

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 2005

614 messages · Thu 1 Sep 2005 – Fri 30 Sep 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

September 2005 staged a collision the month could not have arranged more pointedly if it tried: the poetry world's largest thread was about its own narcissism, in the very weeks a drowned city needed it to look at anything but itself. Six hundred and fourteen messages moved through the list, and they divided cleanly into two economies — the manufacture of literary attention, endlessly self-directed, and the catastrophe of the people to whom no attention had ever been paid at all. The room spent the month with a mirror in one hand and a dispatch from the flood in the other.

The mirror came first, and it was sharp about itself. Gabriel Gudding opened Literary Narcissism and the Manufacture of Scandal, reading Ginsberg through the old Naropa wars as a case study in what he called an Economy of Attention — the literary narcissist who welcomes even attacks, since any notice can be made to *"translate his own self-fascination into more news of himself"*. It was a genuine diagnosis and, coming on a listserv, a faintly self-implicating one: the room knew the hunger it was anatomizing from the inside.

And then the dispatch, from people the attention economy had never counted. Katrina's aftermath filled the other threads — Laura Mullen, writing from refuge in Baton Rouge, reported that *"New Orleans is a war zone in a disaster area"*, the aid slow and small, friends bicycling medicine to the shelters. The catastrophe was, precisely, a failure of attention: the poorest and the Blackest citizens, invisible to the machinery of notice, left on rooftops by a country that could find millions to bomb the far side of the world.

One poet refused to make it beautiful. Under the flat, deliberate title Re Katrina: this is not a poem, Robert Majzels named plainly who had drowned — *"people who had no books to begin with and no place to go"* — and declined to convert them into verse, enraged at a nation that could do no better for its own than herd them into the bleachers of a stadium. It was the anti-narcissist gesture the month required: the poem withheld, the attention turned outward and given away, the writer for once refusing the small profit that even grief can be made to yield.

The two economies would not reconcile, and the honesty was in admitting it. On one side, a machinery that turns every wound into news of oneself; on the other, a multitude who could not manufacture, at any price, the attention that would

have saved their lives. I have set September down exactly as the archive delivered it — the scandal thread, the war zone in a disaster area, the books no one had, and the poem that refused to be written — because it was the month the poetry world was caught staring into its own pool while a city went under just outside the frame, and its conscience found the one true thing left to say: this is not a poem.

— *K. M. F.*

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- 378. Alison Croggon — Re: Literary Narcissism and the Manufacture of Scandal
- 379. David Baratier — Re: POD
- 380. Alison Croggon — Re: Literary Narcissism and the Manufacture of Scandal
- 381. Steve Dalachinsky — Re: Literary Narcissism and the Manufacture of Scandal
- 382. Jim Andrews — Re: Literary Narcissism and the Manufacture of Scandal
- 383. K Zervos — Re: POD
- 384. Anny Ballardini — Re: No Exit for Narcissus
- 385. Halvard Johnson — Re: Literary Narcissism and the Manufacture of Scandal
- 386. Marcus Bales — Re: Literary Narcissism and the Manufacture of Scandal
- 387. Ron Silliman — Stanley Burnshaw, 99
- 388. Mary Jo Malo — Re: No Exist for Narcissus
- 389. Mark Weiss — Re: POD
- 390. Gerald Schwartz — Re: Literary Narcissism and the Manufacture of Scandal
- 391. Steve Dalachinsky — Re: Literary Narcissism and the Manufacture of Scandal
- 392. Ishaq — [drumbeat-weekend_edition] Looking For Stories
- 393. furniture_press — Love Poetry?
- 394. Michael Rothenberg — Re: Literary Narcissism and the Manufacture of Scandal
- 395. Murat Nemet-Nejat — Re: No Exit for Narcissus
- 396. David-Baptiste Chirot — Re: No Exit for Narcissus
- 397. Harry Nudel — Narcissism....
- 398. Harry Nudel — Narcotics
- 399. K Zervos — FW: POD
- 400. Anny Ballardini — Re: No Exit for Narcissus
- 401. Ishaq — The FINAL day to the SLAMIDOL VOTE!!!! Lord Patch (Lawrence y braithwaite)

402. Elizabeth Block — FW: SFAI Presents Gulf Coast Emergency Residency

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- 403. K Zervos — Re: POD and book-sellers
- 404. Del Ray Cross — SHAMPOO 25
- 405. Jim Andrews — Re: Literary Narcissism and the Manufacture of Scandal
- 406. Tom Beckett — contact information for Hank Lazer
- 407. Lewis LaCook — from The Golden Path - getting slutty with flung air
- 408. Lewis LaCook — from The Golden Path - you're always tearing everything
- 409. Ishaq — PUBLIC ENEMY: Hell No We Ain't All Right MP3 Download
- 410. Steve Dalachinsky — Re: Love Poetry?
- 411. Small Press Traffic — Albon & Morrison at SPT this Friday 9/23
- 412. tyrone williams — Re: contact information for Hank Lazer
- 413. Tom Beckett — thanks all
- 414. Summi Kaipa — question about the teaching of South Asian American poetry in academia
- 415. Bill Lavender — Call for Work, post Katrina
- 416. Joel Weisshaus — Fw: [asle] "Rhetorics of Place" special issue of Reconstruction (5.3)]
- 417. David A. Kirschenbaum — Wanted: S.F. Bay Area Info.
- 418. Matt Henriksen — Katy Lederer, Ange Mlinko, & Valzhyna Mort, Sept. 25th, NYC
- 419. kari edwards — change of email and address

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- 420. Nicholas Karavatos — Re: question about the teaching of South Asian American poetry in acad...
- 421. Ron Silliman — Silliman's Blog
- 422. Boyd Spahr — 27, 28, 29, and 30 in Order & Decorum
- 423. derekrogerson — Writer in Residence
- 424. Ishaq — Re: Literary Narcissism and the Manufacture of Scandal SLAMIDOL VOTING STILL ON!!!
- 425. Michael Magee — THE AMAZING MITCH MAGEE HAS A BLOG!
- 426. Tim Conley — academic job posting (poetics)
- 427. konrad — [SF Screening 9/25] "The Time We Killed" Featuring Lisa Jarnot
- 428. Sarah Trott — Claudia Rankine reading
- 429. Ishaq — Hip Hop: HKB Finn- Acoustic Afro Hip Hop
- 430. Stephen Vincent — Weekend Anti-War etc Demo question(??)
- 431. tb2h — don't know if this is a poem, call to action, or?
- 432. Stephen Baraban — Re: Is poetry hypothetical?-An Open Letter
- 433. Thomas Martin Orange — Weekend Anti-War etc Demo question(??)
- 434. Stephen Vincent — Re: Weekend Anti-War etc Demo question(??)
- 435. Maria Damon — Fwd: ACLS Digital InnovationFellowships
- 436. Elizabeth Block — A Gesture Through Time

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- 437. nuyopoman — Poetics Program w/Waldman, Retallack, Bogosian, Sanders, Finley, Mosley @ Bowery
- 438. Dan Waber — 14 by David-Baptiste Chirot
- 439. K Zervos — FW: POD
- 440. Irving Weiss — Re: Attention: Everyone - Send me a copy of your xeroxed hand
- 441. furniture_press — Re: Attention: Everyone - Send me a copy of your xeroxed hand
- 442. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 9-20-05
- 443. Michael Tod Edgerton — Boston Review Poetry Party?
- 444. Mairead Byrne — Re: Boston Review Poetry Party?
- 445. Ishaq — Welfano News: President Hugo Chavez Visits Bronx
- 446. J. Michael Mollohan — Re: 14 by David-Baptiste Chirot
- 447. Jonathan Skinner — Re: Weekend Anti-War etc Demo question(??)
- 448. Nathaniel Siegel — Re: POETICS Digest - 18 Sep 2005 to 19 Sep 2005 (#2005-261)
- 449. Elizabeth Robinson — Save POETRY from stagnation

- 450. Tom Beckett — New now at E-X-C-H-A-N-G-E-V-A-L-U-E-S
- 451. Tom Beckett — exchangevalues/interviews
- 452. Craig, Ray (SOA) — Gengoro (Diving Beetle) upcoming readings in Tokyo
- 453. Michael Rothenberg — Re: Save POETRY from stagnation
- 454. Camille Martin — New Orleans re-entry Sunday, 9/18
- 455. Jane Sprague — Palm Press: (dis)Orient & Birds of Los Angeles
- 456. Rob McLennan — ottawa poetry newsletter
- 457. Vernon Frazer — Re: Save POETRY from stagnation
- 458. David A. Kirschenbaum — Boog City 28 Now Available
- 459. Irving Weiss — Re: 14 by David-Baptiste Chirot
- 460. Maria Damon — Fwd: Invitation to California, Spain, and Italy; c/bb
- 461. Stephen Vincent — Re: Weekend Anti-War etc Demo question(??)
- 462. Editors, Tarpaulin Sky — Sept 24 Reading --Tarpaulin Sky / Frequency Series
- 463. Vernon Frazer — Re: Save POETRY from stagnation
- 464. Susan Webster Schultz — TINFISH news
- 465. Alison Croggon — TN: Telefunken
- 466. ALDON L NIELSEN — Re: TINFISH news
- 467. David-Baptiste Chirot — Re: Save POETRY from stagnation
- 468. mIEKAL aND — Fwd: Coral Lambert, International Sculpture Works in New Orleans, Louisiana
- 469. noah eli gordon — Eula Biss email

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- 470. Frank Sherlock — XConnect Issue 23
- 471. Tom Beckett — E-X-C-H-A-N-G-E-V-A-L-U-E-S
- 472. Derek White — Calamari Press & Sleepingfish moving & other misc.
- 473. Joel Weishaus — "Adam[i]n Paradise"
- 474. Michael Kelleher — OlsonNow
- 475. Ward Tietz — Spahr and Kinsella @ Georgetown U on September 28
- 476. Kevin Hehir — concrete poetry in german
- 477. Ishaq — [Underworld Hip Hop] Racist band plays Vancouver this Saturday!
- 478. mIEKAL aND — Authors sue Google over Google Print
- 479. Michael Rothenberg — SIX GALLERY GOES GOLDEN event in SF oct 2
- 480. Charlie Rossiter — websites/blogs looking for Katrina (hurricane) related poems/stories?
- 481. Joe Brennan — U.S. Adopts McNamara 'Accounting Methods

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- 482. Kimmelman, Burt — Book Party/Reading in NYC on Friday (Sept. 23rd)
- 483. Joel Lewis — House For Rent Near Bard College
- 484. St. Thomasino — eratio postmodern poetry issue six, fall 2005 is online
- 485. furniture_press — O
- 486. Thomas savage — Re: OlsonNow
- 487. Rob McLennan — The Peter F. Yacht Club
- 488. Steve Dalachinsky — Fw: HURRICANE RELIEF BENEFIT
- 489. Steve Dalachinsky — Re:)))))))))))((((((((((((WAYS TO USE LANCE, by Brett Evans))))...)
- 490. Poetry Project — Events at the Poetry Project 9/26 - 10/1
- 491. Lea Graham — Re: Events at the Poetry Project 9/26 - 10/1
- 492. Stephen Vincent — Why Hurricane?

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- 493. Bill Berkson — Bill Berkson reading
- 494. K Zervos — Re: OlsonNow
- 495. Deb King — mark(s) v6.02 available now
- 496. matvei yankelevich — BALAKLAVA reading and OPEN MIC
- 497. Jim Andrews — Re: OlsonNow
- 498. ALDON L NIELSEN — Re: OlsonNow
- 499. Jeffrey Side — (no subject)

- 500. Mark Salerno — Jane Sprague & Mark Salerno Reading In Los Angeles
- 501. Chris Stroffolino — Progressive USA performance poetry?????
- 502. Jane Sprague — New Books from Make Now Press
- 503. tb2h — Re: Save POETRY from stagnation
- 504. Anny Ballardini — the Corner in the Press
- 505. Brenda Coultas — Oct 1st Katrina Benefit, NYC
- 506. Alex Jorgensen — Re: Progressive USA performance poetry?????

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- 507. Ishaq — SLAM IDOL WINNER!!!
- 508. Maria Damon — Re: SLAM IDOL WINNER!!!
- 509. derekrogerson — Assistant Professor of English, tenure track, poetry
- 510. Kass Fleisher — &Now Literary Festival
- 511. Nada Gordon — stacy doris email?
- 512. Stephen Vincent — Anti-War Demo San Francisco - a little report

25 SEP 2005

- 513. Jeffrey Side — Interviewer for Anne Blonstein needed
- 514. Jason Nelson — 1980s meets 15th century: hermeticon: spell maker
- 515. K Zervos — Re: 1980s meets 15th century: hermeticon: spell maker
- 516. K Zervos — Re: 1980s meets 15th century: hermeticon: spell maker
- 517. Jason Nelson — Hermeticon: the correct URL
- 518. Steve Dalachinsky — Re: stacy doris email?
- 519. Steve Dalachinsky — Fw: Attention: Everyone - Send me a copy of your xeroxed hand
- 520. Mary Jo Malo — this is a political poem i'm dreaming
- 521. Tenney Nathanson — Tucson Poetry Festival October 6-9
- 522. Tenney Nathanson — Tucson Poetry Festival: location and ticket information
- 523. Rob McLennan — new(ish) on rob's clever blog
- 524. charles alexander — Re: Tucson Poetry Festival October 6-9
- 525. Bill Berkson — FW: IMOMF
- 526. C Daly — LA: 2 events this week

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- 527. Matt Henriksen — Septmber 26th @ the KGB
- 528. Tenney Nathanson — Tucson Poetry Festival (correction: executive director, artistic director...)
- 529. Chris Stroffolino — U can listen to our NEW ORLEANS SONG now!
- 530. poetics — Call for Participation
- 531. Ron Silliman — Silliman's Blog
- 532. Lewis LaCook — Return of the Incredibly Mixed-Up House of Blog Who Stopped Living and Becam...
- 533. Steve Dalachinsky — Fw: DON CHERRY CELEBRATION
- 534. Joe Brennan — Check out The Assassinated Press
- 535. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 9-26-05
- 536. Sarah Trott — Claudia Rankine Reading Tomorrow
- 537. Rob McLennan — jwcurry's sound score
- 538. derekrogerson — Visiting One-Year Assistant Professor in English (poetry)
- 539. Ishaq — MEC Film & Culture Series :: MACHETERO!!!!!!!!!!
- 540. furniture_press — Politics : Writing :: Oil : Water
- 541. Steve Dalachinsky — Re: Politics : Writing :: Oil : Water
- 542. Jamie Gaughran-Perez — Re: Save POETRY from stagnation
- 543. Editors, Tarpaulin Sky — Tsky/Frequency Reading--King, Machlin, McCormick, Winter
- 544. Richard Jeffrey Newman — Re: Politics : Writing :: Oil : Water
- 545. Mary Jo Malo — politics, writing, oil, water (and my dream poem)
- 546. ric carfagna — NEW MYSTICS UPDATE--NEW LOOK, GREAT CONTENT

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- 547. Jim Andrews — text zine #2
- 548. Joe Brennan — "Fodder For Oil" Chants Pro-War Crowd
- 549. alexander saliby — Re: politics, writing, oil, water (and my dream poem)
- 550. alexander saliby — Re: Politics : Writing :: Oil : Water
- 551. Roger Day — Re: Politics : Writing :: Oil : Water
- 552. Mary Jo Malo — balls to the wall court jester
- 553. Gerald Schwartz — Re: Politics : Writing :: Oil : Water
- 554. Lewis LaCook — Incredible Math: being a remix, piece by piece, of Alan Sondheim's Nine
--2....
- 555. Stephen Baraban — Re: Politics : Writing :: Oil : Water
- 556. Stephen Baraban — What will you make of my error?
- 557. poets house — Troubadours Event in New York City Tomorrow
- 558. furniture_press — Re: Politics : Writing :: Oil : Water
- 559. Richard Jeffrey Newman — Re: Politics : Writing :: Oil : Water
- 560. derekrogerson — Professor of Digital or Media Arts in Technocultural Studies
- 561. Anny Ballardini — Cipher Journal
- 562. Eric Hoffman — TO inquiry
- 563. Eric Hoffman — TO inquiry
- 564. Brenda Coultas — From Dave Brinks, New Orleans

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- 565. Gabriel Gudding — first live giant squid photographed in wild
- 566. K Zervos — Re: first live giant squid photographed in wild
- 567. Poetics List Intern — conference: the writer's edge
- 568. Adam Fieled — Fieled's Blog/ Rain Taxi Article
- 569. Nico Vassilakis — Subtext Seattle - Steve Collis & Cathleen Shattuck
- 570. Thomas savage — Re: Politics : Writing :: Oil : Water
- 571. Aaron Belz — help locating a Hegel quote
- 572. derekrogerson — Assistant Professor & Coordinator of Creative Writing
- 573. derekrogerson — Tenure-track specialist in poetry
- 574. furniture_press — Christophe Casamassima's 'qui/etude' now available
- 575. laura oliver — Got Lorca?
- 576. Joe Brennan — Bolton Determined To Destroy Top Ten Floors Of U.N.
- 577. Gloria Frym — Re: Got Lorca?
- 578. poets house — Poets House Fall Courses
- 579. David Baratier — Re: To Inquiry
- 580. Lewis Warsh — JOIN THE PLANETS by Reed Bye
- 581. Stephen Vincent — Speaking of teaching
- 582. tlrelf — Re: JOIN THE PLANETS by Reed Bye
- 583. Michael Kelleher — OlsonNow Update

29 SEP 2005

- 584. Eric Elshtain — Boys, forget the Whale!
- 585. Gary Sullivan — SEGUE SERIES FALL/WINTER CALENDAR
- 586. Kass Fleisher — por favor, post to poetics for me?...
- 587. Eileen Tabios — THE BLURBED BOOK: A Poetry Project
- 588. Poetry Project — Events at the Poetry Project 10/1 - 10/5
- 589. Michael Rothenberg — six gallery celebration oct 2 reminder
- 590. dameadows — poetry and jazz on Oct. 17
- 591. dameadows — Toscano and Meadows at Beyond Baroque
- 592. George Bowering — Re: poetry and jazz on Oct. 17

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- 593. David A. Kirschenbaum — Boog City presents Katalanché Press and Limp Richard
- 594. Mark Weiss — Fwd: &Now / Lake Forest Literary Festival
- 595. Jim Andrews — Not My Type
- 596. Jim Andrews — how stories came to be

- 597. Joel Weishaus — Digital Art as Outlaw
- 598. Stephen Vincent — William w/solutions for Blacks in the USA
- 599. Joe Amato — Re: William w/solutions for Blacks in the USA
- 600. Bill Berkson — FW: IMOMF
- 601. Stephen Baraban — He's a gambling man...
- 602. Halvard Johnson — Re: He's a gambling man...
- 603. Anny Ballardini — Re: six gallery celebration oct 2 reminder
- 604. Susan Wheeler — Readings to which you are cordially invited
- 605. Murat Nemet-Nejat — Re: He's a gambling man...
- 606. paolo javier — SPT reading featuring Lyn Hejinian and Paolo Javier, Friday, October 7
- 607. Steve Dalachinsky — Fw: Fw: Fw: Fw: Fw: Fw: Fw: Fw: Fw: more gigs and shameless self
promo
- 608. Steve Dalachinsky — Re: Fw: Attention: Everyone - Send me a copy of your xeroxed hand
- 609. Taylor Brady — Re: SPT reading featuring Lyn Hejinian and Paolo Javier, Friday, October 7
- 610. ALDON L NIELSEN — Re: William w/solutions for Blacks in the USA
- 611. Michael Rothenberg — another sf article about six gallery
- 612. amy king — Why Sit In Your Backyard [NYC]
- 613. dameadows — Oct. 17 Poetry and Jazz with Toscano and Ward
- 614. Joe Brennan — Bill Bennett: White Under The Collar

1. **John Lowther** ***some news of Bill Lavender***

Thu 1 Sep 2005

We've just heard from NOLA poet Alex Rawls. ...

Alex & Kat are near Pensacola with her parents. He has some news of Bill Lavender and Nancy Dixon. As of Monday morning Bill was fine. Monday evening Bill's son Will spoke to him and he was still doing good (Alex is in touch with Bill's son and a sibling of Nancy's & will relay any information as soon as he hears more). Bill has a boat and the keys to a friend's condo which is on the 3rd floor of a converted warehouse not far away from his house. Alex would like to have some confirmation that Bill is alright but isn't that concerned.

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2. **Michael Tod Edgerton** ***Re: some news of Bill Lavender***

Thu 1 Sep 2005

Yeah, I'm practically having a panic attack and Bill probably WOULD just chuckle about it! I'm still just so pissed at them for CHOOSING to stay! I'm SO glad to finally get some news about them! Has anyone heard anything about Claudia Copland, Jose Torres Tama, or Andy Young?

Thanks so much for relaying the news, John!

Tod

Chris Stroffolino <[REDACTED]> wrote: I wonder if this "converted warehouse" is the same as the "can factory" I hear Brett Evans is staying in (from a 5th party). I know Brett and Bill are friends....

You know, if they are alright, they're going to think this is hilarious that we're doing this.

Chris

>From: John Lowther

>To: [REDACTED]

>Subject: some news of Bill Lavender

>Date: Wed, Aug 31, 2005, 8:03 PM

>

We've just heard from NOLA poet Alex Rawls. ...

Alex & Kat are near Pensacola with her parents. He has some news of Bill Lavender and Nancy Dixon. As of Monday morning Bill was fine.

Monday evening Bill's son Will spoke to him and he was still doing good (Alex is in touch with Bill's son and a sibling of Nancy's & will relay any information as soon as he hears more). Bill has a boat and the keys to a friend's condo which is on the 3rd floor of a converted warehouse not far away from his house. Alex would like to have some confirmation that Bill is alright but isn't that concerned.

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

- Mei-mei Berssenbrugge

Start your day with Yahoo! - make it your home page

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3. **Catherine Daly**

Catherine Daly new e-mail

Thu 1 Sep 2005

my new e-mail address is cadaly at comcast dot net

my new mailing address is 1626 Virginia Road, LA, CA 90019

was in Florida for the early days of Katrina, of course nothing like the devastation on the Gulf, but similarly many people without power; one of the key pieces of advice one the news was to move "out of the blue states" (away from the cities on the coasts)

All best,
Catherine Daly

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4. **Chris Stroffolino**

Re: some news of Bill Lavender

Thu 1 Sep 2005

I wonder if this "converted warehouse" is the same as the "can factory" I hear Brett Evans is staying in (from a 5th party). I know Brett and Bill are friends....

You know, if they are alright, they're going to think this is hilarious that we're doing this.

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>To: [REDACTED]
>Subject: some news of Bill Lavender
>Date: Wed, Aug 31, 2005, 8:03 PM
>

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5. **Michael Tod Edgerton** **Re: some news of Bill Lavender**

Thu 1 Sep 2005

For those who know them, I just found out that Andy Young is in Mississippi, and that Claudia Copland, Jose Torres Tama, and Jimmy Ross are headed to Andrei and Laura's in Baton Rouge. YAAYY! I can't express how relieved I am! I just hope Bill and Nancy stay as ok as they were Monday. God this is such a fucking nightmare.

Tod

--- Michael Tod Edgerton

<[REDACTED]> wrote:

Yeah, I'm practically having a panic attack and Bill probably WOULD just chuckle about it! I'm still just so pissed at them for CHOOSING to stay! I'm SO glad to finally get some news about them! Has anyone heard anything about Claudia Copland, Jose Torres Tama, or Andy Young?

Thanks so much for relaying the news, John!

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confirmation that Bill is alright but isn't that
concerned.

There's the mute probability of a reciprocal lack of

understanding.

- Mei-mei Berssenbrugge

Start your day with Yahoo! - make it your home page

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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6. **Geoffrey Gatz**

Announcing BlazeVOX 2K5

Thu 1 Sep 2005

Announcing BlazeVOX 2K5

This is our fifth year and we are pleased to be back up and running! After several technological meltdowns our computers have behaved long enough to help produce this wonderful gathering of writers. This international group shows the strengths of current fictions and poetries. As, always we have no theme to this issue, only a common bond that we have no vocabulary to accurately express what cements our bricks together. So please take a moment to stop on by and enjoy the weird writings of our acquaintances.

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

This issue is available three formats. As an online journal, a free, full PDF e-book and a printed POD edition from Cafepress.com

<http://www.cafeshops.com/blazevox>

Contributors

+ Paul A Green

+ Michael S. Begnal

+ Justin Vicari

+ Davide Trame

+ Ashok Niyogi

+ Marie Kazalia
+ Christopher Barnes
+ Jennifer Firestone
+ Joel Van Noord
+ Michelle Greenblatt
+ Pat Lawrence
+ Rosemarie Crisafi
+ Rich Murphy
+ Geoffrey Gatza
+ Rochelle Ratner
+ Colin Searle
+ Ak-Uh
+ Randy Prunty

// BlazeVOX [heroes] //

Moments to Remember Robert Creeley

An extended MP3 and online video interview

// Buffalo Focus //

Alan Bigelow | Saving The Alphabet [interactive fiction]

Ted Pelton | Jack Slazy, Ma Scrazy

an excerpt from the novel Malcolm and Jack (and other Famous American Criminals)

Every issue we will try to explore a new Buffalo poet. There is a lot going on here in Buffalo and I think it is important to engage some of that energy and bring you a sample of our home

// Four New E-books //

Bowery Poems

by Robert Fernandez

Wish List

by Bob Marcacci

Soundings

by Gautam Verma

Inside Out, Upside Down, and Round and Round

by John J. Trause

Warning: If you sent us materials and have not heard back, please drop us an email to resubmit your work. We had a computer crash and thankfully most of materials were saved from oblivion. However, we did loose quite a bit. So please, before feelings get hurt come and ask.

We are always seeking submissions of your best work!

Please send to [REDACTED]

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

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

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7. **Chris Stroffolino** **NEW ON PEASANTBLOG**

Thu 1 Sep 2005

Latest posts include---

1. Can New Orleans Be Saved?
2. Much Ado About Nothing
3. Silliman's Baraka?
4. Songlyrics Not bout Love, Politics of The Self?
- 5, I Never Understood: The "Devil Rock" Thing
6. Rod Argent
7. Interview With Stephen Taylor
8. Was Walt Whitman Unethical? (response to question from CA CONRAD on the phillysound blog)
9. Show "Review": Jonathan Richman at the Make-Out Room: Poet in Performance?

CONTEST: WIN a FREE CONTINUOUS PEASANT CD (or a book of poetry)

WHY MTV Isn't THE PROBLEM

(with an excellent comment by a woman who calls herself, "Socialism: The New Democracy")

Also, an earlier post has taken on a little life of its own--
DONNA CASINGHINO On WHY People are TURNED OFF to Poetry--
has now received comments from PAM (Lu?), Heidi C. Normand
and also a response to Heidi from Donna....
and an earlier response from Nick LoLordo to my piece on Creeley
<http://blog.myspace.com/continuouspeasant>

-

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8. **Lawrence Upton** **writers forum workshop**

Thu 1 Sep 2005

writers forum workshop resumes this saturday 3rd september 2005 3.30 pm for
4, for 2 hours, basement, camden peoples theatre, london - tube warren street
admission free thanks to the generosity of a private anonymous donation
we are still waiting for confirmation of later dates

L

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9. **Camille Martin** **sheila e. murphy contact**

Thu 1 Sep 2005

hi, could some one please pass along sheila murphy's email address? thanks.
camille martin

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10. **Elizabeth Treadwell** **Katrina narration**

Thu 1 Sep 2005

I apologize for posting before I'd really learned of the extent of things in New Orleans and the Gulf...(as the mother of a young child I tend to try to keep a levee on the news flow around us)...I'm remembering Zora Neale Hurston's descriptions of what I guess was the depression-era hurricane in Florida -- that is what is informing me most as I see the footage....and what is informing me of things I don't want to but of course already know is all the cnn bobbleheads describing poor stranded people taking diapers from abandoned convenience

stores as looters and bush described as heroic for cutting short his vacation and looking out of a plane window for half an hour.

As many will and no doubt are saying with more authority and grace, I feel so mournful at this transformation of such an ornate, spiritual, particular place--- and the devastating upheaval and loss of life for so many.

Elizabeth

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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11. **Thomas Martin Orange** *after katrina: bucks before books*

Thu 1 Sep 2005

hi all,

according to FEMA, "Monetary contributions allow the professional relief organizations to purchase exactly what is most urgently needed by disaster victims and to pay for the transportation necessary to distribute the supplies. Donations of money given to recognized relief organizations are tax deductible and allow the relief supplies to be purchased in locations near the disaster site. This stimulates the economy and ensures the supplies will arrive as quickly as possible."

<http://www.fema.gov/rrr/help2.shtm>

hold onto the books for now and send your bucks...

tom orange

washington, dc

The American Red Cross

<https://www.redcross.org/donate/donation-form.asp>

1-800-HELP NOW () English, () Spanish

The Salvation Army

<http://www.salvationarmyusa.org/USNSAHome.htm>

Beware of Charity Fraud

<http://www.ftc.gov/bcp/online/pubs/tmarkg/charity.htm>

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12. **John Lowther**

Bill Lavender

Thu 1 Sep 2005

my housemate randy just sent me this. hopefully i'll talk to Bill today sometime in Pensacola.

Begin forwarded message:

just got this text message from alex:

Bills ok @ heading r way later 2day

i assume this means nancy too. i wonder about the pets. besides kitters and renny, they were also watching alex and kat's dog.

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13. **Michael Magee**

Downcity Poetry Series in Providence -- new website

Thu 1 Sep 2005

Hi all,

The Downcity Poetry Series hosted by Michael Gizzi and myself in Providence RI is now entering it's third year. We have a new website complete with a calendar and fantastic audio highlights of readings from the previous two years including readings by Robert Creeley, Susan Howe, Carla Harryman, Clark Coolidge and many many others. Have a look:

<http://www.downcitypoetry.org>

Mike Magee

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14. **Michael Rothenberg**

i want to know--U.S. Won't Relocate Soldiers for Katrina

Thu 1 Sep 2005

U.S. Won't Relocate Soldiers for Katrina

September 01, 2005 10:04 AM EDT

DUBAI, United Arab Emirates - There will be no large-scale shifting of U.S. troops from Iraq and Afghanistan to help with disaster relief in Louisiana and Mississippi, a U.S. Central Command spokesman said Thursday.

Lt. Col. Trey Cate said top military officials are exploring ways to bring individual troops home to take care of families in need without altering the balance of forces in the war zones.

But top commanders are unsure if homecoming service members can yet visit areas stricken by Hurricane Katrina due to flooding and evacuations that are under way.

"There are lots of different options of getting soldiers back there," said Cate, who is based in Qatar. "We're going to do our best to take care of the troops and their families."

In Baghdad, some 3,700 soldiers from the Louisiana National Guard's 256th Enhanced Separate Brigade were preparing to return to their base in Lafayette, La., after spending nearly a year in combat in Iraq.

The 256th is expected to begin the trip home within weeks, and would be available for disaster relief at the discretion of Louisiana Gov. Kathleen Blanco, said Lt. Col. Steve Boylan, spokesman for the U.S. military command in Baghdad.

"They are not going to redeploy early as they are already in the process of redeployment," Boylan said.

Navy Cmdr. Jeff Breslau, a U.S. 5th Fleet spokesman in Bahrain, said no U.S. warships in the Gulf would be redirected to disaster relief in the Gulf of Mexico, but individual sailors with family emergencies could be granted home leave.

National Guard units called up for rescue work in Louisiana and Mississippi had to make do without members currently deployed in Iraq or Afghanistan.

National Guard troops from Alabama and Wisconsin, along with other law enforcers, were ordered to deal with the shortfall.

Most Americans identify the National Guard with providing emergency services during natural disasters. But in the past three years, numerous Guard units have been sent to Iraq to fight alongside regular forces.

The Louisiana brigade watched the disaster unfold on television as they finished their nearly yearlong deployment to Camp Liberty, west of Baghdad. The troops are expected to leave Iraq by November, if their deployment is not extended.

Boylan said the Army was providing the Louisiana Guardsmen extra Internet and phone lines to contact family and friends affected by the hurricane.

Wisconsin Gov. Jim Doyle agreed to send 500 Wisconsin National Guard troops to Louisiana Wednesday to help out. The Wisconsin Guard itself is stretched, with 1,700 members serving in Iraq and Afghanistan and another 1,000 mobilizing for deployment overseas.

Blanco said she has asked the White House to send more rescue workers to free up the 4,000 National Guard troops already in New Orleans to stop looting and return law and order to the flooded city.

A brigade of Mississippi National Guard soldiers also remains in Iraq, attached to the II Marine Expeditionary Force.

More than 1,600 Mississippi National Guardsmen were activated to help with the recovery, and the neighboring Alabama Guard was planning to send two battalions to Mississippi to help cover the shortfall.

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

From: "Kevin Hehir" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, August 31, 2005 9:46 PM

Subject: Re: i want to know

Published on Wednesday, August 31, 2005 by the Editor & Publisher

*Did New Orleans Catastrophe Have to Happen?
'Times-Picayune' Had Repeatedly Raised Federal Spending Issues
By Will Bunch*

PHILADELPHIA - Even though Hurricane Katrina has moved well north of the city, the waters may still keep rising in New Orleans late on Tuesday. That's because Lake Pontchartrain continues to pour through a two-block-long break in the main levee, near the city's 17th Street Canal. With much of the Crescent City some 10 feet below sea level, the rising tide may not stop until it's level with the massive lake.

New Orleans had long known it was highly vulnerable to flooding and a direct hit from a hurricane. In fact, the federal government has been working with state and local officials in the region since the late 1960s on major hurricane and flood relief efforts. When flooding from a massive rainstorm in May 1995 killed six people, Congress authorized the Southeast Louisiana Urban Flood Control Project, or SELA.

Over the next 10 years, the Army Corps of Engineers, tasked with carrying out SELA, spent \$430 million on shoring up levees and building pumping stations, with \$50 million in local aid. But at least \$250 million in crucial projects remained, even as hurricane activity in the Atlantic Basin increased dramatically and the levees surrounding New Orleans continued to subside.

Yet after 2003, the flow of federal dollars toward SELA dropped to a trickle. The Corps never tried to hide the fact that the spending pressures of the war in Iraq, as well as homeland security -- coming at the same time as federal tax cuts -- was the reason for the strain. At

least nine articles in the Times-Picayune from 2004 and 2005 specifically cite the cost of Iraq as a reason for the lack of hurricane- and flood-control dollars.

Newhouse News Service, in an article posted late Tuesday night at The Times-Picayune Web site, reported: "No one can say they didn't see it coming. ... Now in the wake of one of the worst storms ever, serious questions are being asked about the lack of preparation."

In early 2004, as the cost of the conflict in Iraq soared, President Bush proposed spending less than 20 percent of what the Corps said was needed for Lake Pontchartrain, according to a Feb. 16, 2004, article, in New Orleans CityBusiness.

On June 8, 2004, Walter Maestri, emergency management chief for Jefferson Parish, Louisiana; told the Times-Picayune: "It appears that the money has been moved in the president's budget to handle homeland security and the war in Iraq, and I suppose that's the price we pay. Nobody locally is happy that the levees can't be finished, and we are doing everything we can to make the case that this is a security issue for us."

Also that June, with the 2004 hurricane season starting, the Corps' project manager Al Naomi went before a local agency, the East Jefferson Levee Authority, and essentially begged for \$2 million for urgent work that Washington was now unable to pay for. From the June 18, 2004 Times-Picayune:

"The system is in great shape, but the levees are sinking. Everything is sinking, and if we don't get the money fast enough to raise them, then we can't stay ahead of the settlement," he said. "The problem that we have isn't that the levee is low, but that the federal funds have dried up so that we can't raise them."

The panel authorized that money, and on July 1, 2004, it had to pony up another \$250,000 when it learned that stretches of the levee in Metairie had sunk by four feet. The agency had to pay for the work with higher property taxes. The levee board noted in October 2004 that the feds were also now not paying for a hoped-for \$15 million project to better shore up the banks of Lake Pontchartrain.

The 2004 hurricane season was the worst in decades. In spite of that, the federal government came back this spring with the steepest reduction in hurricane and flood-control funding for New Orleans in history. Because of the proposed cuts, the Corps office there imposed a hiring freeze. Officials said that money targeted for the SELA project -- \$10.4 million, down from \$36.5 million -- was not enough to start any new jobs.

There was, at the same time, a growing recognition that more research was

needed to see what New Orleans must do to protect itself from a Category 4 or 5 hurricane. But once again, the money was not there. As the Times-Picayune reported last Sept. 22:

"That second study would take about four years to complete and would cost about \$4 million, said Army Corps of Engineers project manager Al Naomi. About \$300,000 in federal money was proposed for the 2005 fiscal-year budget, and the state had agreed to match that amount. But the cost of the Iraq war forced the Bush administration to order the New Orleans district office not to begin any new studies, and the 2005 budget no longer includes the needed money, he said."

The Senate was seeking to restore some of the SELA funding cuts for 2006. But now it's too late.

One project that a contractor had been racing to finish this summer: a bridge and levee job right at the 17th Street Canal, site of the main breach on Monday.

The Newhouse News Service article published Tuesday night observed, "The Louisiana congressional delegation urged Congress earlier this year to dedicate a stream of federal money to Louisiana's coast, only to be opposed by the White House. ... In its budget, the Bush administration proposed a significant reduction in funding for southeast Louisiana's chief hurricane protection project. Bush proposed \$10.4 million, a sixth of what local officials say they need."

Local officials are now saying, the article reported, that had Washington heeded their warnings about the dire need for hurricane protection, including building up levees and repairing barrier islands, "the damage might not have been nearly as bad as it turned out to be."

Will Bunch () is senior writer at the Philadelphia Daily News. Much of this article also appears on his blog at that newspaper, Attytood.

--

<http://nedaftersnowslides.com/>
Hypertext fiction by Don Austin

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15. **ONE LESS**

One Less Magazine's Call for Submissions: Extended Deadline

Thu 1 Sep 2005

Call For Submissions--Extended Deadline

Fellow Writers, Artists, Photographers, Musicians, Collectors, Painters, Mixed Media Artists, Graphic Artists, and Authors of Performance Texts.

We welcome your work for the second issue of One Less: Collections.

The records one keeps/discards. Checks in. Locates. Takes account. Events. Dreams. The longer range of numbers. Notebooks. The empty line on the back of. Paperbags. Scraps of receipts. Undeveloped art forms. In the act. The act of writing in. What keeps these pieces hidden. What is it that we keep.

If you are interested in submitting your work, please send either:

3-5 Pages of Poetry

5-10 Pages of Prose

1-5 Pages of Artwork (Please be aware that all images will be printed in Black & White. We accept TIFF files at no less than 300 dpi for photographs or paintings, etc and 600 dpi for line drawings).

Send your submissions and cover letter to:

One Less

c/o Nikki Widner

6 Village Hill Road

Williamsburg, MA 01096

or by email: [REDACTED]

Deadline is September 15th, 2005.

Please enclose a self-addressed stamped envelope if you would like your work returned. Do not send us originals.

We read work in October and then reply in early November at the latest.

Payment to contributors is one free copy of the magazine.

For more information regarding submissions or purchase of the magazine, please contact us: [REDACTED].

Nikki Widner & David Gardner, Editors

One Less

6 Village Hill Road

Williamsburg, MA 01096

Check out our New Blog: onelessmag.blogspot.com

Do You Yahoo!?

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

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16. **steve potter**

Wandering Hermit Review Issue 1

Thu 1 Sep 2005

Issue # 1 of The Wandering Hermit Review is now available via PayPal at <http://www.wanderinghermit.com> or by sending check or money order for \$10 (additional contributor's copies are \$8) payable to "Wandering Hermit Productions" to:

Wandering Hermit Productions
c/o Steve Potter
317 Harvard Ave. E., # B
Seattle WA 98102

Featuring tributes to Philip Lamantia & Robert Creeley

With new work from: Fernando Aguiar, Joel Allegretti, José Manuel Arango, John M. Bennett, James Bertolino, Suzanne Brooker, Laynie Browne, MCBruce, Polly Buckingham, Sharon Carter, Alan Catlin, Steve Dalachinsky, John DeBoer, Lonnie Hull DuPont, Darlene Fife, Mike Finley, Hugh Fox, Pearl Fritz, Gary Mex Glazner, Cindy Williams Gutierrez, Jeff Harrison, Hayley Mitchell Haugen, Robert Head, David Hecker, Paul Hunter, Laurel Johnson, Marion Kimes, Lynn Small Knapp, Alvin Lau, Ruth Lepson, Adrienne Lewis, Duane Locke, Priscilla Long, Richard Luftig, Patrick D. Mackay, Denis Mair, Frances McCue, Karyna McGlynn, Rochelle Hope Mehr, Dante Micheaux, Paul E. Nelson, Doug Nufer, John Olson, Kenneth Pobo, Charles Potts, Charles Rammelkamp, Dan Raphael, Judith Roche, Tracy M. Rogers, Michael Rothenberg, Lynn Veach Sadler, Anthony Seidman, Tom Sheehan, John Oliver Simon, Willie Smith, Alan Sondheim, Laura Stamps, Chris Stroffolino, David Thornbrugh, Ryan G. Van Cleave, Craig Van Riper, Nico Vassilakis, Norman Weinstein, Kelley J. White.

Plus reviews of recent books by Joshua Beckman, Todd Colby, Bruce Embree, Harvey Goldner, Charles Potts, Dorothea Tanning, and other fun stuff.....

Steve Potter



<http://www.wanderinghermit.com>

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17. **Skip Fox**

Re: New Orleans poets and friends.

Thu 1 Sep 2005

Heard from Bill Lavender and Nancy Dixon last night. As John said, they're safe. (Don't have internet at home.)

Andy Young is okay, as someone might have already said, but I just heard.

Roger and Moira were in NY when the storm hit.

Bill told me that he thought Brett Evans was still in New Orleans but was "high and dry." Also that his companion was elsewhere when it hit (if I remember correctly).

There was some question yesterday about Joel Dailey, but I hear (maybe on the list?) he's great.

But "great" of course is pretty relative while they're looking at what's happened and not knowing.

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18. **charles alexander**

Re: Katrina narration

Thu 1 Sep 2005

Are people finding other things to do to help with the relief after Katrina besides sending books to poets. I applaud that effort, and Chax Press is happy to join in. I also considered asking if people want to buy books for such a purpose, and we'll send both the book AND the money received to relief efforts. Then I thought it's probably easier if people just donate money directly to relief efforts, and we'll just donate books. Our children are finding out about giving things that children need. Diapers for babies, food, clothes, school supplies, etc., and we plan to follow up on that as a family directly, and through people at one of our child's schools. As a press, Chax can send multiple copies of some titles, or send individual books on request, but I imagine that is best done at some point after people are settled again. Thank you to all here for keeping up on the reports. I'll hope to look here to find other ways I can help. Is anyone coordinating any efforts in the way of transporting books and distributing them?

Thanks,

Charles

At 07:53 AM 9/1/2005, you wrote:

>I apologize for posting before I'd really learned of the extent of things

>in New Orleans and the Gulf...(as the mother of a young child I tend to

>try to keep a levee on the news flow around us)...I'm remembering Zora
>Neale Hurston's descriptions of what I guess was the depression-era
>hurricane in Florida -- that is what is informing me most as I see the
>footage....and what is informing me of things I don't want to but of
>course already know is all the cnn bobbleheads describing poor stranded
>people taking diapers from abandoned convenience stores as looters and
>bush described as heroic for cutting short his vacation and looking out of
>a plane window for half an hour.
>
>
>As many will and no doubt are saying with more authority and grace, I feel
>so mournful at this transformation of such an ornate, spiritual,
>particular place---and the devastating upheaval and loss of life for so many.
>
>
>Elizabeth
>
>
>
>Elizabeth Treadwell
>
>http://elizabethtreadwell.com
>

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19. **Steve Dalachinsky**

Re: DOWNCITY Poetry Series in Providence -- new website

Thu 1 Sep 2005

hey michael i wanna read there

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20. **Skip Fox**

Re: New Orleans poets and friends.

Thu 1 Sep 2005

What Joel Daily wrote Camille last night or this morning:

glad to hear yr same & sound.....tell the Skipper hello.....I hope Bill & N had the brains to leave.....my poor berrigan collection is probably in utter ruination.....we left the 2 cats behind---they're probably goners.....anxiety ridden, stressed out but alive I guess....the future is very uncertain

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21. **Michael Cross**
Re: Katrina narration

Thu 1 Sep 2005

Charles//ALL::

I visited the American Red Cross this afternoon and donated blood. Seems like a happy alternative for those of us just scraping by as is. Took less than an hour, and I'm sure, for many of us, Red Cross locations are rather convenient to find.

Michael

Quoting charles alexander <[REDACTED]>:

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hurricane in Florida -- that is what is informing me most as I see the footage....and what is informing me of things I don't want to but of

course already know is all the cnn bobbleheads describing poor stranded people taking diapers from abandoned convenience stores as looters and bush described as heroic for cutting short his vacation and looking out of a plane window for half an hour.

As many will and no doubt are saying with more authority and grace, I feel so mournful at this transformation of such an ornate, spiritual, particular place---and the devastating upheaval and loss of life for so many.

Elizabeth

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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22. **Bill Berkson**

Other words

Thu 1 Sep 2005

OTHER WORDS

4th San Francisco International Poetry Festival

PRESS RELEASE

Contact: Barbara Schulte, [REDACTED], email: [REDACTED]

San Francisco, September 1st, 2005

FOR IMMEDIATE RELEASE

OTHER WORDS 4th San Francisco International Poetry Festival will draw poets from ten different nations to a variety of local venues from October 13-16, co-sponsored by the San Francisco offices of several international consulates and cultural institutes, along with local literary arts organizations.

