embassy: Shia Charter To Give Shi'ites A Big Role; Committee Chairman Misinterprets What U.S. Oligarchy Means By Democracy, Cites "Will of Majority" Instead Of Will Of Those In Which The Majority Of Wealth Resides.: U.S. Signals Spring Start of Pullout But Will Continue To Fuck Up Iraq In Traditional Foreign Policy Ways.: General Restates Position, Noting Contingencies, As Rumsfeld Arrives In Baghdad To Tell Him To Shut His Piehole About The Cut And Run.: "He may be a smirking little ignorant prick of a president, but he's my smirking little ignorant prick of a president," As Americans rally around their fool, ready to 'Rock & Roll' in Iraq. By ANN SNOTT TRYSON & ELOIN KNICKERMIRE

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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417. **Ishaq**

***notes from new palestine: HIV/AIDS as the other face of terrorism***

*Sun 31 Jul 2005*

---

notes from new palestine: HIV/AIDS as the other face of terrorism

<http://victoria.indymedia.org/news/2005/07/42638.php>

## HIV/AIDS as the other face of terrorism

this media revamping of reality (bourgeois propaganda) is no different than what occurred when most diseases were passed via colonizing europeans who introduced and spread "the sickness", be it mental or physical, to the native/indigenous populations thus decimating tribes and cultures then reworked their role from ethnic cleansers into that of missionaries and health providers.

\*\*\*\*

About the spamming of propaganda targeting the poor and the nonwhites as the bringers of disease and destruction in this case of HIV as the other face of terrorism -- if you do the knowledge, the people who are engaging in risky behavior and even have encouraged and glamorized the now POPcult "lifestyle of disease" are white middle class and professional gay men – conspicuous in their absence on the recent coverage ,or more, the spam attacks on media sites and within the gay community will project this 'positive is negative' ideology onto the swarthy, the bisexual, the lower classes and especially those who are in foreign lands or who do not conform to the global bandwagon of constructed sexual ideologies as designated by the u.s. (unformed state).

The porn industry, personal ads and party circuits for "barebacking" videos and adverts, is targeted towards men of the more wealthier erie noble "mobile" classes, mostly of the leather scene, who use poor youth and nonwhites to satiate this "life on the edge" desire centered in boredom, cruelty, power and human life as a chess game. The game can be seen as the colonizing global business economy creeps on in life, as a likkle death, on the backs of extreme poverty and the working poor. So this risking and attracting the infection, aka. "the gift", becomes a game of the ruling class and a ebenezeresque endowment to globalization in order to 'decrease the surplus population", disable countries and communities and have them come along side as the great 8 hold the power of cures, poisons and research in check.

"This whole notion that ordinary western(er)s can help suffering starving Africans by having a big party is patronising, shallow and obscene..." – radio khilafah

The Victorian era used the poor and young males in the same manner as "rule britiannia" sounded off in a country camouflaged in power and tragedy of manners covering up it's hypocrisy, syphilis, murder and sickness. in these times of increasing legitimizing of the 'flesh for funds' trade agreements which normalizes prostitution as an alternate income source, and for white youth, as a "coming out process", it is not coincidental, that neoslavery has become the rule of thumb and that the gay community is pushing this mental state (from xtrawest to the glossy amerikkkan puppet masters which bang the macabre dance tunes

of lies and shallow hopes of happiness and conformity), like a kkkkanadian with a infected blanket, wraps it up like a gift to first nations peoples.

"How did this disease come of nowhere and metamorphose from a gay white male disease to a Black disease, disproportionately affecting Africa and female African Americans? If it were a Black disease, we would have been dying from it before the 1980's."— Darryl James -- " The Black Top Ten: Evidence of Racism"

this media revamping of reality (bourgeois propaganda) is no different than what occurred when most diseases were passed via colonizing europeans who introduced and spread "the sickness", be it mental or physical, to the native/indigenous populations thus decimating tribes and cultures then reworked their role from ethnic cleansers into that of missionaries and health providers. let's not forget the travesty of the poppy show of "live8" which only serves as the propaganda machine for the global holocaust of amerikkka and her all lies.