The festival opens on Thursday, October 13th and runs through Sunday, October 16th, 2005.

Taking place for the fourth time in six years, the OTHER WORDS San Francisco International Poetry Festival will this year bring together fifteen poets & performing artists from a diversity of ten nations: Belgium, Finland, France, Germany, Ireland, Italy, Iraq, Sweden, Switzerland, and the U.S.A. The poets will read their own poetry in its original language (as is the practice at international poetry festivals worldwide), with English-language translations, the work of acclaimed translators, read by the poet or translator. Newly appointed California State Poet Laureate Al Young will be on hand to greet the visiting poets and read from his own poetry. ANIMA MUNDI Dance Company presents choreography by Kathryn Roszak: ³Enter Their Dreaming; Windows into the Worlds of Emily Dickinson and Rainer Maria Rilke,² including poetry and letters of Emily Dickinson and Rilke.

Participating poets: Greg Delanty, James O'Hara and Liam Ó Muirthile (Ireland), Christophe Fiat and Franck André Jamme (France), Aldo Nove (Italy), Nora Gomringer and Monika Rinck (Germany), Anne Rothschild (Switzerland), Dunya Mikhail (Iraq/USA), Miriam Van hee (Belgium), Anna Jörgensdotter (Sweden), Kai Nieminen (Finland), Eleni Stecopoulos, Chris Stroffolino, and Al Young (USA).

The OTHER WORDS festival offers a rare opportunity to step out of the monolingual fixation of early 21st century life in the United States, to experience some of the world's extraordinary poetry in its original music, and encounter the crucial act of translation. The actual fact of multi-national diversity and other voices will be singularly present more than ever in San Francisco over the four days of the festival. Poets in the festival are internationally acclaimed and in several cases the poet will be reading their poetry in the US for the first time. As a special poly-lingual feature of this year's festival, for the Saturday evening LitCrawl reading (in conjunction with the LitQuake festival; see calendar for time and location), eight international poets will read their poetry exclusively in their native languages.

Readings will take place at various public venues in San Francisco. A program schedule can be found on the festival's website www.other-words.com <<http://www.other-words.com>> . In addition to presenting a series of group readings, the festival will publish an anthology of the participating writers. Electronic photo files are available.

OTHER WORDS is a collaborative presentation of the San Francisco offices of the following organizations: Consulate of Belgium, Consulate General of Finland, Consulat Général de France, Consulate General of Ireland, Consulate General of Sweden, Consulate General of Switzerland, Goethe-Institut, Istituto Italiano di Cultura, Irish Arts Foundation, The Poetry Center at San Francisco State University, The Swedish Institute and the San Francisco Art Institute.

Admissions to all readings free, donations welcome.

The festival schedule, with a full list of poets and sponsors, is posted online at <http://www.other-words.com> <<http://www.other-words.com>>

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23. **Gerald Schwartz**

Re: Katrina narration

Thu 1 Sep 2005

Charles/All:

Donating blood and money must be at the top of the list, and if you live in a relatively heavy media market city, Red Cross can sure use you on their telethons running nightly just about everywhere now. (There's one in Rochester tonight.)

When first I suggested helping some out with books, I was adding it as a specific gesture to a specific audience-- and I certainly (I thought it went without saying) meant everyone should pile on with any and everything they can do, especially since it's been abundantly clear from the beginning of this event OUR Government is NOT doing its all.

Good Wishes,
Gerald Schwartz

| *Charles//ALL::*

| *I visited the American Red Cross this afternoon and donated blood.*

Seems like a happy alternative for those of us just scraping by as is. Took less than an hour, and I'm sure, for many of us, Red Cross locations are rather convenient to find.

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Quoting charles alexander <[REDACTED]>:

Are people finding other things to do to help with the relief after Katrina besides sending books to poets. I applaud that effort, and Chax Press is happy to join in. I also considered asking if people want to buy books for such a purpose, and we'll send both the book AND the money received to relief efforts. Then I thought it's probably easier if people just donate money directly to relief efforts, and we'll just donate books. Our children are finding out about giving things that children need. Diapers for babies, food, clothes, school supplies, etc., and we plan to follow up on that as a family directly, and through people at one of our child's schools. As a press, Chax can send multiple copies of some titles, or send individual books on request, but I imagine that is best done at some point after people are settled again. Thank you to all here for keeping up on the reports. I'll hope to look here to find other ways I can help. Is anyone coordinating any efforts in the way of transporting books and distributing them?

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Zora

Neale Hurston's descriptions of what I guess was the depression-era

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*As many will and no doubt are saying with more authority and grace,
I feel
so mournful at this transformation of such an ornate, spiritual,
particular place---and the devastating upheaval and loss of life for
so many.*

Elizabeth

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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24. **Leslie Scalapino**
Scalapino & Ashbery read

Thu 1 Sep 2005

Leslie Scalapino & John Ashbery will read their poetry on Tuesday September 13th at The Central Branch Of The Brooklyn Library @ Grand Army Plaza. The reading is from 7 till 9 pm in the 2nd Floor auditorium.

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25. **Fence and Fence Books**

Fence and Fence Books Unsubscription

Thu 1 Sep 2005

Unsubscription from list:

Fence and Fence Books

is successful.

If you would like to subscribe to Fence and Fence Books
in the future, just click this link:

[http://www.constantcritic.com/mojo/mojo.cgi?
f=n&l=fence&e=poetics%40listserv.acsu.buffalo.edu&p=10876](http://www.constantcritic.com/mojo/mojo.cgi?f=n&l=fence&e=poetics%40listserv.acsu.buffalo.edu&p=10876)

- 

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26. **Fence and Fence Books**

Welcome to Fence and Fence Books

Thu 1 Sep 2005

Hello! Thanks for subscribing.

Here's information about Fence and Fence Books
that was given by the list owner:

An announcement list for all things connected with Fence, the literary journal,
and Fence Books.

Private Policy:

Please feel free to subscribe. We don't give out our list to anyone else.

You might want to save this email for future reference.

You can unsubscribe anytime from Fence and Fence Books by following this
link:

[http://www.constantcritic.com/mojo/mojo.cgi?
f=u&l=fence&e=poetics%40listserv.acsu.buffalo.edu&p=10876](http://www.constantcritic.com/mojo/mojo.cgi?f=u&l=fence&e=poetics%40listserv.acsu.buffalo.edu&p=10876)

If you have questions regarding this mailing list,
you can contact the list owner at:



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27. **Joe Brennan**

Median Income Of Hurricane Victims Studied, Aid Rejected:

Thu 1 Sep 2005

Click here: The Assassinated Press

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

God The Flip-Flopper. The Almighty Attacks U.S. On Behalf Of Iraqis,
Iranians, Osama Bin Laden, Environment, Rest Of World:

U.S. Trying To Play God In Middle East Pisses Off 'The Real Deal':

Administration, PNAC, Carlyle Group, Business Round Table, NAM Meet In
Washington, Discuss Ways To Best Profit From Hurricane:

Median Income Of Hurricane Victims Studied, Aid Rejected:

NRA Signing Up Gun Looters In New Orleans, Condemns Those Taking Food
And

Water:

Cuba, Venezuela Would Send Hundreds Of Doctors To Louisiana If U.S. Foreign
Policy Toward Them Wasn't Written By Right-Wing Whoremongers In Miami;
Miami

Cubans Refuse To Even Send Condolences To "Niggers And Crackers" Fucked
Up By

Hurricane:

Bush Says Administration Plans To Air Drop His Brother Neil To Absorb All The
Water In And Around New Orleans:

Bush Cancels Rehab At Crawford Site To Focus On Rehab In The White House;
Has

No Immediate Plans To Take His Thumb Out Of His Ass And Visit Gulf Coast,
Burst Dikes Or No:

Self-Fulfilling Prophecy? Is The Bible Contributing To The Apocalypse;

Evangelicals Least Ecology Minded; New Rules Allow Power Plants To Pollute
More; How

Will God React?:

Trafficante Crime Family Club Destroyed; Kennedy Assassination 'Memorabilia'
Lost:

In act of self-flagellation the most requested CD on MTV is "American
Idiot".:

By REV. ADOLPH E. SCHMID & REV. HAIRY NOODLE

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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28. **Harry Nudel**

Joe Brennan...

Thu 1 Sep 2005

Did Joe Brennan's levees get breached..drn..

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29. **Charlie Rossiter**

An Evening with Robert Bly in Oak Park, IL

Thu 1 Sep 2005

AN EVENING WITH ROBERT BLY

Saturday, October 22, 8 pm

Unity Temple, 875 Lake Street, Oak Park, Illinois

As a poet, critic, translator, and publisher, Mr. Bly has been a leading force in the world of poetry for more than 50 years. He is well known for his 1990 book *Iron John*, which explored myth and folklore in relation to the men's movement. He was an outspoken opponent of the Vietnam war and he opposes the current war in Iraq as his new book, *The Insanity of Empire: A Book of Poems Against the Iraq War* eloquently attests. Join us at 8 pm at Unity Temple for this extraordinary event. Doors open at 7:30 pm with general seating.

TICKET INFORMATION: Ticket donation is \$12. Tickets will be available first at Unity Temple during coffee hour after the 9:30 and 11:15 services on Sunday, Sept. 4th, and Sept. 11th. After Sept. 4th, tickets will be available to the general public by mail. Checks should be made out to Charlie Rossiter; please write "Bly tickets" on the subject line. Mail to: Charlie Rossiter, 705 S. Gunderson, Oak Park, IL 60304. All requests must be postmarked by October

10th; tickets will be mailed back. We are sorry, but we cannot accommodate credit cards, phone reservations or holding tickets at the door. Tickets are non-refundable. We expect that seating will be limited, so get your tickets early! For more information, contact Charlie Rossiter at [REDACTED].

Directions:

Unity Temple is at 875 Lake Street, Oak Park, Illinois 60301.

>From Chicago take the I-290 exit at Austin, go north to Lake Street and west to

Kenilworth (a few blocks west of Oak Park Avenue but east of Harlem)

>From the West take the I-290 exit at Harlem Ave, go north to Lake and east to Kenilworth

With the el, exit the Green Line at Oak Park Ave, go north to Lake Street; west to Kenilworth

Parking:

You may find street parking. Otherwise there is parking at:

-- meters on North Boulevard (adjacent to train tracks) between Kenilworth and Oak Park --a Village Parking Garage at North Boulevard just east of Oak Park --a Village Parking Garage at Lake Street and Forest (the next light west of Unity Temple on Lake) Please do not park in areas reserved for permit parking, you may get a ticket.

We hope you can join us, and please forward this note to interested others

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30. **Harry Nudel**

Joe Brennan...

Thu 1 Sep 2005

Did Joe Brennan's Levy's get breached..drn..

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31. **Steve Dalachinsky**

Re: Wandering Hermit Review Issue 1

Fri 2 Sep 2005

hey do contributor's get copies

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32. **David A. Kirschenbaum**

Boog City presents Ducky Magazine and One Ring Zero

Fri 2 Sep 2005

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Ducky Magazine (Philadelphia)

Thurs. Sept. 8, 6 p.m., free

ACA Galleries

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

NYC

Event will be hosted by Ducky editors

Scott Edward Anderson

Dennis DiClaudio

Tom Hartman

Featuring readings from

Phillis Levin

David Ryan

Anthony Tognazzini

With music by

One Ring Zero

There will be wine, cheese, and fruit, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

Poet Phillis Levin is the author of *Mercury*, *The Afterimage*, and *Temples & Fields*, and editor of the *Penguin Book of the Sonnet*.

David Ryan is the fiction editor at *Post Road*, former drummer for the *Lemon-heads*, and contributor to *Ducky V*.

Anthony Tognazzini's work has appeared or will appear in *Quarterly West*, *paragraph*, *Puerto del Sol*, *Quick Fiction*, the *Alaska Quarterly Review*, and *Sudden Stories: A Mammoth Anthology of Miniscule Fiction*.

One Ring Zero is Michael Hearst and Joshua Camp. The Brooklyn-based duo has released five CDs, including their critically acclaimed album, *As Smart As We Are*, a book-cum-CD, featuring songs with lyrics contributed by such authors as

Jonathan Lethem, Margaret Atwood, Paul Auster, Dave Eggers, A.M. Homes, Rick Moody, Neil Gaiman, and Denis Johnson.

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

www.duckymag.com

www.anthonytognazzini.com

www.oneringzero.com

Next event: October 6, Katalanché Press (Cambridge, Mass.)

--

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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33. **Steve Dalachinsky**

Re: Other words

Fri 2 Sep 2005

i wanna read there too

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34. **Chris Stroffolino**

FW: New Orleans poets and friends.

Fri 2 Sep 2005

Dear Skip---

From Frank Sherlock on Brett and Janine....

I'm keeping my fingers crossed (or praying; whatever you want to call it...)

Chris-

I talked to Janine's mother today. Brett stayed in a cannery on the fourth floor with his dogs & neighbor's pets. He called Monday after the storm, but she lost contact. He called J's mother last night. He's still waiting to be rescued, but the

rescuers know he's there. They delivered some military rations (food, water, etc.) but it may be a few more days until he's rescued.

Peace,

Frank

>From: Skip Fox <[REDACTED]>

>To: [REDACTED]

>Subject: Re: New Orleans poets and friends.

>Date: Thu, Sep 1, 2005, 1:02 PM

>

What Joel Daily wrote Camille last night or this morning:

*glad to hear yr same & sound.....tell the Skipper hello.....I hope Bill & N
had the brains to leave.....my poor berrigan collection is probably in utter
ruination.....we left the 2 cats behind---they're probably
goners.....anxiety ridden, stressed out but alive I guess....the future is
very uncertain*

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35. **Robert Majzels**

Re Katrina: this is not a poem

Fri 2 Sep 2005

From the news coverage we are getting up here in Canada, it appears that those who have been hardest hit are African American people and the very poor, people who had no books to begin with and no place to go. Watching this unfold, and lacking the means to intervene in a meaningful way is very difficult and enraging. It's striking that the best a country that spends millions of dollars a day bombing and policing peoples on the other side of the globe can do for its own poor and disenfranchised is to herd them into the bleachers of flimsy sports arenas without water, food or relief from the heat. And when the number of these desperate people begins to attain a certain mass, they are turned away, as in Houston. I can only conclude that racism and class contempt are at the root of this indifference.

Giving blood to the (white) Red Cross, or books to poets, or funds to the so-called charitable organizations, most of which money never reaches the real victims, won't do it. This is class war. Once the rebellion is quelled, the carpet baggers will move in and grab the prime real estate. Then you'll see real levees go up in record time.

Perhaps, while the rest of the country watches on CNN, the people on the ground will get organized. Maybe some African-American political and religious

leaders will help organize the homeless people down there to march on the white neighborhoods of Texas and sit down on their front lawns, instead of lining up in front of sports stadiums. Maybe people in New York and Washington could mobilize to shut down their cities until the situation in the South is resolved. No more business as usual.

From the point of view of people outside the US, you also have to consider that these drastic weather changes are part of the global warming and ecological breakdown for which the United States refuses to assume its large share of responsibility. My heart and solidarity goes out to the poor of Louisiana, Mississippi and Alabama, as well as to the people of Iraq, who have only begun to pay the terrible price for the greed and stupidity of the democratically elected government of the United States.

Shame on the USA, shame on its people. How much longer before we finally see an end to this Great American experiment? We can't afford the cost.

Robert Majzels

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36. **Alex Jorgensen**

Re: Re Katrina: this is not a poem

Fri 2 Sep 2005

I agree with most of what you've said, but think it a bit strident to poo-poo most of the American people. C'mon, now, you know that that's not exactly intelligent. The American experiment, you say, which is basically nondescript, has, if you do your homework, done far more good than bad. Most of the modern world and its institutions, all of which are extending into such places as China and elsewhere, and mostly to benefit, are byproducts of so-called American experiment--those important bits now taken for granted by most comfortable Westerners. I wonder if the truth is that many people, in fact, really don't care (to know), regardless of where they are from (and whether they are smiling in response to the grief of neglected folk who lost crappy schools and and families or virginity, soon sanity, certainly agency, and a city deserving of UNESCO world heritage recognition (US idea never exploited)). Most of our beds are equally dirty, if you look.

AJ

Start your day with Yahoo! - make it your home page
<http://www.yahoo.com/r/hs>

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37. **Alex Jorgensen**

Washington Post

Fri 2 Sep 2005

http://www.washingtonpost.com/wp-dyn/content/article/2005/09/01/AR2005090102305_pf.html

Do You Yahoo!?

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

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38. **Eric Hoffman**

Stephen Cope

Fri 2 Sep 2005

Does anyone out there know how I might be able to contact Stephen Cope? I believe he teaches at UCSD or UCSF - he's posted here several times but regrettably his email no longer seems to work. Please help!

Best,
Eric Hoffman

Start your day with Yahoo! - make it your home page

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39. **Lewis LaCook**

Sugar Hiccup : Applet 2 of The Deitel Mods

Fri 2 Sep 2005

Sugar Hiccup

Applet 2 of The Deitel Mods

http://lewislacook.corporatepa.com/the_deitel_mods/content.php?page=sugarhiccup

The Deitel Mods is a series of variations on an applet based on examples found in the book Java How to Program (Prentice Hall, 1998) by H.M. and P.J. Deitel.

The book is an oft-used textbook for computer programming students wishing to learn web programming using the Open Source, cross-platform language Java.

Most of the mods are generative/reactive media engines. Graphics are drawn live, sometimes as a result of your input(moving the mouse, clicking the mouse, etc.). The poem is assembled live as well, and is sometimes influenced by your actions. The poem accumulates with each applet, each applet adding a line to the previous one. Each line of the poem is randomly chosen from an accumulation of lines; each applet adds another accumulation to accomodate the new line.

***** 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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40. **richard owens**

Re: Oppen and Levinas

Fri 2 Sep 2005

ERIC:

A 2003 ARTICLE I CAME ACROSS THIS MORNING:

Jenkins, G. Matthew: "Saying Obligation: George Oppen's Poetry and Levinasian Ethics"

Journal of American Studies, (37:3), 2003 Dec,
407-33
. (2003)

w/ hope & sincerity... rich...

Eric Hoffman <[REDACTED]> wrote:

Does anyone out there know of any essays interpreting Oppen via Emmanuel Levinas? I had come across reference to an upcoming article, though I'm not able to remember exactly where.

Thanks in advance,
Eric Hoffman

Start your day with Yahoo! - make it your home page

Start your day with Yahoo! - make it your home page

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41. **raea100900**

Re: Stephen Cope

Fri 2 Sep 2005

Dear Eric,

Stephen Cope is no longer at UCSD. He's at Drake. I can't find his email - but check the website.

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42. **Jordan Davis**

forwarded from Louisiana poet laureate Brenda Marie Osbey

Fri 2 Sep 2005

From: <[REDACTED]>

Date: Fri, 2 Sep 2005 8:13:42 -0400

To: Chris <[REDACTED]>

Subject: Hurricane Katrina Dispatch

Dear Chris:

My family & I left New Orleans in the wake of Hurricane Katrina. There are only three computers available here at the business center of the hotel where I am staying & people are waiting in line.

Because I have very limited access to internet services, I'm asking you to please do me the favor of sending the following dispatch to any and every source you know of that might be interested and responsive. Thank you in advance for your assistance.

Sincerely,

Brenda Marie Osbey

Poet Laureate

State of Louisiana

To Whom It May Concern:

Those of us who did leave the City before the hurricane are scattered and waiting to return to begin again. Reports of looting, shooting and fires are distressing; but we hold on to faith that order will be quickly restored. What is most important is that those housed at the LA. Superdome not be forced to remain in what is clearly an untenable situation. Medical attention and supplies, food, clothing and transportation out of the City must be provided them. Repairs of levees and pumps must begin now.

Many Americans know New Orleans primarily as a tourist destination, a playground of tourists and wealthy businessmen. The fact is that this is one of the greatest cities this country has known. It is unique in the history of the nation and through such industries as oil & gas, shipping and transportation and the growth and spread of jazz and the music culture that has grown out of it, has provided the backbone for much of what the rest of the world knows and thinks of as "American." Years ago we were dubbed "the City that Care Forgot," "Big Easy," "Silver City" not only because we knew how to enjoy life, because we were and are an open-handed and open-hearted people. New Orleanians the world over intend nothing less than the salvation of our City. Report that.

I, my Mother and my companion left New Orleans on Sunday afternoon, traveled through Mississippi and Arkansas, and landed eventually in Shreveport, LA. at the Isle of Capri Casino Hotel. My brother remained in the City and still has land-line telephone service and water. Presently, I am able to make but not receive calls on my cell phone. We are safe and anxious to return to our City.

New Orleanians are a people of unimaginable strength and resilience and New Orleans will be rebuilt as a great city. I am returning to begin again as soon as possible. Report that. Tell that to the world again and again.

Brenda Marie Osbey

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43. **Elizabeth Treadwell**

Re Katrina: this is not a poem

Fri 2 Sep 2005

Robert, You've expressed some of my sentiments exactly, and I am glad someone has mentioned that poetry books are perhaps not the essential thing at this moment. I understand the frustration of those outside the US (to the extent that I can), but I must tell you it is extremely frustrating to be a US citizen at this time in history and I think working together across borders in any way possible is probably the best plan--rather than lodging prejudicial comments against all US citizens, who are arguably about as diverse as you can find on the planet. Cheers, Elizabeth

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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44. **Stephen Baraban**

Re: Re Katrina: this is not a poem

Fri 2 Sep 2005

Yes, life-saving and reconstruction aid is the most important thing at this moment (right now "boots" are indeed more important than "Shakespeare", to use the terms of a 19th century Russian riddle), and I suspect a high percentage of the people on this list will be contributing quite generously. But there's no reason to derogate in any way planning that's being done for eventually also sending books. We have to stop beating ourselves up for our interest in the arts.

*I am glad
someone has mentioned that poetry books are perhaps
not the essential thing
at this moment.*

Start your day with Yahoo! - make it your home page
<http://www.yahoo.com/r/hs>

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45. **Betsy Andrews**

Poet Nathaniel Siegal makes anti-war art at the Howl Fest

Fri 2 Sep 2005

Check it out:

<http://www.gaycitynews.com/gcn-435/artagainstthewar.html>

Start your day with Yahoo! - make it your home page

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46. **Tenney Nathanson**

Tenney Nathanson, Home on the Range, now available online from SPD

Fri 2 Sep 2005

My book *Home on the Range* (*The Night Sky with Stars in My Mouth*), published in June by O Books, is now available online from SPD (Small Press Distribution).

SPD: <http://www.spdbooks.org/>

O Books: <http://www.obooks.com/index.htm>

direct link to information about the book:

http://www.obooks.com/books/home_on_the_range.htm

*

(from the back cover:)

All of the signature elements of Nathanson's poetry are visible: the southwest, the Whitmanesque line, the cultural and intellectual history, appropriation--A structure that one might think of as musical, beginning with shorter movements, proceeding to longer ones, using each section to identify, develop and sustain its own unique pitch . . . he has an ear that is continually complicated by an overlay of mind. At that level, this poem is one long elaboration of the senses, yet it's just as deeply embedded in history. It's a complex production, yet is completely governed by desire and its cognates. --Ron Silliman

Nathanson's *Home on the Range* is an energetic, original and curious work, roaming among poetry, fiction, and dream--a "travel" narrative traversing many haunted semantic sites. Whitman-inspired in its scope and interactive probing, yet also a work evoking losses, oddities, and orphanhood. The work is a considerable achievement, with the power to startle and confront in every way, from concept to detail. --Rachel Blau DuPlessis

In Tenney Nathanson's epic poem, *Home on the Range* (*The Night Sky with Stars in My Mouth*), Kafka goes to the mall, modernist alienation meets consumer angst, "mile after mile of strip malls and car lots: home on the range." Its 108 stanzas offer a circuitous and often interrupted path, littered with shards of western texts--from Whitman and Melville to Stein, Benjamin, Mailer. But these encrypted writings are not mere commodities on display but components in a talmudic interrogation of Zen Buddhist principles of empty mind. As such, *Home on the Range* mirrors a new poetic and spiritual cosmopolitanism--a "free working in differentiation"--as an alternative to high noon dramas of the global marketplace.--Michael Davidson

Tenney Nathanson is one of the poets who in a transparent way are obsessed by investigation and consciousness. His poetry is immense, and his awareness of

detail and the science of music never relents. He is perhaps a religious poet of the 'religion of the surface of things.' His idea of the poem is of a naturalizing epic that may exclude nothing. In this sense, his poetry is always about the family and the possibilities of friendship and Eros in a bleak time. But for him and his poetry, the time is always political, urban and full of voices, like a Wang Wei Deer Park in the midst of New York City and Arizona as universities and universal history rotated, torqued, and exploded into a new garden. Nathanson comes from the tradition of experience and Dewey, and his work is less about anything than it is a wilderness experience, like the baggy novel full of fate: the long poem to wander. He is one of my favorite poets, and he is impossibly and humorously serious and refined. Don't call him difficult; it's all pleasure.--David Shapiro

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47. **Haas Bianchi**

Re: An Evening with Robert Bly in Oak Park, IL

Fri 2 Sep 2005

Men bring your drums and your fur vests- free beer and red meat at my house in Oak Park!!

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

From: UB Poetics discussion group [mailto:████████] On Behalf Of Charlie Rossiter

Sent: Thursday, September 01, 2005 10:53 PM

To: ██████████

Subject: An Evening with Robert Bly in Oak Park, IL

AN EVENING WITH ROBERT BLY

Saturday, October 22, 8 pm

Unity Temple, 875 Lake Street, Oak Park, Illinois

As a poet, critic, translator, and publisher, Mr. Bly has been a leading force in the world of poetry for more than 50 years. He is well known for his 1990 book *Iron John*, which explored myth and folklore in relation to the men's movement. He was an outspoken opponent of the Vietnam war and he opposes the current war in Iraq as his new book, *The Insanity of Empire: A Book of Poems Against the Iraq War* eloquently attests. Join us at 8 pm at Unity Temple for this extraordinary event. Doors open at 7:30 pm with general seating.

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Gunderson, Oak Park, IL 60304. All requests must be postmarked by October 10th; tickets will be mailed back. We are sorry, but we cannot accommodate credit cards, phone reservations or holding tickets at the door. Tickets are non-refundable. We expect that seating will be limited, so get your tickets early! For more information, contact Charlie Rossiter at [REDACTED].

Directions:

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Kenilworth (a few blocks west of Oak Park Avenue but east of Harlem)

>From the West take the I-290 exit at Harlem Ave, go north to Lake and >east

to Kenilworth

With the el, exit the Green Line at Oak Park Ave, go north to Lake Street; west to Kenilworth

Parking:

You may find street parking. Otherwise there is parking at:

-- meters on North Boulevard (adjacent to train tracks) between Kenilworth and Oak Park --a Village Parking Garage at North Boulevard just east of Oak Park --a Village Parking Garage at Lake Street and Forest (the next light west of Unity Temple on Lake) Please do not park in areas reserved for permit parking, you may get a ticket.

We hope you can join us, and please forward this note to interested others

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48. **Julie Kizershot**

FW: New Orleans: Doing Something About It

Fri 2 Sep 2005

Dear Listers,

Here's an idea that perhaps we can all agree on < doing something concrete to help. Amy Tan and Elizabeth Dewberry are distributing this email to all writers. Apologies if you have already received this.

All best,

Susan

from Elizabeth Dewberry

Dear writer friends,

I know that many of you are already involved in various fundraising events for the Katrina victims. I'm writing to suggest a way to connect our efforts, the idea being that maybe some people figure they can't raise more than a few hundred dollars, so it's not worth the bother, but if fifty writers hold even small fundraisers who otherwise wouldn't have, something happens collectively, and those small efforts become part of something that's big enough to make a real difference.

Basically, what I'm suggesting is that every writer or group of writers who wants to, organizes their own local benefit and sends the money directly to the charity of their choice, but with a communication network where people can ask for advice, give advice about what works best, and tell others about how their events went. People can report whatever they want: the amount they raised, just that they held a benefit, how many people came, who read, where the money went. You can even hold your own very private fundraiser, where you sit down and write the check you've been meaning to write for a week! I'll keep the information flowing, connecting the people who are looking for advice with those who are offering it, and keeping everybody involved informed about how our collective efforts are going. (Let me know if you don't want to receive any more emails about this, and I'll take you off the list. I'll also be adding people as their email addresses come to me.) Obviously, anybody can stage whatever kind of event they want to, but I'm assuming that the fastest and easiest thing to organize would be a reading by local writers, with a paying audience. I suggest that the audience members be asked to donate at least 10 or 15 dollars, and the writers who read be required to make a minimum donation of \$100, but you know your own community best. I think this will bring in donations from a lot of people who are quite willing to donate but just haven't gotten around to it as well as extra donations from those who've already given. If at all possible, please try to have the space donated and either forego food and drinks or have a cash bar so that all the money donated goes directly to the charities. I'm going to try to figure out if there's a way for credit card donations to be made straight to the Red Cross at these events, so let me know if you'd like to do that and need help getting it set up.

Amy Tan has very generously set up an email for this purpose. It's [REDACTED]. Or you can hit reply and write directly to me.

Please, if you can, hold fundraisers for Katrina victims, no matter how large or how small. Please forward this idea to as many writers as you know, encouraging them to do the same. And please let us know what you're doing so we can all participate in this larger effort.

Thank you very much you your help.

Elizabeth Dewberry

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49. **Julie Kizershot**
NYU and New Orleans students

Fri 2 Sep 2005

Dear Students, Faculty, and Administrators,

We at NYU keenly remember the events of 9/11, and the outpouring of support that we received at that difficult time. In the aftermath of Hurricane Katrina, it is our turn to help now.

The University is starting a process for accepting – on a space-available basis – undergraduate students from the New York region who are unable to attend their Gulf States college or university because of the devastation inflicted by Hurricane Katrina. These students will be admitted as special visiting students, not transfer or degree-seeking students, and their family must be within commuting distance (no housing will be available). There is no guarantee of admission.

Priority consideration will be given to those with pre-existing family relationships with the University, such as the siblings of currently enrolled NYU students, or the children of faculty or staff.

Information on the special application process is now posted on the NYU admissions office website (admissions.nyu.edu/katrina). We will begin evaluating applications on Monday, Labor Day (however, the admissions office will not be open or accepting phone calls that day), and we expect to notify accepted candidates no later than Thursday, September 8th. If you have family members who

are interested, please urge them to apply immediately if they wish to be considered for this opportunity.

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50. **Elizabeth Treadwell**

nola.com

Fri 2 Sep 2005

I don't know if this has already been mentioned on this list but an acquaintance of mine from New Orleans recommends nola.com for better news coverage from New Orleans.

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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51. **Haas Bianchi**

Re: NYU and New Orleans students

Fri 2 Sep 2005

This is very 'nice' but why only students from the New York Region?

I would imagine that most of those people have homes and resources if they can afford to go to school 1400 miles away?

This seems like a strange bit of generosity?

" Priority consideration will be given to those with pre-existing family relationships with the University, such as the siblings of currently enrolled NYU students, or the children of faculty or staff."

are you kidding?

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

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

Behalf Of Julie Kizershot

Sent: Friday, September 02, 2005 5:01 PM

To: ██████████

Subject: NYU and New Orleans students

Dear Students, Faculty, and Administrators,

We at NYU keenly remember the events of 9/11, and the outpouring of support that we received at that difficult time. In the aftermath of Hurricane Katrina, it is our turn to help now.

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Priority consideration will be given to those with pre-existing family relationships with the University, such as the siblings of currently enrolled NYU students, or the children of faculty or staff. Information on the special application process is now posted on the NYU admissions office website (admission-s.nyu.edu/katrina). We will begin evaluating applications on Monday, Labor Day (however, the admissions office will not be open or accepting phone calls that day), and we expect to notify accepted candidates no later than Thursday, September 8th. If you have family members who are interested, please urge them to apply immediately if they wish to be considered for this opportunity.

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52. **Jim Andrews**

Re: Re Katrina: this is not a poem

Fri 2 Sep 2005

i also am watching a lot of tv and reading a lot of net writing about apocalypse n.o. from canada.

the poet margareta waterman, who lives in oregon, once told me something like 'we hate it as much as you do, or more, this government, the way this country is. the country isn't treating americans as badly as the people in other countries where we wage unjust wars and shoot as many as possible, but it's pretty bad here for people, you know, particularly if you don't have much money. it's a police state ruled by the rich.'

in canada we have a deteriorating social welfare system, but it is nonetheless a pathetically significant little more generous than what exists in the usa for poor people, which is mostly didly squat. surely part of what we are witnessing in apocalypse n.o. is the reality of that lack of support the government of the usa extends to its own people. in a land of abundance. it is so intensely militarist-capitalist that the people of new orleans are starving in parking lots, off-ramps, and rotting corpses drift down the flooded avenue. now they have the well-armed military marching in to help them. that's got to be a mixed blessing when the money would have been better spent on those levees before they busted, rather than iraq and guns, the soldiers have shoot-to-kill orders, people have only the shirts on their backs, and transportation out of the area is still slow.

racism is an issue, certainly, in both the usa and canada, but that those levees didn't get fixed, even after the horrendous weather of 2004 down there, and no

real plans were in place to deal with this sort of inevitability, that tells me the usa government is more comfortable with disasters and wars than preventing them. neither the people of the usa nor the rest of the world are served well by these cowboy capitalists.

like millions of others, i've been watching the tv and reading the net with dismay and sadness for the people of the south. and that it was predicted so widely and nothing was done about it in favour of more troops in iraq, which never did have wmd--that has to be enraging a little bit like the stench of rot, the new orleans heat, nowhere to go, and loved ones missing and presumed drowned. it isn't the people of the united states we should criticize but their inept and militaristic government. could canada elect a government as bad as the bush administration? stephen harper and his conservative cronies await that day impatiently.

ja
<http://vispo.com>

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53. **patrick dunagan**

Re: NYU and New Orleans students

Fri 2 Sep 2005

Many New Orleans students also have the option of attending (as fully enrolled degree-seeking students) a number of Jesuit-associated schools around the country... the University of San Francisco has already admitted about 18 such students as of today...

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

From: "Haas Bianchi" <[REDACTED]>

To: [REDACTED]

Subject: Re: NYU and New Orleans students

Date: Fri, 2 Sep 2005 17:37:18 -0500

This is very 'nice' but why only students from the New York Region?

I would imagine that most of those people have homes and resources if they can afford to go to school 1400 miles away?

This seems like a strange bit of generosity?

" Priority consideration will be given to those with pre-existing family relationships with the University, such as the siblings of currently enrolled NYU students, or the children of faculty or staff."

are you kidding?

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Julie Kizershot

Sent: Friday, September 02, 2005 5:01 PM

To: ██████████

Subject: NYU and New Orleans students

Dear Students, Faculty, and Administrators,

We at NYU keenly remember the events of 9/11, and the outpouring of support that we received at that difficult time. In the aftermath of Hurricane Katrina, it is our turn to help now.

The University is starting a process for accepting - on a space-available basis - undergraduate students from the New York region who are unable to attend their Gulf States college or university because of the devastation inflicted by Hurricane Katrina. These students will be admitted as special visiting students, not transfer or degree-seeking students, and their family must be within commuting distance (no housing will be available). There is no guarantee of admission.

Priority consideration will be given to those with pre-existing family relationships with the University, such as the siblings of currently enrolled NYU students, or the children of faculty or staff. Information on the special application process is now posted on the NYU admissions office website (admissions.nyu.edu/katrina). We will begin evaluating applications on Monday, Labor Day (however, the admissions office will not be open or accepting phone calls that day), and we expect to notify accepted candidates no later than Thursday, September 8th. If you have family members who are interested, please urge them to apply immediately if they wish to be considered for this opportunity.

--

Search for businesses by name, location, or phone number. -Lycos Yellow Pages

http://r.lycos.com/r/yp_emailfooter/http://yellowpages.lycos.com/default.asp?SRC=lycos10

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54. **Bill Lavender**

Brett Evans

Fri 2 Sep 2005

Poetics List-- I wanted to post some information concerning the wonderful poet Brett Evans, in New Orleans. I saw Brett Wednesday morning. He had taken refuge from the flood in a friend's 4th floor apartment in mid-city. He was high and dry and relatively safe but conditions there were worsening as the many and various people who had taken refuge there became increasingly desperate. The building was surrounded by neck deep water. Brett was staying with his friend Jonathan and his wife, and Brett's 4 dogs. I just saw, on CNN, a helicopter on the roof of this apartment building taking people off, so I am fairly certain Brett has been transferred downtown, to either the superdome or the convention center, and I can only pray that conditions in these places have improved since yesterday, when they were virtual concentration camps. I assume that he will eventually transferred from there to Houston, unless the evacuation plan changes in the near future. They will not take pets in these places so if he is there he will have had to abandon the dogs, whom I know he loves very much. If anyone out there has any more information concerning Brett-- if, for example, he managed to get out yesterday and so is not stuck downtown-- please let me know at [REDACTED] or call me on my cell at [REDACTED] And if any of you are in Houston and might be able to help or find out more information, please let me know that also. And if anyone is in contact with Janine (Brett's wife), who is in Guatamala, please update her and/or tell her to call me. I don't know who exactly I'm sending this too, so if you are in touch with Buck Downs or any of Brett's friends in Philly who might not be on this list, please pass this along to them also. Thanks for your help, Bill Lavender

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55. **Cassandra Laity**

Looking for news of a tulane Eng. Professor

Fri 2 Sep 2005

Does anyone have any news about Vincent Sherry who is in the Tulane English department? I am trying to contact him and Tulane e-mails etc are down as you know. If you know anything about his whereabouts, etc. please backchannel

<[REDACTED]>

Thanks,

Cassandra

Cassandra Laity

Associate Professor

Co-Editor, *_Modernism/Modernity_*

Department of English
Drew University
Madison, NJ 07940
Phone: [REDACTED]
Fax: [REDACTED]

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56. **William Slaughter**

Notice: Mudlark

Fri 2 Sep 2005

New and On View: Mudlark Flash No. 33 (2005)

A.J. Rathbun

Desire | Hand | In Ithaca | Fracture

A.J. Rathbun has had work published in Crazyhorse, Gulf Coast, Indiana Review, Poetry Miscellany, Sonora Review, Southeast Review, Spoon River Poetry Review, Sulphur River Literary Review, Taint, Third Coast, Tin House, and other such magazines. His book of poems, WANT, was published by ZYZZVA. His pie, Totally Tofu Coconut Kareem Pie, won "Most Creative" at Amazon.-com's ETK-Edit Pro-Am Pie-Off (or, EEPAPO) and his book of drinks, PARTY DRINKS: 50 CLASSIC COCKTAILS AND LIVELY LIBATIONS, came out in October 2004. Rathbun edits and publishes LitRag, a Seattle-based literary magazine that has an online component at www.litrag.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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57. **Mona Baroudi**

Out of the office

Sat 3 Sep 2005

I am out of the office until Monday, September 19, 2005. If you need immediate assistance, please contact our offices at [REDACTED]. Thank you.

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58. **ambogle2**

Wealth of friends

Sat 3 Sep 2005

Dear List,

Several years ago, friends I had followed over the course of serious travails and career moves and changes and relationship decisions and bouts of family disharmony and even cancer, old age, and death, suddenly decided, independently of one another, ready for the next great move, to cut ties they no longer cherished as active.

I am a double Taurus, Leo rising, which means I am loyal to the way things are and have been and to improving what needs improving, to try. One friend, exiting, even blurted that it was my always trying that had finally irritated her about me.

Imagine where I would be if I had moved to New Orleans -- which I could have done -- to "start over" (instead of loyally insisting on moving to my hometown in MN). I would be sitting in the sports dome, not off with the other poets in Lafayette. My only friend in Lafayette is a photographer -- and not one of the cut-'er-off-'ers. When I had first met her in Houston, she spent ten days driving me to used car dealerships, concerned that I not end up with a lemon. She made the salesmen nervous when she climbed under the cars after asking lots of questions -- she had been an Air Force mechanic. I heard that years ago that she had had to go to a psych hospital for depression, and I wasn't there, I was here, not hearing of it until later, not knowing her address -- who was there? That friend, Betty, is gold.

With prices on their way up, Americans do not want to contemplate what it will cost to pull up New Orleans -- the gov't did not want to fix its levees ahead of time, either. I have visited the city many times, and it's true, I think it's one of the rosier places I have ever been, with best food, strolling, and music. I wish a talented batch of oysters could collect stories, vignettes, write portraits -- better than the trite ones we get in the news -- not short stories or poems, but thumbprints of the real people who are waiting for help in the city, so we could know who they are.

Ann Bogle

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59. **Ishaq**

Hip Hop: Rapper (Kanye West) accuses Bush of racism

Sat 3 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43346.php>

Hip Hop: Rapper (Kanye West) accuses Bush of racism

"George Bush doesn't care about black people," West said from New York during the show aired live on Friday ... He said America was set up "to help the poor, the black people, the less well-off as slow as possible"...We already realised a lot of the people that could help are at war right now, fighting another way, and they've given them permission to go down and shoot us,...I hate the way they portray us in the media. If you see a black family, it says they're looting. See a white family, it says they're looking for food." .

Rapper accuses Bush of racism

by

Saturday 03 September 2005 10:49 AM GMT

Bush (L) has been accused of not caring about black people

Rapper Kanye West has surprised viewers of an NBC benefit concert for Hurricane Katrina victims by accusing President George Bush of racism.

"George Bush doesn't care about black people," West said from New York during the show aired live on Friday on the East Coast on NBC, MSNBC, CNBC and Pax, just before cameras cut away to comedian Chris Tucker.

West, who is black, suggested moments earlier that delays in providing relief to survivors of the hurricane that hit the US Gulf Coast on Monday and flooded New Orleans were deliberate.

He said America was set up "to help the poor, the black people, the less well-off as slow as possible".

"We already realised a lot of the people that could help are at war right now, fighting another way, and they've given them permission to go down and shoot us," the Grammy award-winning singer, who was paired with comedian Mike Myers, also said in what NBC described as unscripted remarks.

The rapper was apparently referring to shoot-on-sight orders issued to National Guard troops to halt violence and looting in New Orleans.

Media attacked

West also criticised the media's portrayal of blacks, saying: "I hate the way they portray us in the media. If you see a black family, it says they're looting. See a white family, it says they're looking for food."

The hurricane left widespread
devastation and caused havoc

In a statement, NBC said: "Kanye West departed from the scripted
comments that were prepared for him, and his opinions in no way
represent the views of the networks.

"It would be most unfortunate if the efforts of the artists who participated
tonight and the generosity of millions of Americans who are helping those in
need are overshadowed by one person's opinion."

The programme, hosted by Matt Lauer of NBC News, urged viewers to donate
to the American Red Cross Disaster Relief Fund.

It included 18 presenters, and featured performances by New Orleans natives
Harry Connick Jr and Wynton Marsalis, as well as Louisiana native Tim McGraw
and Faith Hill of Mississippi, which was also struck by Katrina.

Reuters

By

You can find this article at:

<http://english.aljazeera.net/NR/exeres/85A3FD8F-F6C6-4A13-9FE1-4BF54FD3CEF4.htm>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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&orderBy=date>

\

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

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60. **Elizabeth Treadwell**

Re: Re Katrina: this is not a poem

Sat 3 Sep 2005

No I definitely didn't mean to denigrate anyone's generosity of any sort.

The enormity of the situation is hard to take in.

Elizabeth

| *Re: Re Katrina: this is not a poem*

Yes, life-saving and reconstruction aid is the most important thing at this moment (right now "boots" are indeed more important than "Shakespeare", to use the terms of a 19th century Russian riddle), and I suspect a high percentage of the people on this list will be contributing quite generously. But there's no reason to derogate in any way planning that's being done for eventually also sending books. We have to stop beating ourselves up for our interest in the arts.

| *I am glad someone has mentioned that poetry books are perhaps not the essential thing at this moment.*

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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61. **Elizabeth Treadwell**

Re: Wealth of friends

Sat 3 Sep 2005

Ann, the New Orleans Times-Picayune has such eyewitness accounts at http://www.nola.com/weblogs/nola/index.ssf?/mtlogs/nola_nolaview/archives/2005_09.html#076530

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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62. **Susan Wheeler**
Re: NYU and Students
Sat 3 Sep 2005

Rutgers has established an open-door, no-restrictions, admit policy for immediate enrollment of any New Orleans students; 45 so far have come, and several faculty members from Tulane have temporarily moved their labs to Rutgers.

Anyone may join me in praying either for present-government overthrow once people are housed and fed decently, or else sudden, miraculous rehabilitation of Bush II and his political appointees, immediately. All of this is beyond words.

Susan

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63. **Haas Bianchi**
Re: NYU and Students
Sat 3 Sep 2005

Susan

This sounds like a just and fair policy and I applaud Rutgers! We can all pray for justice

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Susan Wheeler

Sent: Saturday, September 03, 2005 1:14 PM

To: ██████████

Subject: Re: NYU and Students

Rutgers has established an open-door, no-restrictions, admit policy for immediate enrollment of any New Orleans students; 45 so far have come, and several faculty members from Tulane have temporarily moved their labs to Rutgers.

Anyone may join me in praying either for present-government overthrow once people are housed and fed decently, or else sudden, miraculous rehabilitation of Bush II and his political appointees, immediately. All of this is beyond words.

Susan

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64. **William Allegrezza**

Field Press News

Sat 3 Sep 2005

The U.S. Postal service screwed up the P.O. Box Field Press was using for submissions. If you sent anything and it was returned, I want to apologize. I also want to encourage you to resubmit your work to our new address:

Field Press
P.O. Box 378608
Chicago, IL 60637

If you want more information, please see <http://www.fieldpress.com> or <http://www.fieldpress.org>.

Bill Allegrezza

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65. **William Allegrezza**

Donna Kuhn's new ebook at moria

Sat 3 Sep 2005

Moria has just published Donna Kuhn's ebook *_Not Having An Idea_*. To download it, go to <http://www.moriapoetry.com/ebooks.html>. You will find a link to purchase a paper copy if you want one on moria.

Bill Allegrezza
www.moriapoetry.com

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66. **mIEKAL aND**

Fwd: [dtvmail] this experience is one of the most intense and crazy things I have ever seen.

Sat 3 Sep 2005

[these are from my son who instead of being around to enroll in his senior year of high school went down to help out...it's giving me rapidly graying hair at the same time I'm really proud he went down to the front lines to help out.

~mIEKAL]

Begin forwarded message:

From: Zon Wakest <[REDACTED]>

Date: September 3, 2005 1:08:37 PM CDT

To: [REDACTED]

Subject: [dtvmail] this experience is one of the most intense and crazy things I have ever seen.

this experience is one of the most intense and crazy things I have ever seen.

the information in the country is flowing so fast that no one can really perceive the whole picture, everyone is in shock.

my mind is reeling, I want to help in anyway I can, be apart of the action.

I am in Jackson MS. there are mile lines at every gas station, half the city is still without any power. Trees are laying across all the small roads in residential areas here, everyone is shook up, talking to each other about the situation. there are supposedly 80,000 refugees in town already, all without homes, staying at all the churches. you have to wait at least a few hours to get gas if you want to drive anywhere. There is a \$20 cap in most of MS on how much gas you can buy. All the gas stations are being run by police now, because there are so many people trying to get gas, so they can get away, or, get in and help.

everyone is talking.

everyone who has seen the coast says there are bodies floating around in the water, lots of them. The death count on the media keeps changing, no one knows how many people it is yet, but the confirmed count seems to be over 500 now, I am sure that it will rise to above 1000 in the next few days. Every seems to have friends who are missing.

the internet is abuzz with people talking, asking questions about what is happening, everyone wants a central place for information, but there are hundreds of central places now. People are still blogging from inside New Orleans, that info seems to be the most sought out in the circles I am in.

indymedia sites have some information, but most of it is in the forums and chats.

I will try to put up more information on the internet when I find time.

I am safe, and have a place to stay here with some nice smart people here in Jackson.

Zon

the pictures are at

<http://flickr.com/photos/wakest/>

there will be more pictures up tonight of the disaster I have seen so far.

also, sometime today I will have stuff up at

<http://www.jacksonfreepress.com/katrinablog.php>

Zon=

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67. **Lawrence Upton**
Writers Forum Workshop
Sat 3 Sep 2005

Writers Forum Workshop met today.

The next Writers Forum Workshop will be held at Camden Peoples Theatre on Saturday 24 September 2005 - meet 3.30 to 4, workshop from 4 to 6 pm

To receive regular information on Writers Forum publishing and workshop activities, send a blank email to: [REDACTED]

NB If you have not just received a brief report on today's workshop and pamphlet launch, then you are not now on the WFInfo List

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68. **Rob McLennan**
stonestone
Sat 3 Sep 2005

The new issue of Rob Budde's <stonestone> is now posted at

<http://stonestone.unbc.ca>

-- 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://robmcclennan.blogspot.com/>

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69. **Patricia SpearsJones**
important piece from Thulani Davis on New Orleans, Hurricane and you know who
Sat 3 Sep 2005

I've been talking often to some of you and when I woke up today, the only thought that came to mind was Jesse Jackson's indignant cry, "This is the bottom of the slave ship we are looking at."

I think Jesse actually put his finger on the what happened to all of us this week. Those shots we've seen are, as he said, the bottom of the slave ships. I think that really goes to why all the rest of us watching are so traumatized. and I think it is necessary to repeat what he has said about how the people in this country have a high tolerance for viewing "black pain." Yes, while we are asking the unheard question as to why a third of New Orleans' population is so poor and all black, everyone from the president on down is comfortable with

these realities of our ongoing unemployment, overcrowding, homelessness, drug addiction, neighborhood crime and despair.

Jesse's metaphor is also so apt in that you only have to listen to five minutes of reporting to know families have been separated in ways that could be irreparable-- across states, even mother's from month-old babies...just evacuating babies without contact with the parents is such a nightmare, I hate even hearing about it. These are the people who were marginalized from the Internet as well; are they going to run to a computer site?

AFrican Americans in this crisis are further having the devastating experience of watching parents suffer and die right in their faces on sidewalks where people have been forced to stand, not even sit for days. And the people crowded next to them are experiencing the same deaths. And like our ancestors, the poor today will have no access to therapeutic treatment.

This is where you just have to agree with Jesse that the people in charge have the capacity to tolerate scenes of suffering they know have been suffered by blacks for generations.

At the same time, people among the stranded have been made aware that they are being portrayed as lawless by media people who are freaking out at the idea of thousands of black people not guarded by police.

That in itself is a legacy of slavery. And even as we watched, the reporters and anchors on both NBC and CNN yesterday both misidentified Congressman John Lewis as Congressman Elijah Cummings for HOURS. This is one of the staples of the era when I was young and black people first appeared on TV and no one could tell one of us from another. This is really tired, old nonsense. I find myself filing email complaints to the networks, even though I know John Lewis and many others probably told them.

Lastly, there is now what is called the Katrina Diaspora. This diaspora of people without resources puts the restoration of families and community at risk, and in the case of New Orleans' black community,

probably makes that impossible. Even people who own land there are going to be in deep trouble trying to hold onto it when the real estate boondoggle gets in the courts. I'm afraid we'll be reading a lot of stupid crap about how they couldn't be found, taxes were owed, etc. as in times past throughout the South. That's why I hope Jesse gets someone to bring people like Congressman Bennie Thompson into the fold, as he is familiar with the commission that had to be set up in the Delta because people are still trying to get back land stolen in the 1930s. And the developers are probably asking for eminent domain to be declared even as I'm typing.

Will Jesse, Al, Elijah, et. al. be asking after the fact, after they've read it in the paper that the black community be represented at the table of planning "the NEW New Orleans?" The cultural heritage of New Orleans, which is so unique is in serious jeopardy. The perfect mix of forces and cultures was based in a particularly unique feature of the dispersion of Africans during slavery: a disproportionate share of the Yoruba brought here (who were a minority within the groups in Middle Passage) landed in that area. What happened after that in encounters with the French, the Caribbean and the peoples of the States, cannot be replicated. Replacing the architecture with vinyl versions of shotgun and camel back houses will not produce any Buddy Boldens, Jelly Roll Mortons or Louis Armstrongs. And as a writer, I myself have used the invaluable records kept there of this unique heritage. Just as one had to worry in the several rounds of the bombing of Baghdad that not only were untold people being killed but some of the oldest treasures of human life, I feel even more concerned that no one will care that thousands have died in New Orleans, others thousands dislocated and that one of our own cultural treasures, the city of New Orleans itself, will be deprived of its cultural engine.

This is a tragedy not only for the millions there on the ground, and the national economy but for the culture at large. We are witnessing in one week a dislocation one-fifth the size of Middle Passage--which took place over more than 200 years. And all those conveniences of modern social organization which would mitigate its effects for most of us--phone, internet, cars, gasoline, and family with ample

housing--do not apply to this country's poor.
For them, getting lost may mean not being found any more easily than in 1865
when people went on foot and
in wagons following word of mouth leads to find where family members may
have been sent.

It is unbearable, and unconscionable.

Thulani

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70. **Ken Rumble**

[Fwd: [Lucipo] MORE (down south)]

Sat 3 Sep 2005

This is a multi-part message in MIME format.

From Laura Mullen in Baton Rouge:

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

Subject: [Lucipo] MORE (down south)

Date: Sat, 3 Sep 2005 18:09:01 -0500

From: Laura Mullen <[REDACTED]>

To: [REDACTED]

MONETARY DONATIONS

Monetary donations can be sent to these outlets, which we have confirmed
are REALLY delivering services to folks in need...

BlackAmericaWeb.com Relief Fund

PO Box 803209

Dallas, TX 75240

OR you can make an online donation by going to

www.blackamericaweb.com/relief

[http://aprilsilver.bm23.com/x/trackclick.php?](http://aprilsilver.bm23.com/x/trackclick.php?id=13276634_bc955cf7_77615&url=http://www.blackamericaweb.com/relief)

[id=13276634_bc955cf7_77615&url=http://www.blackamericaweb.com/relief](http://www.blackamericaweb.com/relief)

(This fund has been set up by nationally syndicated radio personality

TOM JOYNER)

NAACP Disaster Relief Efforts* * The NAACP is setting up command centers
in Louisiana, Mississippi, and Alabama as part of its disaster relief efforts.
NAACP units across the nation have begun collecting resources that will be
placed on trucks and sent directly into the disaster areas. Also, the NAACP has
established a disaster relief fund to accept monetary donations to aid in the re-
lief effort.

Checks can be sent to the NAACP payable to:
NAACP Hurricane Katrina Relief Fund
4805 Mt. Hope Drive
Baltimore, MD 21215

Donations can also be made online at
www.naacp.org/disaster/contribute.php
<[http://aprilsilver.bm23.com/x/trackclick.php?](http://aprilsilver.bm23.com/x/trackclick.php?id=13276634_bc955cf7_77615&url=http://www.naacp.org/disaster/contribute.php)
[id=13276634_bc955cf7_77615&url=http://www.naacp.org/disaster/](http://www.naacp.org/disaster/contribute.php)
[contribute.php](http://www.naacp.org/disaster/contribute.php)>

FYI: the NAACP, founded in 1909, is America's oldest civil rights organization
www.teamrescueone.com
<[http://aprilsilver.bm23.com/x/trackclick.php?](http://aprilsilver.bm23.com/x/trackclick.php?id=13276634_bc955cf7_77615&url=http://www.teamrescueone.com/)
[id=13276634_bc955cf7_77615&url=http://www.teamrescueone.com/](http://www.teamrescueone.com/)>
Set up by native New Orleans rapper Master P and his wife Sonya Miller.

WHERE TO MAIL NON-PERISHABLE ITEMS

You can mail or ship non-perishable items to these following locations,
which we have confirmed are REALLY delivering services to folks in need:

Center for LIFE Outreach Center

121 Saint Landry Street
Lafayette, LA 70506
atten.: Minister Pamela Robinson
[REDACTED]

Mohammad Mosque 65

2600 Plank Road
Baton Rouge, LA 70805
atten.: Minister Andrew Muhammad
[REDACTED]
[REDACTED]

Lewis Temple CME Church

272 Medgar Evers Street
Grambling, LA 71245
atten.: Rev. Dr. Ricky Helton
[REDACTED]

St. Luke Community United Methodist Church

c/o Hurricane Katrina Victims
5710 East R.L. Thornton Freeway
Dallas, TX 75223

atten.: Pastor Tom Waitschies
[REDACTED]

S.H.A.P.E. Community Center

3815 Live Oak

Houston, Texas 77004

atten.: Deloyd Parker
[REDACTED]

ALTERNATIVE MEDIA OUTLETS

Alternative media outlets where you can get a more accurate and balanced presentation of the New Orleans catastrophe.

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

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

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

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

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

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

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

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

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

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

PLEASE VISIT all these websites.

5 THINGS YOU CAN DO TO HELP IMMEDIATELY 1. Duplicate what we are doing elsewhere in New York City, in your city or town, on your college campus, at your church, synagogue, mosque, or other religious institution, via your fraternity or sorority, or via your local civic or social organization.

2. Cut and paste the information in this eblast about:

- Items needed by survivors of the New Orleans catastrophe
- Monetary donations
- Where you can ship non perishable items
- Alternative media outlets
- Five things you can do to help immediately

...and share this information as a ONE SHEET with folks near and far, via email, or as a hand out at your event, religious institution, and with your civic or social organization.

3. Voice your opinion to local and national media, and to elected officials, via letter, email, op ed article, or phonecall, regarding the coverage of the New Orleans catastrophe, as well as to the federal government's on going handling of the situation.

4. Ask the hotel you frequent, such as the Marriott or Holiday Inn, to give your hotel points to an individual or family in need of a stay for a night, a few nights, or longer, depending on how many points you have. Be sure to get confirmation that your points have been applied in that way. Encourage others to do the same. Also inquire if your airline frequent flyer mileage can be used for hotel stays as well. Finally, either offer to pay for hotel rooms, or encourage others to do so, including your place of employment or worship or your organization.

5. Dare to care about other human beings, no matter their race, gender, class, sexual orientation, religion, geography, culture, clothing, hairstyle, or accent or language. Like September 11th, the New Orleans catastrophe is a harsh reminder that all life is precious, as is each day we have on this earth.

AND REMEMBER that our attention and response to the New Orleans catastrophe needs to happen in three stages...DISASTER, RECOVERY, and REBUILDING. We need you for all three stages.

Media inquiries for "BENEFIT for New Orleans" are directed to:

April R. Silver

AKILA WORKSONGS

██████████
██████████

<<http://us.f540.mail.yahoo.com/ym/Compose?To=██████████>>
name="file:///tmp/nsmail.asc"
filename="file:///tmp/nsmail.asc"

Lucipo mailing list

██████████

<http://lists.ibiblio.org/mailman/listinfo/lucipo>

-----030104000408040803060003--

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71. **Jonathan Skinner**
Before and After Katrina

Sat 3 Sep 2005

Please forward . . .

Posts from Laura Mullen (poet) and Jordan Flaherty (editor of Left Turn Magazine) reporting on the situation in Baton Rouge and in a New Orleans refugee camp, with some useful reflections on the larger picture, if such can be imagined.

Plus a list of dependable organizations to send money and/or non-perishable goods to, suggestions of other useful things to do, links for contacting politicians and links to alternative media outlets.

"Long before Katrina, New Orleans was hit by a hurricane of poverty, racism, disinvestment, de-industrialization and corruption. Simply the damage from this pre-Katrina hurricane will take billions to repair." --Jordan Flaherty

<http://www.herecomeseverybody.blogspot.com/>

(Thanks to Lance Phillips.)

JS

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72. **Lisa Samuels**

from Laura Mullen in Baton Rouge - about New Orleans

Sat 3 Sep 2005

laura asks me to send on this message - more confirmation of the meanness revealed by events in N.O.: both U.S. failure to prepare & protect and then failure to care about suffering.

*

The extent of the catastrophe--and the lack of aid, the slowness & smallness of the response--is unimaginable. Friends have been bicycling medical supplies from the local drugstores to the refugee shelters! New Orleans is a war zone in a disaster area...and Bush is anxious to save money for Iraq. At every contact you have w/ people please try to make them understand the extent of the betrayal--and ask them to donate to the Red Cross, please. This is bad beyond belief.... I was on the plane w/ two smug Californians who were saying things like "People make their own situations!" And even "Some people WANT to be poor!" To my credit I didn't kill them--I must be mellowing. They were headed to Houston, for vacations (I can hope refugees hurt them). When they knew where I was going they never even said "I'm sorry," or "be safe" or...but maybe being in the South has raised my expectations: no Southerner would act so utterly heartless. Please write to your representatives, call the White House, push for recognition and relief. I hope this brings Bush down--but people are dying every

day here & change is a distant hope. Start now making sure that you & everyone you know expresses their dismay and disbelief--and say that this will be remembered for a long, long time!

Laura Mullen

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73. **ALDON L NIELSEN**

Re: from Laura Mullen in Baton Rouge - about New Orleans

Sat 3 Sep 2005

uh . . . given the circumstances I'll forgive Laura's geographic insensitivity here -- Of course those Californians weren't being smug by virtue of being Californians, remarks this part-time Californian -- and a lot of us (by which at this moment I mean Californians) are already making donations and trying to do what we can before we get hit by the next earthquake/mudslide/wild fire --

and as for "No southerner would act so utterly heartless" . . . well, some of us have met any number of heartless, indeed murderous southerners over our life spans -- my life was very nearly ended one night in North Carolina by some people who didn't take well to interracial groups --

so let's please put that sort of thing away and concentrate on trying to help and on underscoring the main point that Laura makes -- this is a disaster made murderous by American politics -- there really should be hell to pay for Bush & Company's handling of this --

On Sat, 03 Sep 2005 20:00:43 +0000, Lisa Samuels wrote:

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Laura Mullen

[illegible]

"Breaking in bright Orthography . . ."

--Emily Dickinson

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

██████████

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74. maxpaul

Friends of New American Writing

Sat 3 Sep 2005

NEW AMERICAN WRITING / 369 Molino Avenue / Mill Valley, CA 94941

Dear Friend of New American Writing:

Because we are currently receiving less than \$1 per issue of the magazine's "sell-through" at Barnes & Noble and Borders, which unfortunately dominate the bookstore trade and use a heavy hand with small providers such as literary magazines, it's urgent that we reduce our reliance on income from those chains and thus also our distributor, Ingram Periodicals. If we are not able to do so,

we will be forced financially to cease publication of a magazine that has existed since 1971.

Therefore, we ask you to order the magazine directly from us using the following methods:

- (1) Purchasing a three-issue subscription for \$27, a savings of \$1 per annual issue. To do so, send a check to the address above. If you wish to use a credit card, order through our website: <http://www.newamericanwriting.com>.
- (2) Purchasing individual issues as they appear from the same address, by check or by credit card through our website.

The current issue, No. 23, was published in June. It contains new poems by Mahmoud Darwish; The Black Heralds of César Vallejo, translated by Clayton Eshleman; a selection of contemporary Vietnamese poetry translated by Nguyen Do and Paul Hoover; edited by Todd Swift, the work of twenty younger Canadian poets including Christian Bök and Lisa Robertson; and poetry by Donald Revell, George Albon, Elizabeth Robinson, Andrew Joron, Clayton Eshleman, Stacy Doris, Laynie Browne, Linh Dinh, Joseph Lease, Anna Rabinowitz, Timothy Liu, Sally Keith, and Aaron Shurin, among many other outstanding U.S. poets.

Over the years, we have published more than 2,000 poets including many of you receiving this letter. We are proud of our record of introducing exciting new poets and poetries.

If we can add 400 new subscribers, we can insure the longevity of the magazine the next three years. Please join us as a subscriber and forward this message to your friends.

Sincerely, Maxine Chernoff and Paul Hoover

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75. **Harry Nudel**

Murderous...

Sat 3 Sep 2005

Aldon Neilson...used 'murderous' twice...i
in his last post..given the circum...
maybe we should take the gun
out of every one's hands....drn...

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76. **Susan Webster Schultz**

my letter from Bush

Sun 4 Sep 2005

I wrote to tell him to clean things up and then fire everyone including himself. I got this response. Let's just call it f-cking inadequate.

On behalf of President Bush, thank you for your correspondence. In the aftermath of Hurricane Katrina, President Bush and all Americans send their thoughts and prayers to the families of those who have lost lives and to all those affected by this natural disaster.

The President is directing Federal agencies throughout the government to do all in their power to assist the victims of Hurricane Katrina. The top priority is to save and sustain lives. President Bush established a White House task force to oversee Hurricane Katrina response and recovery, and he convened a Cabinet meeting to ensure that Federal agencies' efforts are timely and fully coordinated. Residents of the Gulf Coast states affected by the hurricane have lost loved ones, lost homes, and been displaced from their communities, and they will have the full support of the Federal government.

The President has called for the coordination of all parties involved in the response and relief efforts. Federal, state, and local governments are working side-by-side to deliver relief to the areas physically damaged by Hurricane Katrina and to communities across the South that will be affected in the aftermath of the storm. Efforts and resources are focused on saving lives, sustaining lives, and supporting long-term recovery. For information and guidance you may wish to visit the FEMA website at www.fema.gov or call [REDACTED] or 800-621-FEMA.

The President has called on all Americans to support the relief and rescue efforts through charitable contributions and aid. Americans who wish to contribute can do so by contacting charities that are assisting with hurricane relief. For more information on relief and recovery efforts, please visit the USA Freedom Corps website at www.usafreedomcorps.gov.

Thank you again for taking the time to write.

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77. **Ishaq**

Sidebrow: Call for Submissions

Sun 4 Sep 2005

SIDEBROW "an online & print journal dedicated to innovation & collaboration" seeks fiction, poetry, art, essay, ephemera, found text, academic inquiries

into mathematics, economics, & the sciences, political analysis, and literary, cultural, & art critique for its inaugural issue. In short, engaging material regardless of ilk.

In addition to encouraging the unsolicited, SIDEBROW seeks submissions tailored to the following ongoing collaborative experiments:

+++++

LITOPOLIS: SAN FRANCISCO

An interlinking literary map of the city. An experiment in tagging creative expression with location. Cartography as a framework for collective form. Short manuscripts & snapshot-size works of art connected, however loosely, to San Francisco settings. Residency not required.

THE LETTERS PROJECT

A revival of the epistolary novella. Multiple senders. Multiple recipients. Interpenetrating correspondence. Submissions based on the sender/recipient form.

+++++

Submissions to SIDEBROW are considered both as stand-alone set pieces & as points of departure for collaboration with editors & fellow contributors. Writers whose submissions resonate with other pieces under evaluation will be contacted to participate in communal constructions based on their work. Given its desire to unlock what is common to disparate literary, artistic, & cultural pursuits, SIDEBROW encourages the submission of both partial excerpts and fully formed works.

For more information, visit www.sidebrow.net.

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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

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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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78. **Michael Tod Edgerton**

Re: from Laura Mullen in Baton Rouge - about New Orleans

Sun 4 Sep 2005

The remark you make first-off perfectly represents the exact same smugness Laura Mullen attributed to TWO specific people who happened to be from California. She didn't say ALL Californians, but you, perhaps are too blinded by smog or your own apparently smug attitude to read very clearly. "I'll forgive Laura's geographic insensitivity"--please! Who the hell do you think you are?!

Tod

--- ALDON L NIELSEN <[REDACTED]> wrote:

> uh . . . given the circumstances I'll forgive
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> here -- Of course those Californians weren't being
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> Californians, remarks this part-time Californian --
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> at this moment I mean Californians) are already
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> and as for "No southerner would act so utterly
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[illegible]

> 116 Burrowes
> University Park, PA 16802-6200
>
> 
>

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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79. **Ishaq**

Hurricane Kanye Hits America: The Funky Freestyle Heard Around the World

Sun 4 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43358.php>

Hurricane Kanye Hits America: The Funky Freestyle Heard Around the World

After yawning my way through an early morning rant about the failure of Black leadership, the hostile take over of Hip Hop by the mega corporations and the conspiracy to put dummy juice in the Kool Aid in the 'hood before going back to grab another hour of sleep before I have to officially get up and face the world. But a funny thing happened on my way between BET and CNN. There was a news flash that sometime during the night Hurricane Kanye had hit America....

Hurricane Kanye Hits America: The Funky Freestyle Heard Around the World

Min. Paul Scott

Look for me in the whirlwind or the storm. Look for me all around you. For with God's grace, I shall come and bring with me countless millions of Black slaves who have died in America and the West Indies and the millions in Africa to aid you in the fight for Liberty, Freedom and Life. --The Honorable Marcus Mosiah Garvey

As I woke up early this morning, I went through my usual Saturday morning ritual, a quick trip to the fridge to get some juice then a quick flip through the channels to see if Gil Scott Heron was wrong and the revolution was really televised or if Chuck D's threat to hijack the airwaves had finally come to fruition. It's always the same story, same stuff different day. After yawning my way through an early morning rant about the failure of Black leadership, the hostile

take over of Hip Hop by the mega corporations and the conspiracy to put dummy juice in the Kool Aid in the 'hood before going back to grab another hour of sleep before I have to officially get up and face the world. But a funny thing happened on my way between BET and CNN. There was a news flash that sometime during the night Hurricane Kanye had hit America....

I recognized that look. I had seen it before, not recently but before. I saw it in the eyes of the Brothers at the 1968 Olympics when they threw up the Black Power Fist before the world. I saw it in the eyes of Dr. Martin Luther King Jr before he made his speech against the Vietnam War. I saw the same nervous look of self sacrifice and defiance the eyes of Kanye West when he stood before the world and said that the way that America treats poor Black folks is wack!

I can imagine the shock of the folks in the control room at NBC when Kanye flipped the script on them and went into a funky freestyle about the way that the media portray Black folks and that G Dub and the rest of them really don't care about us.

"Bill! We have an emergency! He was supposed to just throw up the diamond and say "Rockafella ya'll" and leave. Hit the switch!!!!"

The bias of the media became evident when the white lady reporter prefaced the story by reminding the audience that Kanye was the same guy who hosted a party last week were Suge Knight was shot and how she hoped that the statement did not cause a drop in donations. I noticed the Brotha next to her shoot her a look like, "Don't make me pimp slap you up in here!"

The media coverage reminded me of the first time that Hip Hop was attacked. Contrary to popular belief, the first campaign against Hip Hop was not against lyrics that threatened to bust a cap in another Brotha or disrespected Sista's but PE, Griff, Souljah and them were attacked for doing what Kanye did, not sticking to the script.

Historically, it has been an act of revolutionary career suicide for Black athletes and entertainers to speak out on the behalf of Black people. From the Civil Rights Era to the Hip Hop Era it has been taboo for them to deviate from the usual "It ain't about race/we are all Americans/let's all pull together/ script that they are given to read after something ticks Black folks off and the natives start to get a little restless. It has been a rare occurrence, in deed, when one of them breaks the mold and speaks from the heart. The reason is that Black folks are fickle and a month after MC Supreme Truth provokes the wrath of white America, he is quickly forgotten by most of us. While most of us go back to business as usual , MC TRUTH goes from a platnum Hip Hop artist with a mansion and a Bentley to Tyrone Johnson, clerk # 5 at Save-a Lot Convenience store.

Kanye told the TRUTH and it needed to be said. Anytime white conservative talk show hosts like Neal Boortz (<http://boortz.com> We need to start an email and phone campaign to holla at him this Tuesday, for real) can get on the radio and make racist statements against Black people who are suffering from a natural disaster and urge the good ole boys to arm themselves and shoot first and ask questions later, somebody has to say something! We all know that "martial law" is a code word for white folks to shoot Brotha's on sight.

We must support Brothers and Sisters who stand up for the people like Kanye West. As the right wing gather their forces to attack this Brother, we must attack back! Everytime one of them dissed Kanye on the radio, TV or newspaper we must make an immediate organized response. We must show them the real meaning of "Bring tha Noise!"

Maybe there was more to Kanye's song "Jesus Walks" then we thought. Maybe it was about more than the same ole Eurocentric theology warmed over and put to a Hip Hop beat. Maybe it was touching on a deeper Revolutionary message of Yeshua, the Black Revolutionary Messiah. Someone who was willing to sacrifice his life to bring TRUTH to the people.

A few years ago white folks were walking around asking, "What would Jesus do." He would have done just what you did Kanye..just what you did....

Minister Paul Scott is founder of the Messianic Afrikan Nation in Durham NC. He can be reached at [REDACTED] [REDACTED]

<http://members.blackplanet.com/THE-MYD>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

Stay Strong

\

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

--Imam Ali Ibn Abu Talib (as)

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<http://www.lowliferecords.co.uk/>
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80. **alexander saliby**

Re: from Laura Mullen in Baton Rouge - about New Orleans

Sun 4 Sep 2005

Tod,

You might want to reread laura's message. It may just be you owe Aldon an apology.

Laura's writing let's her personal prejudices show through; after all, she did say, "...no Southerner would act so utterly heartless..." Speaking of her California passengers and their failure to act with the southern charm she implies is a quality of all southerners. I can't help but wonder if she includes Newt Gingrich in that crowd of southerners? Or my favorite southern charm lad, the former senate leader, Trent Lott, or for that matter, Trent's replacement, senator Frist...all are truly capital examples of southern charm. Are these the chaps Laura intends to invoke? I hope not. But these are Southerners, so we must conclude Laura includes them in her sweeping generalization.

Was Laura specifically categorizing all Californian's as being cut from the cloth of those two with whom she had the encounter? Not directly, to be sure; indirectly and by inference, specifically followed by her claims of the gentility of her southerners, however, I have to say she was painting all with the same brush...intentionally or not.

I disliked Laura's comments and found them unnecessarily biased; I spent ten years as a Californian in San Jose, then ten years as a Southerner living near Atlanta...I assure you and Laura, not all Californians are heartless, and a hell of a lot of Southerners are...at least many I knew were.

Perhaps Nudel is right, ...emotions are ruling the day since the storm and "...maybe we should take the gun out of every one's hands....drn..."

Thanks for the advice, Harry.

Alex

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

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

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

Sent: Saturday, September 03, 2005 10:18 PM

Subject: Re: from Laura Mullen in Baton Rouge - about New Orleans

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>
> [REDACTED]
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- Mei-mei Berssenbrugge

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

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81. **Jim Andrews**

Song Shapes

Sun 4 Sep 2005

SONG SHAPES

No audio; you imagine the music.

Silent music made of letters.

<http://vispo.com/nio/SoundShapes.htm>

ja

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82. **Anny Ballardini**

Re: from Laura Mullen in Baton Rouge - about New Orleans

Sun 4 Sep 2005

Yes, fratricidal wars are horrible, even if watched from a distance. Or better, they are looked for by violent people.

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 9/4/05, alexander saliby <[REDACTED]> wrote:

> Tod,

> You might want to reread laura's message. It may just be you owe Aldon an apology.

>

> Laura's writing let's her personal prejudices show through; after all, she did say, "...no Southerner would act so utterly heartless..." Speaking of her California passengers and their failure to act with the southern charm she implies is a quality of all southerners. I can't help but wonder if she includes Newt Gingrich in that crowd of southerners? Or my favorite southern charm lad, the former senate leader, Trent Lott, or for that matter, Trent's replacement, senator Frist...all are truly capital examples of southern charm. Are these the chaps Laura intends to invoke? I hope not. But these are Southerners, so we must conclude Laura includes them in her sweeping generalization.

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>

> Thanks for the advice, Harry.

> Alex

>

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83. **Dan Waber** *people unclear on the concept*

Sun 4 Sep 2005

President George W. Bush, snipped without edit from a White House press release:

"We've got a lot of rebuilding to do. First, we're going to save lives and stabilize the situation. And then we're going to help these communities rebuild.

The good news is -- and it's hard for some to see it now -- that out of this chaos is going to come a fantastic Gulf Coast, like it was before.

Out of the rubbles of Trent Lott's house -- he's lost his entire house -- there's going to be a fantastic house. And I'm looking forward to sitting on the porch. (Laughter.)"

<http://www.whitehouse.gov/news/releases/2005/09/20050902-2.html> via boing-boing.net

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84. **ALDON L NIELSEN** *Re: from Laura Mullen in Baton Rouge - about New Orleans*

Sun 4 Sep 2005

headline on today's WASHINGTON POST:

WHITE HOUSE SHIFTS BLAME

that really says it all, now, doesn't it . . .

but to respond quickly to several responses --

who the hell do I think I am? I think I'm somebody born in the midwest, who grew up in the south, spent a decade living full time in California and now commuting between there and Pennsylvania,,,, who has learned that smugness and heartlessness and murdeourness murderousness (twice !) murderosity, merde, know no geographical boundaries --

I do try to read closely-- I didn't ask anybody for an apology -- the phrase I wrote does begin by saying that of course the smug Californians on the plane were not smug by virtue of being Californian, thus showing that I did in fact take Laura's meaning -- but the subsequent line about how "no southerner" would be so heartless does undercut the thrust of that earlier qualification, now don't it?

and the point is, after all:

WHITE HOUSE SHIFTS BLAME

on which point I believe Laura and I, though perhaps not Nudel, agree --

and as for geographical insensitivity, who could top the speaker of the house, that smug guy from my natal midwest, who I was amused to see spend a whole day explaining himself after remarking that perhaps New Orleans wasn't worth rebuilding --

?

[illegible]

"Breaking in bright Orthography . . ."
--Emily Dickinson

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

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85. **mIEKAL aND**
FWD: Notes from inside New Orleans
Sun 4 Sep 2005

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

From: [REDACTED] [mailto:[REDACTED]]
Sent: Friday, September 02, 2005 4:36 PM

To: [REDACTED]

Subject: Notes from inside New Orleans

Thanks to all the loved ones and long-lost friends for your sweet notes of concern, offers of housing and support, etc. Yes, I stayed through the storm and aftermath. I'm fine - much better off than most of my brother and sister hurricane survivors. Below is my attempt to relay some of what I've seen these last few days.

Please Forward

Notes From Inside New Orleans

by Jordan Flaherty

Friday, September 2, 2005

I just left New Orleans a couple hours ago. I traveled from the apartment I was staying in by boat to a helicopter to a refugee camp. If anyone wants to examine the attitude of federal and state officials towards the victims of hurricane Katrina, I advise you to visit one of the refugee camps.

In the refugee camp I just left, on the I-10 freeway near Causeway, thousands of people (at least 90% black and poor) stood and squatted in mud and trash behind metal barricades, under an unforgiving sun, with heavily armed soldiers standing guard over them. When a bus would come through, it would stop at a random spot, state police would open a gap in one of the barricades, and people would rush for the bus, with no information given about where the bus was going. Once inside (we were told) evacuees would be told where the bus was taking them - Baton Rouge, Houston, Arkansas, Dallas, or other locations. I was told that if you boarded a bus bound for Arkansas (for example), even people with family and a place to stay in Baton Rouge would not be allowed to get out of the bus as it passed through Baton Rouge. You had no choice but to go to the shelter in Arkansas. If you had people willing to come to New Orleans to pick you up, they could not come within 17 miles of the camp.

I traveled throughout the camp and spoke to Red Cross workers, Salvation Army workers, National Guard, and state police, and although they were friendly, no one could give me any details on when buses would arrive, how many, where they would go to, or any other information. I spoke to the several teams of journalists nearby, and asked if any of them had been able to get any information from any federal or state officials on any of these questions, and all of them, from Australian tv to local Fox affiliates complained of an unorganized, non-communicative, mess. One cameraman told me "as someone who's been here in this camp for two days, the only information I can give you is this: get out by nightfall. You don't want to be here at night."

There was also no visible attempt by any of those running the camp to set up any sort of transparent and consistent system, for instance a line to get on buses, a way to register contact information or find family members, special needs services for children and infirm, phone services, treatment for possible disease exposure, nor even a single trash can.

To understand the dimensions of this tragedy, its important to look at New Orleans itself.

For those who have not lived in New Orleans, you have missed a incredible, glorious, vital, city. A place with a culture and energy unlike anywhere else in the world. A 70% African-American city where resistance to white supremacy has supported a generous, subversive and unique culture of vivid beauty. From jazz, blues and hiphop, to secondlines, Mardi Gras Indians, Parades, Beads, Jazz Funerals, and red beans and rice on Monday nights, New Orleans is a place of art and music and dance and sexuality and liberation unlike anywhere else in the world.

It is a city of kindness and hospitality, where walking down the block can take two hours because you stop and talk to someone on every porch, and where a community pulls together when someone is in need. It is a city of extended families and social networks filling the gaps left by city, state and federal governments that have abdicated their responsibility for the public welfare. It is a city where someone you walk past on the street not only asks how you are, they wait for an answer.

It is also a city of exploitation and segregation and fear. The city of New Orleans has a population of just over 500,000 and was expecting 300 murders this year, most of them centered on just a few, overwhelmingly black, neighborhoods. Police have been quoted as saying that they don't need to search out the perpetrators, because usually a few days after a shooting, the attacker is shot in revenge.

There is an atmosphere of intense hostility and distrust between much of Black New Orleans and the N.O. Police Department. In recent months, officers have been accused of everything from drug running to corruption to theft. In separate incidents, two New Orleans police officers were recently charged with rape (while in uniform), and there have been several high profile police killings of unarmed youth, including the murder of Jenard Thomas, which has inspired ongoing weekly protests for several months.

The city has a 40% illiteracy rate, and over 50% of black ninth graders will not graduate in four years. Louisiana spends on average \$4,724 per child's education and ranks 48th in the country for lowest teacher salaries. The equivalent of more than two classrooms of young people drop out of Louisiana schools every day and about 50,000 students are absent from school on any given day. Far

too many young black men from New Orleans end up enslaved in Angola Prison, a former slave plantation where inmates still do manual farm labor, and over 90% of inmates eventually die in the prison. It is a city where industry has left, and most remaining jobs are low-paying, transient, insecure jobs in the service economy.

Race has always been the undercurrent of Louisiana politics. This disaster is one that was constructed out of racism, neglect and incompetence. Hurricane Katrina was the inevitable spark igniting the gasoline of cruelty and corruption. From the neighborhoods left most at risk, to the treatment of the refugees to the media portrayal of the victims, this disaster is shaped by race.

Louisiana politics is famously corrupt, but with the tragedies of this week our political leaders have defined a new level of incompetence. As hurricane Katrina approached, our Governor urged us to "Pray the hurricane down" to a level two. Trapped in a building two days after the hurricane, we tuned our battery-operated radio into local radio and tv stations, hoping for vital news, and were told that our governor had called for a day of prayer. As rumors and panic began to rule, there was no source of solid dependable information. Tuesday night, politicians and reporters said the water level would rise another 12 feet - instead it stabilized. Rumors spread like wildfire, and the politicians and media only made it worse.

While the rich escaped New Orleans, those with nowhere to go and no way to get there were left behind. Adding salt to the wound, the local and national media have spent the last week demonizing those left behind. As someone that loves New Orleans and the people in it, this is the part of this tragedy that hurts me the most, and it hurts me deeply.

No sane person should classify someone who takes food from indefinitely closed stores in a desperate, starving city as a "looter," but that's just what the media did over and over again. Sheriffs and politicians talked of having troops protect stores instead of perform rescue operations.

Images of New Orleans' hurricane-ravaged population were transformed into black, out-of-control, criminals. As if taking a stereo from a store that will clearly be insured against loss is a greater crime than the governmental neglect and incompetence that did billions of dollars of damage and destroyed a city. This media focus is a tactic, just as the eighties focus on "welfare queens" and "super-predators" obscured the simultaneous and much larger crimes of the Savings and Loan scams and mass layoffs, the hyper-exploited people of New Orleans are being used as a scapegoat to cover up much larger crimes.

City, state and national politicians are the real criminals here. Since at least the mid-1800s, it's been widely known the danger faced by flooding to New Orleans. The flood of 1927, which, like this week's events, was more about

politics and racism than any kind of natural disaster, illustrated exactly the danger faced. Yet government officials have consistently refused to spend the money to protect this poor, overwhelmingly black, city. While FEMA and others warned of the urgent impending danger to New Orleans and put forward proposals for funding to reinforce and protect the city, the Bush administration, in every year since 2001, has cut or refused to fund New Orleans flood control, and ignored scientists warnings of increased hurricanes as a result of global warming. And, as the dangers rose with the floodlines, the lack of coordinated response dramatized vividly the callous disregard of our elected leaders.

The aftermath from the 1927 flood helped shape the elections of both a US President and a Governor, and ushered in the southern populist politics of Huey Long.

In the coming months, billions of dollars will likely flood into New Orleans. This money can either be spent to usher in a "New Deal" for the city, with public investment, creation of stable union jobs, new schools, cultural programs and housing restoration, or the city can be "rebuilt and revitalized" to a shell of its former self, with newer hotels, more casinos, and with chain stores and theme parks replacing the former neighborhoods, cultural centers and corner jazz clubs.

Long before Katrina, New Orleans was hit by a hurricane of poverty, racism, disinvestment, deindustrialization and corruption. Simply the damage from this pre-Katrina hurricane will take billions to repair.

Now that the money is flowing in, and the world's eyes are focused on Katrina, its vital that progressive-minded people take this opportunity to fight for a rebuilding with justice. New Orleans is a special place, and we need to fight for its rebirth.

Jordan Flaherty is a union organizer and an editor of Left Turn Magazine (www.leftturn.org). He is not planning on moving out of New Orleans.

Below are some small, grassroots and New Orleans-based resources, organizations and institutions that will need your support in the coming months.

Social Justice:

www.jjpl.org

www.iftheycanlearn.org

www.nolaps.org

www.thepeoplesinstitute.org/

www.criticalresistance.org/index.php?name=crno_home

&
betwixt the politics of racism
prob. not much...
i was a civil rights worker for
a summer a bit up the road
in Oppelousas La...
on a day like this in 1967...
drive down dirt La. roads
to isolated mullato farmers
who coulda been livin'
in the middle ages..
albino cajin nigras...
i had a black attorney friend..
whom the locals called
"Eternity" white....
memory ain't consolation...drn..

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88. **Maria Damon**

Re: important piece from Thulani Davis on New Orleans, Hurricane and you know who

Sun 4 Sep 2005

does anyone know of the whereabouts and/or safety of poet Mona Lisa Saloy?
and of Bob Kaufman's sisters?

At 3:57 PM -0700 9/3/05, Patricia SpearsJones wrote:

>I've been talking often to some of you and when I woke up today, the only
>thought that came to mind was Jesse Jackson's indignant cry, "This is the
>bottom of the slave ship we are looking at."

>

>I think Jesse actually put his finger on the what happened to all of
>us this week.

>Those shots we've seen are, as he said, the bottom of the slave
>ships. I think

>that really goes to why all the rest of us watching are so traumatized. and I
>think it is necessary to repeat what he has said about how the people in this
>country have a high tolerance for viewing "black pain." Yes, while we are
>asking the unheard question as to why a third of New Orleans' population
>is so poor and all black, everyone from the president on down is comfortable

>with these realities of our ongoing unemployment, overcrowding, homelessness,
>drug addiction, neighborhood crime and despair.
>
>Jesse's metaphor is also so apt in that you only have to listen to
>five minutes of
>reporting to know families have been separated in ways that could be
>irreparable--
>across states, even mother's from month-old babies...just evacuating
>babies without contact
>with the parents is such a nightmare, I hate even hearing about it.
>These are the people
>who were marginalized from the Internet as well; are they going to
>run to a computer site?
>AFrican Americans in this crisis are further having the devastating
>experience of watching parents
>suffer and die right in their faces on sidewalks where people have
>been forced to stand, not even sit for days.
>And the people crowded next to them are experiencing the same deaths.
>And like our ancestors, the poor today will have no access to
>therapeutic treatment.
>This is where you just have to agree with Jesse that the people in
>charge have the capacity
>to tolerate scenes of suffering they know have been suffered by
>blacks for generations.
>
>At the same time, people among the stranded have been made aware
>that they are being portrayed as lawless by
>media people who are freaking out at the idea of thousands of black
>people not guarded by police.
>That in itself is a legacy of slavery. And even as we watched, the
>reporters and anchors on both NBC and
>CNN yesterday both misidentified Congressman John Lewis as
>Congressman Elijah Cummings for
>HOURS. This is one of the staples of the era when I was young and
>black people first appeared on TV
>and no one could tell one of us from another. This is really tired,
>old nonsense. I find myself filing email
>complaints to the networks, even though I know John Lewis and many
>others probably told them.
>
>Lastly, there is now what is called the Katrina Diaspora. This

>diaspora of people without resources
>puts the restoration of families and community at risk, and in the
>case of New Orleans' black community,
>probably makes that impossible. Even people who own land there are
>going to be in deep trouble
>trying to hold onto it when the real estate boondoggle gets in the
>courts. I'm afraid we'll be reading a lot of
>stupid crap about how they couldn't be found, taxes were owed, etc.
>as in times past throughout the
>South. That's why I hope Jesse gets someone to bring people like
>Congressman Bennie Thompson into the fold,
>as he is familiar with the commission that had to be set up in the
>Delta because people are still trying to get
>back land stolen in the 1930s. And the developers are probably
>asking for eminent domain to be declared even
>as I'm typing.
>
>Will Jesse, Al, Elijah, et. al. be asking after the fact, after
>they've read it in the paper that the black community
>be represented at the table of planning "the NEW New Orleans?" The
>cultural heritage of New Orleans, which is so unique
>is in serious jeopardy. The perfect mix of forces and cultures was
>based in a particularly unique feature of the dispersion
>of Africans during slavery: a disproportionate share of the Yoruba
>brought here (who were a minority within the
>groups in Middle Passage) landed in that area. What happened after
>that in encounters with the French, the Caribbean
>and the peoples of the States, cannot be replicated. Replacing the
>architecture with vinyl versions of shotgun and camel
>back houses will not produce any Buddy Boldens, Jelly Roll Mortons
>or Louis Armstrongs. And as a writer, I myself have
>used the invaluable records kept there of this unique heritage.
>Just as one had to worry in the several rounds of the bombing
>of Baghdad that not only were untold people being killed but some of
>the oldest treasures of human life, I feel even more
>concerned that no one will care that thousands have died in New
>Orleans, others thousands dislocated and that one of our own
>cultural treasures, the city of New Orleans itself, will be deprived
>of its cultural engine.
>
>This is a tragedy not only for the millions there on the ground, and
>the national economy but for the culture at large.

>We are witnessing in one week a dislocation one-fifth the size of
>Middle Passage--which took place over more
>than 200 years. And all those conveniences of modern social
>organization which would mitigate its effects for
>most of us--phone, internet, cars, gasoline, and family with ample
>housing--do not apply to this country's poor.
>For them, getting lost may mean not being found any more easily than
>in 1865 when people went on foot and
>in wagons following word of mouth leads to find where family members
>may have been sent.
>
>It is unbearable, and unconscionable.
>
>Thulani

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89. **Wald Reid**

katrina poetry website? re: laura mullen's post

Sun 4 Sep 2005

i am inspired by laura's comment "I hope this brings Bush down" to wonder if anyone is or is thinking about putting up a website like poets against the war for this situation. forgive me if this has already been posted/answered; i have not been able to catch up with all emails/posts yet. i also think such a website should include photographs. i don't want this to fade away. the karl rove thing faded away. let's help keep it alive. diane w.