"we felt and had expressed very strongly that the Live 8 and Make Poverty History campaigns in many ways were taking us back to an Edwardian era of tea and sympathy, that they were replacing our political campaigns with philanthropic campaigns. And they were handling the G8 leaders as if they were the potential saviors of the world, while completely ignoring and sidelining the harm that they were doing."--George Monbiot

The posts and the propaganda will, like most media in this denial and (RE)creation of reality culture, sway the focus away from the privileged classes of white gay culture (and that gay culture here in british Columbia) and choose to scapegoat the poor and nonwhites, and even the population of countries and peoples which seem to defy globalization, as being the axis of aids and hiv -- we have seen endless posts on china, cuba, the poor, africa, the caribbean, italy and the increasingly defiant and radicalized native peoples, whose youth are on the come up, and who are clashing with the ethnic genocidal block busting practices of the gentrifying urban and global powers, as the strapped suicide bombers of hiv and aids. Not so coincidently, adding to alden c. mayfield's observation, these native youths are currently joining and engaging "the mainstream systems of power and knowledge," therefore making themselves "able to right the injustices of the past through political, legal or military intervention.". This is no different than the middle east be it Palestine or other muslim countries, who suffer far less from, if any, the once, named "gay plague" now HIV and AIDs, who are making moves to disturb the lies and colonizers and their traditional romp of rape, plaguing and alternate career sources. Let us note that with these colonial eerie noble practices the physical and mental health state soon should "reform" these backwards civilization and bring them

up to the contemporary level of the western world and it's global goals of new world medical industry despair and disease - and with this, in the case of HIV as the other face of terrorism, we see "what Indians and Palestinians (and the poor and blacks) share"

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

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

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

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

<http://www.khilafah.com/home/category.php?DocumentID=11474&TagID=8>  
or

<http://victoria.indymedia.org/news/2005/07/42626.php>

<http://www.democracynow.org/article.pl?sid=05/07/08/1346205>

and

Darryl James -- " The Black Top Ten: Evidence of Racism"

<http://victoria.indymedia.org/news/2005/06/42105.php>

<http://www.blacknla.com/news/Articles/DJ10Racism.asp>

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

or

<http://victoria.indymedia.org/news/2005/06/41547.php>

Cowboys and Indians: Perspectives on

<http://victoria.indymedia.org/news/2004/07/28219.php>

see also:

...all have great responsibilities and that is the responsibility of taking care of patients, responsibility of nursing and responsibility of treatment...in the same manner as a father treats his child, a mother nurses her children. You should consider patients as your own relatives... And in hospital they should be cared and nursed in the same manner, as Islam likes them to be cared and nursed and attended with responsibility... those patients whose hearts are broken, are in need of nursing of spirit, need of spiritual tranquility... nursing like a mother, a sister and brother and father.

<http://victoria.indymedia.org/news/2005/07/42433.php>

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

\_\_\_\  
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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418. **Stephen Vincent**  
***Re: Poetry About Paintings***

Sun 31 Jul 2005

I give in. I thought the question was aimed more at contemporary practice in which the material of the poem is a mix of text and image - one modifying or amplifying the vocabulary of the other. Instead of me trying to come up with a term, I suspect it best to ask practitioners - if not "Paint-Po" or "Po-Paint" as to what they call their acts, if anything yet. (Of course I have never met a Language Poet who said what he or she practiced was "Lang Po" - as in "I do Lang Po.")

In any case Ekphrasis is then term in which the poet uses the poem to interpret or make drama of the painting. Done beautifully by many - say WCW with Brueghel. And very tediously by many others. Tedious or great, I still suspect it rare that a poet - unless in the context of a critical, academic discussion - would use the word "Ekphrasis" as a working term. Tho I could imagine an art school band calling itself the "Ekphrasiacs" - maybe! Or a drug able to produce beautiful combinations of words and images called "Ekprhasia."

Stephen V

*It is my understanding that ekphrastic poetry is poetry written in response or in relation to works of visual art. Seems highly appropriate to the original query.*

*Sure, we could invent nomenclature to be more specific, to talk about poets who aren't moved by sculpture (right, Ron?): but if you think you're gonna*

*catch me running around and telling people that anyone  
is into "po-paint," well you're just as likely to hear  
me calling myself post-post-lyric.*

*In the end it's all taxonomy, and like taxidermy, it  
ends up lacking meat.*

*-jeremy*

*--- Stephen Vincent <[REDACTED]> wrote:*

*ekphrasis is the term you want, I think.*

*Who can say "poetry-painting & ekphrasis" in the  
same breath?  
Can't we come up with a quickie, like "Paint-Po" or  
"Po-Paint" - as  
"He/she's into Paint-Po" or "Po-Paint"??*

*I suspect it's important to separate poems 'about'  
paintings from poems and  
graphic work in which the two mediums are implicitly  
or seamlessly of one  
another.*

*Stephen V  
Triggers, my poetry ebook from Shearsman Books is  
at:*

*[http://www.shearsman.com/pages/books/ebooks/ebooks\\_home.html](http://www.shearsman.com/pages/books/ebooks/ebooks_home.html)*

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

*- Hugh MacDiarmid*

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