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90. **alexander saliby**

Re: Blame..

Sun 4 Sep 2005

South

Keesler AFB, Biloxi, 1958

Post Office Line

me behind

a tall black

civilian

back then a 'negro'

"nigger"
to the clerk
my government's man
who
ignored the lead
looked through him
straight at me
he drawled...
"May I he'p you, sir,"
to me
"He's next..."
"May I he'p you!"
sternly he to me...
Quietly
no smile on his face
He stepped aside
graceful
human charm He
nodded
me to the front
politely
acknowledging his place
in the eyes
of his government
South of my youth
heartless...
Atlanta, 1974
Miss Williams
at 94
shuffled
crossing the floor
she was sweet
gentile
she recalled one ride
across Alligator Alley
Naples to Ft. Lauderdale
Martin driving

"He was a gracious man,
that Negra,"
as she called them all
once she said to me.

"When was that
Miss Williams?" I asked

"Why 1933, of course,
Mr. Alec"
she replied

"They were all gentile
so polite
so gracious
way back then,
they knew their place,"
she said.

South of my mid-life
mindless...

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

From: Harry Nudel<mailto:[REDACTED]>

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

Sent: Sunday, September 04, 2005 8:26 AM

Subject: Blame..

who's to blame...
mostly the French for
starting a city in such
a "vershlugena" place...

what 's to be done...
between entrenched racism
&
betwixt the politics of racism
prob. not much...

i was a civil rights worker for
a summer a bit up the road
in Oppelousas La...

on a day like this in 1967...
drive down dirt La. roads
to isolated mullato farmers

who coulda been livin'
in the middle ages..
albino cajin nigras...
i had a black attorney friend..
whom the locals called
"Eternity" white....
memory ain't consolation...drn..

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91. **Aaron Belz**
tonight in Chicago - Geraldine Kim

Sun 4 Sep 2005

Just a quick note to those of you who live in/near Chicago-you must go see Geraldine Kim at Myopic Books tonight (<http://www.myopicbookstore.com> <<http://www.myopicbookstore.com/>>). She read Thursday night in my series in St. Louis (<http://belz.net/readings>) and it was one of the best readings I have been to in any venue. Her book, Povel, is like a multiheaded verbal beast, very clearly designed and relevant. It won the Fence 2005 Modern Poets Series, but there's still not enough buzz about this amazing 22 year old, Geraldine Kim. I'm going to review it soon, but the reading is TONIGHT, so just go see it and let me know what you think.

Aaron

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92. **Jonathan Penton**
none of this is my fault

Sun 4 Sep 2005

Greetings, those who are terrified and those who are dead! We bring you another fabulous update at www.UnlikelyStories.org, including:

"My 500-Plus-Word Essay on How this Experience Has Effected My Life:"

DUI adventures from Luis Rivas

Jonathan Penton's visit to Los Alamos for the 60th anniversary of
Hiroshima Day

"Afghan Myths," Sam Vaknin's 2001 interview with Anssi Kullberg
an excerpt from "Reveille to a Sandstorm," SGT Marshall Smith's novel of
Afghanistan

more fiction by Joel Van Noord, Paul Kavanagh, Jon Alan Carroll, and
Jessica Del Balzo

poetry by Shane Allison, Charles P. Ries, Ulrike Gerbig, John Bryan,
Michael Estabrook, Sara C. Sutler-Cohen, Mark Gaudet, Tom Obrzut, and
JamieLepore-AKA-brace

"My Daughter's Vagina:" part two of four of Richard Jeffrey Newman's
analysis of the gender gap

and A Sardine on Vacation, episode thirty

Please please please make the television stop,

--

Jonathan Penton

<http://www.unlikelystories.org>

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93. **Aaron Belz**

Re: tonight in Chicago - Geraldine Kim

Sun 4 Sep 2005

Someone emailed, "What's so great about Geraldine Kim? I certainly trust your judgment."

I replied: "G Kim is very aggressive in her ironies. She reminds of me Swift, but in a more fractured, glittering, poetic way. She allows herself to write about everything and somehow tames it all. A mental behemoth, she is, I think. I love her. She sold 14 copies of her book to my crowd of 30+, which should tell you something."

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94. **Jonathan Skinner**

Re: NYU and Students

Sun 4 Sep 2005

I can't bear to sit and pray. I'll be in Washington, D.C. on Sept. 24 for the massive march on the Bush administration:

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

Any folks from poetryworld planning to be there? Anyone may join me in marching to demand the overthrow of the present government.

JS

Date: Sat, 3 Sep 2005 14:13:53 -0400

From: Susan Wheeler <[REDACTED]>

Subject: Re: NYU and Students

Rutgers has established an open-door, no-restrictions, admit policy for immediate enrollment of any New Orleans students; 45 so far have come, and several faculty members from Tulane have temporarily moved their labs to Rutgers.

Anyone may join me in praying either for present-government overthrow once people are housed and fed decently, or else sudden, miraculous rehabilitation of Bush II and his political appointees, immediately. All of this is beyond words.

Susan

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95. **Harry Nudel**
Labor Day Double Header...

Sun 4 Sep 2005

fuck
watch the
yankee game

fuck
watch the
met game...

drn...

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96. **mIEKAL aND**
Fwd: [dreamtime] More Notes from inside New Orleans

Sun 4 Sep 2005

Begin forwarded message:

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

From: claudia copeland <[REDACTED]>

To: [REDACTED]

Sent: Sat, 3 Sep 2005 01:00:29 -0500 (CDT)

Subject: Re: are you okay?

Hi Monica,

I'm OK. I escaped on Wednesday and am in Baton Rouge. Yes, the cell phone towers were all knocked out by the hurricane. The hurricane itself, though, caused only about 20% of the horror. The government is not letting people in to bring supplies. They are not bringing supplies. The hospitals and even the convention center where people are gathering are full of corpses- people who have died of dehydration when there are people with truckloads of water in

Baton Rouge, ready and willing to deliver them, but the National Guard won't let them in to New Orleans.

It's so good to hear from you. I'm pasting the story of how I got out below. Please do forward this around and tell everyone what is really going on in New Orleans so they can urge the government to LET PEOPLE IN so they can help their friends and families. That is the only thing we can do right now.

-Claudia

Wednesday:

They have shut off the tap water. They want to stem disease from drinking contaminated water, but at least if they gave us contaminated water, we could boil it. I feel panic welling up- why didn't I fill up more jugs when we had tap water? Since the water has been on a few days, we have grown complacent. We have been taking showers, so the bathtub is empty. I feel so stupid.

Also, we sense that the situation in the streets has deteriorated. Fewer and fewer of our bohemian friends, and people in general, are left. Sinister young men walk down these mostly deserted streets. There is an ominous sense of abandonment.

We decide we must get out, and try to contact everyone we know who owns a car, by telephone and walking. No one with a car is left in the city. We decide at least to relocate to Jimmy's apartment, which is more secure. We then see our new friends/neighbors, Niko, Melissa, and Rarig. They propose bicycling out of the city to Baton Rouge. It seems a ludicrous idea at first, but on second thought, sounds feasible. The distance is 80 miles, and if we bring a very large amount of water, we could leave early in the morning and arrive in Baton Rouge by nightfall. We plan to meet at Molly's at 7am the next morning to depart, a bicycle tribe.

Back at Jimmy's, we tell him of our intentions, and he says he has heard of buses departing from major hotels. Jose and Jimmy set off in search of these chartered buses, and find that the Hotel Monteleone has chartered a fleet of 10 buses with state trooper escort to come in and evacuate their guests to Houston. There are 200 extra seats that they are selling to residents at \$45 a seat (at cost). Jose on his way to pick up his forgotten green card and passport passes Niko, Melissa, and Rarig. He tells them about the buses and to get down there. Back at his apartment, Jimmy packs up in 15 minutes, taking mostly gold. They get in line. I'm completely tense. Then, victory! They have gotten tickets. Everyone is happy. I'm relieved, but still tense. I won't be able to relax until we are physically on the bus. The buses are scheduled to arrive at 6:30pm. Teddy, Jimmy's neighbor who decided to stay, will securely bar the

front door to their building from the inside at 8pm. At that point, we won't be able to get back in.

Waiting. 6:30pm comes and goes. 7:30pm. 8:30pm. 9:30pm . waiting for the fleet of 10 buses. It's getting dark, and scary. We have police with double barrel shotguns to guard us, and protect against a rush on the buses, but there are only four of them. The French Quarter is ominous at night; terrifying if away from the police escort with their double barrel shotguns. At this point, a cheer goes up, but instead of a fleet of ten chartered buses, a single Jefferson Parish school bus shows up. The driver gets out & talks with the hotel organizer. Jose hovers around nearby, discreetly listening. The buses have been commandeered by the police- the Monteleone paid for them, but they have been stolen by the state. (The state says they need them to evacuate the sick and elderly, but why can't the state get ahold of its own buses??? They should have a fleet of 100 buses taking people out, and should have had that fleet by Monday night, but instead they do nothing until a private party takes action to help itself, and then they steal the buses.) The hotel manager is livid & angrily but quietly decides to try to "negotiate" with the state. He is not letting on to the guests that the buses have been confiscated- no one knows except those like Jose that are discreetly but actively gathering information. Allan Toussaint and his wife coolly gather their bags and get on the school bus.

Jose speaks to the bus driver. For \$50 cash each, he will take us to Baton Rouge. I have \$61, Jose has \$14, Kip (Jimmy's neighbor, a transplant patient who needs regular dialysis and is already overdue) has \$20, and Jimmy has \$50. I ask desperately and ridiculously if they take credit cards or checks. Of course they don't, and in fact they say that no one in the state is taking credit cards, because of all the possibility of theft. Jose turns to me and says "baby, if you want to take this bus. good luck to you" and I turn back "I won't leave without you." It's as simple as that. Then, I beg. I plead with the bus driver to take us- that our friend needs dialysis and that this is all the cash we have. I explain that we've already given \$45 for the Monteleone ticket. He agrees to take what we have and we scramble on board. I love the feel of sitting on the hard metal floor of the stripped out bus. But I'm not relaxed yet. This bus, too, could be confiscated. (The police have tried twice to confiscate his bus, but he managed to escape.) I hold my knees close, and pray that we make it to Baton Rouge. The bus creeps along, silently taking back-streets out of New Orleans, over the Crescent City Connection (slight release of tension- we're officially out of the city) and out, through back roads, looping towards Donaldsville then over the Sunshine Bridge and then finally onto the I-10 just before Baton Rouge. At the city, I can hardly believe the familiar yet strange sight of lighted signs and streetlights. It has been pitch black in New Orleans since Sunday night. You can see the stars in the sky.

We are dropped off at the airport. I ask the bus driver for his address, so I can send him the difference. He declines (of course; this is obviously a pirated bus), and I thank him profusely. He will return to New Orleans throughout the night to rescue people wanting to escape.

Finally believing that we have really escaped, I can sigh in exhausted relief. The airport, full of refugees sleeping on the floor, is a wonderful place. We plug in our cell phones, and call Andre & Laura. They are there in minutes with their car to pick us up. Their house is luxurious, and Andre even cooks up some eggs and toast, with sliced tomatoes, for us. It is like heaven to be here, truly heavenly.

As the stories come spilling out of us, my happiness is marred only by a terrible sense of sadness for the others left behind, in the terror of a city steadily evacuated by bohemians and working class people and taken over by criminals and soldiers. The worst are the people still on their roofs, sitting there without food or water for days on end, or drowning. Also, the animals. Our neighbors, in a move of supremely cruel irresponsibility, left their dog in their apartment, locked in there. They told us nothing when they evacuated, did not give us a key, and we had no way of getting in. We heard the dog desperately scratching against the wall on Tuesday night, but were afraid to go outside to do anything about it. Wednesday, we heard no more sound from him. I feel incredibly guilty for not breaking a barred window to at least give him a chance to get out, in case he was still alive. I only hope that perhaps they left a long term supply of food and water, and that he is alive and only quiet, and will survive until they get back. I wish that I could go back, in an official vehicle loaded with water and supplies, to just drop off supplies and pick up people, taking them back and forth to Baton Rouge. But they are letting no one in to help. People outside the city want desperately to come in and rescue their friends and family members, and I'm sure many are willing to drive in supplies. If the government were competent to take care of the situation, then they could indeed take over. But they are NOT. (It is just one example that they can't get their shit together to get their own buses, just confiscating the buses of those who are more competent than they.) They NEED to LET PEOPLE BACK IN so they can help the residents trapped in the city.

Postscript: The day after writing this, Jose talked with an NPR reporter who told him what happened after we left. It is too horrific to believe, but this is what the reporter said. After unsuccessfully negotiating with the State, the Hotel Monteleone told the 500 people waiting that the buses would in fact never come. Then, they closed their doors! They left the people outside, on the streets in the dead of night in the dead-black lawless French Quarter! Some of the people cowered in Jackson Square in terror, while others tried to walk across the Crescent City Connection. They were, according to this source, then

shot at by the police! They were not allowed to leave. Jose and I just broke down into wracking sobs, so tremendously helpless are we to help these others. I'm hoping this is untrue, I'm praying that this is not true and that those other waiting people eventually got out OK. How could it be true? Andre Codrescu, who we are staying with, assures me that it is true, and not a rumor, but I am still praying that there has been some mistake. How could it be true? How could it?

--- [REDACTED] escribió:

Hi Claudia!

Where are you? Please write me back, I don't know where you are, and I am sorry i have been so out of touch lately. but please write to me and let me know where you are and if you are okay. i've tried your ph#s and no luck. the phone just doesn't go through. call me or write to me [REDACTED] cel.

Thank you!

Love, Monica

Claudia Copeland 1427 Dauphine St. New Orleans, LA 70116

504) [REDACTED] =

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97. **Michael Tod Edgerton**

Re: from Laura Mullen in Baton Rouge - about New Orleans

Mon 5 Sep 2005

Laura Mullen I'm sure knows as well as everyone else on this list that not all Southerners are paragons of virtue. Every statement has a context and hers was made as a person in Louisiana, immediately adjacent to the hell that was a beautiful, incredible place to live. I, as someone who only left New Orleans last August for grad school, after living there several years and most certainly a lifetime, am appalled at how completely "uh..." PETTY and insipid you are to bother to "critique" a completely harmless generalization as "no Southerners could possibly be so heartless," that was OBVIOUSLY written in the thick of an emotional moment. And yet you reassert it?? Some of us are in pain. Some of us are heartbroken. Some of us are pissed as hell. Who gives a shit whether someone claims--esp. in the context that this statement was uttered--that Southerners could never be so heartless?! Get a clue. I'm not wasting any more energy on this!

Completely and utterly unapologetically,

Tod

Rebuild New Orleans / Take Down Bush

- Mei-mei Berssenbrugge

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98. **Michael Tod Edgerton**
More Notes from inside New Orleans

Mon 5 Sep 2005

And Uthana said tonight that Daniel, who's still in the Bywater, said that Dr. Bob, who puts up the Be Nice or Leave signs everywhere, was beaten by the military for trying to acquire food for survival, as no supplies have made it into the Bywater, or at least the part where our friend Daniel is holed up with whatever supplies he has left and an AK-47. The military are actually SHOOTING at anyone caught "stealing" food. Why the hell wouldn't they just let people take whatever supplies they need?! Why are these people not patrolling only for violence apart from rescue? Not to mention the recovery of the thousands--thousands of bodies that can't even begin to be recovered yet? This is as horrific as 9/11, when the gov't response was as traumatic for me as the event. Daniel reportedly has found a way out and is leaving tomorrow.

Here's a forwarded post from Andrea (I can't even remember if I forwarded this to the list already or not). She and Jeffrey have acquired a donated vehicle and are heading back to New Orleans with supplies--if they get in. God forbid someone bring life-saving supplies to the dying (that might be as bad as accepting aid from "furin" countries, and we're jess two dam proud t'do that!).

From: Andrea Garland <[REDACTED]>

> Date: September 2, 2005 10:19:01 AM CDT

> To: Andrea Garland <[REDACTED]>

> Subject: Update from Andrea & Jeffrey

>

> Dear family, friends and others:

>

> My apologies for sending such a mass email - some of you are family,
> some friends, some people we do not know but have generously sent
> donations, and some are pulled from various email lists that we
> thought might appreciate this update.

>

> Jeffrey and I wanted to let everyone know that we are ok - Jeffrey's
> brother moved up to New Orleans to stay with us two days before the

> hurricane hit, and so we had a vehicle to evacuate in. The three of
> us, along with our three cats, are currently in Waco, TX. We are
> pretty sure our house is still standing, but at least the first floor
> was flooded, not sure about the second floor. Our house is 6 blocks
> from the lower 9th ward that you all may have heard about on TV as
one
> of the hardest hit neighborhoods - where one of the levy breaks
> occurred. That entire neighborhood is completely under water.
> Unfortunately, we have learned that the reason our part of the
> neighborhood flooded was not due to the hurricane, but rather to a
> misguided effort on the part of our government. Fearing that the
flood
> waters would invade Uptown New Orleans (the wealthy, white part of
> town), they dynamited another hole in the levy on our side to let
> flood waters in there and keeping them away from Uptown. Apparently
> they over did it with the dynamite.
>
> The reason the levies were in such a state of disrepair in the first
> place is because the Bush administration cut 80% of the Army Corps of
> Engineer's budget in New Orleans in 2003, so they have not been able
> to properly maintain the levies.
>
> We have heard from some friends, but many are still unaccounted for -
> few of us have cars or the resources to evacuate, so many of our
> friends were forced to stay. Needless to say, we are worried sick
> about them. This is true for a large percentage of New Orleans -
there
> are many poor people there, and no real plans were made to get them
> out, though everyone has known for years that there would be large
> numbers of people unable to leave in an event such as this. There was
> no national guard left in LA to immediately respond to the situation
> as most of our national guard is currently in Iraq.
>
> As you have also most likely heard on the news, people there are
still
> waiting for food and water. They are starting to starve and
dehydrate.
> As I speak, the National Guard (that is being brought in from around
> the country) has the city surrounded and are not letting anyone in or
> out, except for the buses evacuating people. There are heaps of
> supplies waiting for the people of New Orleans in Baton Rouge, but
> people with supplies are not being allowed into the city, they are

> being turned away by the Guard. The excuse given is that until the
> looting and shooting in New Orleans is under control, it is not safe
> enough to allow anyone into the city. What we do not understand is
> that if the United States has planes capable of flying over Iraq and
> dropping bombs, they can not find a way to at least air-drop supplies
> into the city. Perhaps if the people in New Orleans had food and
> water, they would not be rioting. There is no well organized relief
> effort - we have spoken to a number of agencies as we are working on
> our own relief effort, and they do not know where supplies should go
> to, who has authority to allow people with supplies in, etc.
>
> We have managed to speak to a few people in New Orleans and they
> confirm this - they have not had food and water in several days, and
> more and more people are dying because of this. Now private homes are
> being looted because there is no food or water left in any of the
> stores. Charity Hospital - the free care hospital - is finally being
> evacuated, 3 days after the private hospitals were evacuated. Their
> generators blew a couple of days ago and everyone on life support is
> now dead. They have almost no medicine and no supplies.
>
> This is turning into a class war - the poor of New Orleans are paying
> the price. Almost no word is being said on the news about the lower
> 9th ward anymore - the area completely under water - because there
are
> hundreds and hundreds of dead there. We have heard of bodies floating
> in the street by our house - and throughout the city.
>
> All this is absolutely devastating. Everyone in New Orleans knew that
> the 'big one' would come some day - but no one anticipated such a
> complete failure on the part of our government to bring us relief.
>
> So back to Jeffrey and myself - we have started our own relief
effort.
> We are raising money to purchase a cargo van and fill it with
supplies
> that will be needed for the long run (as food and water had better be
> gotten to the people of New Orleans by the time we return) - things
> like generators, chain saws and other tools, solar cooking devices (I
> have found lots of info on easily built solar stoves and ovens that
> require no more than cardboard and tin foil to make), water
filtration
> systems, clothing, those kind of things. We have raised just over

> \$2000 in the past 24 hours - our goal is to raise at least \$5000,
> \$10,000 if we can. We hope to purchase a cargo van today and will
> start collecting supplies - purchased and donated. We are alerting
the
> media to our efforts and getting the word out online and hope to
> collect more supply donations as we drive from Waco back to New
> Orleans. When we reach Louisiana, we will be stopping at our friend's
> house in Baton Rouge and taking things from there - if we have not
> already received official permission to enter the city by then. We
are
> working every connection we have to get permission for this, but if
we
> are turned away, we intend to make this a major media event.
>
> I know many of you will be concerned that we are returning to New
> Orleans, giving how dangerous it is there at the moment. We will be
> entering the city with friends of ours that are Vietnam Veterans, who
> have ample training in defense. Though I never imagined I would ever
> do such a thing, we will be purchasing a rifle, just in case. We do
> not wish to put ourselves in harm's way, but we can not sit by and
let
> our friends continue to die, and the only way we can keep ourselves
> sane is to go back and help. We appreciate all the offers for places
> to go live from the bottom of our hearts, but we must return to our
> city. And we have a place to stay with our friend in Baton Rouge
until
> we can gain entry to the city. Hopefully by the time we get back to
> New Orleans, the rioting will be under control and the city will be
> safer - right now, we know of many people holed up in buildings
afraid
> to leave for fear they will be shot. This rioting is born of
> desperation - we feel that if these people had the food and water
they
> needed and felt that our government cared about them at least a
little
> bit, they would not be rioting.
>
> We are also contacting media sources around the country and around
the
> world letting them know that New Orleans is deliberately being denied
> food and water. At the end of this email, I will add the message I
> have been sending out to everyone - we would appreciate any help

> getting this news spread around to individuals, websites, and the
> media. Mike Malloy of Air America read my message on his show last
> night, and friends are working on getting me on the Al Franken show
> today.
>
> Information on our relief efforts can be found on our website
> <http://www.getyouracton.com>. More detailed information will be added
> at some point today - we are running in several directions at once
> right now and I haven't had time to properly list all the info, just
> the basic details. There is a paypal link there for anyone that
wishes
> to make a donation - we are using some of the money to support
> ourselves in the meantime, but all the rest of it goes to our relief
> efforts (and if we hear from any friends that need cash we will
assist
> them as well). We will be filing a claim with FEMA in the next couple
> of days so hopefully we will receive some assistance to rebuild our
> lives - as though our house is still standing, we are pretty sure
that
> we have lost everything in the house due to flooding and possibly
> looters. We left with a few changes of clothing, the cats, and my
> computer. However, we are not so worried about the material things -
> we are just so grateful that we were able to evacuate.
>
> Jeffrey and I both have new cell phone numbers - mine is [REDACTED]
> and Jeffrey's is [REDACTED]. Please feel free to call at any time -
> leave a message if we do not answer as we are on the phone with the
> media and friends a lot of the time. Any media is welcome to our
phone
> number as well. We will be in Waco or Austin for the next few days,
> but will return to New Orleans as soon as we can. I will also be
> posting updates on my blog at <http://www.getyouracton.com/blog> as
soon
> as I can. Once we get to New Orleans, it will most likely be harder
to
> stay in touch via the computer as there is no power and may not be
any
> for anywhere from a month to 6 months. I am looking into getting some
> kind of satellite internet connection if we can afford that - if
> anyone has any info or suggestions in that department, they would be
> most welcome.
>

> Please know that we are physically safe and will keep ourselves so -
> emotionally, we are heartbroken, devastated and terrified for our
> friends still in New Orleans (my best friend and old roommate Daniel
> is amongst the missing) - the only way we can keep going to to focus
> on our media and relief efforts.
>
> You can help by donating to our efforts and helping spread the word
> about our government's complete failure in this situation. I am
seeing
> about setting up a PO box or finding some way that people who can or
> do not wish to use paypal can send us checks via snail mail. And
> please do not hesitate to call either of us.
>
> Thank you from the bottom of our hearts to all who have already sent
> us donations and love and support - I am trying to respond to each of
> you individually, but if I miss anyone, please know how much your
> support means to us and the people of New Orleans.
>
> Peace and love -
>
> Andrea Garland and Jeffrey Holmes
>
> Here is the message I have been sending around - the media gets the
> more limited version:
>
> There are supplies sitting in Baton Rouge for the folks in New
> Orleans, but the National Guard has the city surrounded and is not
> letting anyone in or out. They are turning away people with supplies,
> claiming it is too dangerous. If we have planes that can drop bombs
on
> people in Iraq, certainly we can air drop supplies into the city. Our
> government is KILLING the people of New Orleans. This is the message I
> am now sending to all major media sources, national and worldwide, as
> well as posting to email lists, blogs, etc. The story is getting out
> that the people there are not getting supplies, but the truth of WHY
> is not. Please help spread the word, we must get this story out.
> Please so not let any more of my friends die.
>
> I can be reached at [REDACTED] - feel free to call me or give my
> number to any media that needs a contact person to talk to.
>
> Here is my message:

>
> I am a resident of the Bywater in New Orleans (9th Ward). I am one of
> the lucky ones that was able to evacuate before the storm.
>
> I have recently managed to speak to some friends stranded in New
> Orleans. They are starving and dehydrating and there is no news of
> when they will be receiving food and water. I have spoken to relief
> efforts and understand that there are plenty of supplies waiting for
> these people, BUT THEY ARE NOT BEING ALLOWED INTO THE CITY.
>
> The National Guard has the city surrounded and is not letting anyone
> in or out, except the buses being evacuated. The excuse that they can
> not bring supplies into New Orleans because of the looting and gun
> fire is not a valid excuse - if they are too afraid to enter the
> streets of New Orleans, they need to be air dropping supplies into
the
> city. If the United States is capable of sending planes that can
> withstand enemy fire to drop bombs in Iraq, certainly they are
capable
> of air dropping supplies into a city where the worst of the gunfire
> they could encounter would be from semi-automatics.
>
> Our government is killing the people of New Orleans. By withholding
> supplies, they are ensuring more deaths, and I hold them complicit.
>
> Please bring this matter to the attention of the people of the United
> States. They need to know that New Orleans is deliberately being
denied
> food and water. Perhaps if the people there had food and water, they
> might not be shooting off guns.
>
> Please feel free to call me for further information or with any
> questions. I appreciate your attention to this most serious matter.
>
> I fear for my friends.
>
> Sincerely,
>
> Andrea Garland
> Get Your Act On! (getyouracton.com)
> 
>

>

> On another note, Jeffrey and I are in the process of getting a large
> vehicle and loading it up with donated supplies needed for longer
term
> cleanup efforts (generators, chain saws, solar cooking equipment,
> etc.). Some basic info and a paypal link is at Get Your Act
> On! (<http://getyouracton.com>) and more detailed info will be posted
> later. Please help spread the word about this, as well. We live 6
> blocks from one of the hardest hit areas in New Orleans, so we intend
> to bring these necessary tools to our neighbors.

>

> Also heard that part of the reason our house flooded is they
dynamited
> part of the levee after the first section broke - they did this to
> prevent Uptown (the rich part of town) from being flooded. Apparently
> they used too much dynamite, thus flooding part of the Bywater. So
now
> I know who is responsible for flooding my house - not Katrina, but
our
> government.

>

mIEKAL aND <[REDACTED]> wrote:
Begin forwarded message:

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

From: claudia copeland

To: [REDACTED]

Sent: Sat, 3 Sep 2005 01:00:29 -0500 (CDT)

Subject: Re: are you okay?

Hi Monica,

I'm OK. I escaped on Wednesday and am in Baton Rouge. Yes, the cell phone towers were all knocked out by the hurricane. The hurricane itself, though, caused only about 20% of the horror. The government is not letting people in to bring supplies. They are not bringing supplies. The hospitals and even the convention center where people are gathering are full of corpses- people who have died of dehydration when there are people with truckloads of water in Baton Rouge, ready and willing to deliver them, but the National Guard won't let them in to New Orleans.

It's so good to hear from you. I'm pasting the story of how I got out below. Please do forward this around and tell everyone what is really going on in New

Orleans so they can urge the government to LET PEOPLE IN so they can help their friends and families. That is the only thing we can do right now.

-Claudia

Wednesday:

They have shut off the tap water. They want to stem disease from drinking contaminated water, but at least if they gave us contaminated water, we could boil it. I feel panic welling up- why didn't I fill up more jugs when we had tap water? Since the water has been on a few days, we have grown complacent. We have been taking showers, so the bathtub is empty. I feel so stupid.

Also, we sense that the situation in the streets has deteriorated. Fewer and fewer of our bohemian friends, and people in general, are left. Sinister young men walk down these mostly deserted streets. There is an ominous sense of abandonment.

We decide we must get out, and try to contact everyone we know who owns a car, by telephone and walking. No one with a car is left in the city. We decide at least to relocate to Jimmy's apartment, which is more secure. We then see our new friends/neighbors, Niko, Melissa, and Rarig. They propose bicycling out of the city to Baton Rouge. It seems a ludicrous idea at first, but on second thought, sounds feasible. The distance is 80 miles, and if we bring a very large amount of water, we could leave early in the morning and arrive in Baton Rouge by nightfall. We plan to meet at Molly's at 7am the next morning to depart, a bicycle tribe.

Back at Jimmy's, we tell him of our intentions, and he says he has heard of buses departing from major hotels. Jose and Jimmy set off in search of these chartered buses, and find that the Hotel Monteleone has chartered a fleet of 10 buses with state trooper escort to come in and evacuate their guests to Houston. There are 200 extra seats that they are selling to residents at \$45 a seat (at cost). Jose on his way to pick up his forgotten green card and passport passes Niko, Melissa, and Rarig. He tells them about the buses and to get down there. Back at his apartment, Jimmy packs up in 15 minutes, taking mostly gold. They get in line. I'm completely tense. Then, victory! They have gotten tickets. Everyone is happy. I'm relieved, but still tense. I won't be able to relax until we are physically on the bus. The buses are scheduled to arrive at 6:30pm. Teddy, Jimmy's neighbor who decided to stay, will securely bar the front door to their building from the inside at 8pm. At that point, we won't be able to get back in.

Waiting. 6:30pm comes and goes. 7:30pm. 8:30pm. 9:30pm . waiting for the fleet of 10 buses. It's getting dark, and scary. We have police with double barrel shotguns to guard us, and protect against a rush on the buses, but there are

only four of them. The French Quarter is ominous at night; terrifying if away from the police escort with their double barrel shotguns. At this point, a cheer goes up, but instead of a fleet of ten chartered buses, a single Jefferson Parish school bus shows up. The driver gets out & talks with the hotel organizer. Jose hovers around nearby, discreetly listening. The buses have been commandeered by the police- the Monteleone paid for them, but they have been stolen by the state. (The state says they need them to evacuate the sick and elderly, but why can't the state get ahold of its own buses??? They should have a fleet of 100 buses taking people out, and should have had that fleet by Monday night, but instead they do nothing until a private party takes action to help itself, and then they steal the buses.) The hotel manager is livid & angrily but quietly decides to try to "negotiate" with the state. He is not letting on to the guests that the buses have been confiscated- no one knows except those like Jose that are discreetly but actively gathering information. Allan Toussaint and his wife coolly gather their bags and get on the school bus.

Jose speaks to the bus driver. For \$50 cash each, he will take us to Baton Rouge. I have \$61, Jose has \$14, Kip (Jimmy's neighbor, a transplant patient who needs regular dialysis and is already overdue) has \$20, and Jimmy has \$50. I ask desperately and ridiculously if they take credit cards or checks. Of course they don't, and in fact they say that no one in the state is taking credit cards, because of all the possibility of theft. Jose turns to me and says "baby, if you want to take this bus. good luck to you" and I turn back "I won't leave without you." It's as simple as that. Then, I beg. I plead with the bus driver to take us- that our friend needs dialysis and that this is all the cash we have. I explain that we've already given \$45 for the Monteleone ticket. He agrees to take what we have and we scramble on board. I love the feel of sitting on the hard metal floor of the stripped out bus. But I'm not relaxed yet. This bus, too, could be confiscated. (The police have tried twice to confiscate his bus, but he managed to escape.) I hold my knees close, and pray that we make it to Baton Rouge. The bus creeps along, silently taking back-streets out of New Orleans, over the Crescent City Connection (slight release of tension- we're officially out of the city) and out, through back roads, looping towards Donaldsville then over the Sunshine Bridge and then finally onto the I-10 just before Baton Rouge. At the city, I can hardly believe the familiar yet strange sight of lighted signs and streetlights. It has been pitch black in New Orleans since Sunday night. You can see the stars in the sky.

We are dropped off at the airport. I ask the bus driver for his address, so I can send him the difference. He declines (of course; this is obviously a pirated bus), and I thank him profusely. He will return to New Orleans throughout the night to rescue people wanting to escape.

Finally believing that we have really escaped, I can sigh in exhausted relief. The airport, full of refugees sleeping on the floor, is a wonderful place. We plug in our cell phones, and call Andre & Laura. They are there in minutes with their car to pick us up. Their house is luxurious, and Andre even cooks up some eggs and toast, with sliced tomatoes, for us. It is like heaven to be here, truly heavenly.

As the stories come spilling out of us, my happiness is marred only by a terrible sense of sadness for the others left behind, in the terror of a city steadily evacuated by bohemians and working class people and taken over by criminals and soldiers. The worst are the people still on their roofs, sitting there without food or water for days on end, or drowning. Also, the animals. Our neighbors, in a move of supremely cruel irresponsibility, left their dog in their apartment, locked in there. They told us nothing when they evacuated, did not give us a key, and we had no way of getting in. We heard the dog desperately scratching against the wall on Tuesday night, but were afraid to go outside to do anything about it. Wednesday, we heard no more sound from him. I feel incredibly guilty for not breaking a barred window to at least give him a chance to get out, in case he was still alive. I only hope that perhaps they left a long term supply of food and water, and that he is alive and only quiet, and will survive until they get back. I wish that I could go back, in an official vehicle loaded with water and supplies, to just drop off supplies and pick up people, taking them back and forth to Baton Rouge. But they are letting no one in to help. People outside the city want desperately to come in and rescue their friends and family members, and I'm sure many are willing to drive in supplies. If the government were competent to take care of the situation, then they could indeed take over. But they are NOT. (It is just one example that they can't get their shit together to get their own buses, just confiscating the buses of those who are more competent than they.) They NEED to LET PEOPLE BACK IN so they can help the residents trapped in the city.

Postscript: The day after writing this, Jose talked with an NPR reporter who told him what happened after we left. It is too horrific to believe, but this is what the reporter said. After unsuccessfully negotiating with the State, the Hotel Monteleone told the 500 people waiting that the buses would in fact never come. Then, they closed their doors! They left the people outside, on the streets in the dead of night in the dead-black lawless French Quarter! Some of the people cowered in Jackson Square in terror, while others tried to walk across the Crescent City Connection. They were, according to this source, then shot at by the police! They were not allowed to leave. Jose and I just broke down into wracking sobs, so tremendously helpless are we to help these others. I'm hoping this is untrue, I'm praying that this is not true and that those other waiting people eventually got out OK. How could it be true? Andre Codrescu,

who we are staying with, assures me that it is true, and not a rumor, but I am still praying that there has been some mistake. How could it be true? How could it?

--- [REDACTED] escribió:

Hi Claudia!

Where are you? Please write me back, I don't know where you are, and I am sorry i have been so out of touch lately. but please write to me and let me know where you are and if you are okay. i've tried your ph#s and no luck. the phone just doesn't go through. call me or write to me [REDACTED] cel.

Thank you!

Love, Monica

Claudia Copeland 1427 Dauphine St. New Orleans, LA 70116

504) [REDACTED]

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

- Mei-mei Berssenbrugge

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99. **Steve Dalachinsky**

Re: Blame..

Mon 5 Sep 2005

good one noodles

[↑ Contents](#)

100. **Susan Webster Schultz**

laura mullen and california

Mon 5 Sep 2005

Laura sent me her message, too, which I've been passing around, as well. She also informed me that she is also from California, which perhaps mitigates the insult, such as it was.

I'm finding excellent work at americablog.blogspot.com on this terrible event and the criminal mismanagement that has followed.

Susan M. Schultz

101. **Brigitte Byrd**
Fwd: Writers4Relief

Mon 5 Sep 2005

Hi, everyone. I thought I would share this e-mail as its content is about fundraising for Katrina victims. I just moved to Atlanta a month ago and would like to participate in organizing such an event with writers in the area. I would like to read and contribute a donation as well. Who else wants to read? Where should we hold the event? (I just started teaching at Clayton State University, maybe there is a possibility at Spivey Hall if we ask for a set donation--I would have to find out).

Best,

Brigitte Byrd

--- Elizabeth Dewberry <[REDACTED]>
wrote:

From: "Elizabeth Dewberry"
<[REDACTED]>
To: <[REDACTED]>,
 '"Margaret Atwood"' <[REDACTED]>,
 '"Julianna Baggott"' <[REDACTED]>,
 <[REDACTED]>,
 <[REDACTED]>,
 '"Clark Blaise"' <[REDACTED]>,
 '"Bharati Mukherjee"' <[REDACTED]>,
 <[REDACTED]>,
 '"Adrienne Brodeur"' <[REDACTED]>,
 <[REDACTED]>,
 <[REDACTED]>,
 '"Jack Butler"' <[REDACTED]>,
 '"Brigitte Byrd"' <[REDACTED]>,
 <[REDACTED]>,
 <[REDACTED]>,
 <[REDACTED]>,
 <[REDACTED]>,
 '"Millicent Dillon"' <[REDACTED]>,
 <[REDACTED]>,
 <[REDACTED]>,
 <[REDACTED]>,
 '"Dave Eggers"' <[REDACTED]>,

<[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
"Terry Hummer" <[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
"Jimmy Kimbrell" <[REDACTED]>,
"Jim Grimsley" <[REDACTED]>,
"Jeff Guinn" <[REDACTED]>,
"David Kirby" <[REDACTED]>,
"Daren Wang" <[REDACTED]>,
"David Leavitt" <[REDACTED]>,
"Joe Maiolo" <[REDACTED]>,
"Carolyn See" <[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
"Tim O'Brien" <[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
"Ann Patchett" <[REDACTED]>,
"Tom Piazza" <[REDACTED]>,
<[REDACTED]>,
"Padgett Powell" <[REDACTED]>,
<[REDACTED]>,
"Hilda Raz" <[REDACTED]>,
"Diane Roberts" <[REDACTED]>,
"Mary Robison" <[REDACTED]>,
"George Singleton" <[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
" [REDACTED]" <[REDACTED]>,
<[REDACTED]>,
"Pam Uschuk" <[REDACTED]>,
" [REDACTED]" <[REDACTED]>,
"Katherine Vaz" <[REDACTED]>,
"Vendela Vida" <[REDACTED]>,
"Marcos Villatoros" <[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
"Tobias Wolff" <[REDACTED]>,
"Hilma Wolitzer" <[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
"Mary Morris" <[REDACTED]>,
"Jonis Agee" <[REDACTED]>

Subject: Writers4Relief

Date: Fri, 2 Sep 2005 13:13:36 -0400

Dear writer friends,

I know that many of you are already involved in various fundraising events for the Katrina victims. I'm writing to suggest a way to connect our efforts, the idea being that maybe some people figure they can't raise more than a few hundred dollars, so it's not worth the bother, but if fifty writers hold even small fundraisers who otherwise wouldn't have, something happens collectively, and those small efforts become part of something that's big enough to make a real difference.

Basically, what I'm suggesting is that every writer or group of writers who wants to, organizes their own local benefit and sends the money directly to the charity of their choice, but with a communication network where people can ask for advice, give advice about what works best, and tell others about how their events went. People can report whatever they want: the amount they raised, just that they held a benefit, how many people came, who read, where the money went. You can even hold your own very private fundraiser, where you sit down and write the check you've been meaning to write for a week! I'll keep the information flowing, connecting the people who are looking for advice with those who are offering it, and keeping everybody involved informed about how our collective efforts are going. (Let me know if you don't want to receive any more emails about this, and I'll take you off the list. I'll also be adding people as their

email addresses come to me.) Obviously, anybody can stage whatever kind of event they want to, but I'm assuming that the fastest and easiest thing to organize would be a reading by local writers, with a paying audience. I suggest that the audience members be asked to donate at least 10 or 15 dollars, and the writers who read be required to make a minimum donation of \$100, but you know your own community best. I think this will bring in donations from a lot of people who are quite willing to donate but just haven't gotten around to it as well as extra donations from those who've already given. If at all possible, please try to have the space donated and either forego food and drinks or have a cash bar so that all the money donated goes directly to the charities. I'm going to try to figure out if there's a way for credit card donations to be made straight to the Red Cross at these events, so let me know if you'd like to do that and need help getting it set up.

Amy Tan has very generously set up an email for this purpose. It's [REDACTED]. Or you can hit reply and write directly to me.

Please, if you can, hold fundraisers for Katrina victims, no matter how large or how small. Please forward this idea to as many writers as you know, encouraging them to do the same. And please let us know what you're doing so we can all participate in this larger effort.

Thank you very much you your help.

Elizabeth Dewberry

Brigitte Byrd
Assistant Professor of English
Language & Literature Department
Clayton State University
2000 Clayton State Boulevard
Morrow, GA 30260-1250


Click here to donate to the Hurricane Katrina relief effort.
<http://store.yahoo.com/redcross-donate3/>

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102. **Ron Silliman**
Silliman's Blog: He's back....
Mon 5 Sep 2005

With a comment on New Orleans
<http://ronsilliman.blogspot.com/>

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103. **Ishaq**
Hip Hop: Chuck D Poem and New Orleans Commentary mp3 download
Mon 5 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43385.php>

Hip Hop: Chuck D Poem and Commentary mp3 download

"Hell no we ain't alright" - the poem that Mistachuck posted on here last week is also on his Air America radio show. Download this week's show from the link below, then about 1 minute 45 seconds into it, Mistachuck reads his poem.

posted by dee-j

"Hell no we ain't alright" - the poem that Mistachuck posted on here last week is also on his Air America radio show. Download this week's show from the link below, then about 1 minute 45 seconds into it, Mistachuck reads his poem.

He introduces it by saying he wrote the poem after speaking to his dad about the situation in N.O. then spent about 45 minutes coming up with the word. Check it out here

<http://www.airamericaplace.com/archive.php?mode=display&id=2445>

or

<http://www.publicenemy.com/pb/viewtopic.php?t=18601>

HELL NO, WE AINT ALLRIGHT

New Orleans in the morning, afternoon, and night

Hell NO, we Aint Allright

Now all these press conferences

breakin news alerts

this just in

while your government looks

for a war to win

flames from the blame game, names?

where do i begin?

walls closin in

get some help to my kin

Who cares?

while the rest of the bushnation stares

as the drama unfolds

as we the people under the stares

50% of this son of a bush nation

is like hatin on haiti

an settin up assasinations

ask Pat Robertson- quiz him.....

...smells like terrorism.

racism in the news

still one sided news

saying whites find food

prey for the national guard ready to shoot

cause them blacks loot

New Orleans in the morning, afternoon, and night

Hell NO, we Aint Allright

Fires , earthquakes, tsunamis

i dont mean to scare

wasnt this written somewhere?

disgraces all i see is black faces

moved out to all these places

emergency state
corpses, alligators and snakes
big difference
between this haze
and them diamonds on the VMAs
we better look
whats really important
under this sun
especially if you over 21
this aint no tv show
this aint no video
this is really real
beyond them same ol 'keep it real'
quotes from them Tv stars drivin big rim cars
'streets be floodin, 'b'
no matter where you at, no gas
driving is a luxury
urgency
state of emergency
shows somebodys government
is far from reality....

New Orleans in the morning, afternoon, and night
Hell NO, we Aint Allright

I see here we be the new faces of refugees
who aint even overseas but here on our knees
forget the plasma TV-aint no electricity
new worlds upside down-and out of order
shelter? food? wsssup, wheres the water?
no answers from disaster them masses hurtin
so who the fk we call?--Halliburton?
son of a bush, how you gonna trust that cat?
to fix sht
when help is stuck in Iraq?
makin war plans takin more stands
in Afganistan
2000 soldiers dyin in the sand
but thats over there, right?
now what's over here
is a noise so loud
that some cant hear
but on TV i can see

bunches of people
lookin just like me..

Chuck D/ Public Enemy September 2 2005

Terrordome Music Publishing, LLC. (BMI), administered by Reach Global, Inc

<http://www.airamericaplace.com/archive.php?mode=display&id=2445>

http://groups.yahoo.com/group/drumbeat-weekend_edition/



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&orderBy=date>

/

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

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104. **ALDON L NIELSEN**

Fwd: I am alive in Vicksburg

Mon 5 Sep 2005

I know Jerry Ward has many friends on the list, so here at last is word from him

—

[illegible]

Dear Friends:

I am alive in a shelter in Vicksburg, temporarily homeless. May try to get to St. James Parish later this week. Do not try to contact, because access to a computer is rare. May God bless all of you.

Jerry

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105. **Jonathan Skinner**

Re: POETICS Digest - 3 Sep 2005 to 4 Sep 2005 (#2005-246)

Mon 5 Sep 2005

Besides the lame gesture of blaming the French--talk about shifting blame!--yr anecdote makes the current spectacle of our racist system sound like a "southern problem." Events of last Nov. 2 in Ohio--perhaps less spectacular but no less horrifying in their political implications--seem to indicate otherwise.

JS

Date: Sun, 4 Sep 2005 11:26:56 -0400

From: Harry Nudel <[REDACTED]>

Subject: Blame..

who's to blame...

mostly the French for
starting a city in such
a "vershlugena" place...

what 's to be done...
between entrenched racism
&
betwixt the politics of racism
prob. not much...

i was a civil rights worker for
a summer a bit up the road
in Oppelousas La...

on a day like this in 1967...
drive down dirt La. roads
to isolated mullato farmers
who coulda been livin'
in the middle ages..

albino cajin nigras...

i had a black attorney friend..

whom the locals called

"Eternity" white....

memory ain't consolation...drn..

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106. **tyrone williams**

Re: Fwd: I am alive in Vicksburg

Mon 5 Sep 2005

Thanks Aldon--I was wondering about Jerry...

Tyrone

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

From: ALDON L NIELSEN < >

Sent: Sep 5, 2005 10:42 AM

To:

Subject: Fwd: I am alive in Vicksburg

I know Jerry Ward has many friends on the list, so here at last is word from him

--

[illegible]

Dear Friends:

I am alive in a shelter in Vicksburg, temporarily homeless. May try to get to St. James Parish later this week. Do not try to contact, because access to a computer is rare. May God bless all of you.

Jerry

Tyrone Williams

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107. **tyrone williams**

Re: POETICS Digest - 3 Sep 2005 to 4 Sep 2005 (#2005-246)

Mon 5 Sep 2005

And speaking of Ohio--beyond Nov. 2, 2004--my poem on senator Steve Chabot is up today, Labor Day (quite appropriate) at Boyd Spahr's "order & decorum (www.personnagesobscuras.com)" 440 days of poetic interrogations/assaults/etc. Others on this list have been or will be up there too.

Tyrone

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

From: Jonathan Skinner <jskinner@redhat.com>

Sent: Sep 5, 2005 10:48 AM

To:

Subject: Re: POETICS Digest - 3 Sep 2005 to 4 Sep 2005 (#2005-246)

Besides the lame gesture of blaming the French--talk about shifting blame!--yr anecdote makes the current spectacle of our racist system sound like a "southern problem." Events of last Nov. 2 in Ohio--perhaps less spectacular but no less horrifying in their political implications--seem to indicate otherwise.

JS

Date: Sun, 4 Sep 2005 11:26:56 -0400

From: Harry Nudel <[REDACTED]>

Subject: Blame..

who's to blame...

mostly the French for
starting a city in such
a "vershlugena" place...

what 's to be done...
between entrenched racism
&
betwixt the politics of racism

prob. not much...

i was a civil rights worker for
a summer a bit up the road
in Opelousas La...

on a day like this in 1967...
drive down dirt La. roads
to isolated mulatto farmers
who coulda been livin'
in the middle ages..

albino cajun nigras...

i had a black attorney friend..

whom the locals called

"Eternity" white....

memory ain't consolation...drn..

Tyrone Williams

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108. **Steve Dalachinsky**
Re: laura mullen and california

Mon 5 Sep 2005

john rechy lives or lived down there

this land a confederacy of dunces

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109. **Harry Nudel**
Overthrow...

Mon 5 Sep 2005

Jonathan..one u guys overthrow
the gov...u can institute whatever
rain of terror suits u...damn the
french...strait a tete...drn...

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110. **Kerri Sonnenberg**
Michael Robins & Elizabeth Robinson reading in Chicago 9/9
Mon 5 Sep 2005

***Please be aware of venue change for this event**Discrete is no longer @
3030***

_____THE DISCRETE [REDACTED] SpareRoom_____

presents...poets...:::Elizabeth Robinson:::Michael Robins

Friday, Sept. 9 9PM / 2416 W. North Ave. / \$5 suggested donation

Elizabeth Robinson is the author of 6 collections of poetry. Due out soon: Apostrophe, from Apogee Press and Under the Silky Roof, from Burning Deck. She recently moved from the Bay Area to Colorado where she teaches at the University of Colorado, Boulder. A winner of the Fence Modern Poets Series, the National Poetry Series, and a grant from the Fund for Poetry, she also is a co-editor of EtherDome Chapbook Series, Instance Press, and 26 Magazine.

Michael Robins is originally from Portland, Oregon. His poems are forthcoming in Black Warrior Review, Spinning Jenny, Cimarron Review, Unpleasant Event Schedule, Boston Review and elsewhere. He is a contributing editor at Born Magazine and lives in Chicago.

The Discrete Series presents an event of poetry or other text-driven performance on the second Friday of each month. For more information about this or upcoming events email [REDACTED].

The SpareRoom is a time-arts collective dedicated to providing rehearsal, exhibition, and performance space for collective members and the interdisciplinary artworks they produce. For more information go to www.spareroomchicago.org

Coming up....

:::DUE TO THE CLOSURE OF 3030 FUTURE DISCRETE EVENTS WILL BE
TIME AND VENUE-VARIABLE::::

Check out our updated website! www.lavamatic.com/discrete

9/16::Keith & Rosmarie Waldrop @ The Spare Room, 7 p.m.

(PLEASE NOTE EARLIER TIME FOR THIS EVENT)

this event partially funded by a grant from Poets & Writers, Inc. through a grant it has received from an anonymous donor

9/17::Goodbye 3030 Bash @ 8 p.m., 3030 W. Cortland...featuring performances by musicians from the Elastio and Thursday Improv Series as well as Discrete readings by: Amina Cain, Jennifer Karmin, John Tipton, Joel Craig, and Mark Tardi!

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111. **LOUIS CABRI**

Re: Hip Hop: Chuck D Poem and New Orleans Commentary mp3 download

Mon 5 Sep 2005

cf Sterling A Brown's "Cabaret" (1932) after Mississippi levees broke & flood of '27

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112. **ALDON L NIELSEN**

Re: what ever happened to reading the text

Mon 5 Sep 2005

-
- 1) the first sentence of my first post did indeed acknowledge the context
 - 2) call me petty and insipid, but I'm old enough to have seen that such generalizations are seldom harmless
 - 3) my point was the fairly simple, legible and now, yes, reasserted one that now, a time when there is great need for all of us in all parts of the country to do whatever we can to help, may not be the best time to assert distinctions about relative levels of heartlessness in different regions --
 - 4) I do recall, from the wreckage of the Northridge earth quake, that those of us who were appealing for assistance from other parts of the country then thought that we should pay attention to our rhetoric if we wanted to succeed -- a lesson I seem to have made the fatal error of recalling in this moment of horribly greater wreckage
 - 5) I am pleased to learn that you will waste no more energy on this --
- yours, cluelessly bi-coastal,
aldon

On Sun, 04 Sep 2005 21:07:32 +0000, Michael Tod Edgerton wrote:

> Laura Mullen I'm sure knows as well as everyone else on this list that not all Southerners are paragons of virtue. Every statement has a context and hers was

made as a person in Louisiana, immediately adjacent to the hell that was a beautiful, incredible place to live. I, as someone who only left New Orleans last August for grad school, after living there several years and most certainly a lifetime, am appalled at how completely "uh..." PETTY and insipid you are to bother to "critique" a completely harmless generalization as "no Southerners could possibly be so heartless," that was OBVIOUSLY written in the

thick of an emotional moment. And yet you reassert it?? Some of us are in pain. Some of us are heartbroken. Some of us are pissed as hell. Who gives a shit whether someone claims--esp. in the context that this statement was uttered--that Southerners could never be so heartless?! Get a clue. I'm not wasting any more energy on this!

>

> Completely and utterly unapologetically,

>

> Tod

> Rebuild New Orleans / Take Down Bush

>

> ALDON L NIELSEN <[REDACTED]> wrote:

> headline on today's WASHINGTON POST:

>

> WHITE HOUSE SHIFTS BLAME

>

>

> that really says it all, now, doesn't it . . .

>

>

> but to respond quickly to several responses --

>

> who the hell do I think I am? I think I'm somebody born in the midwest, who

> grew up in the south, spent a decade living full time in California and now

> commuting between there and Pennsylvania,,,, who has learned that smugness and

> heartlessness and murdeourness murderousness (twice !) murderosity, merde,

know

> no geographical boundaries --

>

> I do try to read closely-- I didn't ask anybody for an apology -- the phrase I

> wrote does begin by saying that of course the smug Californians on the plane
> were not smug by virtue of being Californian, thus showing that I did in fact
> take Laura's meaning -- but the subsequent line about how "no southerner"
would

> be so heartless does undercut the thrust of that earlier qualification, now
> don't it?

 $\geq$

> and the point is, after all:

 $\geq$

> WHITE HOUSE SHIFTS BLAME

 $\geq$

> on which point I believe Laura and I, though perhaps not Nudel, agree --

 $\succ$

> and as for geographical insensitivity, who could top the speaker of the house,
> that smug guy from my natal midwest, who I was amused to see spend a
whole day

> explaining himself after remarking that perhaps New Orleans wasn't worth
> rebuilding --

 $\succ$

> ?

 $\triangleright$ $\succ$ $\geq$ $\succ$ $\succ$ $\succ$ ∇

✓

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>

[illegible] $\geq$

> "Breaking in bright Orthography . . ."

> --Emily Dickinson

 $\geq$ $\succ$

> Aldon L. Nielsen

> Kelly Professor of American Literature

> The Pennsylvania State University

> 116 Burrowes

> University Park, PA 16802-6200

 $\geq$ $\succ$

- Mei-mei Berssenbrugge

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

```
> http://mail.yahoo.com
```

[illegible]

"Breaking in bright Orthography . . ."
--Emily Dickinson

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

██████████

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113. **Ishaq**

Tell Bush & Congress: Accept Cuba's offer to send doctors to the hurricane victims!

Mon 5 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43387.php>

Tell Bush & Congress: Accept Cuba's offer to send doctors to the hurricane victims!

On the evening of September 2, Cuban President Fidel Castro reiterated Cuba's offer (first made on August 30) to send doctors and medical equipment to provide desperately-needed assistance to those who have become the victims of both Hurricane Katrina and of the Bush administration's meager and dilatory response.

Tell Bush & Congress: Accept Cuba's offer to send doctors to the hurricane victims!

Urgent Alert - Take Action Now!

Tell Bush & Congress:
Accept Cuba's offer to
send doctors to the hurricane victims!

The A.N.S.W.E.R. Coalition has set up an easy-to-use way to send Bush and Congress a message. Use the link below to tell them: "Accept Cuba's offer to send doctors to the hurricane victims!"

On the evening of September 2, Cuban President Fidel Castro reiterated Cuba's offer (first made on August 30) to send doctors and medical equipment to provide desperately-needed assistance to those who have become the victims of both Hurricane Katrina and of the Bush administration's meager and dilatory response.

Specifically, Cuba is offering to send 1,100 medical doctors with 26.4 tons of medications and diagnosis kits at no expense to the U.S. (they will even bring their own food and water). There is now a dire need for medical attention in Louisiana, Mississippi, Alabama, Texas and in other Southern states. The Cuban doctors, nurses and professional healthcare staff are world renowned for their medical expertise and their ability to provide assistance even in the most difficult conditions, and have traveled throughout the Americas and the world providing care to those in need. The people of Cuba, even with far less resources than the United States, have survived extreme hurricanes and flooding because the government mobilizes to put people first, evacuating hundreds of thousands and providing necessary food, water and medical care immediately.

These doctors and the medicine and equipment stand ready to fly to Houston and can arrive within hours as soon as they get permission - permission that thus far has not been given by the U.S. government. In their public statements about countries that have offered assistance, the Bush administration has not even acknowledged this offer from Cuba.

Bush's racist and cavalier conduct towards the dying and suffering in New Orleans has been criminal. For him to withhold this medical support from people in need is cruel and outrageous. He will let even more people die needlessly just to support his right-wing political agenda against Cuba.

You can send a letter to Congress and Bush today demanding that the U.S. allow the Cuban doctors to enter the country and begin assisting in the relief efforts! A.N.S.W.E.R. has set up an easy-to-use mechanism to facilitate sending a quick email to George W. Bush and the Congressional Representative in your District and Senators in your state with your demand. We have provided a sample letter, but you can customize your message to get your point across. Please take a moment now, by clicking [here](http://www.pephost.org/CubaAidAlert), to send a message to Bush and Congress. (<http://www.pephost.org/CubaAidAlert>)

Cuban President Fidel Castro reiterates medical care offer to the American people in his remarks during the TV round table, September 2, 2005, 6:00 pm:

"Our country is ready to send, in the small hours of morning, 100 clinicians and specialists in Comprehensive General Medicine, who at dawn tomorrow, Saturday, could be in Houston International Airport, Texas, the closest to the region struck by the tragedy, in order to be transferred by air, sea or river to the isolated shelters, facilities and neighborhoods in the city of New Orleans, where the population and families are that require emergency medical care or first aid.

"These Cuban personnel would be carrying backpacks with 24 kilograms of medications, known to be essential in such situations to save lives, as well as basic diagnosis kits. They would be prepared to work alone or in groups of two or more, depending on the circumstances, for as long as necessary.

"Likewise, Cuba is ready to send via Houston, or any other airport of your choosing, 500 additional specialists in Comprehensive General Medicine, with the same equipment, who could be at their destination point at noon or in the afternoon of tomorrow, Saturday, September 3.

"A third group of 500 specialists in Comprehensive General Medicine could be arriving in the morning of Sunday, September 4. Thus, the 1100 said medical doctors, with the resources described tantamount to 26.4 tons of medications and diagnosis kits, would be caring for the neediest persons in the aftermath of hurricane Katrina.

"These medical doctors have the necessary international experience and elementary knowledge of the English language that would allow them to communicate with the patients.

"We stand ready waiting for the US authorities' response."

September 7, 2005

National Day of Emergency Action

Support the People of New Orleans!

Jobs/Income & Housing

for All Displaced Families

Real Relief - Yes! Racism - No!

Protests in Washington DC, San Francisco, Los Angeles & more! Click here for details. (<http://www.pephost.org/Sept7>)

Send your letter to Bush & Congress!

(<http://www.pephost.org/CubaAidAlert>)

Please circulate widely. Ask your friends and family to send a letter too!

see also:

'If we make sure the Katrina-affected people need our help and Washington calls on Tehran in this regard, we will dispatch aid to the country through the Red Crescent Society', Foreign Ministry Spokesman Hamid-Reza Asefi told reporters from home and abroad. He condoled the survivors of the mishap and expressed deep sorrow over huge loss of life and material inflicted on American people. -- Iran: IRI ready to help American people

<http://victoria.indymedia.org/news/2005/09/43378.php>

and

<http://wilayahnetwork.com/news/?id=6300>

and

FRED WRECK!!!

Support the STOP Movement! STOP: Stop The Oppressive Politics!

We the people of the United States of America have gathered together to express our views against the oppression of people across the Earth by the imperialistic policy makers of our government. They want all the nations of the world to bow down and abide by rules and laws they impose behind the curtain of the United Nations, yet when those laws go against the political agenda of the administration they themselves break the law and feloniously fabricate propaganda to mislead the world and American people that Iraq has "Weapons of Mass Destruction", and will use them on America. Evidence to validate this fantasy still to this day does not exist, even after the CIA unsuccessfully tried to fabricate documents to prove so. Next we have the shameful attempt by Governor Bush and his gang to link the unfortunate events of September 11th and Osama Bin Laden to the leadership of the Iraqi Government. Proof or evidence of which also does not exist. Mr. Bush has been left with no other card in his deck to play, so he created his own, the deck of "Wanted Terrorists" within a charade of humanitarianism. The only way for him to gain any popular acceptance is to have a campaign of misleading propaganda to make us believe that he's on a self-righteous mission to liberate the Iraqi people, and that this war is a war about freedom and democracy for the people of Iraq. This is yet another delusion of grandeur by our so-called fearless leader. He will not hoodwink or deceive us! America's oppressive foreign policy, which resorts to bribery, corruption, dirty dealings, and murder assassination, will continue to produce hatred, mistrust, and animosity. This dangerous environment that our policies have bred puts us at far greater risk of being blind sided and harmed by threats unknown. This threat multiplies with each aggression toward the nations of the world. Aggression sometimes concealed behind diplomacy, which can be more dangerous than war itself. This hostile behavior must stop. If we are going to

start opening the books and passing judgment on world leaders lets not hesitate to start with members of our government. Let's also call out the governments of some our so-called allies. Then we can all be playing eye-to-eye on an even field. Until then, take a stand to S.T.O.P. the oppressive politics. Stop the killing of other nation's children and bring our sons and daughters home.

Peace,

The Movement

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

available for download:

DEAR MR. PRESIDENT

http://www.fredwreck.com/frikin/mr_pres.mp3

Track Features:

Everlast

Mobb Deep

The Alchemist

Mack 10

WC

Evidence

Defari

KRS-One

B-Real

DOWN WITH US

http://www.fredwreck.com/frikin/downwitus_dirty.mp3

Track Features:

Everlast

Tray Deee

Defari

Daz

J-Ro

RBX

Soopafly

Bad Azz

WC

Dilated Peoples

Mac Minister

"His media lap dogs attempted to deflect criticism by focusing on the "looters" yet pictures of white looters were captioned as desperate folks who "found" food and water amidst the floods and debris yet blacks in the same situation

were characterized as criminals. The initial focus was not on rescues but on moral condemnation of the victims and law enforcement! This was unquestionably because those still stranded in New Orleans were poor blacks and the sick and rich white folks especially those who inhabit the Bu\$h administration have shown they have no compassion for folks like them. Thanks be to the CREATOR that the rest of humanity regardless of political ideology and persuasion have compassion and are willing to lend a helping hand to their fellow humans even though they may (or may not) have less than the AmeriKKKans."--Junious Ricardo Stanton

<http://victoria.indymedia.org/news/2005/09/43376.php>

<http://www.pephost.org/CubaAidAlert>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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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

<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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114. **maxpaul**

I Think I Missed Something

Mon 5 Sep 2005

I didn't get a chance to read Laura Mullen's post that began this discussion, but some of the responses to it and to the whole issue of the terrible catastrophe in New Orleans have me breaking into a sweat here.

Blaming the French for a city near water? Wondering whether, were Laura, a terrific poet, to write a poem about New Orleans, could she write in the style (s)

that she is accustomed to, etc. Meanwhile, Rome burns, and we sound, pardon me, like a bunch of blithering idiots.

Did anyone read Frank Rich in the NYT yesterday? He pretty much sums up the various problems and political attitudes that have led to the vast panorama of suffering that we see down there. It doesn't take a poet to understand misery, graft, the misuse of our tax-depleted national coffers for a ridiculous war that has us underprepared when disaster strikes here, the vast indifference to the suffering of poor people, evacuation orders for people w/o cars that involve nothing to help them evacuate (15% of white and 35% of black New Orleans citizens have no cars), etc.

Nothing I am saying is new or original, but one could easily ask if we're thinking through the BIG problem of the moment, how our dubiously elected government is once again falling far short of merely supplying basic needs, not to mention larger planning that leads to funds being spent on important long-term issues such as global warming and infrastructure that impacts major disasters like this one and ones to come.

So let's not ponder Laura Mullen's facility for political poems or what city planner thought of the ridiculous idea of building on a coast or how many pralines are floating amid the dead animals and human corpses.

Maxine Chernoff

Quoting Jonathan Skinner <[REDACTED]>:

Besides the lame gesture of blaming the French--talk about shifting blame!--yr anecdote makes the current spectacle of our racist system sound like a "southern problem." Events of last Nov. 2 in Ohio--perhaps less spectacular but no less horrifying in their political implications--seem to indicate otherwise.

JS

*Date: Sun, 4 Sep 2005 11:26:56 -0400
From: Harry Nudel <[REDACTED]>
Subject: Blame..*

*who's to blame...
mostly the French for
starting a city in such
a "vershlugena" place...*

*what 's to be done...
between entrenched racism
&
betwixt the politics of racism*

prob. not much...

*i was a civil rights worker for
a summer a bit up the road
in Opelousas La...*

*on a day like this in 1967...
drive down dirt La. roads
to isolated mulatto farmers
who coulda been livin'
in the middle ages..*

albino cajin nigras...

i had a black attorney friend..

whom the locals called

"Eternity" white....

memory ain't consolation...drn..

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115. **Gloria Frym**

Re: I Think I Missed Something

Mon 5 Sep 2005

Right on, Maxine. You didn't miss anything.

Gloria Frym

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

From: <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, September 05, 2005 10:48 AM

Subject: I Think I Missed Something

*I didn't get a chance to read Laura Mullen's post that began this
discussion,
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in the middle ages..*

albino cajin nigras...

i had a black attorney friend..

whom the locals called

"Eternity" white....

memory ain't consolation...drn..

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116. **Charlie Rossiter**

Poetry World Radio now available for Macs

Mon 5 Sep 2005

For all out you Mac folks, especially those running OS X with Quicktime 7.xx, ("Tiger" users, etc.), I've stumbled across a workable solution that allows you to listen to "Poetry World Radio" and other "Ogg Vorbis" encoded web audio content. I've detailed the steps to audio happiness on this page:

<http://www.poetrypoetry.com/tech/TigerTail.html>

Enjoy!

Charlie Rossiter

(& Bill DuPree, techmeister)

poetrypoetry.com; Poetry World Radio

--

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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117. **derekrogeron**

Visiting One-Year Appointment in Creative Writing

Mon 5 Sep 2005

Location: Portland, OR

Visiting One-Year Appointment in Creative Writing (with a concentration in Poetry) Beginning fall (August) 2006. Rank open.

To teach five undergraduate writing workshops/courses per year at a highly selective liberal arts college with an emphasis on excellence in teaching. The job also includes advising five to seven senior theses a year and helping to manage a visiting writers' reading series.

Reed has only two positions in Creative Writing; with this in mind, the successful candidate will be asked to help oversee a program for students that is integrated with the English Department and to work with colleagues to design other ways of giving creative writing a presence on campus.

M.F.A. or the equivalent required. Seeking someone with proven teaching ability and an active engagement in writing and publication on the national level. Letters including a curriculum vitae, short writing sample, and dossier or three confidential letters of recommendation should be sent to:

Lisa Steinman, Chair
Creative Writing/Poetry Search
Reed College
3202 SE Woodstock Boulevard
Portland, Oregon 97202

Complete applications must be received by November 1, 2005 .EOE.

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118. **Vireo Nefer**

Fwd:

Mon 5 Sep 2005

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

From: Alan Sondheim <[REDACTED]>

Date: Sep 5, 2005 7:41 AM

Subject:

To: [REDACTED]

my interpretation of what disaster means and net art.
there is always net art of the disaster.
<http://www.asondheim.org/godslove.jpg>
the failure of the network in new orleans: not us.
we have emblazoned the pattern.
portraits appear at the least likely of circumstances.
every day something new while we travel west to east.
sunny days and not a cloud in sight, bang you're dead.
no deal! help is on the way. and one severed sentence
says it all [take this line out]
says nothing at all

—

--

AIM: vireonefer

LJ: <http://www.livejournal.com/userinfo.bml?user=vireoibis>

VireoNyx Publications: <http://www.vireonyxpub.org>

INK: <http://www.inkemetic.org>

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119. **Steve Dalachinsky**

Fw: [CompanyofPoets] finally

Tue 6 Sep 2005

more copies now available
of
my 2002 book
trial and error in paris published by loudmouth collective press
hand bound
a beautiful production \$7 including postage

steve dalachinsky
192 spring street
n.y. n.y.10012

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120. **Camille Martin**

New Orleans, the Making of an Urban Catastrophe

Tue 6 Sep 2005

Forwarded essay by Robert Caldwell:

New Orleans, the Making of an Urban Catastrophe

Draft , September 2, 2005

Robert Caldwell

Most residents of metro New Orleans were unaware of the potential destruction of Katrina until Saturday August 28, less than 48 hours before it struck.

In New Orleans violent tropical storms are routine and hurricanes are a seasonal reminder of the power of "mother nature." As a resident of the city I have often been faced with a choice of whether or not to evacuate, always judging whether this would be the fabled "big one." Hurricane Katrina was the most awesome disaster that residents of Louisiana have ever seen. But the deadly results of Katrina were as much a produce of human callousness as an act of nature.

The world watched as people were herded into the Superdome stopping for searches only to find themselves in a wrenched and unsanitary place with food, water, or proper medical care. Those in areas of high flooding fled to their rooftops begging rescue helicopters to airlift them to safety. Many died trapped in their attics or waiting to be rescued. Meanwhile hundreds of police were dispatched to protect property from looters.

At least half the city is at or below sea level including the Central Business District and much of the housing stock of the city. Under normal conditions massive drainage pumps drain rainwater from the city. But even under "normal" conditions, poor areas of the city routinely face minor flooding.

As Hurricane Katrina promises to be the new textbook case for urban "natural" disasters, social dislocation, and (lack of) urban planning, it is important to begin to examine the social dimension of the failed policies that contributed to such a massive disaster.

Misguided Priorities

New Orleans is a city "underdeveloped" by capitalism. Social services are chronically underfunded, while working people depend on low wage service

jobs and send their kids to dysfunctional public schools. Despite its once massive port, a seventy mile petro-chemical corridor and historical significance, the city has, like third- world Caribbean islands, depended on scraps of the tourism industry for its sustenance.

So it may be no surprise that in the leadup to Katrina flood Louisiana hurricane preparedness was woefully under-funded by President Bush and Congress.

Bush and Congress ignored those who explained that the critical infrastructure that would prevent New Orleans from becoming inundated with flood waters in the event of a levy break. In a 2003 interview of Bill Moyers' NOW, scientist Daniel Zwerdling noted the cutting of Hurricane funding to pay for the war in Iraq. According to columnist Sidney Blumenthal, "FEMA warned that a hurricane striking New Orleans was one of the three most likely disasters in the U.S. But the Bush administration cut New Orleans flood control funding by 44 percent to pay for the Iraq war."

Congress did authorize \$10.5 billion dollars for Gulf Coast aid, but Florida received \$16 billion when hurricanes hit in 2004. Contrast this amount with the \$162 billion Congress appropriated for the first year of the Iraq war.

At the time of the hurricane, almost half of the Louisiana National Guard was deployed outside the state. Some, like the 3,000 members of the 256th Infantry Brigade were reportedly with critical high water equipment, in Iraq.

The race and class dynamics of a planned catastrophe

The poverty and blackness of those bearing the brunt of the hurricane is obvious to anyone watching CNN. The plight of these victims underscores the existing race and class inequalities in New Orleans but our case also provides a lens in which to understand another facet of the racism that is ever-present in the United States.

Poor people were the most ill prepared for a hurricane. Malik Rahim, Green Party candidate and former Black panther explains:

"The hurricane hit at the end of the month, the time when poor people are most vulnerable. Food stamps don't buy enough but for about three weeks of the month, and by the end of the month everyone runs out. Now they have no way to get their food stamps or any money, so they just have to take what they can to survive."

The poorest people were without transportation, food, or resources, but no hurricane preparedness plan-and none of the doomsday exercises of federal, state, and local agencies made any provisions for their evacuation. Disaster planning officials know that 112,000 people in New Orleans are without any private form of transportation. In 2003 the Times Picayune produced a five part series that

predicted that this segment would likely face death in the event of a category 5 hurricane.

It 's not enough to order an evacuation without having policies in place to carry an evacuation out. City and public school buses flooded while residents were stuck in the city with no way out.

In fact many institutions that once provided evacuation (like the dormitories of the University of New Orleans) now expected to fend for themselves, an unforeseen logical extension of privatization and neoliberal ideology and a continuation of white supremacy.

In an unscripted NBC benefit concert, rapper Kanye West explains: "George Bush doesn't care about black people," "[America was set up] "to help the poor, the black people, the less well-off as slow as possible." Tulane Hospital (a private hospital) was evacuated by well before Charity Hospital, the region's trauma hospital and the hospital, whose patients are poor, overwhelmingly black. Tenet paid private contractors to evacuate at least one of their hospitals.

Katrina was not the first hurricane, nor the first major flooding disaster to hit Louisiana. During Hurricane Betsy Lower Ninth Ward, an area almost entirely under the poverty line and 99% black, was intentionally flooded to "save" the wealthy white uptown neighborhoods.

Institutional policies favor ruling class interests, but the flipside of these policies is for purveyors of ruling class ideology- including many working class whites to blame the victims hit hardest: poor African Americans, which, in turn, sharpens existing race and class inequalities. According to Malik Rahim, white vigilante gangs were patrolling Algiers, "riding around in pickup trucks, all of them armed, and any young Black they see who they figure doesn't belong in their community, they shoot him."

Blaming Victims

Both FEMA chief Don Brown and the dominant media spin indicate that the high death toll is "going to be attributable a lot to people who did not heed the advance warnings." Brown's comments suggest that hundreds of thousands foolishly "choose" not to evacuate, but the reality is that tens of thousands of New Orleanians did not have the means to comply with an evacuation order.

Reporters and rightwing internet trolls filled news outlets and message boards with racialized stories of looting, while tens of thousands of the city begged for help. The lawlessness of looting, full of drama and intrigue of savage black people provided a narrative that shifted focus away from the thousands still stuck in the horror and the political decisions that kept them in that hell. Officials comforted tense onlookers with a promise of order: they would use troops to protect stores from looting. But by doing so, they shifted scarce resources

away from the search, rescue, and evacuation of residents whose lives they deemed less important.

As convoys of National Guard reinforcements finally rolled into New Orleans, Louisiana Governor Kathleen Blanco used the occasion to warn looters and assure the ruling class that troops were under her orders to "shoot and kill" if needed to restore order. "These troops are battle-tested. They have M-16s and are locked and loaded," she said. "These troops know how to shoot and kill and I expect they will."

Lackluster Response

The response from Federal agencies was too little too late. While the United States has a history of dropping humanitarian relief to famine and disaster affected areas, media reported that supplies were being diverted because helicopters could not land, or because of a report of hostile gunfire.

If the United States is capable of sending planes that can withstand enemy fire to drop bombs in Iraq, certainly they are capable of air dropping supplies into a US city.

On NPR's All Things Considered (September 1st, 2005, <http://www.npr.org/templates/story/story.php?storyId=4828771>) Homeland Security Czar Michael Chertoff dismissed an NPR field reporter's claim that 2,000 or more were at Convention Center without food or water and in unsanitary conditions. Subsequent reports verify that 15,000-20,000 were at the convention center in deplorable conditions including dead bodies. The Convention Center was on dry ground and would have been accessible by military transport ground vehicles or helicopters.

Mayor Ray Nagin blasted the slow response: "They're not here. It's too doggone late. Now get off your asses and do something, and let's fix the biggest god-damn crisis in the history of this country."

An elected official from Jefferson Parish (New Orleans suburbs) suggested that if New Orleans were to secede from the United States perhaps foreign aid would be more timely. On the evening of September 2, 2005 frustrated FOX News reporters called attention to the policies that continued to trap refugees at the convention center.

Environmental Trigger

Looking at this disaster one cannot ignore the ecological component. New Orleans, like many major cities, was built in a place that posed danger, but environmental problems of global warming and coastal erosion have exacerbated the precariousness of the city.

Marshes and wetlands help to slow a hurricane's effect as it approaches the city. But erosion has diminished the size and ability of the coastal marsh and swamp to absorb the hurricane's force. Coastal erosion has two important causes. One is that the once rich river silt that built the delta is now being directed to deep waters off the continental shelf to allow for easy river navigation. The second is salt water intrusion from canals built for oil and natural gas drilling and pipeline needs.

Global warming has contributed to a deadly hurricane season that is not yet over. Ross Gelbspan, columnist for the Boston Globe, explains that global warming "generates longer droughts, more-intense downpours, more-frequent heat waves, and more-severe storms." While Katrina began "as a relatively small hurricane that glanced off south Florida, it was supercharged with extraordinary intensity by the relatively blistering sea surface temperatures in the Gulf of Mexico."

Conclusion

The Bush administration fiddled while New Orleans flooded. The administration and Congress failed to provide basic preventative infrastructure and failed to have a rescue plan in place, choosing instead tax cuts for the rich and war spending in Iraq. This is the last in a line of Bush failures, and is seen so by a growing segment of the population as a "war at home" on poor and Black people.

Many hurricane refugees rightly feel abandoned. But the ruling class abandoned New Orleans long before Katrina hit. Racism, environmental disregard and capitalist deference to "the market" for social planning have long been the hallmarks of New Orleans.

Eventually public money will begin to trickle into the state. Hotels, casinos, chain stores and "Disneyfied" developments will compete for the sorely needed money and serve to reinforce a system that was unable to respond to peoples' needs before, during, and immediately after the hurricane.

But New Orleans can be rebuilt with a different ethos, one with environmentally sustainable planning, a vast transportation infrastructure upgrade, including public evacuation plans, a bolstered public works system, creation of stable union jobs, new public schools, a renewed investment in the public healthcare system, and cultivation of participatory neighborhood councils as incubators for a new, participatory, and radical democracy among the working class, poor, and oppressed.

And the people of the United States can help with an alternative vision. First we should demand that troops deployed in Iraq return to the United States, and we should link this return to a change in national priorities focused on focusing on

the needs of working and oppressed people, beginning with rebuilding the infrastructure of New Orleans and the US Gulf South.

Robert Caldwell Jr is a resident of the Ninth Ward in New Orleans, a member of the Green Party and Solidarity. You can contact him at [REDACTED] Feel free to forward this article or edit for length.

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121. **ALDON L NIELSEN**

Fwd: POV: open letter to bush from new orleans

Tue 6 Sep 2005

>>POV: open letter to bush from new orleans

=====

[this is an editorial from the dialy newspaper (go to: nola.com). they are not the "liberal press" but are as cautious and conservative as most major city daily papers tend to be. but even they have gone on a rant. --kalamu]

Open Letter to Bush from the New Orleans, Times Picayune

09/05/05

09/04/05 The Times-Picayune Letter:

We heard you loud and clear Friday when you visited our devastated city and the Gulf Coast and said, "What is not working, we're going to make it right."

Please forgive us if we wait to see proof of your promise before believing you. But we have good reason for our skepticism.

Bienville built New Orleans where he built it for one main reason: It's accessible. The city between the Mississippi River and Lake Pontchartrain was easy to reach in 1718.

How much easier it is to access in 2005 now that there are interstates and bridges, airports and helipads, cruise ships, barges, buses and diesel-powered trucks.

Despite the city's multiple points of entry, our nation's bureaucrats spent days after last week's hurricane wringing their hands, lamenting the fact that they could neither rescue the city's stranded victims nor bring them food, water and medical supplies.

Meanwhile there were journalists, including some who work for The Times-Picayune, going in and out of the city via the Crescent City Connection. On Thursday morning, that crew saw a caravan of 13 Wal-Mart tractor trailers headed into town to bring food, water and supplies to a dying city.

Television reporters were doing live reports from downtown New Orleans streets. Harry Connick Jr. brought in some aid Thursday, and his efforts were the focus of a "Today" show story Friday morning.

Yet, the people trained to protect our nation, the people whose job it is to quickly bring in aid were absent. Those who should have been deploying troops were singing a sad song about how our city was impossible to reach.

We're angry, Mr. President, and we'll be angry long after our beloved city and surrounding parishes have been pumped dry. Our people deserved rescuing. Many who could have been were not. That's to the government's shame.

Mayor Ray Nagin did the right thing Sunday when he allowed those with no other alternative to seek shelter from the storm inside the Louisiana Superdome.

We still don't know what the death toll is, but one thing is certain: Had the Superdome not been opened, the city's death toll would have been higher. The toll may even have been exponentially higher.

It was clear to us by late morning Monday that many people inside the Superdome would not be returning home. It should have been clear to our government, Mr. President. So why weren't they evacuated out of the city immediately? We learned seven years ago, when Hurricane Georges threatened, that the Dome isn't suitable as a long-term shelter. So what did state and national officials think would happen to tens of thousands of people trapped inside with no air conditioning, overflowing toilets and dwindling amounts of food, water and other

essentials?

State Rep. Karen Carter was right Friday when she said the city didn't have but two urgent needs: "Buses! And gas!" Every official at the Federal Emergency Management Agency should be fired, Director Michael Brown especially.

In a nationally televised interview Thursday night, he said his agency hadn't known until that day that thousands of storm victims were stranded at the Ernest N. Morial Convention Center. He gave another nationally televised interview the next morning and said, "We've provided food to the people at the Convention Center so that they've gotten at least one, if not two meals, every single day."

Lies don't get more bald-faced than that, Mr. President.

Yet, when you met with Mr. Brown Friday morning, you told him, "You're doing a heck of a job."

That's unbelievable.

There were thousands of people at the Convention Center because the river-front is high ground. The fact that so many people had reached there on foot is proof that rescue vehicles could have gotten there, too.

We, who are from New Orleans, are no less American than those who live on the Great Plains or along the Atlantic Seaboard. We're no less important than those from the Pacific Northwest or Appalachia. Our people deserved to be rescued.

No expense should have been spared. No excuses should have been voiced. Especially not one as preposterous as the claim that New Orleans couldn't be reached.

Mr. President, we sincerely hope you fulfill your promise to make our beloved communities work right once again.

When you do, we will be the first to applaud.

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e-drum is moderated by kalamu ya salaam ([REDACTED]).

[REDACTED]

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[REDACTED]

to get off the e-drum listserv send a blank email to:

to read past messages or search the archives, go to:
<http://www.topica.com/lists/e-drum>

--^^----- This email was sent to: [REDACTED]

For Topica's complete suite of email marketing solutions visit:
<http://www.topica.com/?p=TEXTFOOTER>

--^^-----

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122. **Ishaq**

>>POV: a luta continua from kalamu of e-drum

Tue 6 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43401.php>

| *POV: a luta continua from kalamu of e-drum*

[this is a communique to our new orleans neo-griot workshop members, and specifically to paulette (the associate director), freddi and aumra, all of whom are in madison, mississippi (just outside of jackson). i am sharing it with the world (a) because it is hard to write at this moment and i can't even begin to

think about writing a separate update to share with folk who want to know, want to help us, and (b) because we are going to need help and support from everyone to survive and develop.

>>POV: a luta continua

=====

[this is a communique to our new orleans neo-griot workshop members, and specifically to paulette (the associate director), freddi and aumra, all of whom are in madison, mississippi (just outside of jackson). i am sharing it with the world (a) because it is hard to write at this moment and i can't even begin to think about writing a separate update to share with folk who want to know, want to help us, and (b) because we are going to need help and support from everyone to survive and develop.

to help others contextualize what some of the info, i am prefacing my statement with paulette's email to me.

a luta continua--kalamu]

Dear Kalamu:

Wishing you safe journeys. Freddi was very upset when she heard that you don't plan to come back to New Orleans. She has been under a tremendous strain here because her brother is sick and had to be hospitalized for a few days right after the storm. I think that she had not yet started to grieve and that the announcement finally triggered some of those feelings. We are, however working on the book. Freddi brought all her papers and notes, we have made out a schedule for putting the finishing touches on the draft and have been able to keep to it so far. I think it is even more important than ever to get this book out and I also think it will have a far greater audience than it might have found before Katrina.

I have been encouraging everyone to write. It is an important part of the healing process but it is also important for us to document the culture and history of New Orleans from our perspective. Yesterday afternoon we had "workshop." Aumra read a very beautiful piece which asserts that the spirit and culture of New Orleans lives on in its people. We are applying to the blackamericaweb.com relief fund so I wrote an essay showing how precarious "middle class" status is for black Americans. We all ended up riding with Freddi because even though we are professionals, we didn't have road worthy cars. Will forward these pieces to you once we finish polishing them.

Yesterday I also bought Parable of the Sower and Parable of the Talents. I will encourage everyone to read and discuss them because Butler's prophetic vision of social and economic collapse is coming true.

The good news is that Loyola is going to pay us through December. Aumra will also receive his regular salary.

Other people need the computer so I have to go.

Take care,

Love,

P.

paulette,

i just spent over a half hour writing a detailed repsonse and aol crashed. and at the same time, greta (whom you don't know but who was critical to our sac work) called and the phone just quit, flat out quit, battery is refusing to re-charge. i just leaned back in the chair, closed my eyes and paused for a moment.

the challenges are overwhelming. overwhelming.

ok. i'm not going to even try to re-write what i had been saying. also, this is now a public statement and not just an exchange between us.

message to the workshop

1. freddi, i realize how distressing my statement about not moving back to new orleans may seem, but it was simply a statement of fact. none of us are going back anytime soon. and when it is no longer soon, eight months from now, a year from now, most of us will not be able to leave whatever we have established wherever we are and journey back to the "new" new orleans in the process of being born. indeed, i am certain there will be no invitation to the hundreds of thousands of poor black people--the very people who created and sustained the culture of new orleans as it was known and celebrated worldwide.

my position is simple:

haiku #45

black people believe
in god and i believe in
black people. amen.

for me it's all about the people and not simply (or reductively) about the place where the people lived, struggled and died. indeed, this is an inaugural moment in the 21st century history of the united states and of the world. 9-1-1, iraq and now new orleans. times of great change, unforeseeable as to the twists and turns life will take.

freddi, i am not giving up on new orleans, it is just that i do not identify new orleans primarily with the place. i identify new orleans with our people, and

where our people are, there i must be, one way or another. that's my decision, i do not think that has to be everyone else's position. nor do i think my position is more principled, more correct, more anything than anyone else's position. my position is just that, my position.

at the same time i recognize that what i do affects more than just me. i recognize that, to varying degrees, i am perceived as a leader, so that what i do has a lot of influence. in that regard, i want to be clear. far from giving up or abandoning new orleans, i plan to become even more engaged, even more active, more dedicated.

each of us has to make the decisions we need to make to live and continue. i embrace each of you and offer whatever support i can as you move forward individually and collectively. for those who choose to do so, i feel a responsibility to help continue our collective work, but within the scope of our past focus and within the scope of a new and broader focus created by extraordinary times and events.

let us respond to events as agents of change rather than solely as objects of change. although limited in resources, mobility and opportunity, all of us can still to some degree make a choice, make a difference, and act as a conscious agent of change. we must will ourselves to make the world better and more beautiful than it is now.

specifically, freddie, my current plans are to set up oakland as a home base but to spend the next year on the road, with a neo-griot team, recording the history of new orleans and the voices of displaced new orleanians. the specifics of this are yet to be worked through and indeed this may change, i could find myself based somewhere else, even baton rouge (although i hope not, there's too many politicians to the square inch in baton rouge--that's a joke that will be lost on folk not from new orleans). but this is my vision and my commitment.

also, i can easily envision moving the neo-griot new orleans project base back to the "new" new orleans after a year or so, but that is much further on down the road. for the immediate term, i will be on the road going from place to place to further the project and also as a way of earning a living.

2. paulette, you are the new director of the workshop. let me know if you accept the responsibility. you have already written the most comprehensive history of the workshop. you were the associate director. you are where there is the largest concentration of workshop members. we need you to step forward and take charge on the ground.

this is a historical moment that is thrust upon us. hopefully we can respond. on the ground in madison, mississippi there are two immediate tasks we need to

prepare to complete. a) the completion of freddi's book on congo square and b) the neo griot workshop website, both of which we had already discussed.

a) congo square book freddi, this book takes on monumental importance at this juncture. we are very close to the finish. my vision is that the work i am doing and the contacts i have will enable us to get a major publisher for this book in partnership with runagate. here is what i suggest--and, i await your response before putting any of this into effect:

>contact marie brown, who is perhaps the premiere literary agent concentrating on african american oriented literature. marie has already been in touch with me about personal matters and stands ready to help. the help i would ask would be to get freddi's book published.

we need to face both our opportunities and our limitations. the history of congo square that freddi has put together along with the major input of a number of people including paulette as a translator, this book is absolutely necessary. i know it can be done. indeed, i am certain we will be able to get both a u.s. publisher and an international publisher.

on your end paulette, please focus on getting the final edits together. the target ought to be no later than october 1 for the completion of a computer file of the book.

paulette, we need an inventory of illustrations/pictures--what we have, what we still need to get, what format material is in, etc. you know that process. let's get it completed.

freddi, there's no pressure on you to finish the final touches on the manuscript, just get it done by october 1, 2005.

again, with all of the above i await your response whether you accept the work sketched out above. please feel free to make whatever changes you feel necessary. i am suggesting a direction. you all on the ground have to determine the specific steps to take.

i await your response before making any further moves with regard to freddi's history of congo square book.

b) neo-griot workshop website paulette, i want to get the neo-griot workshop website up within two months. it's going to take a minute to get everything ready. the site has to be designed. we have server space already paid for and ready to use. when mtume and i did breath of life, i recognized that we were going to run out of space within a year, so we purchase space on a different server. we actually have two servers up and ready to use.

as for the neo-griot website, paulette, you will need to be the site moderator, if not long term, at least to get us up and running.

as a professor at loyola university you are used to teaching literature and have already done a lot of work using websites. so the learning curve will not be too steep for you.

additionally, paulette, please keep on holding workshop. gather up the writings. in fact, that might be something to start working on--contacting folk wherever they are. (we can get together online later and i will share the contacts i have and the info i have on where folk are.) see what material we have. whatever it may be. journals. completed pieces. incomplete pieces. whatever. more in a minute on that.

in any case, let me know if you are ok with becoming the workshop director. don't feel any pressure to accept the position. either it's yes or no, and in either case you have my support and my embrace as we move forward with whatever our individual and collective plans are.

3. the third migration this is the third major migration. 1st migration = slavery. 2nd migration = the great migration of the 20th century (which actually stretches from post-reconstruction thru the great depression). 3rd migration = new orleans.

we are looking at well over three million people displaced. and in this case, when i say "new orleans" i mean more than new orleans proper. i mean the areas affected by katrina in general, but also specifically mean the poor and black of new orleans. i have a dual focus in mind, and we should not allow one of the focii to disappear the other, i.e. we can't just consider the black and poor from new orleans, but at the same time we can't simply assume a focus on the victims of katrina will deal with the concerns of the black and poor in new orleans.

by the way, have you seen aaron broussard's statement as president of jefferson parish. i have been seeing a number of statements that suggest that not many poor whites have been affected, that all the whites are rich and all the blacks are wretched. i don't think that is a correct assesment. when you see aaron broussard (who is not poor), he makes clear that there are a lot of whites affected, many of whom are utterly devastated by what has happened. if we do not consider their plight and are not at the very least willing to include them in our circle of concern we deserve to be forgotten about. period.

to see broussard's statement (and i urge you to do so) go to:
<http://www.bradblog.com/archives/00001798.htm>

we need to document this migration from the viewpoint of those caught up in it. people are always talking about giving voice to the voiceless, but this is no simple matter. some of us have been studying this issue for a long time. have been talking about it for a long time. well, guess what, now is the time.

i will have a preliminary outline completed tomorrow and will share it with everyone at that time.

4.) dialogue and community we have got to keep that going. if we stop we will die. we are far flung at the moment. isolated we will not only fall apart, we will shrivel up and become dysfunctional, if not outright die. let us keep talking with each other, wherever we are, howsoever we can.

personally, i am overwhelmed with emails, my cell phone is down. it is sometimes almost impossible. sometimes i find myself just staring into space. i feel like balling up in a fetal position and not moving... but, i won't. i can't. we must continue.

but at the same time we who are relatively safe must understand that none of us is truly safe. mentally we are all traumatized.

whatever we say one moment, can change the next. whatever we believe one moment, can change the next. please bear with us, bear with each other, bear with yourself. it may sound crazy but this is the moment with which we have to deal, and this dealing will not be easy.

bear with each other. we could blow up over a minor point (or a major issue) one minute, and tomorrow feel very badly that we did or said what we did.

people may be trying to reach out and offer us help. and we may not respond in a timely manner. or we may not respond at all. we may not say a damn thing. just ignore everything. but this is part of the pattern of being traumatized. please bear with us. bear with each other.

ignore us when we lash out. don't be discouraged with each other. only steady day to day dialogue and community will help many of us overcome our trauma. steady. day to day. dialogue and community.

it's taken a lot of energy to write this. i still have to do e-drum for today. i'm tired, and relatively speaking i haven't done much. but i'm going to keep going. i encourage each of us, each in our own way to keep going.

let us remember those who didn't make. embrace those who did. and keep on pushing.

more in a minute,

a luta continua,

kalamu

#####

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 (██████).

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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/

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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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123. **Jim Andrews**

Haliburton?

Tue 6 Sep 2005

What role will Haliburton play in the reconstruction of New Orleans? Lots of big contracts there too?

ja

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124. **Susan Webster Schultz**

barbara bush's beautiful mind

Tue 6 Sep 2005

from atrios:

* Audio/Video Fun *

Beautiful mind MP3 here.

<<http://mywebpages.comcast.net/duncanblack/bmind.mp3>>

...as Froomkin noticed,

<http://www.discourse.net/archives/2005/09/the_modern_let_them_eat_cake_m

oment.html>

E&P actually softened the quote. The full quote is:

What I'm hearing *which is sort of scary* is that they all want to stay in Texas. Everybody is so overwhelmed by the hospitality. And so many of the people in the arena here, you know, were underprivileged anyway so this (chuckle)--this is working very well for them.

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125. **Alex Jorgensen**

And one day soon that dam is gonna break

Tue 6 Sep 2005

Seven children found wandering together
Six-year-old in charge;
group later reunited
with parents

By The Associated Press

Monday September 05, 2005

BATON ROUGE, La. -- In the chaos that was Causeway Boulevard, this group of refugees stood out: a 6-year-old boy walking down the road, holding a 5-month-old, surrounded by five toddlers who followed him around as if he were their leader.

They were holding hands. Three of the children were about 2 years old, and one was wearing only diapers. A 3-year-old girl, who wore colorful barrettes on the ends of her braids, had her 14-month-old brother in tow. The 6-year-old spoke for all of them, and he told rescuers his name was Deamonte Love.

Thousands of human stories have flown past relief workers in the last week, but few have touched them as much as the seven children who were found wandering together Thursday at an evacuation point in downtown New Orleans. In the Baton Rouge headquarters of the rescue operation, paramedics tried to coax their names out of them; nurses who examined them stayed up that night, brooding.

Transporting the children alone was "the hardest thing I've ever done in my life, knowing that their parents are either dead" or that they had been abandoned, said

Pat Coveney, a Houston emergency medical technician who put them into the back of his ambulance and drove them out of New Orleans.

"It goes back to the same thing," he said. "How did a 6-year-old end up being in charge of six babies?"

So far, parents displaced by flooding have reported 220 children missing, but that number is expected to rise, said Mike Kenner of the National Center for Missing and Exploited Children, which will help reunite families. With crowds churning at evacuation points, many children were parted from their parents accidentally; one woman handed her baby up onto a bus, turned around to pick up her suitcase and turned back to find that the bus had left.

At the rescue headquarters, a cool tile-floored building swarming with firefighters and paramedics, the children ate cafeteria food and fell into a deep sleep. Deamonte volunteered his vital statistics. He said his father was tall and his mother was short. He gave his address, his phone number and the name of his elementary school.

He said the 5-month-old was his brother, Darynael, and that two others were his cousins, Tyreek and Zoria. The other three lived in his apartment building.

The children were clean and healthy -- downright plump in the case of the infant, said Joyce Miller, a nurse who examined them. It was clear, she said, that "time had been taken with those kids." The baby was "fat and happy."

"This baby child was terrified," he said. "After she relaxed, it was gobble, gobble, gobble."

As grim dispatches came in from the field, one woman in the office burst into tears at the thought that the children had been abandoned in New Orleans, said Sharon Howard, assistant secretary of the office of public health.

Late the same night, they got an encouraging report: A woman in a shelter in Thibodeaux was searching for seven children. People in the building started

clapping at the news. But when they got the mother on the phone, it became clear that she was looking for a different group of seven children, Howard said.

"What that made me understand was that this was happening across the state," she said. "That kind of frightened me."

The children were transferred to a shelter operated by the Department of Social Services, rooms full of toys and cribs where mentors from the Big Buddy Program were on hand day and night. For the next two days, the staff did detective work.

Deamonte began to give more details to Derrick Robertson, a 27-year-old Big Buddy mentor: How he saw his mother cry when he was loaded onto the helicopter. How he promised her he'd take care of his little brother.

Late Saturday night, they found Deamonte's mother, who was in a shelter in San Antonio along with the four mothers of the other five children. Catrina Williams, 26, saw her children's pictures on a web site set up over the weekend by the National Center for Missing and Exploited Children. By Sunday, a private plane from Angel Flight was waiting to take the children to Texas.

In a phone interview, Williams said she is the kind of mother who doesn't let her children out of her sight. What happened the Thursday after the hurricane, she said, was that her family, trapped in an apartment building on the 3200 block of Third Street in New Orleans, began to feel desperate.

The water wasn't going down and they had been living without light, food or air conditioning for four days. The baby needed milk and the milk was gone. So she decided they would evacuate by helicopter. When a helicopter arrived to pick them up they were told to send the children first and that the helicopter would be back in 25 minutes. She and her neighbors had to make a quick decision.

It was a wrenching moment. Williams' father, Adrian Love, told her to send the children ahead.

"I told them to go ahead and give them up, because me, I would give my life for my kids. They should feel the same way," said Love, 48. "They were shedding tears. I said, 'Let the babies go.' "

His daughter and her friends followed his advice.

"We did what we had to do for our kids, because we love them," Williams said.

The helicopter didn't come back. While the children were transported to Baton Rouge, their parents wound up in Texas, and although Williams was reassured that they would be reunited, days passed without any contact. On Sunday, she was elated.

"All I know is I just want to see my kids," she said. "Everything else will just fall into place."

At 3 p.m. Sunday, DSS workers said good-bye to seven children who now had names: Deamonte Love; Darynael Love; Zoria Love and her brother Tyreek. The girl who cried "Gabby!" was Gabrielle Janae Alexander. The girl they called Peanut was Degahney Carter. And the boy whom they called G was actually Lee -- Leewood Moore Jr.

The children were strapped into car seats and driven to an airport, where they were flown to San Antonio to rejoin their parents. As they loaded into the van, the shelter workers looked in the windows; some wept.

The baby gaped with delight in the front seat. Deamonte was hanging onto Robertson's neck so desperately that Robertson decided, at the last minute, to ride with him as far as Lafayette.

Shelter worker Kori Thomas, held Zoria, 3, who reached out to smooth her eyebrows. Tyreek put a single fat finger on the van window by way of goodbye.

Robertson said he doubted the children would remember much of the helicopter evacuation, the Causeway, the sweltering heat or the smell of the flooded city.

"I think what's going to stick with them is that they survived Hurricane Katrina," he said. "And that they were loved."

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<http://mail.yahoo.com>

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126. **ALDON L NIELSEN**

Re: barbara bush's beautiful mind

Tue 6 Sep 2005

This aired during the Marketplace program on NPR last night -- I recorded it on my laptop -- she really said it!

On Mon, 05 Sep 2005 20:12:57 +0000, Susan Webster Schultz wrote:

- > from atrios:

 $\succ$ $\succ$

> * Audio/Video Fun *

 $\geq$

> Beautiful mind MP3 here.

> <<http://mywebpages.comcast.net/duncanblack/bmind.mp3>>

 $\succ$ $\succ$

> ...as Froomkin noticed,

 $\succ$

<http://www.discourse.net/archives/2005/09/the_modern_let_them_eat_cake_moment.html>

> E&P actually softened the quote. The full quote is:

 $\succ$ $\succ$

> What I'm hearing *which is sort of scary* is that they all want to
> stay in Texas. Everybody is so overwhelmed by the hospitality. And
> so many of the people in the arena here, you know, were
> underprivileged anyway so this (chuckle)--this is working very well
> for them.

 $\succ$ $\geq$

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>

[illegible]

"Breaking in bright Orthography . . ."
--Emily Dickinson

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200



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127. **Thomas Martin Orange**
Haliburton?

Tue 6 Sep 2005

jim: yes indeed...

tom orange
washington, dc

Halliburton Subsidiary Gets Katrina Deal
By LOLITA C. BALDOR
The Associated Press
Sunday, September 4, 2005

WASHINGTON -- A Halliburton Co. subsidiary that has come under fire for its reconstruction work in Iraq has begun tapping a \$500 million Navy contract to do emergency repairs at Gulf Coast naval and Marine facilities that were battered by Hurricane Katrina. The subsidiary, Kellogg, Brown & Root Services Inc. of Arlington, Va., was awarded the competitive bid contract last July to provide debris removal and other emergency work associated with natural disasters. Jan Davis, a spokeswoman for the Naval Facilities Engineering Command, said Sunday that KBR will receive \$12 million for work at Naval Air Station Pascagoula, Naval Station Gulfport and Stennis Space Center in Mississippi. It will receive \$4.6 million for work at two smaller Navy facilities in New Orleans and others in the South. [...]

<http://www.washingtonpost.com/wp-dyn/content/article/2005/09/04/AR2005090400810.html>

Date: Mon, 5 Sep 2005 22:16:40 -0700
From: Jim Andrews
Subject: Haliburton?

What role will Haliburton play in the reconstruction of New Orleans? Lots of big contracts there too?

ja

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128. **Skip Fox**

My sister sent me this, saying it's good

Tue 6 Sep 2005

I don't have time to check out, but there might be something here for you.

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

skip

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129. **Kevin Hehir**

Re: Haliburton?

Tue 6 Sep 2005

I agree Jim. I think this tragedy gives the administration a chance to bring the graft home.

kevin

On Mon, 5 Sep 2005, Jim Andrews wrote:

What role will Haliburton play in the reconstruction of New Orleans? Lots of big contracts there too?

ja

--

<http://nedaftersnowslides.com/>

Hypertext fiction by Don Austin

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130. **Jim Andrews**

Re: Haliburton?

Tue 6 Sep 2005

Thanks for that. I would think it would be more reassuring were those at the top of the government heavily invested in disaster prevention rather than disaster reconstruction.

Dr. Benway to the rescue, eh?

ja

>

<http://www.washingtonpost.com/wp-dyn/content/article/2005/09/04/AR2005090400810.html>

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131. **Editors, Tarpaulin Sky**

Sept 10 Reading --Tarpaulin Sky / Frequency Series

Tue 6 Sep 2005

TARPAULIN SKY / FREQUENCY SERIES FALL READINGS

http://www.tarpaulinsky.com/READINGS/NYC_FALL_05/index.html

The Tarpaulin Sky / Frequency Series readings begin this weekend.

Saturday, September 10, at 2pm

Featured readers: Heidi Lynn Staples, Michael Gottlieb, Jen Benka, and Robyn Art.

The Four-Faced Liar, 165 West 4th Street between 6th & 7th Ave, in NYC.

(Scroll down for subways.)

Heidi Lynn Staples is the author of *Guess Can Gallop*, which was selected by Brenda Hillman for the 2002 New Issues Poetry Prize. Heidi's manuscript, *Dog Girl*, runner-up for the Sawtooth Poetry Prize, will be published by Ahsahta Press. Her poems have appeared in *Denver Quarterly*, *HOW2*, *La Petite Zine*, *LIT*, *3rd bed*, *Slope*, *Unpleasant Event Schedule* and elsewhere. She teaches poetry at the University College, Syracuse University.

Michael Gottlieb is the author of more than a dozen titles, including *Lost and Found* (Segue, 2004). His other recent books include *Gorgeous Plunge* (also from Segue) *Careering Obloquy* (Other Publications/Portable Press at Yo-Yo Labs), and *More Than All* (Tongue To Boot), a collaboration with Ted Greenwald.

Jen Benka's collection of one poem for each of the 52 words in the Preamble to the US Constitution, *A Box of Longing With Fifty Drawers*, will be published by Soft Skull Press in 2005. Jen is the managing director of Poets & Writers and lives in New York City.

Robyn Art was born in Boston. Her recent poems have appeared in *Slope*, *The Hat*, *Conduit*, *Slipstream*, *The New Delta Review*, *Rhino*, and *canwehaveourball-back.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.

The Four-Faced Liar is near Christopher Street (1, 9) and West 4th St. subway stops (F, V, A, C, E, F, V, B, D).

UPCOMING READINGS:

24 September

Dan Chelotti, Mary A. Koncel, Jeffrey Levine, and Fred Muratori

1 October

Amy King, Dan Machlin, Paul McCormick, and Jonah Winter

8 October

Jenny Bouilly, Jan Clausen, Sasha Watson, and TBA

22 October

Barbara DeCesare, Elena Georgiou, Joan Larkin, and Ada Limon

<http://www.tarpaulinsky.com>

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132. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 9-06-05

Tue 6 Sep 2005

ORBITAL SERIES BEGINS THURSDAY!

International Women's Poetry Reading

Thursday, September 8, 7 p.m.

CEPA's Flux Gallery, Market Arcade 617 Main St., Ground Floor

Featuring: Sally Fiedler, Yuriya Kumagai, Kandace Lombart, Eva Tihanyi, Ann Goldsmith and Diane Cammarata. Kara G. McKenney will accompany some poets on the keyboards. Ann Peterson will display her photo studies of women from around the world.

See below for the rest of the Orbital schedule.

Scheduling Change For October: Michael Davidson will now read on Saturday, October 8, 7 p.m. at Big Orbit Gallery. Please note change of date AND venue.

FALL WORKSHOPS

The Working Writer Seminar

In our most popular series of workshops, writers improve their writing for publication, learn the ins and outs of getting published, and find ways to earn a living as writers. Usually taught by Kathryn Radeff, who is taking off from

teaching this fall, we have invited a series of visiting writers to participate in these four one-day workshops. Writers who wish to pay for all four in advance receive a discount. \$175 for all four workshops, \$140 for members.

Session 1: Writing and Publishing Feature Articles, with Lauren Newkirk Maynard Saturday, October 1, 10 a.m. - 2 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 2: Writing and Publishing Personal Essays, with Paul Beston Saturday, October 29, 10 a.m. - 2 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 3: Independent Publishing and Print-on-Demand, with Geoffrey Gatz Saturday, November 12, 12-4 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 3: Newsgathering, with Laura Legere

Saturday, December 3, 12-4 p.m.

CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Creative Writing Workshops:

Let's Be Quick About This: An Intro To Short Short Fiction, with Forrest Roth Saturday, September 24, 12 a.m. - 4 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Playing the Fiddle While Rome Burns, or Writing Lyric Poems in the Age of Globalization, with Michael Kelleher

8 Tuesdays, October 11 - November 29, 7 - 9 p.m.

CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$235, \$200 members.

Playwriting Basics, with Kurt Schniderman.

Six Sessions. Time and Loc. TBD

\$175, \$140

For more info on workshops, please visit our website.

ORBITAL SERIES

September

29 Sesshu Foster and James Thomas Stevens, Fiction and Poetry, 7 p.m., Big Orbit Gallery

October

8 Michael Davidson, Poetry, 7 p.m., Big Orbit Galllery. Please note change of date AND venue. 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.

COMMUNITY LITERARY EVENTS

THE CENTER FOR INQUIRY LITERARY CAFE

Wednesday, September 7th, 2005 at 7:30 p. m.

Featuring local authors Ken Feltges and Jude Porter, who will read from an assortment of their works. And we'll have open-reading slots for up to twelve readers. Hosted by David Park Musella The Center for Inquiry Literary Cafe is held on the first Wednesday of every month. For more information, contact David at [REDACTED], extension 225, or [REDACTED].

TALKING LEAVES BOOKS

Leanne Shear & Tracey Toomey

Booksigning for: The Perfect Manhattan

Wednesday, September 8, 7 p.m.

Elmwood Store

CONCERNED ECUMENICAL MINISTRY

The Scribblers: Open Reading Event

Friday, September 9, from 6 - 8 p. m.

THE SCRIBBLERS, a senior writing group is hosting an open poetry reading for anyone. The name & address of the senior center is: Concerned Ecumenical Ministry 286 Lafayette Avenue, Buffalo, 1st Floor, Room 100 Phone: [REDACTED], extension 30

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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133. **J. Michael Mollohan**
Re: barbara bush's beautiful mind
Tue 6 Sep 2005

Susan Webster Schultz wrote (oh so eloquently):

*What I'm hearing *which is sort of scary* is that they all want to stay in Texas. Everybody is so overwhelmed by the hospitality. And so many of the people in the arena here, you know, were underprivileged anyway so this (chuckle)--this is working very well for them.*

Fantastic idea. Perhaps the influx of poor and black people will swell the ranks of the Democrats and influence indigenous Texans to come 'round and transform Texas from a red to a blue state.

It shouldn't be surprising or scary that the hospitality in Houston is overwhelming. Houston, with the possible exception of Austin, is probably the state's most liberal city.

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134. **Geoffrey Gatza**
K. Johnson to K. Mohammad
Tue 6 Sep 2005

<http://www.blazevox.org/blog>

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

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135. **richard owens**
barbara bush on victims of hurricane katrina...
Tue 6 Sep 2005

From

<http://news.independent.co.uk/world/americas/article310798.ece>

Barbara: 'Victims poor anyway'

Barbara Bush, the former first lady, courted controversy by pointing out that many of the people forced out of their homes by Hurricane Katrina "were underprivileged anyway". Mrs Bush, who joined her husband, George, on a tour of the Houston Astrodome,

said: "And so many of the people in the arena here were underprivileged anyway, so this is working very well for them. What I'm hearing, which is sort of scary, is they all want to stay in Texas. Everyone is so overwhelmed by the hospitality."

Click here to donate to the Hurricane Katrina relief effort.

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136. **Michael Tod Edgerton**

Fwd: Get Your Act On reports from Baton Rouge

Tue 6 Sep 2005

--- Andrea Garland <[REDACTED]> wrote:

> To: [REDACTED]
> Subject: Get Your Act On reports from Baton Rouge
> From: "Andrea Garland" <[REDACTED]>
> Date: Tue, 06 Sep 2005 12:49:24 -0400
>
>
> Morning everyone -
>
> Get Your Act On! has reached Baton Rouge. On the way
> in, we were able to pick up our friend Daniel who
> managed to get a ride out of the city to Gonzales,
> LA yesterday. 2 dogs, 6 cats and 3 humans in a van
> already packed to the gills made for an interesting
> ride....
>
> It appears that the rest of New Orleans is now being
> evacuated, the National Guard is there in full
> force, and we have determined that there is no way
> to enter the city for the time being - and likely
> not to be anyone left there to take care of if we
> are able to gain access.
>
> Towns and cities outside of New Orleans are swamped
> with refugees, so there are no lack of people to
> help without being able to get into the city. We
> will be heading to Covington, LA - 24 miles north of
> New Orleans - to join up with the Vets for Peace who

> have established a triage center and have been
> taking care of refugees for almost a week now.
>
> We are all a little shell-shocked at the moment - we
> had been hoping against all hope our whole way here
> that we would be able to get into the city, and
> finding out that there is no access and none of us
> may be allowed back in for months is hard to bear.
> We are glad to hear that rescue efforts are finally
> getting into the city and evacuating the rest of the
> city - while we have strong feelings about not being
> allowed back into the city and our homes - at least
> we know that the people that are stranded and need
> to get out will be getting out.
>
> Meanwhile, the denial of aid appears to be
> continuing, though some supplies are getting into
> the city. Daniel, our friend that just got out of
> the city, reports that the National Guard troops
> that arrived in his neighborhood two days ago - the
> first signs of anyone other than the few residents
> left, were "good guys" and astounded to find out
> that the people left there had received no supplies
> of any kind. One helicopter pilot, upon finding this
> out, took it upon himself to go get supplies and
> within an hour had made 3 supply drops to the
> neighborhood. However, this was the action of an
> individual, the guard had not been given directions
> to bring food and water to people, merely to patrol
> the streets and 'keep the peace.'
>
> The stories Daniel has to tell are horrific, and we
> will be relating them over the next few days. He
> describes living in a complete war zone - the few
> people left in houses holed up together with guns,
> fearing for their lives. A big fire broke out in a
> warehouse on the levy that they thought was going to
> burn down the entire neighborhood. He talked about
> the 'ghosts' walking down St. Claude - the people
> who managed to escape from their attics in the
> flooded out lower 9th ward - people in a state
> beyond shock. Again, the stories of people calling

> the one radio station in town from their attics,
> desperate, saying there was but a foot of space left
> between the flood waters and the roof and to please
> come get them before they died - but there was no
> one to come get them.
>
> So many stories of relief efforts being turned away.
> Wildlife and Fisheries who had a couple hundred
> boats going into the lower 9th ward for the first
> two days, rescuing the people trapped in attics and
> on roofs - until they were ordered to stop. A group
> of Virginia State troopers who came down with a
> truckload of supplies to help NOPD - who were
> stopped at the perimeter of New Orleans and ordered
> to go away. A US Naval hospital ship with 400 beds,
> doctors, helicopters, all sorts of equipment - they
> were in the gulf when the storm hit and were the
> first to arrive in the area - they are sitting
> empty, not allowed to help.
>
> The stories go on and on and on. It is heartbreaking
> and devastating. The city is now being completely
> emptied and no one knows when we will be allowed
> back in. Official relief efforts are disorganized
> and chaotic as far as dealing with the actual
> refugees, though it looks like things are getting
> better set up in Baton Rouge to process people for
> emergency assistance. Still, I wonder about the poor
> of New Orleans with a 40% rate of illiteracy,
> products of bad schools - will they know where to
> apply for help, how to apply for help? Families have
> been split up - forced onto busses not knowing where
> the busses were going, people are everywhere and few
> know where anyone is.
>
> Grassroots efforts are setting up databases to help
> people find each other, setting up networks of
> places around the country willing and able to take
> people in, matching people up with people who can
> assist them - they are succeeding where our
> government has failed miserably. Inevitably, it is
> taking a little time to get some of these more long

> term things set up, but these are all in the works
> and people are working around the clock.
>
> But as far as getting immediate relief to the
> refugees - the grassroots efforts are already here
> and working. As I said above, we are headed to
> Covington later this afternoon and will be working
> there until we get further word about what is going
> to happen with New Orleans.
>
> Daniel has been keeping a journal through his
> experiences in the city and has given me permission
> to transcribe and post them. We will get to that as
> soon as possible.
>
> I apologize for the scattered nature of this email -
> everything is rather chaotic and we are dealing with
> having to shift the focus of our relief operation
> from inside New Orleans to the outlying areas, as
> well as the personal stress of finding out that,
> while our house is standing and apparently in decent
> shape, we can not go home, probably for a long long
> time. While I have spent plenty of time in my life
> on the road without a physical home, it is quite a
> different situation when you have a home and can not
> go back. We miss our city beyond belief. Seeing the
> signs on the highway for New Orleans and not being
> able to there - so close, but so far - well, I can't
> even describe how we feel right now.
>
> However, we will not be deterred in our mission to
> help others - there are so many so less fortunate
> than we are - and helping is the only thing that can
> keep us alive and sane through these times. Thank
> you again to everyone who has been helping - sending
> money, bringing supplies, physically coming to help,
> setting up interviews so we can get the word out
> about what is really going on, and just caring about
> us in general. Please keep it up - as soon as we
> unload the supplies we brought with us, we will find
> out what more is needed and send our driver back out
> for more. And so on and so forth.

>
> Once we reach Covington, phone contact may be
> difficult - here is something we could use help with
> - please get in touch with cell phone companies and
> let them know that mobile cell towers are
> desperately needed in Covington. However, the Vets
> for Peace do have a satellite internet connection
> set up, so as soon as we are organized down there,
> we will be online and relaying information to you
> all. As promised, the real life stories will come
> soon - as well as further information about other
> ways you can help and what is needed.
>
> Peace from the war zone -
>
> Andrea
>
> P.S. As our messages are showing up all over the
> internet (thanks, everyone!), if you are not viewing
> this at GetYourActOn.com, please visit
> <http://www.getyouracton.com> where you can read our
> blog directly, sign up on our mailing list to have
> blog reports emailed directly to you, and make
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Rebuild New Orleans / Bulldozer Bush

Click here to donate to the Hurricane Katrina relief effort.
<http://store.yahoo.com/redcross-donate3/>

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137. **derekrogerson**

Assistant Professor Poetry Writing

Tue 6 Sep 2005

Location: San Bernardino, CA

The California State University, San Bernardino, English Department is recruiting 2006-2007 tenure-track faculty for Poetry Writing. Salaries are competitive and dependent on qualifications and experience.

Rong Chen
English Department Chair
mailto: [REDACTED]

Department of English
5500 University Parkway
San Bernardino, CA 92407-2397
Telephone: [REDACTED]
Fax: [REDACTED]

California State University, San Bernardino, a comprehensive regional university, is one of the fastest growing of the 23 State University campuses with approximately 17,000 students, 500 full-time faculty, and 65 undergraduate and graduate degree programs. The University consists of Colleges of Business and Public Administration, Education, Arts and Letters, Natural Sciences, and Social and Behavioral Sciences. Off-campus programs are offered at the Palm Desert campus. The University is situated 70 miles east of Los Angeles, offering easy access to beaches, mountains, and desert resorts. The rapidly expanding metropolitan area offers a wide variety of cultural and recreational opportunities. Housing costs average is substantially below those of nearby Los Angeles and Orange Counties.

Preferred candidates will be expected to meet the traditional requirements of excellence in teaching, active scholarly and professional work, and service to the University and community. In addition, new faculty members are

encouraged to develop and participate in activities that support the University's strategic plan. This plan emphasizes three areas: a) alternative modes of instructional delivery to include off-campus and distance learning; b) the learning process, i.e., innovative teaching strategies and/or research on how students learn and apply knowledge over an extended period of time; and c) partnership with the community to enhance social, economic, and cultural conditions.

California State University, San Bernardino is an Equal Opportunity Employer committed to a diversified workforce.

<http://csusb.edu/>

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138. **William Slaughter**

Mudlark: Notice

Tue 6 Sep 2005

New and On View: Mudlark Poster No. 58 (2005)

Jenna Cardinale | Ten Sonnets

It is Better to Marry than to Burn
What Ceremony of Words Can Patch the Havoc
Stalked | Weightless | The Magician's Girl
Cast the Stillborn in a Sheer Plaster
Wake | Character Problem | Settling on Leaving
Her Kept-Woman Years May Have Been Her Best

Jenna Cardinale's sonnets appear in recent or forthcoming issues of 42opus, Coconut, Court Green, and Dusie. Her work in the sonnet form has been supported by a BRIO grant from the Bronx Council on the Arts.

Spread the word. Far and wide,

William Slaughter

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139. **ALDON L NIELSEN**

a further forward from Kalamu: spreading the poison of bigotry

Wed 7 Sep 2005

=====

SPECIAL REPORT: HURRICANE KATRINA WITNESS

Spreading the poison of bigotry

By Howard Witt

Tribune senior correspondent

Published September 4, 2005

BATON ROUGE, La. -- They locked down the entrance doors Thursday at the Baton Rouge hotel where I'm staying alongside hundreds of New Orleans residents driven from their homes by Hurricane Katrina. "Because of the riots," the hotel managers explained. Gunmen from New Orleans were headed this way, they had heard.

"It's the blacks," whispered one white woman in the elevator. "We always worried this would happen."

Something else gave way last week besides the levees that had protected New Orleans from the waters surrounding it. The thin veneer of civility and practiced cordiality that in normal times masks the prejudices and bigotries held by many whites in this region of Deep South Louisiana was heavily battered as well.

All it took to set the rumor mills in motion were the first TV pictures broadcast Tuesday showing some looters--many of them black--smashing store windows in downtown New Orleans. Reports later in the week of sporadic violence and shootings among the desperate throngs outside the Superdome clamoring to be rescued only added to the panic.

By Thursday, local TV and radio stations in Baton Rouge--the only ones in the metro area still able to broadcast--were breezily passing along reports of cars being hijacked at gunpoint by New Orleans refugees, riots breaking out in the shelters set up in Baton Rouge to house the displaced, and guns and knives being seized.

Scarcely any of it was true--the police, for example, confiscated a single knife from a refugee in one Baton Rouge shelter. There were no riots in Baton Rouge. There were no armed hordes.

But all of it played directly into the darkest prejudices long held against the hundreds of thousands of impoverished blacks who live "down there," in New Orleans, that other world regarded by many white suburbanites--indeed, many people across the rest of the state--as a dangerous urban no-go area.

Now the floods were pushing tens of thousands of those inner-city residents deep into Baton Rouge and beyond. The TV pictures showed vast throngs of black people who had been trapped in downtown New Orleans disgorging out of rescue trucks and helicopters to be ushered onto buses headed west on Interstate Highway 10. The nervousness among many of the white evacuees in my hotel was palpable.

Few stopped to contemplate that the reason nearly all the people shown on TV were black was because that's who was left behind when the better-off New Orleans residents with the money and means to escape evacuated the city in advance of the storm.

Nor did they seem to notice that most of the refugees were bedraggled mothers and exhausted fathers and frightened children and ailing old people--ordinary, law-abiding citizens who had had little to begin with and escaped with absolutely nothing except the clothes on their backs and their lives.

And it wasn't just the uninformed, the idle and the bigoted spreading the poison with loaded language.

Baton Rouge Mayor-President Kip Holden, himself an African-American, blamed the state for sending "New Orleans thugs" to be sheltered in Baton Rouge and promptly slapped a dusk-to-dawn curfew on the main River Center shelter, which held 5,000 refugees from the storm.

"We do not want to inherit the looting and all the other foolishness that went on in New Orleans," Holden was quoted as telling the Baton Rouge Advocate in Thursday's edition. "We do not want to inherit that breed that seeks to prey on other people."

It was left to the Baton Rouge police chief to go on TV later in the day to try to cool the growing hysteria and point out that a single knife had been seized in the shelter. The mayor later said he had been misquoted by the newspaper.

But the damage had been done. The doors to my hotel stayed locked.

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140. **Dodie Bellamy**

Red & Green, new play by Killian and Milosevich, this Friday

Wed 7 Sep 2005

The Red and the Green

A new play written by Kevin Killian and Karla Milosevich

We premiered the play in Portland last Friday as part of Bay Area Bazaar and had a great time. The tip-top cast included many from the bay area who travelled there, plus Jo Jackson, Chris Johanson and Matthew Stadler.

I hope you can come see the San Francisco performance of *The Red and the Green*.

What are those red strings around the wrists of Madonna, Ashton Kutcher, Stella McCartney, Annie Liebovitz and Stephen Hawking? In London's Kabbalah Centre, a band of celebrities are gathering to celebrate their leader Madonna's birthday. They are leading the hedonistic lifestyle their fame guarantees them. Across the street, a rival band of celebrities wearing green strings has taken up residence, determined to halt Kabbalah's domination. The celebrities of the green party - Susan Sarandon, Betty Ford, Lindsay Lohan, Ed Ruscha and San Francisco's own Matt Gonzalez and Barry Bonds - believe in a strict program of social justice, economic sustainability and sexual abstinence. Who is at the center of things? As usual, famed theorist and cultural critic Susan Sontag, whose body in afterlife becomes a contested site of two cults. Join us in celebrating Madonna's 27th birthday, in London, where ordinary people from the USA try to sound more British than the British - bloody posh, mate.

Starring: Gerald Corbin as Barry Bonds, Kota Ezawa as Ashton Kutcher, Zora Ezawa as Lourdes (Madonna's daughter), Matt Flegle as Matt Gonzalez, Carla Gaytan as Madonna, Craig Goodman as Will (from *Will & Grace*), Cliff Hengst as Betty Ford, Scott Hewicker as Guy Ritchie, Tanya Hollis as Nicole Richie, Kevin Killian as Susan Sontag, John Koch as Annie Liebovitz, Karla Milosevich as Susan Sarandon, Tanya Milosevich as Stella McCartney, Laurie Reid as Sandra Bernhard, Larry Rinder as Ed Ruscha, Jocelyn Saidenberg as Lindsay Lohan, and Wayne Smith as Stephen Hawking.

Friday, September 9th, 7:30 pm

San Francisco

Benefit for Small Press Traffic

Timken Lecture Hall, California College of the Arts

1111 Eighth St (near intersection of 16th Street & Wisconsin)

\$5-10

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141. **Jim Andrews**

Re: barbara bush on victims of hurricane katrina...

Wed 7 Sep 2005

From

<http://news.independent.co.uk/world/americas/article310798.ece>

Barbara: 'Victims poor anyway'

Barbara Bush, the former first lady, courted controversy by pointing out that many of the people forced out of their homes by Hurricane Katrina "were underprivileged anyway". Mrs Bush, who joined her husband, George, on a tour of the Houston Astrodome, said: "And so many of the people in the arena here were underprivileged anyway, so this is working very well for them. What I'm hearing, which is sort of scary, is they all want to stay in Texas. Everyone is so overwhelmed by the hospitality."

"Courtied controversy". That's an interesting way to put it. Is that like saying Pat Robertson 'raised eyebrows' when he venomized in favour of "taking out" the president of Venezuela?

ja?

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142. **Tony Follari**
I'm the world's best poet

Wed 7 Sep 2005

For the most original angles in creative writing since the Language poets, you must read
"ALIEN WINDS" Skymantis 2004

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<http://jetstream.xtra.co.nz/chm/0,,202853-1000,00.html>

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143. **ambogle2**
Home

Wed 7 Sep 2005

Dear List,

In 1996, I left Texas to return to Minnesota, after having also lived in Wisconsin and New York -- sixteen years later, an adult, or so I believed, and why wouldn't I? Except for working merely part-time at good assistant jobs in college, I worked full-time, had supported myself in full without the benefit of shared income and other amenities, such as full salary, whilst in pursuit of a ten-year training that would certainly bring in a real job again one day. When I got here, I learned that I was currently among the "homeless," though I lived in a

beautiful, secure wooded place called home. I learned that I had been homeless, because I had lived in apartments. A good one of those they had not heard of nor could they imagine really liking. Further, I had probably charged for sex as a prostitute -- maybe even been in porn -- as all of those who were not married and living in cities probably had. It took three, even four years, to find out that they had thought all those things about me, generically. I then wanted to retreat, without ever getting over my terrific Houston garage apartment on its good block of Kipling -- or my loss in ability to pay for it. I had had no chance to correct the suburbans' misimpressions because they had kept them hid or passed them only amongst one another.

Men bought meals eaten together. Otherwise, we covered ourselves. If both were meager on funds, chances are you ate alone -- however you did that -- eating \$20 takeout with the TV on or perhaps over a book or magazine or by opening a can of soup. Rarely did people even want to eat together unless they were combined, either living together or hooked up or thought to be getting involved, even in passing, worse, like here, like the suburbs. The suburban imagination goes wild in its open spaces, leaps across country miles and rooftops -- travels by wish and telephone -- with dark tales of city life!

All of that reminds me of Barbara Bush's comment that the poor of New Orleans are better off now camping 300 miles from home in a sports arena than they were in their own city, houses, and apartments. Only the very game and healthy would feel caught up as if in adventure in their newly relocated positions. As if all of Houston were rich offering itself just ahead of them, lying at the feet of the poor!

AB

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144. **furniture_press**
Michael Kelleher in Baltimore!

Wed 7 Sep 2005

To all listies and friends:

Michael Kelleher will making an impromptu visit to our little city of Baltimore next weekend, Friday September 16th to be exact.

We'll be first convening at my apartment then we'll be carrying on over to the Fine Arts Building on Towson University's campus.

We're thinking ten-ish (10 P.M.) so we don't run into trouble.

This is all tentative and depends upon my calculations - if the building can be entered and we can secure a private room. I'm sure this will not be a challenge.

If worse comes to worse we'll be hosting Michael at our abode.

Write for details, or if you have suggestions...

cheers,

Christophe Casamassima

--

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145. **amy king**

Barbara Bush, Halliburton, & Catastrophes

Wed 7 Sep 2005

Is Barbara Bush diverting media attention intentionally from other news of interest ... such as Halliburton's new contract?

A stretch, I know, but a stab at behind the scenes, nonetheless ----->
www.amyking.org/blog

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<http://mail.yahoo.com>

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146. **Ishaq**

INFO: listen to the people

Wed 7 Sep 2005

>>INFO: listen to the people

=====

THE NEO-GRIOT NEW ORLEANS PROJECT

“Listen To The People”

We will go to the shelters and far-flung communities where significant numbers of exiled New Orleanians are now residing. We will collect their stories not simply their memories of escaping our flooded city, but also a social profile of who they are, what their day to day lives were, what were their hopes and dreams, their challenges and struggles.

Too often when major historic events take place, those who are live at the margins of the mainstream are ignored. We know what the presidents and generals did, we know what the business leaders and major cultural figures thought, but do we know anything about the poor, the disenfranchised, the people of the Dome, the overpass, as well as those who left the city on Sunday and as of Tuesday night had no city to return to?

During the Great Depression the WPA collected the stories of people who had experienced slavery. Today we will collect the stories of people who survived a defining moment in American and World History.

We are neo-griots. Griot refers to the traditional West African historians/story-tellers/musicians. Neo refers to digital technology. Our goal is to write, to record, to photograph and video the stories of survival, and to share these stories with the world via the internet.

The project will be led by Kalama ya Salaam, a New Orleans native, internationally recognized as a cultural historian and creative writer. Among his many accomplishments, he was the Executive Director of the New Orleans Jazz & Heritage Foundation from 1983 to 1987, and was serving as the co-director of Students at the Center, a creative writing program in the New Orleans public schools. Salaam taught writing and digital video. As the editor of the Black Collegian magazine (1970 - 1983) Salaam published over a hundred interviews. He was also a member of the Free Southern Theatre, which toured the deep south. For the last ten years, Salaam has been leading the Neo-Griot Workshop, a weekly gathering of New Orleans writers of color.

In 1998 Salaam founded E-Drum, a daily listserv built around the interests of Black writers and diverse supporters of Black literature worldwide. In June of 2005, Salaam and his son, Mtume ya Salaam, began Breath of Life (kalamu.com/bol), a website conversation about Black music.

Salaam is uniquely prepared to lead this project. Moreover, he has identified New Orleans writers and artists who are prepared to enter the field and interface with the thousands of New Orleanians in exile.

The objective is:

1. to put the words and images of the people on the internet via a New Orleans Project website.
2. to teach the respondents how to access the internet, so that they can continue sharing their views after the neo-griots leave.
3. to archive the resulting information so that it can be researched and accessed worldwide.

We invite your support of our project.

Kalama ya Salaam

██████████

#####

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 (██████████).

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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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)

\

"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/

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

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

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147. **Alex Jorgensen**

Re: I'm the world's best poet

Wed 7 Sep 2005

or Alexander Jorgensen's 'In Deference to Ahab'

--- Tony Follari <██████████> wrote:

> For the most original angles in creative writing

> since the Language

> poets, you must read

> "ALIEN WINDS" Skymantis 2004

>

>

> Need more speed? Get Xtra Broadband @
>
<http://jetstream.xtra.co.nz/chm/0,,202853-1000,00.html>
>

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

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148. **Ishaq**

repost: Angela Davis' lecture 'Resistance and Power: The New Abolitionism?' mp3 download

Wed 7 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43445.php>

hear sis davis dis condi rice:

repost: Angela Davis' lecture 'Resistance and Power: The New Abolitionism?'
mp3 download

[http://images.indymedia.org/imc/cleveland/
angela_davis_lecture_at_oberlin_college_3-7-05.mp3](http://images.indymedia.org/imc/cleveland/angela_davis_lecture_at_oberlin_college_3-7-05.mp3)

To commemorate International Women's Day, professor and activist Angela Davis gave a rousing and provocative speech at Oberlin College. An audio recording of her lecture, "Resistance and Power: The New Abolitionism?" can be found here.

download mp3 here:

[http://images.indymedia.org/imc/cleveland/
angela_davis_lecture_at_oberlin_college_3-7-05.mp3](http://images.indymedia.org/imc/cleveland/angela_davis_lecture_at_oberlin_college_3-7-05.mp3)

or

<http://cleveland.indymedia.org/news/2005/03/14983.php>

Angela Davis Speaks at Oberlin College
by smarthur Tuesday, Mar. 08, 2005 at 1:09 PM



To commemorate International Women's Day, professor and activist Angela Davis gave a rousing and provocative speech at Oberlin College. An audio recording of her lecture, "Resistance and Power: The New Abolitionism?" can be found here.

audio: MP3 at 40.7 mebibytes

Angela Davis spoke at the First Church in Oberlin last night (March 7, 2005) to a packed crowd of students, faculty and community members to commemorate International Women's Day. Here is an audio recording of Angela Davis' lecture "Resistance and Power: The New Abolitionism?" at Oberlin College.

Please note that there were some technical problems both in the PA for Angela Davis as well with the recording of the lecture. I've tried to adjust audio levels and filter out some of the unwanted noise - for the most part it's all pretty clear, but you will occasionally find yourself trying to listen to Prof. Davis over some strange whirring noises. But I promise you it's well worth it.

see also:

...Jonathan Jackson (17), ..."courage in one hand, assault rifle in the other," and took charge. The plan was to release McClain and William Christmas, use hostages to make it to a radio station to expose the virulent prison conditions, and demand the immediate release of the three Soledad Brothers...In this barrage of gunfire, Christmas, Jackson, McClain and Judge Harold Haley were killed,...Professor Angela Y. Davis was captured and imprisoned for having purchased the guns (legally) and was later acquitted of all charges in a separate trial.--"Black August: Courthouse Slave Rebellion!"

<http://victoria.indymedia.org/news/2005/08/42747.php>

and

"It is important not only to have the awareness and to feel impelled to become involved, it's important that there be a forum out there to which one can relate, an organization, a movement" Angela Davis

<http://victoria.indymedia.org/news/2003/08/15917.php>

or

<http://drum.ncat.edu/~sister/davis.html>

and

the noi do concern themselves with bringing into consciousness those blacks trapped in inner city concentration camps called ghettos and those in, what bruh chairman fred hampton jr calls concentration camps or what the tyrants and slavers call "correctional facilities" or as sister angela davis refers to as simply "prisons".... the saving of blacks trapped in cointelpro/government and corporate and aryan nation run gangs which all those organization flood hoods and the kids with guns such as the "uzi" (an israeli invention) so that they may kill each other in this continued black holocaust, for as we have seen and see with the campbell government, their community centres have been closed or

budgets cut, their schools budgets slashed, schools closed, teachers fired, social services crushed, dreams deferred and the surplus population = visible minorities, youth, poor whites -- have been sentenced to these concentration camp as a form of urban higher education..." -- lawrence ytzhak braithwaite -- "You should refrain"

and

Angela Davis has written: "More than 70 percent of the imprisoned population are people of color. ... The fastest- growing group of prisoners are Black women and Native American prisoners are the largest group per capita." (Masked Racism: Reflections on the Prison Industrial Complex)-- Heather Cottin -- "Jails or Schools?"

<http://victoria.indymedia.org/news/2003/07/15787.php>

<http://cleveland.indymedia.org/news/2005/03/14983.php>

http://images.indymedia.org/imc/cleveland/angela_davis_lecture_at_oberlin_college_3-7-05.mp3

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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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)

"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>

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

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149. **Gabriel Gudding**
Gilligan died today in North Carolina
Wed 7 Sep 2005

As a boy three years old, behung already with a Saturnalian sadness (because the first things I remember were physical fights between my mom and already-gone dad), I took solace in the old bronze boxed black & white Sylvania television my mom owned. This was Moorhead, Minnesota, 1969, 304 N. 11th Street. There were 6 kids and no dad. I was the only boy.

I recall the September day in 1969, barely 3, that I discovered my Self in someone whom a fat man called the Skipper kept calling Gilligan. It was Gilligan who was blamed for everything -- it was Gilligan who was blamed for stranding the SS Minnow on an uncharted desert island. IT WAS NOT GILLIGAN'S FAULT.

Bob Denver, age 70, is died.

When I would turn the TV off, by pushing in a plastic bronze-painted button the shape of a golf tee, the field of light in the screen would sadly implode

into a dense thistle of light in the center of the screen. Bye bye I would say. And it would drop away into a dark I did not understand.

Bye bye Mr Denver. Bye bye.

Gabriel Gudding
Department of English
Illinois State University
Normal, IL 61790
office [REDACTED]
[REDACTED]

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150. **Gabriel Gudding**
Now on Conchology Blog
Wed 7 Sep 2005

Gilligan's Wake:
An Homage to Bob "Gilligan" Denver

Sorrow and Useful Writing:
The Embrace of Joy -- is Hard Too

Translation: Carlos A. Aguilera's "Retrato de A. Hooper y su esposa" -- A Portrait of A. Hooper and His Wife -- a link to FASCICLE

The Bald Brut Man:

An Homage to Jean Dubuffet

My Public and My Dolly:

with Thank to Allyssa Wolf

Mamie Van Doren & Viktor Frankl:

Man's Search for Meaning -- and the Bomb Blondshell

Lyric Poetry after the Fall of Phaeton:

NOT an Allegorical Review of Kent Johnson's Chapbook

Rather a Remark upon Rod Smith's book MUSIC OR HONESTY

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

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151. **Ian Randall Wilson**

Save the Animals

Wed 7 Sep 2005

Here's links to organizations that are in New Orleans working on disaster relief for animals:

<http://www.asPCA.org>

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

<http://www.la-sPCA.org/>

The situation is very bad. The Federal Government has only just allowed animal rescuers to go in. They're finding animals trapped inside homes all over the place, no food, no water for days now.

Eventually as criminally inept as the government has been, the humans will be helped. But there's no FEMA for the animals.

Ian Wilson

Managing Editor

88: A Journal of Contemporary American Poetry

www.hollyridgepress.com



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152. **Aldon Nielsen**

Building Better Idiots

Wed 7 Sep 2005

"Bureaucracy has murdered people in the greater New Orleans area . . So I'm asking Congress, please investigate this now. Take whatever idiot they have at

criticisms² of prevailing orders), subversions, controversy, perversions (including the violent sexiness of semantic & grammatical friction), reversions (examining and borrowing from really old sources), obversions (turns and alterations), aversions (³the poetics of disgust²), introversions (amniotic or private language, hypnosis), conversions (of our enthusiasms and obsessions into verbal artifacts), diversions (in the form of frivolous poetry ³parlor games²), diversity (with special attention to ³other² cultures), vertigo, conversions (collaborations) and even quaquaversions: ³a dome-like dipping in all directions.² The reading list will be determined by conversation. Participants will: explore and articulate their poetic assumptions, share inspirations (including those outside of literature), learn to develop a ³maggie poetics², write at least one piece collaboratively, and enhance at least one poem with music, costume, props, or movement for performance (extroversion!).² Nada Gordon is the author of four books, including *V. Imp.* and, with Gary Sullivan, *Swoon*.

PARANORMAL POETRY SIMON PETTET

FRIDAYS AT 7 PM: 5 SESSIONS BEGIN OCTOBER 14TH

³Taking some of the fundamental distinctions from the great "Freddie" Myers and his epic *Human Personality and Its Survival of Bodily Death* (1903) - outdated but still useful - we will examine: ³Disintegration of Personality,² ³Genius,² ³Sleep,² ³Hypnotism,² ³Sensory Automatism,² ³Phantasms of the Dead,² ³Motor Automatism,² ³Trance,² ³Possession,² and ³Ecstasy.² As well as ³Inspiration,² ³Invocation,² ³Altered States of Consciousness,² ³Visionary Experience,² ³Ghosts and Hauntings,² "Dreams,² etc. ³If you wish to understand the invisible², goes the old Talmudic saying, ³look carefully at the visible.² We shall search out and propose poems and poets from around the world that act with particular magic as agents/instances of that invisible. We will examine, from several perspectives, in several ways, the poet as "paranormal" (sic), as medium and shaman. The workshop will comprise one stage in the compilation of an anthology. Students are encouraged to bring their own knowledge and enthusiasm and be willing to research and stumble (serendipitously) on relevant texts.² Simon Pettet is the long-time Film Archivist at the Parapsychology Foundation, and the author of *Selected Poems* and, most recently, *More Winnowed Fragments*, (both from Talisman).

HYBRID POETRY DREW GARDNER

FRIDAYS at 7 PM: 5 SESSIONS BEGIN NOVEMBER 18TH

In this workshop, we will experiment with fusing separate genres of writing into poetic hybrids. Students will work using different elements of fiction, drama, memoir, and nonfiction mixed and recombined within the genre of poetry, exploring poetry as an inclusive, speculative catalyst for producing writing that crosses lines. We will do readings of poetic line-crossers, including Kamau

Brathwaite, Bernadette Mayer, Charles Olson, Sei Shonagon, Alan Davies, Novalis, Jalal Toufic, Basho, and Kathy Acker as well as poetic writings that are not normally thought of as poetry, such as Emerson's essays, the letters of Emily Dickinson and Krazy Kat Comic strips. We will also look at questions of structure, content and effect in poetry from the perspective of other art forms, especially music and filmmaking, and from the perspective of other disciplines, especially natural science and psychology. Drew Gardner is the author of *Sugar Pill*. His new book, *Petroleum Hat*, is forthcoming from Roof Books.

THE POETRY OF LOVE AND LUST (& OTHER EVERYDAY STUFF) - BILL KUSHNER SATURDAYS AT 12PM: 10 SESSIONS BEGIN OCTOBER 15TH

³Being: poetry of The New York School, Language poetry, the academic poem, the confessional poem, experimental poetry, the prose poem, gay & lesbian poetry, et al. Therefore, we will be studying: John Ashbery, Frank O'Hara, James Schuyler, Kenneth Koch, Ted Berrigan, Alice Notley, John Donne, William Shakespeare, Lewis Warsh, Bernadette Mayer, Sylvia Plath, et al.² Bill Kushner is the author of six poetry collections, most recently *In The Hairy Arm of Whitman* (Melville House) and *That April* (United Artists).

** The workshop fee is \$300, which includes a one-year individual Poetry Project membership and tuition for any and all fall and spring classes. Reservations are required due to limited class space, and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Mark's Church, 131 E. 10th St., NY, NY 10003. For more information please call [REDACTED] or email [REDACTED].

Fall 2005 Schedule coming soon! <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City, 10003
Trains: 6, F, N, R, and L.
[REDACTED]

www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

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154. **Michael Hoerman**

Readings and so on

Wed 7 Sep 2005

This is a multi-part message in MIME format.

--023456789ABCDEFGHIJKLMNOPQRSTUVWXYZabcde

This message has been processed by Brightmail(r) AntiVirus using Symantec's AntiVirus Technology.

Unknown00000000.data was not scanned for viruses because too many nested levels of files were found.

For more information on antivirus tips and technology, visit

<http://www.brightmail.com/antivirus> .

--023456789ABCDEFGHIJKLMNOPQRSTUVWXYZabcde

News of three readings, 2 by me, 1 that I organize (all in Mass.)

9/9, 7PM

Michael Hoerman

DIRE LITERARY SERIES

OUT OF THE BLUE ART GALLERY

106 PROSPECT STREET, CAMBRIDGE, MASSACHUSETTS

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

9/10, 7:30PM

Michael Hoerman

Poetribes

East Bridgewater Public Library

Community Room

(basement room around back)

32 Union Street

East Bridgewater, MA 02333

<http://www.angelfire.com/poetry/bridgewater slam/>

Contemporary Reading Series

Revolving Museum, 22 Shattuck St., Lowell, MA

9/30, 7PM

Sabrina Orah Mark, Howard Camner, George Chigas, Joseph Darensbourg, Andrea Blesso

Free, handicap accessible, open to the public

██████████

An evening of contemporary poetry featuring Sabrina Orah Mark, whose book of poems, *The Babies*, was winner of the Saturnalia Book poetry prize, with poets Howard Camner and George Chigas, and a special

performance of dance featuring Andrea Blesso of the Bennett Dance Company, with vocal performance by Joseph Darensbourg.

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155. **Jane Sprague**

New from Palm Press:: Mairead Byrne's AN EDUCATED HEART

Wed 7 Sep 2005

AN EDUCATED HEART

by Mairead Byrne

In juxtaposing poem sequences respective to the 2003 invasion of Iraq and the breakdown of a family, AN EDUCATED HEART raises again the troublesome question of the relationship between the public and the private, in the specific context of a woman's voice. While the two sequences are clearly delineated, the collection also includes poems which could refer to family life, or war, or both. The poems relating to Iraq are by and large composed of fragments of Internet coverage of the war, and an aesthetic of collage, fragmentation, and brokenness pervades the book.

Mairead Byrne immigrated to the United States from Ireland in 1994 for reasons of poetry. Her collection NELSON & THE HURUBURU BIRD was published in 2003 by Wild Honey Press. She lives with her two daughters in Providence, Rhode Island, where she teaches poetry at Rhode Island School of Design.

Palm Press, 2005

Hand-sewn. 34 pages.

\$10.00

ISBN 0-9742181-4-0

www.palmpress.org

Mention Poetics and we'll cover the shipping plus throw in some extra treats. Visit the Palm Press website for more information about ordering Palm titles or send us a check made out to Palm Press or well-concealed cash to: 143 Ravenna Drive, Long Beach, CA 90803.

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156. **ambogle2**

Re: INFO: listen to the people

Wed 7 Sep 2005

Subj: Re: INFO: listen to the people

Date: 9/7/05 6:05:30 PM Central Daylight Time

From: AMBogle2

To: [REDACTED]
CC: AMBogle

In a message dated 9/7/05 9:30:45 AM Central Daylight Time, [REDACTED] writes:

Kalama ya Salaam
[REDACTED]

To be sure that direct mail reaches me, send to [REDACTED]. My collection address for general poetics list email is [REDACTED]. I would like to hear more about the New Orleans/Katrina stories project as it grows. Please include me on an email list, if you form one and/or urls. Thanks. I'll watch for your posts. AMB

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157. **Alex Jorgensen**
Re: I'm the world's best poet
Wed 7 Sep 2005

an apology. I read last night, had too much to drink, stubbled home and cuncussed, as he said, myself into thinking I was anybody.

AJ

--- Alex Jorgensen <[REDACTED]> wrote:

> or Alexander Jorgensen's 'In Deference to Ahab'

>

> --- Tony Follari <[REDACTED]> wrote:

>

> > For the most original angles in creative writing

> > since the Language

> > poets, you must read

> > "ALIEN WINDS" Skymantis 2004

> >

> >

>

> > Need more speed? Get Xtra Broadband @

> >

>

http://jetstream.xtra.co.nz/chm/0,,202853-1000,00.html

> >

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>

>

> Do You Yahoo!?

> Tired of spam? Yahoo! Mail has the best spam

> protection around

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

>

Click here to donate to the Hurricane Katrina relief effort.

<http://store.yahoo.com/redcross-donate3/>

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158. **Adam Fieled**

Call for New Orleans elegies

Wed 7 Sep 2005

The situation in New Orleans is, as we all know, unspeakable. I wrote something about it and put it on my blog. Then I guessed that other poets were writing about it too. I want to start a collection of elegaic poems, prose pieces, etc., on my blog. I want to give people the impetus to create even as we witness destruction. If you are interested in contributing to this collection, you can e-mail me (██████), or call me ██████ (and I will answer). In the face of the horrible, it won't be much, but it'll at least be something.

Many Thanks,

Adam Fieled

www.artrecess.blogspot.com

Click here to donate to the Hurricane Katrina relief effort.

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159. **Chris Stroffolino**

NADA'S WORKSHOPS AT THE POETRY PROJECT

Wed 7 Sep 2005

SO EXCELLENT that this is happening!

Chris

>From: Poetry Project <██████>

>To: ██████

>Subject: WRITING WORKSHOPS AT THE POETRY PROJECT

>Date: Wed, Sep 7, 2005, 12:27 PM

>

VERSIONS: WRITING OUR ENTHUSIASMS NADA GORDON
THURSDAYS at 7 PM: 10 SESSIONS BEGIN OCTOBER 20TH

*³In this conclave you will investigate techniques to help you attain
maximally energized writing and write exactly what you need to read.
We'll approach verse as versions (as in rewrites or cover tunes),
animadversions (Æstrong criticisms² of prevailing orders), subversions,
controversy, perversions (including the violent sexiness of semantic &
grammatical friction), reversions (examining and borrowing from really old
sources), obversions (turns and alterations), aversions (³the poetics of
disgust²), introversions (amniotic or private language, hypnosis),
conversions (of our enthusiasms and obsessions into verbal artifacts),
diversions (in the form of frivolous poetry ³parlor games²), diversity (with
special attention to ³other² cultures), vertigo, conversions
(collaborations) and even quaquaversions: ³a dome-like dipping in all
directions.² The reading list will be determined by conversation.
Participants will: explore and articulate their poetic assumptions, share
inspirations (including those outside of literature), learn to develop a
³magpie poetics², write at least one piece collaboratively, and enhance at
least one poem with music, costume, props, or movement for performance
(extroversion!).² Nada Gordon is the author of four books, including V. Imp.
and, with Gary Sullivan, Swoon.*

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160. **Betsy Andrews**

Street activist poets, I'd like to interview you for an article

Wed 7 Sep 2005

Hi. If you've done street activism as a poet, particularly around the wars and anti-Bush stuff (in NYC, for example, poets have formed groups such as De-bunker Mentality, Poets for Peace, Acts of Art, etc.), I'd like to interview you for an article for the new journal, PRACTICE. My deadline's mid-September, so please back-channel me soon.

Thanks much, Betsy

Do You Yahoo!?

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

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161. **Dan Waber**
10 by derek beaulieu
Thu 8 Sep 2005

Poetics List,

The minimalist concrete poetry site has been updated with 10 crisp, clean new lovelies by derek beaulieu.

<http://www.logolalia.com/minimalistconcretepoetry/>

Enjoy,
Dan

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162. **Michael Hoerman**
New book by Matt Miller of Lowell, Mass. releases 9/10
Thu 8 Sep 2005

NEW BOOK OF POEMS BY MATT MILLER Poet Matt Miller will read and sign copies of his new book of poems, *Cameo Diner*, at the Whistler House Museum of Art, 243 Worthen Street, Lowell, Mass. on Saturday, September 10, 5 to 9 pm. This event is free and open to the community. About *Cameo Diner*, poet Major Jackson writes: "Cameo Diner signals a new voice--in dialogue with all that we once were and definitely where we are today." Miller is currently at Stanford after winning the Stegner Fellowship.

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163. **Boyd Spahr**
Zapruder/Van Hollen
Thu 8 Sep 2005

Matthew Zapruder on New Orleans & The Hon. Chris Van Hollen, Jr. (D-8th MD): today's poem in the Order & Decorum series at www.personnagesobscurs.com.

If you haven't already, be sure to check out Elizabeth Willis' outstanding Katherine Harris (R-13th FL) poem, up yesterday and now in the archives.

- Boyd Spahr

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164. **Kevin Hehir**

Re: Street activist poets, I'd like to interview you for an article

Thu 8 Sep 2005

hi betsy,

i organized a multilingual reading at the anti ftaa protests in quebec city in 2001. The Free Verse Area of the Americas.

my masters submission was called community+language+activism=the journal of a migrant poetry worker. so yeah, i'm interested.

sounds like a great project!

cheers,

kevin

On Wed, 7 Sep 2005, Betsy Andrews wrote:

Hi. If you've done street activism as a poet, particularly around the wars and anti-Bush stuff (in NYC, for example, poets have formed groups such as Debunker Mentality, Poets for Peace, Acts of Art, etc.), I'd like to interview you for an article for the new journal, PRACTICE. My deadline's mid-September, so please back-channel me soon.

Thanks much, Betsy

Do You Yahoo!?

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<http://mail.yahoo.com>*

--

<http://nedaftersnowslides.com/>

Hypertext fiction by Don Austin

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165. **Mary Jo Malo**

Ray Bianchi

Thu 8 Sep 2005

Ray,

Could you please backchannel me regarding your subscription to Company of Poets.

Thank you,

Mary

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166. **C Daly**

LA: FEMA is hiring, please forward to people you know that might be interested.

Thu 8 Sep 2005

FEMA is hiring temporary Registration Intake

- > workers for their call
- > center in Pasadena. Those hired will be assisting
- > and registering
- > individuals inquiring about disaster assistance.
- > Must have excellent
- > telephone/communication and customer service skills.
- > Must be able to
- > operate
- >
- > a laptop computer and use Microsoft Office. Must be
- > a U.S. citizen, have
- > a
- > valid CDL and a H.S. diploma. Must be able to work
- > up to 12 hours/day, 7
- >
- > days/week starting at 5AM. Must be proficient in
- > English. Spanish
- > desired.
- > This job can have its stressful moments. Some
- > callers will have lost
- > everything, including loved ones. Pay \$18/hour.
- > Overtime paid for hours
- > worked over 8/day or 40/week.
- >
- > Email resumes to: [REDACTED]
- > FAX to: [REDACTED].
- >
- > Veronica Graff
- > Rehabilitation Specialist
- > Blind Field Services
- > [REDACTED]
- >

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167. **ambogle2**

Primary Creative, Cyril, Texas

Thu 8 Sep 2005

Sept. 4, 2005

The dead characters lay in a pool of their own divination. Carly, the troll, had drowned Suzie, the shrimp. Fingers, the magic cop, formed a union to protect anonymous achievement. Cyril spent two nights in the heart of a novel -- and really it should have been more since Cyril was the better sort of character, left out by these other sorts in their greed and lust for attention, innovation, and star standing. Kitty used Cyril dryly to stop her vagina from atrophying.

Aghast, Kitty learned from her mother that her, meaning Kitty's own, vagina would atrophy one day, too, and to stop wasting her every day with her old person's fixations on the past and on problems in society. Where had she, meaning Kitty's mother, gone wrong? She had had one of the first breast implants, to encourage sexuality in all her daughters. She had dated men after her separation from Kitty Durango's dad. She had sold one of her houses to pay for Kitty's college degree. She had attended all of Kitty's stage performances; theater in the best sense of the word is what she had urged in her, and failing that, to thrive. Despite all this, Kitty had gotten stuck thinking of her ninth year. What had happened that day in school had been really disgraceful; okay, she could see her part in it. Nonetheless, what happened should not have happened to her or any child, a mission. Kitty had no goals for children of her own -- she did not want them nor even not-want them. She wanted a soulmate. Ha! She would invent a surgery for that, add a dna-connected magnet to a major bone, the breast plate or a rib or hip bone, the pelvic area, call it a soul detector. That would show who's whose boss around town, especially if she had one of the first ones, her own first boss or a first soul detector -- she would know what to do with one of those. Soul detectors would not cause cancer or the fear of cancer in newcomers. There were all brainless masters in the club scene.

Carol was her only find who did not know about those clubs, so Carol was an added benefit, a safety feature, even a soother after such long lines of nights. Carol never heard anyone talk about clubs. She liked talk of religion that had little bearing on religion. She liked disappearing into elevators when they were swallowing huge clumps of people or being her own self-contained neurobump as she -- how could the nature camera tell male from female neurobumps? -- was being swallowed singly by a slow-moving elevator in a parking ramp. If there were one place it seemed easy to take the stairs, parking ramps were it, a topic with significance. Carol failed to tell Kitty, Carly, Suzie, Cyril, Fingers, or Dude, her boyfriend, about her world's most private moments spent in public, while paying a visit to the doctor. Doctors were educated, and these other

people were barely educated. Doctors had nice numbers and billing systems that kept track of a schedule for her, that kept her on time, a date, and focused on a body part. Today it was a varicosity in her shin. She didn't like moves anymore, had given them up. She liked very little about many days without disliking the idea of a typical "day." Dude imagined Carol at the warehouse and thought of her being injected with semen over and over and nixed it, so it was up to him. Kitty Durango mentioned that Carol might like nice caresses from strangers and acquaintances, especially the women, knowing Carol only as a safe find and not as Dude probably knew her. No, Dude said, adding that Carol had had sex with her father (Carol not knowing he had told her friends that: IT WAS ACTUALLY NOT TRUE; it was useless for them to guess at other people's conversations.) Carol was following a doctor's protocol that bore no discoveries, so Kitty desisted, mostly because other people were not her problem.

The courtly group liked sex to be towering over other people with rifles; Carol liked it on her back without clothes. They would not have been near her that way. She had never seen Dude with a rifle. The two of them had sex nude as if in one little railroad apartment. Kitty and Dude never knew that Carly and Suzie had ordered doctors for Carol, a celibacy but stupid of her not to realize it, so a disobedience. Carol (Corolla, Cadillac) had not "gotten it." Carly (Corona) and Suzie (Pilsner Urquell) brought their best -xist rifles to Fingers for his tax company.

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168. **Small Press Traffic**

Season Opener -- Poets Theatre from Killian & Milosevich

Thu 8 Sep 2005

Small Press Traffic Season Opener

Friday, September 9, 2005 at 7:30 p.m.

The Red and the Green, a new play by

Kevin Killian and Karla Milosevich

Please arrive early, as seating is first come, first served; all seats \$10 as a benefit for Small Press Traffic.

Please join us for an afterparty at Il Pirata; no cover with flier we'll give you at the show.

We hope to see you here!

What are those red strings around the wrists of Madonna, Ashton Kutcher, Stella McCartney, Annie Leibovitz and Stephen Hawking? In London's Kabalah Center, a band of celebrities meets to worship and to lead the hedonistic lifestyle their fame guarantees them. They give their children kooky names?

Rumour, Scout, Tallulah, Gwyneth, Apple and Rocco. It's all good. Only one problem?across the street a rival band of celebrities wearing green strings has taken up residence, determined to halt Kabbalah's domination. The celebrities of the Green Party?Susan Sarandon, Betty Ford, Lindsay Lohan, Ed Ruscha, and San Francisco's own Barry Bonds and Matt Gonzalez?believe in a strict program of social justice, economic sustainability and sexual abstinence. And naming your children ordinary names like Tom and Michael and Cathy. It's the war of the worlds all right, and who's at the center of things, as usual, famed theorist and cultural critic Susan Sontag, whose body in afterlife becomes a contested site of two major religions. Among others, The Red and the Green stars Cliff Hengst as Betty Ford, Tanya Hollis as Nicole Richie, Scott Hewicker as Guy Ritchie, Gerald Corbin as Barry Bonds, Rex Ray as Ed Ruscha, Laurie Reid as Sandra Bernhard, Tanya Milosevich as Stella McCartney, Wayne Smith as Stephen Hawking, Kota Ezawa as Ashton Kutcher, Jocelyn Saidenberg as Lindsay Lohan, John Koch as Annie Leibovitz, and Craig Goodman as Will, Will from Will and Grace. Join us in celebrating Madonna's 27th birthday, in London, where ordinary people from the USA try to sound more British than the British? bloody posh, mate.

Elizabeth Treadwell Jackson, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[REDACTED]
<http://www.sptraffic.org>

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169. **Charles Bernstein**

Hurricane Katrina Recovery Fund at the Twenty-First Century Foundation

Thu 8 Sep 2005

This notice is from The Twenty-First Century Foundation.

Erica Hunt, a poet well-known to many of on the list, is the President of the Foundation.

Please forward.

For immediate release:

Contact: Reverend John Vaughn, Program Director
The Twenty-First Century Foundation (<http://www.21.cf.org/>)
[REDACTED] [REDACTED]

A Direct Response to Support Black Community Relief and Rebuilding in Louisiana/Mississippi/Alabama

Hurricane Katrina Recovery Fund at the Twenty-First Century Foundation

The mission of the Hurricane Katrina Recovery Fund is to provide targeted support to rebuild the lives of displaced low income people impacted by Hurricane Katrina. The fund will provide strategic grants for relief, recovery, and advocacy efforts that promote long term equitable solutions. To donate, see the Foundation's website at <http://www.21cf.org/>

The Twenty-First Century Foundation is a national public foundation created to promote strategic philanthropy by the African American/Black community. For more than 35 years, the Foundation has been a community builder, fostering cooperation and connection between Black donors, grantees, and leaders.

The Hurricane Katrina Recovery Fund of the Twenty-First Century Foundation will partner with organizations in the region to ensure that resources get to the people who need them most, and achieve the justice goals at the heart of this initiative. The Fund will focus on the strategic issues that lead to the disenfranchisement of the victims.

Charles Sheffield, Chairman of the Twenty-First Century Foundation Board said "In New Orleans, we are witnessing a tragedy. A city has been destroyed. Black people are disproportionately affected...But who is looking out for the Black folk who have lost everything? Who knows how to advocate for our people? Who knows how to fund the organizations that will apply the necessary resources to uplift Black people? The individual citizen can make a difference."

Contributions to the Hurricane Katrina Recovery Fund will pool individual gifts and target resources to provide direct assistance while investing in the civil rights and economic empowerment of Black communities in the region. The Twenty-First Century Foundation is a 501(c)(3) nonprofit organization. All donations are tax-deductible.

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170. **mIEKAL aND** **BLIND SUBMISSION**

Thu 8 Sep 2005

I really appreciate this statement on the WRITERS FORUM site. I'd like to see these thought be more wide spread. I can't imagine how many submissions I've received over the last 25 years where the person submitting didn't have a clue:

"We strongly recommend that you familiarise yourself with the kind of work published by a press, any press, large or small, commercial or not, before you

submit work to it. That is, buy their publications. (Use the money you are going to save on postage by not wasting submissions.) You will almost certainly discover some new work which interests and perhaps pleases you; and you will have provided the press with new customers, and its authors with new readers."

<http://pages.britishlibrary.net/writersforum>

Awkword Ubutronics

Amendant Hardiker: patatechnocrat

Beliefware that works, since 1987.

Email is obsolete.

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171. **ambogle2**

Primary Creative: Cyril in Texas

Thu 8 Sep 2005

Subj: Primary Creative, Cyril, Texas

Date: 9/8/05 5:07:15 PM Central Daylight Time

From: AMBogle2

To: [REDACTED]

CC: AMBogle

Sept. 4, 2005

The dead characters lay in a pool of their own divination. Carly, the troll, had drowned Suzie, the shrimp. Fingers, the magic cop, formed a union to protect anonymous achievement. Cyril spent two nights in the heart of a novel -- and really it should have been more since Cyril was the better sort of character, left out by these other sorts in their greed and lust for attention, innovation, and star standing. Kitty used Cyril dryly to stop her vagina from atrophying.

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172. **Nate Dorward**

Re: BLIND SUBMISSION

Thu 8 Sep 2005

Well, yes--I've seen many such recommendations on the sites of poetry journals. It's always worth saying. But in my experience such declarations rarely do any good: you still get plenty of submissions from people who clearly haven't bothered to read anything you've published, & whose work is patently unsuited for the journal.

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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173. **Alex Jorgensen**

Question about e-books

Fri 9 Sep 2005

I've a question, and as I understand many of us are, perhaps, sensitive to criticism, as I'm, certainly, please feel free to e-mail me directly (if necessary).

But what's the feeling about e-books? I've published a chapbook in the past, appreciate the idea of carrying around well-weathered books and am uncertain as to what I think about e-books, regardless of their democratic, let me say, mode of exchange.

Your time will be appreciated.

A

--- Charles Bernstein <██████████> wrote:

| *This notice is from The Twenty-First Century*
| *Foundation.*

Erica Hunt, a poet well-known to many of on the list, is the President of the Foundation.

Please forward.

For immediate release:

*Contact: Reverend John Vaughn, Program Director
The Twenty-First Century Foundation
(<http://www.21.cf.org/>)*

[REDACTED]

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Click here to donate to the Hurricane Katrina relief effort.
<http://store.yahoo.com/redcross-donate3/>

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174. **derekrogerson**
Assistant Professor
Fri 9 Sep 2005

Location: Oxford, OH

Miami University is seeking a tenure-track assistant professor in creative writing (poetry), beginning in August 2006. A history of publication in poetry including at least one book is required. M.F.A. or Ph.D. by date of appointment. A commitment to teaching excellence in courses at all levels, including first-year

writing, undergraduate courses for majors, and graduate workshops, is required. A demonstration of clear potential for continuing creative publication is also required. Additional interests in the history of women's poetry, translation and theories of translation, or writing for digital media are desirable.

The position's responsibilities include student advising and service to the institution.

Candidates will be interviewed at MLA. Send letter of application and c.v. postmark by November 1, 2005 to:

Keith Tuma, Chair
Miami University
356 Bachelor Hall
Oxford, OH 45056

Women and minorities encouraged to apply. Miami is an EO/AA employer offering benefits to same-sex domestic partners.

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175. **Thomas savage**

Re: Gilligan died today in North Carolina

Fri 9 Sep 2005

Contrary to your interest in this actor for Gilligan's Island, what I remember him for most was the role of Maynard G. Krebs in the Dobie Gillis show. He was the first Beatnik I ever saw, even though I was growing up in the midst of Greenwich Village. Although Ginsberg apparently objected to the caricature, at the time (I was in my early teens or late preteens) I found the character utterly winning and attractive. Small children are so easily moved. But, since I followed the counterculture route years later as a so-called adult, I may have Maynard and the actor who impersonated him partly to thank for this.

Gabriel Gudding <[REDACTED]> wrote: As a boy three years old, behung already with a Saturnalian sadness (because the first things I remember were physical fights between my mom and already-gone dad), I took solace in the old bronze boxed black & white Sylvania television my mom owned. This was Moorhead, Minnesota, 1969, 304 N. 11th Street. There were 6 kids and no dad. I was the only boy.

I recall the September day in 1969, barely 3, that I discovered my Self in someone whom a fat man called the Skipper kept calling Gilligan. It was Gilligan who was blamed for everything -- it was Gilligan who was blamed for stranding the SS Minnow on an uncharted desert island. IT WAS NOT GILLIGAN'S FAULT.

Bob Denver, age 70, is died.

When I would turn the TV off, by pushing in a plastic bronze-painted button the shape of a golf tee, the field of light in the screen would sadly implode into a dense thistle of light in the center of the screen. Bye bye I would say. And it would drop away into a dark I did not understand.

Bye bye Mr Denver. Bye bye.

Gabriel Gudding
Department of English
Illinois State University
Normal, IL 61790
office [REDACTED]
[REDACTED]

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

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176. **Betsy Andrews**
Claudia Rankine's email address?
Fri 9 Sep 2005

Hi. Can someone backchannel it to me? thanks.

Click here to donate to the Hurricane Katrina relief effort.

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177. **Cynie Cory**
Re: Claudia Rankine's email address?
Fri 9 Sep 2005

I'm looking for Claudia Rankine's email or phone number as well. Thanks.

Betsy Andrews <[REDACTED]> wrote:Hi. Can someone backchannel it to me? thanks.

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Click here to donate to the Hurricane Katrina relief effort.

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178. **Catherine Daly**
Re: BLIND SUBMISSION
Fri 9 Sep 2005

This type of statement is, in fact, on most eZine sites somewhere, and in most print journals, and even in places like the POETS *MARKET* and WRITERS MARKET. If I have time after repairing a wall, I will comment about the idea of submissions as marketing.

There are several reasons, aside from writers early in the submitting writing process not buying a copy, that these statements don't work. One is that beginning editors rarely can tell you what they want to or will publish -- they are waiting for it to flow over the transom -- and so their journals are hardly models of consistency. Another is that many of these statements include long lists of poets who are read and understood very different ways, or mention vague things like "quality" and that old Emily Dickinson saw about the top of her head.

With the short life of most journals, it means that most editors are beginning editors or that the consistent, long-established journal is no longer taking submissions not from friends or former contributors, or that it will accept now for publication in three years.

There is a reason Lyn Lifshin and Janet I. Buck have published so many poems.

The other is, of course, it is hard to tell coterie publishing when you see it, or when you see it it is not possible to know if it is a club that will have you or not until you send a submission. In general, it can be more informative to see who is published rather than what, or to read what never forgetting who. A lot of time this gets shuffled under "silly star system MFA verse approach" but there is more to it than that. For example, American writing and certainly publication distribution is still regional, and although the MFA explosion and creation of non-overlapping poetry "scenes" has countered that, it often hasn't done it in work-centered ways.

Paradoxically while many writers new to submitting claim to want comments on their work, many want a more distant relationship with editors, or want to be published in "big markets" and thus gravitate towards editors who don't know whether they read a copy standing at a newsstand, in the library, or surfing excerpts online, or have purchased a copy or subscribed.

It is hard to reverse engineer some sort of editorial policy or poetic from the majority of journals. And why should poets be in the line of trying to mind read or psych out editors? How often does every printed work jibe with an editorial statement? How often does my favorite poem in an issue of a journal share something in common with my submission, in my view, and not in the editors'

views? How often does the Pushcart Prize anthology, supposedly the editors' favorite works, represent the most interesting work published that year?

It is mostly easier to just send the submission after checking out the journal and the editors and see if anybody likes it. Submitting nationally costs about a dollar. One in twenty will like it, and twenty journals cost about \$200.

Repair of wall: about \$50 plus my labor for the concrete blocks, mortar, stucco, and paint, but since it is illegal to repair it, I have to do it.

All best,
Catherine Daly



mIEKAL aND wrote:

I really appreciate this statement on the WRITERS FORUM site. I'd like to see these thought be more wide spread. I can't imagine how many submissions I've received over the last 25 years where the person submitting didn't have a clue:

"We strongly recommend that you familiarise yourself with the kind of work published by a press, any press, large or small, commercial or not, before you submit work to it. That is, buy their publications. (Use the money you are going to save on postage by not wasting submissions.) You will almost certainly discover some new work which interests and perhaps pleases you; and you will have provided the press with new customers, and its authors with new readers."

<http://pages.britishlibrary.net/writersforum>

*Awkword Ubutronics
Amendant Hardiker: patatechnocrat
Beliefware that works, since 1987.
Email is obsolete.*

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179. **Ian Randall Wilson**
The Hollyridge Press Chapbook Series
Fri 9 Sep 2005

The Hollyridge Press Chapbook Series has released its first group of chapbooks featuring work from:

Rick Bursky
Richard P. Gabriel
Matt Hart (the American Matt Hart that is)
Ann Humphreys
Roy Jacobstein
Jesse Lee Kercheval
Sebastian Matthews
Eve Wood

www.hollyridgepress.com

Ian Wilson
Managing Editor
Hollyridge Press

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180. **Vernon Frazer**
Re: Gilligan died today in North Carolina
Fri 9 Sep 2005

Thank you!

Maynard G. Krebs preceded my reading Kerouac by about a year, so I consider him an important factor in my becoming teenage beatnik in 1961, which eventually led me to where I am today (herever that is). Thank you, Bob Denver!

Vernon
<http://vernonfrazer.com>

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

From: "Thomas savage" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 09, 2005 11:24 AM

Subject: Re: Gilligan died today in North Carolina

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office [REDACTED]
[REDACTED]*

*Do You Yahoo!?
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181. **Steve Dalachinsky**

Fw: Vision Artists for New Orleans All-Star Benefit Angel Orensanz Center Tuesday September 20 6pm to midnight

Fri 9 Sep 2005

ARTS FOR ART 508 East 6th Street #3, NYC 10009

To: Listings/Critics/Features, September 8, 2005

From: The Vision Festival / www.visionfestival.org,

██████████
PRESS Contact: Michael Heller ██████████ / ██████████

Tuesday September 20, 2005

Arts for Art, Inc. and the Angel Orensanz Center for the Arts present

Vision Artists for New Orleans

A Jazz and Creative Music All-Star Benefit for the Artists of New Orleans

Angel Orensanz Center for the Arts, 172 Norfolk St (just S. Of Houston) 6pm to midnight, Tickets \$30 available at the door.

Participating musicians include: Yo La Tengo w/ Other Dimensions in Music, Jazz Passengers with Deborah Harry, Bill Dixon, Masada w/ John Zorn and Dave Douglas, Muhal Richard Abrams, Amiri Baraka, Reggie Workman, Tri-Factor, w/ Hamiet Bluiett, Billy Bang & Kahil El-Zabar, Oliver Lake, J.D. Parran, The Little Huey Creative Music Orchestra, Hamid Drake, Rob Brown, Matthew Shipp, Roy Campbell, Sabir Mateen, Ted Daniel, Guillermo E. Brown and more! SPECIAL GUESTS from New Orleans: Kidd Jordan, Alvin Fielder and Clyde Kerr With emcees Steve Buscemi, Steve Dalachinsky and Patricia Nicholson

New York, NY - In response to the national tragedy in New Orleans, Arts for Art, in collaboration with the Angel Orensanz Foundation has organized an all-star gala of jazz and creative music to benefit relief efforts.

Legends of New York's Jazz scene have come together donating their time and talents to raise money for the victims of the New Orleans tragedy. The concert will also include special performances from Kidd Jordan, Alvin Fielder and Clyde Kerr three musicians from the New Orleans area who were affected by the tragedy, but were lucky to make it out of the area safely. We invite all to come out, enjoy wonderful music and donate to an essential cause.

Many people are donating time, energy, and various resources to make this concert possible, from the musicians¹ talents to the soundman¹s microphones to the piece of paper on which you are reading this announcement. All money raised will go to organizations that are helping the musicians and artists of New Orleans rebuild their lives.

More information will be sent as additional participants are confirmed

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182. **laura oliver**

Info On Saving Kepler's: An Independent Book Seller in SF Bay Area

Fri 9 Sep 2005

9/9/2005

Save Kepler's Mailing List and How to Help

Filed under: General Books Save Kepler's — Rick @ 5:59 am

Thank you to all who attended the rally yesterday and to those who could not attend but were there in spirit. We mentioned writing in through this website as one way to get on the mailing list for saving Kepler's. Please email us and say Hi if you would like to be on the list. The address for those of you who don't do email links is [REDACTED]. (If there are specific ways in which you think you can help—expertise you think you can offer—please note them in your email.) If you have previously emailed in through this site, you are already on our list. We will keep you informed of any developments in the effort to save Kepler's.

As noted at the rally, if and when Kepler's returns, there will likely be some sort of membership option available. The benefits of membership will be good and are not to be missed. In the meantime, while we work to restore the store, one thing you can do—in addition to getting on our mailing list and buying local—is to urge the Tan Group, to come to favorable terms with Kepler's on its lease. Crack your knuckles and start writing letters. Even a brief message to the group in support of Kepler's would be helpful. Contact info for the Tan Group: Tan Group: 3630 El Camino Real, Palo Alto, CA 94306, [REDACTED]. They used to have a website, but it curiously went down last week. We persist in wondering why.

We are looking for Qualified Investors who are capable of making very large contributions to the effort to revive Kepler's. If you are interested and think you fit the bill, please email us.

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183. **Steve Dalachinsky**

Re: BLIND SUBMISSION

Fri 9 Sep 2005

i send work out all the time that is patently unsuited for most journals

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184. **furniture_press**
Poetics Listlessnecessity
Fri 9 Sep 2005

I'm a plagiarist at heart.
The foundation of my poetics is plagiarism.
I've stolen from an amalgam of sources.
I've even stolen from your sources.
You could say my poetics is corporate in nature.
My revisions are pink slips.
This is not a lie.
Although lying is my game.
(I never cite my references.)

--

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US\$9.95 per year!
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185. **furniture_press**
Poetics Listlessnecessities
Fri 9 Sep 2005

I'm objective in all manner of writing-
that is, in poetry, in my poetry,
I'm objective in all senses of the word.
I don't believe an I-centered poetry
will change the world. I don't think this
is currently possible. I'm not about
the subjective, and line breaks they
just confound the matter. I wish I could
just write my poetry how I want.

--

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US\$9.95 per year!
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186. **Haas Bianchi**

French Poetry Focus on Chicagopostmodernpoetry.com

Fri 9 Sep 2005

Dear Friends of Chicagopostmodernpoetry.com:

I am sending this note out to you all to express a deep thanks to Jennifer K Dick who this month has assembled for us a Global Profile on the nation France and its poetry.

Jennifer approached CPMP early this year to do the section and she has done a fabulous job. The section which will be up early next week includes poetry, interviews and translations by some of France's best and most interesting poets translated by some great translators including Laura Mullen, Cole Swensen, Donna Stonecipher, Michelle Noteboom And many others.

The main reason for this note was to inform our mailing list and to also invite from our readers comments and also to invite our readers to use our site with your students if you have any that are interested in French poetry. I also want to invite any of our readers to submit to our site any other links to articles or French translations that you would want to publicize via the section and also to links to buy books as well.

I hope that Autumn/Spring is going well for all and I would also urge all of you to give to the Red Cross at www.americanredcross.org for hurricane relief.

Regards

Raymond L Bianchi

Waltraud Haas

Editors

chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

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187. **Haas Bianchi**

Re: Ray Bianchi

Fri 9 Sep 2005

Mary

What is your email mine is above

Ray

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Mary Jo Malo

Sent: Thursday, September 08, 2005 1:43 PM

To: [REDACTED]

Subject: Ray Bianchi

Ray,

Could you please backchannel me regarding your subscription to Company of Poets.

Thank you,

Mary

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188. **D. Wellman**

Re: Hurricane Katrina Recovery Fund at the Twenty-First Century Foundation

Fri 9 Sep 2005

There is an error in the url given below for The Twenty-First Century Foundation. The first url will take you to the 'cystic fibrosis foundation.' A good place bit not the site you are probably seeking. The second, which I also paste here is the correct url for The Twenty-First Century Foundation, <http://www.21cf.org/>. The two urls are very similar only a 'dot' between '21' and 'cf.' distinguishing them (or the absence of a 'dot.'. I encourage you to support The Twenty-First Century Foundation, <http://www.21cf.org/>.

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

From: "Charles Bernstein" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, September 08, 2005 10:24 PM

Subject: Hurricane Katrina Recovery Fund at the Twenty-First Century Foundation

This notice is from The Twenty-First Century Foundation.

Erica Hunt, a poet well-known to many of on the list, is the President of the Foundation.

Please forward.

For immediate release:

Contact: Reverend John Vaughn, Program Director

The Twenty-First Century Foundation (<http://www.21.cf.org/>)

[REDACTED] [REDACTED]

A Direct Response to Support Black Community Relief and Rebuilding in Louisiana/Mississippi/Alabama

Hurricane Katrina Recovery Fund at the Twenty-First Century Foundation

The mission of the Hurricane Katrina Recovery Fund is to provide targeted support to rebuild the lives of displaced low income people impacted by Hurricane Katrina. The fund will provide strategic grants for relief, recovery, and advocacy efforts that promote long term equitable solutions. To donate, see the Foundation's website at <<http://www.21cf.org/>>

The Twenty-First Century Foundation is a national public foundation created to promote strategic philanthropy by the African American/Black community. For more than 35 years, the Foundation has been a community builder, fostering cooperation and connection between Black donors, grantees, and leaders.

The Hurricane Katrina Recovery Fund of the Twenty-First Century Foundation will partner with organizations in the region to ensure that resources get to the people who need them most, and achieve the justice goals at the heart of this initiative. The Fund will focus on the strategic issues that lead to the enfranchisement of the victims.

Charles Sheffield, Chairman of the Twenty-First Century Foundation Board said "In New Orleans, we are witnessing a tragedy. A city has been destroyed. Black people are disproportionately affected...But who is looking out for the Black folk who have lost everything? Who knows how to advocate for our people? Who knows how to fund the organizations that will apply the necessary resources to uplift Black people? The individual citizen can make a difference."

Contributions to the Hurricane Katrina Recovery Fund will pool individual gifts and target resources to provide direct assistance while investing in the civil rights and economic empowerment of Black communities in the region. The Twenty-First Century Foundation is a 501(c)(3) nonprofit organization. All donations are tax-deductible.

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189. **amy king**

Link to Linh Dinh's

Fri 9 Sep 2005

Interview here:

<http://amyking.org/blog/?p=52>

All kinds of insight from Dinh on humor and poetry
and representing the underdog. Pardon my mishaps.
It's my first interview. Ever.

Do You Yahoo!?

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

<http://mail.yahoo.com>

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190. **Ishaq**

Woh/who, sa the drivers and the witness pt1 (from more at 7:30: notes to new palestine)

Fri 9 Sep 2005

Until they sign my death certificate

All eyez on me

Im still at it, illmatic

And thats the documantary<>

--The Game-- "the documentary"

"Why Palestine? Because it is a just cause, a noble ideal, a moral quest for
<>equality and human rights."

<>--Prof. Edward W. Said (1935-2003)

<>

They droveby, in the night, passed a c company of homies forming
[X]'s all in a line; jakes bent over twn the legs slapping their
balls. A car ahead of Pallo, heading off toward Saanich, hit a squirrel
trying to make his way across Us. It got clipt bad. It kinda affected
Fuchx.

-Aow-

-It's a goner, peewee-

It jumpt roun in pain - flippin and twichin. Pallo tried his best to
kill it off under his wheel.

-I think I hit it...-

But it kept jumpin and twistin in pain.

-Lé dang, I missed it completely-

-...dang...-

MILK and dlapAs

-He got so much trouble on his mind.... D'ere your man, More, sport-
More was coming from the direction of his lil star's house. She just
live up in flat next to the George Jay. He'd dropped off some scrill for
the lil and his mum. [MILK and dlapAs] She on him for shit like that.
But, More he doesn't shrug all that off. More, he tries like woht is
tradition. He keeps their bellys full and all. He's got a free soul on
the shit. With the school all mashed he's got more time to hook up with

the dun. But woht poppy show, yuh kno....

Pallo, pulls up beside More to let Fuchx out.

-Sup, More-

-What the crack, Pallo-

-Sup, puppy-

-Daps, aniki-

-Sweet-

-peace out pups; keep steady and Fuchx...

...ya...-

-...I'll send you a kite soon....stay up habibi, peace-

-peace-

And Pallo smooths off in his dip ride banging Al Green: demanding love and happiness shanking the glass btwn frames all along Cook.

I wanna go to the beach when it's got the moon. And peep my Sun. I wanna cum as it rises. All by myself.

-MILK and dIapAs, aniki. Had to get milk and diapas-

-You got some scrill, huh-

-G'¡Ya!-

-I coulda gotten you some scrill for your ma and star, sport-

-G'¡Ya!, well...-

-We coulda. You and me. You know woht....¡YA!-

Fuchx pulled More's coat bout the brothas Esquire just cross the street - over at the corner of Bay.

-That's Tre and Ardbop, ri?-

-Ayo, More, let's bumrush those punks, ¡Ya! yo they're diliquent-

-Flex, spar-

It was Bruthas Phatbak. They are known as Sugah Ardbop and King Tim Tre, Esqs. They can be a interpreted as being a couple of burks -- real knuckleheads. Wahl, that's woht's said bout them in the Hood. Ardbop, like Wiggy, he's a real roid sot. He a hella gag, naw and he's becoming quite a case like Wiggy, too -- wahl, that's woht's said. So he's a scrapper champion but his art is in being a gearass nuff ruff selector. He gave his Brutha his name. He's the one that named him King Tim Tre. Tre, he's his bruh fa truth, bruh. He was a lil short fella woht was decking in red nylon baggy track pants, red long brim ballcap and a tight red t-shirt woht read "take a photo crack". Tre, though, he's just a mark. The lil kids laugh at him in Ferny, Hillside and all of E-Town and that's his hood, ya. But if somethin happen to him he just sit and cry or go run to his bruh for assistance.

But his bruh would never let any physical harm come to him. His bruh Ardbop, it almost like he give birth to him. Like he was his daddy.

Like he was his homie...and they walk like... We guess, and even the homies figure, that he had to keep his love safe from any bullshit that may step to King Tre. Tre's a King though cuz he a sheisty muddafooka. He the best at pulling a stunt, sah - Mistah Ganc and Scheme. King Tim, he got Ardbop laced up inna daye with the pimpest vines so his big bruh could look super sharp for the his school dance. Nadabody was going to get in his way when he was fixed on gankin. He jackt an entire suit, silk tee, chain and fineass kicks for his bruh, sah. That nega was focused.

The Esquires kept walking down Bay and Fuchxmo kept flexing some serious,

-Ayo, Tre!!! Bop!!!! ayo!!!! You best be going to the bank, sa-

-Ayo, naga!!! ayo!!!!

-Woh/who, sa-

They leg it cross to the otherside. This Vic, naw. Real close to Blanshard. Just at the neutral, though. Fuchxmo cross over me. As they come up on the homeys, they see clear, that the Bruthas was certain is was bout the dank. That 8th. The 8th, which Fuchx scammed from Pallo when warn't looking. They never paid for the 8th. Pallo knew but he say nothing. The 8th. The front on word. Wohts word, yo? orgullo, yuh kno -- is bond and all that ol school shit. Fuchx was going pay Pallo back with lil gifts and shit for the 8th. The 8th. They was dora for shu, them Bruthas. They was owing already to Fuchxmo. Fuchxmo owing to Pallo. MILK and dlapAs

-Where's my dun for the dank I fronted you you lil bitch-

-Woh-

-Woht, Wohwhoh? The dun, shudo. Where it at-

-...and my BallZ vid...-

-...and my homey's DragonBall Z vid. You pinche lil feg-

-...Woht are you doin bangin weed, nekgah? We wants our scrilla, you lil bitch-

Says Tre,

-I dunno, woh-

More succ e teet to that then says Fuchx,

-Lé lé lé, woht the fooock do you mean 'I dunno'... I'm standing on my truth. Where are you-

-...clots'square dancing, boufalé-

Says Tre,

-We tried hookin up with you to getcha back but you warnt there, yo- Says More to Fuchx,

-They saw their duty and they done it-

Says Fuchx,

-No bother tryin any other options, HUH? bouge de la, bwoy-
Says Tre,

-Ayite, how's this -- I got robbed!! haha-
For some reason, Brutha Ardbop got a laugh out of Brutha King Tim's
jokes. He was as shiesty and insane as The Joker. But woht that make
Ardbop? Harly with muscle and a big ol lana?

Says Tre,

-Lé, naw, I'll tell you the truth -- I tried. I really tried gettin the
dun back to you. Choice dank, though dudes, alrato-

Most/some here are prone to random acts of disloyalty. They would
never raise their swords like a bwoy on Purim-- snap heads that burst
like crackers on the cover of that Gza joint. Hear the brewing beat of
32 hearts on the corner defending their block. Orgullo it's nada, naw.
It's just flexing and beat downs and jackin each one for wohteva. Fuchx,
he try to keep the ol school ways. Which is why he was looking on living
po P/V, cuz. Most/some act the mack and strut throwning back 40 ponders
and ozs all up and down ; hollerin out of car windows obsinities,
rocking whatever shit and kicks they scammed with tire biting bettys.
And when here comes the warders/ priscillas come to haul their sorry
asses in, all they can do is grass to transform and walk clean/clean.

-...ya bye/bye black bird, HAHA-
Ast Fuchx,

-You high hattin us, feggit-
Nada honour. Carlto said that their ain't no more gangstas. Just
alot punks ripping each other off. That's the way, naw.

Says More,

-Woht the fookc to do you mean bye/bye-
-...black bird...-

Says, Fuchx,

-ya, black bird what the fookc ever, feggit -- You cyan fake the
funk, feggit-

It all starts with a word and that word is used to unpretty and
sentence and make it a device of lies. It's all to soothe the boredom
and see where it ends up. But how it ends up it most time is like a set
trip that gets a body bruised, heads crushed, spirits damaged, sends
brown bodies into the muddy bottoms of the Gorge. ...Would you throw
this body of death away from Victoria... is what the humans say about
all this. You never know where it starts. It just maybe about something
triflin and then a loc(a) (s) just figures they'll do someone a payback.
Here they get other folk to do their dirty work. It's all done through
lies a story -
the seeking of rank and whitebwais prosperity.

Says Tre,

-Fuk the funk-

-Fookc the funk? ...why i aughta...-

-you paused-

-Did he just repeat a word-

-Gawd made me funky-

-...ah be a good boy and daddy'll get you a nice milké treat-

Ardbop rubs Fuchx' head.

-Why yuh pinche...-

The warders know most of this shit going to go down but they're too busy watching each one do their jobs for them. Just drop a few sots into the mix and all the shit just keeps getting invoked. So the priscillas just sit back and clean up all the carnals lost to the big bored fib.

...drivers and witnesses...

Here come Pallo rolling up in on all this bodderation and bangerang stuff non-sense trash in his matblack ugly car. Out comes -- him and the dread dreaded I Hona fix to aggrovate a harder version on this gow. The sounds of King Tubby can be heard -- Marcus Dub rattatatat!!!!

Says More, -Holdup, you lil bitch. You ain't gon nowhere- Says Fuchx, -Golly, woht? you on crack, nekgah- That thing. It's that woht a busta be and look like. It's folk who believe everythang they told. Hate pon those assumptions. Then just disrespect and respect all the wrong folk. Then act like they know wohts goin down and all roun = busta. [Who wanna be down]

Those G'z. hustlaz and hoz have lost all their focus and they become thugz [et-tez]. ...was the runners who made the mistake.... They become greta. They spend more and more time trying to impress one another. Gag Thugz jammin roids, hollarin, shoutin, screamin, fightin, cussin = Much shit. BoomtOwnessity. Any chump got it on the top of their head to invest in freakizilogism is the more fool for trying. John Bull shit. 'Cept for the naga go'rillaz come off those ships and the nucleur dicks by Naden. Howiez. Body gotz to be a burk or junkie to wanna fookc with those extras. So trick or customer go get start calling on the smiling and stylin' who greet folk well and get all the scrill.

[Humans being = Drama: a history]

Then something goes terribly wrong -- everyone of those suckers -- pimpin or thuggedout --end up getting caughtup and sampling [samplin] their product or hookt on roids that once made them tear shit up. Next thing all they are is playedout and doin shit no better than the crackshots, cocksuckers and feggits they once split a gut over in the rooms of safe houses. ...cellies smashed in

public... They all fall from grace. ...and I'm. ...and it's a disappoint. ...not unlike the others fore. ...the new ones. This Island of police and thieves.

1426 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

<http://slamidol.tripod.com/>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

\

___\

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&orderBy=date> \

\

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

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191. **T_Martin**

Philly Poets for Poet's Theatre

Fri 9 Sep 2005

Anyone on the Poetics list from the Philadelphia area interested in getting a Poet's Theatre program started? I have a few colleagues who are trying to get one moving in the city as well as the suburbs.

If you are interested, or know of any venues that would be interested, please backchannel me at



Thanks,

Tim Martin

www.timothymartin.blogspot.com

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192. **K Zervos**

Re: Gilligan died today in North Carolina but maynard g crebbs lives on!

Sat 10 Sep 2005

all my life i've been weird

weirdness, a commendable characteristic or not? ever since i saw bob denver as the inimitable 'beat' character maynard g crebbs in the tv show 'the many loves of dobie gillis', i have been a fan of weird. a strange introduction to the world of the alternative lifestyle, to bohemia and beyond. maynard was a hip cat, a beatnik, a person who did not follow the conservative middle class values of his best friends dobie or zelda and whose dirtiest four letter word was 'work' and only true love was jazz. in retrospect he was a pretty funny stereotypical television comic character constructed by some astute script writing team. but when i was 12 and unaware of writers and the business of television production, and only saw the characters on tv as representiing real life, maynard spoke to me as if he were real. he was saying to me 'come and join our team, we need more weirdos', and i followed the bongo drums and the improvised poetic outbursts and the coolness of maynard.

in my early years of high school i sewed black wool onto a great aunt's felt beret and wore it as a wig, so that i could look like one of the beatles - pretty weird when i look back on it. but not as weird as the cardboard stick-on side levers made from my head hair glued to the cardboard. i hadn't started shaving and desperately wanted facial hair as was the emerging hippy fashion of the 1960s. the kids at school admired my efforts, it was an era when young people started to have an identity, to demand to be heard and seen, but the teachers thought i was weird.

my parents, of the big fat greek wedding type, hard working people who had a fish and chip shop and high aspirations for their children to be 'something', they definitely thought i was weird. my mother wanted to take me to a psychiatrist when i tie-dyed a pair of new blue denim jeans. she just could not understand how a sane person could ruin a brand new pair of jeans on purpose. and my father, well he never could understand why i was air-guitaring in the greek church whilst the service was still on. it might have been the incense but i don't know why suddenly i thought i was jimi hendrix. i knew i wanted to be one of those long haired weirdos.

designing and making my own clothes, teasing my hair out into an afro, organising discos at the local church hall were all part of my teenage weirdness, but the most awesome of teenage experiences was being taken to 'the outpost inn'. here bearded folk singers with acoustic guitars and sloppy woollen jumpers and jeans would sing their songs of protest and social comment in a dark basement lit by candles. we sat on wooden outdoor furniture and used clay saucers for ashtrays and drank coffee from coffee mugs, not tea in teacups as i had been accustomed all my life. this was the heart of bohemia, right in the middle of my city, why didn't someone tell me of this earlier? but still i felt like an outsider to this, a visitor but not a resident weirdo. i experienced the blues too, and i mean the acoustic blues on vinyl, early recordings of huddy leadbetter, robert johnson, and big bill broonzy, leadbelly, the thought of a man chained to a piano singing out his emotions, the songs of pimps, police and prostitutes, whiskey bars, wooden tables and chairs, dark smoky environments, the underworld, the underside of society. this world was so far from my double-fronted three-bedroom cream-brick manicured-lawn with a ford in the driveway and Frigidaire in the kitchen and a television set advertising coca-cola and the Marlboro man.

at university the label long-haired radical unemployed/bludging dope-smoking hippy shit weirdo was one i was wanting to adopt but never quite felt i was a genuine citizen of bohemia, more a fellow traveller or weekend weirdo. the commitment to getting an education, to being something, for those hard working migrant parents, kept me on the fairly straight path and stopped me from wandering into the land of the weird. the straight path led to a big fat greek marriage and preparation for a big fat greek family, job, mortgage, and the things that were definitely not weird. but still, in my mid twenties i was searching for the weird, and as all my friends dressed in white suits and danced like john travolta in saturday night fever i was discovering a generation of musicians in greece, in the early 1900s, that were very similar to the old black blues singers i was also listening to. the rembetes were singing about their tormented lives just like the blues singers with many parallels. this was a huge revelation to me. i was always under the impression that you had to be black or from the usa or from the uk to be weird, but now i discovered there was a greek weirdness also. my parents had always used the cultural argument of 'greeks don't do that', for nearly every kind of weirdness i displayed. but now there was hope, weirdness was universal in every culture.

i left my wife, my big fat greek family and my jobs as microbiologist/youth worker/travel agent to open a dimly lit, smoky, music cafe, 'tsakpina'. the cafe had large life size photos of greek musicians, male and female, playing instruments or sitting at tables in clubs. they looked down at you from the walls, as if inviting you into their world. and with wooden boxes as tables and cushions as chairs, and playing the music of the rembetes, and recreating an atmosphere of

a 1920s athenian hash den the cafe was my weird bohemian haven. and it attracted weird bohemian radical interesting talented customers; poets; musicians; actors; comedians; political activists; homeless; misfits and what society calls the weirdos. poets started having poetry readings there, acoustic musicians gave recitals, feminists held women's only nights, and sometimes spontaneous jam sessions lasted until sunrise. this is where i first started writing poetry and first read a poem at a reading, not really performing at that stage. i was copying maynard without realising it and within a completely different cultural context. but all fairytales have to end and the bohemian cafe i constructed to exist in as a weirdo, had to close.

the friends i made at the cafe led me to be introduced to whole circuits of small smoky dimly lit cafes where poetry readings were plentiful and poets spoke of life and living on the other side of white male middle class australian society. i was sufficiently weird by this stage to consider that my career from this point on would be one of poet and that my life's work would be devoted to words, sort of like maynard and jazz. i earned my living as a performance poet for ten years with the simple belief that it could be done. there is a bohemia and it has no national borders, it exists in every country, in every big city, and sometimes in small towns. and its citizens know how to find it. i have found it in london, in paris, in athens, in buffalo, in providence, in new york, in melbourne, in sydney, in singapore, in every city and country i have visited. that is why, when i now find bohemia online and read with envy the list of local toronto events that seem to ooze weirdness, i want to participate and visit, even by internet.

i remarried (and re-divorced) and now have two great children, 17 and 15. i asked my son if he knew anyone that was weird. he named me, his mother and his sister. i asked him if he thought it was good or bad to be weird. he said it was good, in fact he said weirdness makes the world go round. when the kids went to school i stopped touring as a performance poet and started to teach at university. i would like to teach a bachelor of weirdness but i'm afraid that might be too much for the university system to handle so i haven't ever suggested it. but i might.

when people come to my home now, they say it is weird, and i thank them. the photos, posters, mirrors, carpets, shawls, shoes, sketches and paintings that hang from the walls thank them also. when students say i'm weird i smile. when students say they like me because i'm weird i hope they are on their own journey and to find that they are comfortable with the title also. anyway i'm sure maynard g crebbes would be proud of me.

komninos zervos

lecturer, convenor of CyberStudies major
School of Arts

Griffith University
Room 3.25 Multimedia Building G23
Gold Coast Campus
Parkwood
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Queensland 9726
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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 Thomas savage

|||Sent: Saturday, 10 September 2005 1:24 AM

|||To:

|||Subject: Re: Gilligan died today in North Carolina

|||

|||Contrary to your interest in this actor for Gilligan's Island, what I
|||remember him for most was the role of Maynard G. Krebs in the Dobie
|||Gillis show. He was the first Beatnik I ever saw, even though I was
|||growing up in the midst of Greenwich Village. Although Ginsberg
|||apparently objected to the caricature, at the time (I was in my early
|||teens or late preteens) I found the character utterly winning and
|||attractive. Small children are so easily moved. But, since I followed
|||the counterculture route years later as a so-called adult, I may have
|||Maynard and the actor who impersonated him partly to thank for this.

|||

|||Gabriel Gudding < > wrote:As a boy three years old,
|||behung already with a Saturnalian sadness
|||(because the first things I remember were physical fights between my mom
|||and already-gone dad), I took solace in the old bronze boxed black &
|||white

|||Sylvania television my mom owned. This was Moorhead, Minnesota, 1969,
304

|||N. 11th Street. There were 6 kids and no dad. I was the only boy.

|||

|||I recall the September day in 1969, barely 3, that I discovered my Self
|||in

|||someone whom a fat man called the Skipper kept calling Gilligan. It was
|||Gilligan who was blamed for everything -- it was Gilligan who was blamed

|||for stranding the SS Minnow on an uncharted desert island. IT WAS NOT
|||GILLIGAN'S FAULT.

|||

|||Bob Denver, age 70, is died.

|||

|||When I would turn the TV off, by pushing in a plastic bronze-painted
|||button

|||the shape of a golf tee, the field of light in the screen would sadly
|||implode

|||

|||into a dense thistle of light in the center of the screen. Bye bye I
|||would

|||say. And it would drop away into a dark I did not understand.

|||

|||Bye bye Mr Denver. Bye bye.

|||

|||_____

|||Gabriel Gudding

|||Department of English

|||Illinois State University

|||Normal, IL 61790

|||office [REDACTED]

|||[REDACTED]

|||

|||

|||_____

|||Do You Yahoo!?

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

|||http://mail.yahoo.com

|||

|||--

|||No virus found in this incoming message.

|||Checked by AVG Anti-Virus.

|||Version: 7.0.344 / Virus Database: 267.10.20/95 - Release Date: 9/09/05

|||

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.10.20/95 - Release Date: 9/09/05

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193. **Gabriel Gudding**

Re: Gilligan died today in North Carolina

Sat 10 Sep 2005

I recall once seeing Denver's character Maynard G. Krebs when I was a kid, but I'd already imprinted on Denver as Gilligan -- and got physically sick watching Krebs. Not because Krebs was weird but because I couldn't understand how Gilligan had gotten back to the mainland, back to civilization, and why he was sitting in a cafe acting so disaffected and aloof. I couldn't understand what had happened to Gilligan. Where was his good cheer and sailor hat? Had he taken a blow to the head?

Date: Fri, 9 Sep 2005 08:24:14 -0700

From: Thomas savage <[REDACTED]>

Subject: Re: Gilligan died today in North Carolina

Contrary to your interest in this actor for Gilligan's Island, what I remember him for most was the role of Maynard G. Krebs in the Dobie Gillis show. He was the first Beatnik I ever saw, even though I was growing up in the midst of Greenwich Village. Although Ginsberg apparently objected to the caricature, at the time (I was in my early teens or late preteens) I found the character utterly winning and attractive. Small children are so easily moved. But, since I followed the counterculture route years later as a so-called adult, I may have Maynard and the actor who impersonated him partly to thank for this.

Gabriel Gudding <[REDACTED]> wrote: As a boy three years old, behung already with a Saturnalian sadness (because the first things I remember were physical fights between my mom and already-gone dad), I took solace in the old bronze boxed black & white Sylvania television my mom owned. This was Moorhead, Minnesota, 1969, 304 N. 11th Street. There were 6 kids and no dad. I was the only boy.

I recall the September day in 1969, barely 3, that I discovered my Self in someone whom a fat man called the Skipper kept calling Gilligan. It was Gilligan who was blamed for everything -- it was Gilligan who was blamed for stranding the SS Minnow on an uncharted desert island. IT WAS NOT GILLIGAN'S FAULT.

Bob Denver, age 70, is died.

When I would turn the TV off, by pushing in a plastic bronze-painted button the shape of a golf tee, the field of light in the screen would sadly implode

into a dense thistle of light in the center of the screen. Bye bye I would say. And it would drop away into a dark I did not understand.

Bye bye Mr Denver. Bye bye.

Date: Fri, 9 Sep 2005 13:01:31 -0400
From: Vernon Frazer <[REDACTED]>
Subject: Re: Gilligan died today in North Carolina

Thank you!

Maynard G. Krebs preceded my reading Kerouac by about a year, so I consider him an important factor in my becoming teenage beatnik in 1961, which eventually led me to where I am today (herever that is). Thank you, Bob Denver!

Vernon
<http://vernonfrazer.com>

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194. **Uh Ak**
Hello Ak-Uh

Sat 10 Sep 2005

after few years when I had finished 'Timeless Age' I got a chance to stage it.

A famous korean director showed interests when I sent it, and I met him

But It was blocked to stage 'Timeless Age' becaue of my young age and lack of academic clique.

I am waiting for person who want to make a movie or a play from 'Timeless Age' not caring about my handicaps.

I don't need any money.

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195. **ALDON L NIELSEN**

Fwd: A washingtonpost.com article from: [REDACTED]

Sat 10 Sep 2005

--=-l/vsLhBpwp4+iOWMqE2w

[amazed they haven't declared martial law as a means of ending the estate tax, arguing that the "death tax" would be a burden on hurricane victims -- thanks to Richard Flynn for pointing me to this article that I had somehow missed in my hurried reading of the POST yesterday]

You have been sent this message from [REDACTED] as a courtesy of washingtonpost.-com

Bush Suspends Pay Act In Areas Hit by Storm

By Thomas B. Edsall

President Bush yesterday suspended application of the federal law governing workers' pay on federal contracts in the Hurricane Katrina-damaged areas of Alabama, Florida, Louisiana, and Mississippi. The action infuriated labor leaders and their Democratic supporters in Congress, who said it will lower wages and make it harder for union contractors to win bids.

The Davis-Bacon Act, passed in 1931 during the Great Depression, sets a minimum pay scale for workers on federal contracts by requiring contractors to pay the prevailing or average pay in the region. Suspension of the act will allow contractors to pay lower wages. Many Republicans have opposed Davis-Bacon, charging that it amounts to a taxpayer subsidy to unions.

In a letter to Congress, Bush said he has the power to suspend the law because of the national emergency caused by the hurricane: "I have found that the conditions caused by Hurricane Katrina constitute a 'national emergency.' "

Bush wrote that his decision is justified because Davis-Bacon increases construction costs, and suspension "will result in greater assistance to these devastated communities and will permit the employment of thousands of additional individuals."

AFL-CIO President John J. Sweeney denounced the Bush announcement as "outrageous."

"Employers are all too eager to exploit workers," he said. "This is no time to make that easier. What a double tragedy it would be to allow the destruction of Hurricane Katrina to depress living standards even further."

Rep. George Miller (D-Calif.), the ranking Democrat on the House Committee on Education and the Workforce, accused Bush of "using the devastation of Hurricane Katrina to cut the wages of people desperately trying to rebuild their lives and their communities."

Miller said: "In New Orleans, where a quarter of the city was poor, the prevailing wage for construction labor is about \$9 per hour, according to the Department of Labor. In effect, President Bush is saying that people should be paid less than \$9 an hour to rebuild their communities."

Would you like to send this article to a friend? Go to <http://www.washingtonpost.com/ac2/wp-dyn/emailafriend?contentId=AR2005090802037&sent=no&referrer=emailarticle>

We'll also be performing at Red Sky Poetry Theater at The Globe Cafe (14th near Pine on Capitol Hill) on the 25th. Come on by and read some of your work. Sign up is at 7:30. Open mic starts at 8:00. Bill and I will be going on around 8:30/8:45.

Steve Potter



<http://www.wanderinghermit.com>

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197. **derekrogerson**
Assistant Professor, English

Sat 10 Sep 2005

Location: Westerville, Ohio

Otterbein College has a tenure-track open beginning September 1, 2006. Ph.D. with creative writing emphasis or MFA in creative writing required.

Candidate will be expected to teach courses in a humanities-based core curriculum emphasizing breadth of literary knowledge and includes opportunities to teach literature courses for majors. Additional experience sought in community writing programs, electronic publishing, and writing and the other arts. Undergraduate creative writing majors offer courses in four genres (poetry, nonfiction, fiction and playwriting) at introductory and advanced levels. Teaching load is seven courses (3-2-2) in quarter system.

Candidates should show evidence of successful teaching, scholarly productivity, and engagement with departmental, college, or community service.

Located in suburb of Columbus, Otterbein is a private college offering both liberal arts and professional education. Letters of application, curriculum vitae, and 3 current letters of recommendation should be sent to:

Dr. Patricia Frick
Vice President Academic Affairs
Otterbein College
One Otterbein College
Westerville, OH 43081

e-mail inquiries to <mailto:> 

<http://www.otterbein.edu>

Deadline is November 7, 2005. AA/EOE. Women and minorities are encouraged to apply.

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198. **Gabriel Gudding**

Literary Narcissism and the Manufacture of Scandal

Sat 10 Sep 2005

Ever since reading THE GREAT NAROPA POETRY WARS this summer, I have been thinking about Allen Ginsberg's alcoholism -- and how that book clearly shows that, though he would never fess up to it, Ginsberg was interested in the purposeful manufacture of Outrage, the politics of scandal and what might be called an Economy of Attention. Does any of this seem familiar? * A Literary Narcissist's behavior will not only tolerate but encourage attacks on himself so long as it can translate his own self-fascination into more news of himself. * Just as the Narcissist will use argument, catastrophe, disputation to attract attention, certain people will be willing to dispute the Narcissist in order to participate in the economy of attention. Others will dispute the Narcissist because they are so profoundly appalled by his/her behavior. Either way, the economy of attention is fueled. * The Narcissist needs Catastrophe. The more internal crises of shame the Narcissist endures and fails to heed, the more s/he will need to create external Catastrophes. A chief and signal way a Narcissist might attract attention is to start fights: Narcissists will gravitate toward satire and caricature as a means of creating argument. The Narcissist will attempt to construe strife with health: "These arguments need to happen," etc. * The Narcissist IS fascinating -- but not for the reasons the Narcissist thinks. S/he is fascinating because the energy s/he will expend in micromanaging the self image is so profoundly exceptional. People just sort of stand there slack-jawed wondering if this person has a life. The Narcissist however will mistranslate the fascination of others as admiration. * Poetry communities will tolerate narcissism so long as it is translated into a Social Energy which others can use to strengthen and promote their projects. * Narcissism and alcoholism. Alcoholism is a systematic way to push down socially regulating emotions like shame, guilt, and embarrassment at one's own self-aggrandizing behavior. The suppression of these emotions is never successful, even in the most energetic of self-aggrandizers, and they will periodically burst upward into brief displays of remorse and convictions to change. These brief spouts of regulatory behavior are sometimes shared publicly and sometimes privately among confidants. These displays however can often easily be "re-used" by the Narcissist as a way of showing his/her authenticity and emotional fealty to the community. * The Narcissist is aware of the economy of disgust surrounding his/her behavior. S/he becomes more and more sensitive to this and consequently begins to demand private declarations of loyalty from those people whom s/he knows consider themselves friends -- even if they have said nothing publicly against the Narcissist. * The Narcissist, aware of this disgust, will create a personal mythos in which s/he will be justified and exonerated by the rewards of literary

"history." The stronger the disgust of others, the greater the energy used to maintain the mythos of exoneration by history. * Narcissists are only interested in community so long as it pays dividends to their energy: they will support it if it feeds them. * The narcissist may outright demand in private that you "pay" him publicly with praise. Then he or she will publicly "repay" you with a communal mention. * In their attempt to cause others to adopt their self-fascination, Narcissists will become increasingly paranoid, constantly searching the environment and community for news of themselves, for fealty or disloyalty. * The Literary Narcissist begins purposefully to conflate criticism of his social behavior into an indication of his/her literary worth. That is to say, the Narcissist will try to show that the reason others despise or are disgusted by him is in fact because he or she is a "Rebel," a true Literary Revolutionist -- and that the statements of disgust others publicly make at his behavior is merely an indication of (a) their necessary denial of the work because they are threatened by it, or (b) their jealousy of the work. * There comes a point -- and the point may come early -- where the community thinks to itself "teapot" and the Narcissist still hears "tempest." The truly insular narcissist (aka "the boor") will be met more and more with shunning, ignoring and silence. This will wrest the narcissist from his insularity -- such that he will begin another project designed to create Genuine Interest instead of mere scandalous attention. This project, like a new comet's head, will be followed by a long tail of manufactured scandal so as to call attention to its presence in the literary sky.

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199. **Michael Rothenberg**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 10 Sep 2005

I don't agree.

By the way,
you should check out my new book of poetry
Narcissus,
published by
xPress(ed)

and available at lulu.com
for only 6 dollars and fifty cents...

best, michael

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

From: "Gabriel Gudding" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, September 10, 2005 3:07 PM

Subject: Literary Narcissism and the Manufacture of Scandal

Ever since reading THE GREAT NAROPA POETRY WARS this summer, I have been thinking about Allen Ginsberg's alcoholism -- and how that book clearly shows that, though he would never fess up to it, Ginsberg was interested in the purposeful manufacture of Outrage, the politics of scandal and what might be called an Economy of Attention. Does any of this seem familiar?

** A Literary Narcissist's behavior will not only tolerate but encourage attacks on himself so long as it can translate his own self-fascination into more news of himself.*

** Just as the Narcissist will use argument, catastrophe, disputation to attract attention, certain people will be willing to dispute the Narcissist in order to participate in the economy of attention. Others will dispute the Narcissist because they are so profoundly appalled by his/her behavior. Either way, the economy of attention is fueled.*

** The Narcissist needs Catastrophe. The more internal crises of shame the Narcissist endures and fails to heed, the more s/he will need to create external Catastrophes. A chief and signal way a Narcissist might attract attention is to start fights: Narcissists will gravitate toward satire and caricature as a means of creating argument. The Narcissist will attempt to construe strife with health: "These arguments need to happen," etc.*

** The Narcissist IS fascinating -- but not for the reasons the Narcissist thinks. S/he is fascinating because the energy s/he will expend in micromanaging the self image is so profoundly exceptional. People just sort of stand there slack-jawed wondering if this person has a life. The Narcissist however will mistranslate the fascination of others as admiration.*

** Poetry communities will tolerate narcissism so long as it is translated into a Social Energy which others can use to strengthen and promote their projects.*

** Narcissism and alcoholism. Alcoholism is a systematic way to push down socially regulating emotions like shame, guilt, and embarrassment at one's own self-aggrandizing behavior. The suppression of these emotions is never successful, even in the most energetic of self-aggrandizers, and they will periodically burst upward into brief displays of remorse and convictions to change. These brief spouts of regulatory behavior are sometimes shared publicly and sometimes privately among confidants. These displays however can often easily be "re-used" by the Narcissist as a way of showing his/her authenticity and emotional fealty to the community.*

** The Narcissist is aware of the economy of disgust surrounding his/her behavior. S/he becomes more and more sensitive to this and consequently begins to demand private declarations of loyalty from those people whom s/he knows consider themselves friends -- even if they have said nothing publicly against the Narcissist.*

** The Narcissist, aware of this disgust, will create a personal mythos in which s/he will be justified and exonerated by the rewards of literary*

"history." *The stronger the disgust of others, the greater the energy used to maintain the mythos of exoneration by history.*

** Narcissists are only interested in community so long as it pays dividends to their energy: they will support it if it feeds them.*

** The narcissist may outright demand in private that you "pay" him publicly with praise. Then he or she will publicly "repay" you with a communal mention.*

** In their attempt to cause others to adopt their self-fascination, Narcissists will become increasingly paranoid, constantly searching the environment and community for news of themselves, for fealty or disloyalty.*

** The Literary Narcissist begins purposefully to conflate criticism of his social behavior into an indication of his/her literary worth. That is to say, the Narcissist will try to show that the reason others despise or are disgusted by him is in fact because he or she is a "Rebel," a true Literary Revolutionist -- and that the statements of disgust others publicly make at his behavior is merely an indication of (a) their necessary denial of the work because they are threatened by it, or (b) their jealousy of the work.*

** There comes a point -- and the point may come early -- where the community thinks to itself "teapot" and the Narcissist still hears "tempest." The truly insular narcissist (aka "the boor") will be met more and more with shunning, ignoring and silence. This will wrest the narcissist from his insularity -- such that he will begin another project designed to create Genuine Interest instead of mere scandalous attention. This project, like a new comet's head, will be followed by a long tail of manufactured scandal so as to call attention to its presence in the literary sky.*

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200. **Mary Jo Malo**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 10 Sep 2005

Hello Michael

You don't agree that Ginsberg was an alcoholic, a narcissist; or with the description of one, or all of it?

Mary

I don't agree.

By the way,
you should check out my new book of poetry
Narcissus,

published by
xPress(ed)

and available at lulu.com
for only 6 dollars and fifty cents...

best, michael

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201. **Michael Rothenberg**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 10 Sep 2005

Dear Mary,

I didn't know Ginsberg was an alcoholic. Was he?
I thought he was a Buddhist.
But Buddhists can be alcoholics so who knows...
A narcissist?
I don't think Ginsberg was clinical.
I imagine a narcissist to be a bit of a sociopath.
Would a good narcissist be able to function well in society?
I have never seen a description of a Literary Narcissist (sp) before
If this is the first definition of one
I would be hard pressed to disagree with it.
It might be totally original
If Ginsberg one of those things that Gabriel describes
I've never considered it.
But as far as getting attention by creating conflict,
I thought I could disagree like a good Literary Narcissist
and get you to buy my book.
Would you like to buy a copy, Mary?

Best,
MR

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

From: "Mary Jo Malo" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, September 10, 2005 5:31 PM

Subject: Re: Literary Narcissism and the Manufacture of Scandal

Hello Michael

You don't agree that Ginsberg was an alcoholic, a narcissist; or with the description of one, or all of it?

Mary

I don't agree.

*By the way,
you should check out my new book of poetry
Narcissus,
published by
xPress(ed)*

*and available at lulu.com
for only 6 dollars and fifty cents...*

best, michael

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202. **Burt Kimmelman**
NYC Book Party and Reading

Sat 10 Sep 2005

You Are Cordially Invited to the Launch Party Celebrating Marsh Hawk Press's
Books for Fall 2005

Readings by:

Sandy McIntosh

Eileen Tabios

Harriet Zinnes

Friday, September 23rd, 7-9 p.m.

Poets' House

72 Spring Street

New York City

Admission Free

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203. **Ishaq**
Note From New Palestine: Poor Folk and Crimies (doin the best they can)

Sat 10 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43489.php>

Note From New Palestine: Poor Folk and Crimies (doin the best they can)

And so with the fall of the caldwell apts the peoples are left in a s.o.l. situation to deal the loss by themselves. The power crew skip to my loot and the community centre in the square feels no need to answer for the pat on the back they just gave the slumlord of fernwood for his neglect and disrespect of our hood citizens --because after all bad things happen to bad people, ri?

Notes From New Palestine: Poor Folk and Crimies (doin the best they can)

"Why Palestine? Because it is a just cause, a noble ideal, a moral quest for equality and human rights." --Prof. Edward W. Said (1935-2003)

"on 07 sept 2005 at approximately 9:00 am the city of victoria informed the tenants of the caldwelll apts located at 2321 cook st that their building had been condemned. the caldwell apts seems to be owned by robin kimpton, if so, this would make yet another of his buldings to be condemnd leaving more people suddently homeless in our hood."

And so with the fall of the caldwell apts the peoples are left in a s.o.l. situation to deal the loss by themselves. The power crew skip to my loot and the community centre in the square feels no need to answer for the pat on the back they just gave the slumlord of fernwood for his neglect and disrespect of our hood citizens --because after all bad things happen to bad people, ri?

As we have seen in the ever self vindicating need to add legitimacy to ones own life and flaws, to seek identity in a label and definition and in turn labeling and defining others as the opposition/the enemy/the evil -- to recreate ourselves and reality and embed deeper into the avoidance issues of the increase sociopathic behavior of our civilization, we have made out to be the peoples not fitting into the consumer dream of complete conformity -- be it alternia or suburbia -- to match the failed standard of our society -- who "litter" or "loot" our gentrified streets, buildings and zones by daring to exist, to be seen, by daring to attempt to live, yet still not look nor think the part of the neourban/rural cool (the trouble with our zones), as the reason for the lack of peace in our in discontented/disconnected world, therefore, deserving of injustice, their abuse and finally to get to robbed and disappeared.

With the tragedy of these poor folk and the blantant wrongful actions taken against them - the theft of their funds, loss of their homes and no concern for their safety, as a result of the action of the "good guys"- the homemade (in)security with it's identity swipe cards of 'right like us' is threatend, therefore; our created world does not become as just as was promised by the dvd rentals, magazines, coffee talk bring comes and cyber ads. it is encouraged that we find our daemon and then use the tool of capitalISMS or more greed -- the ever effective weapon of mass devilment -- which is the daemoncractic metaphor of dispossessing = 'might makes right' to bully those we we feel we can.

the objects objectified for this targeting? the poor and those perceived alone in our world of frustration in this theatre of insanity.

and so on 07 sept yet again the drug dealers, junkies and nare do wells have been disappeared from our hood sent off to a redzone elsewhere and we have our noble squire robin kimpton to thank for his community activism. it would be media cool to think of these folk as the evils of the world = poor, addicted and insane (possibly muslim, homophobes, woman haters and socialists)-- and in this case white -- b.u.t. the reality of it is they are humans, and citizens of this hood some being students, workers, labourers, and those considered more evil than a muslim - the poor. whatever else one may be thinking of writing or chatting about these tenants of the fallen caldwell apts it is best to consider this -- don't throw stones.

The hood is the heart -- Fernwood the place, b.u.t. new palestine is the state of mind. new palestine seeks justice-- new palestine is about fluidity. new palestine only throws stones at the oppressors of the fallout (the suffers, the workers), for the cause of the righteous who are simply, as james brown intoned to us to breath; doing the best they can,
doing the best they can
doing the best they can

for this is the hood inwhich these new palestinians lived -- like us all-- and it was a hood who had a city offer a "you're s.o.l." attitude and assistance as it allowed a slumlord like robin kimpton to clog hop off, as if singing "bye bye black bird", with the booty given to him by those very dispossessed folk in his caldwell apts and the mega hella scrilla sent to him by our less than communitiy orientated centre for the purchase of his other eyesore building located in the square of the hood of this fernwood/new palestine.

"The poorer sections of the working class, ...were abandoned to their fate by the capitalist system and a corrupt political leadership on several levels. Those that survived were again abandoned when it took nearly five days for relief efforts to begin,..."— Irish Republican Socialist Committees of North America -- "Hurricane Katrina - A Question of Class"

in the film "the poseidon adventure" the ship is the metaphor for a world over turned and class is the issue as the people who must remember where they came from inorder to survive. for they are trapped in first class and drowning and they must make passage to the lower decks inorder to survive.

where is life?

in new palestine it is a thrash and roll of flow of all ages punk shows unapproved by the nabobs of conformity. It is revolution of the mental, two turntables or the burner out to build new indie cds for the local unsigned

hyperballadeers. It is dropping sciences on the spot. it is sharing flow like civil verbal clashes of sonic rhyme and metre in every season – it is standing up to bullies and legging it throw allies like resistance fighters armed with weapons of thought and big spirits and not with guns of destruction supplied by the disrupters of u.n.i.t.y.. new palestine is running like mad men and women to help those were beaten on sidewalks for the cause of good violence or left homeless and abandoned by the greed of the slumlords and the siccophants who take over their dungeons and zones of tyranny.

in this era of might makes right over those poor and those perceived alone -- you know, what people call drug dealers, junkies and such to be safe in the good vs bad mental state -- we must think of the pornography of this recent poppyshow of kimpton and the dis given to us by our community centre who chooses to show him love, for his years of racist renting policies, greed and the wicked gates he placed people in where they were raped, beaten, invaded, depressed, abandoned and abused.

...and so maybe we can do the nyc thing or the l.a. la la land and san francisco dot com deed and rebuild the caldwell into swanky overpriced flats for the bigoted gaygouise, yups and their boppin kids what got credit. Wouldn't it be so groovey cuz they look so much better that what use to live there – what we have buried in lies and who are now simply the bad guys and I hear they were dang ugly.

...b.u.t. in reality with our hearts in a place with our minds in tacked, we must address and seek justice – proper compensation for those left with their rent, damage deposits, homes and dignity taken by a theif(ves) given power in this messy era and taking too time at the mic.

Hold up!
...reload

...did I say dignity taken? No. I wrote that. Naw, this the place fernwood -- the heart - the hood -- the mental state of struggle -- new palestine – ain't nadabody can take that away -- cuz we can deal with the reality that evil exist in suits and ties and property rights for the neocool and their coopted media of mediocracy that life is multiplicity and people are general as we pick each one up, wipe the blood of the streets, remember the day and start again.

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

Irish Republican Socialist Committees of North America

Hurricane Katrina - A Question of Class
<http://victoria.indymedia.org/news/2005/09/43479.php>

see also

07 sept 2005-- Today at approximately 9:00 am the city of victoria informed the tenants of the caldwellll apts located at 2321 cook st that their building had been condemned. the caldwel apts seems to be owned by robin kimpton, if so, this would make yet another of his buldings to be condemnd leaving more people suddently homeless in our hood.

<http://victoria.indymedia.org/news/2005/09/43451.php>

and

in these times immersed in the absurdity of systemic acts of cruelty and double standards in this messy area , some call the west , which is now embedded in the midst of a treacherous performance piece -- it is only logical that in an illogical world run by bullys, abusers, simpletons and usurpers -- that frustrated valid bruthas will invoke acts of will to power and make you feel the pain they feel.— “ notes from new palestine: revolutionary suicidal tendencies (the war brought home)”

<http://victoria.indymedia.org/news/2005/08/42933.php>

and

<http://victoria.indymedia.org/news/2003/11/18295.php>

or

<http://www.canada.com/victoria/timescolonist/story.asp?id=9BD4DCD5-6586-4DAF-91EC-8A7791CBC059>

and

"Every place needs a mythology. It sings for it. When it gets to the point which it is singing then it only hopes that it is heard. I hope I got to transcribe the notes right. It has a certain tone to it -- a certan bassline. This place/my hood/ barrio/community, well, it became a place where you knew people cared enough to help each other out." "Slumlord of Fernwood -- I guess it's funny but I still got to holla"

<http://victoria.indymedia.org/news/2003/09/16713.php>

<http://victoria.indymedia.org/news/2003/11/18506.php>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

See also:

<http://victoria.indymedia.org/news/2005/09/43451.php>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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/

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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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204. **Mary Jo Malo**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 10 Sep 2005

Sorry Michael,

I'm saving up for Vern's Improvisations :-)

Dear Mary,

I didn't know Ginsberg was an alcoholic. Was he?

I thought he was a Buddhist.

But Buddhists can be alcoholics so who knows...

A narcissist?

I don't think Ginsberg was clinical.

I imagine a narcissist to be a bit of a sociopath.

Would a good narcissist be able to function well in society?

I have never seen a description of a Literary Narcissist (sp) before

If this is the first definition of one

I would be hard pressed to disagree with it.

It might be totally original

If Ginsberg one of those things that Gabriel describes

I've never considered it.

But as far as getting attention by creating conflict,
I thought I could disagree like a good Literary Narcissist
and get you to buy my book.
Would you like to buy a copy, Mary?

Best,
MR

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205. **Kevin Hehir**
Bringing the Graft Home
Sat 10 Sep 2005

Firms with White House ties get Katrina contracts
FEMA taps Halliburton subsidiary, Shaw Group, Bechtel for cleanup

WASHINGTON (Reuters) -- Companies with ties to the Bush White House and the former head of FEMA are clinching some of the administration's first disaster relief and reconstruction contracts in the aftermath of Hurricane Katrina.

At least two major corporate clients of lobbyist Joe Allbaugh, President Bush's former campaign manager and a former head of the Federal Emergency Management Agency, have already been tapped to start recovery work along the battered Gulf Coast.

One is Shaw Group Inc. and the other is Halliburton Co. subsidiary Kellogg Brown and Root. Vice President Dick Cheney is a former head of Halliburton.

Bechtel National Inc., a unit of San Francisco-based Bechtel Corp., has also been selected by FEMA to provide short-term housing for people displaced by the hurricane. Bush named Bechtel's CEO to his Export Council and put the former CEO of Bechtel Energy in charge of the Overseas Private Investment Corporation.

Experts say it has been common practice in both Republican and Democratic administrations for policy makers to take lobbying jobs once they leave office, and many of the same companies seeking contracts in the wake of Hurricane Katrina have already received billions of dollars for work in Iraq.

Halliburton alone has earned more than \$9 billion. Pentagon audits released by Democrats in June showed \$1.03 billion in "questioned" costs and \$422 million in "unsupported" costs for Halliburton's work in Iraq. Watchdog groups take notice

But the web of Bush administration connections is attracting renewed attention from watchdog groups in the post-Katrina reconstruction rush. Congress has

already appropriated more than \$60 billion in emergency funding as a down payment on recovery efforts projected to cost well over \$100 billion.

"The government has got to stop stacking senior positions with people who are repeatedly cashing in on the public trust in order to further private commercial interests," said Danielle Brian, executive director of the Project on Government Oversight. Bush appointees at Halliburton

Allbaugh formally registered as a lobbyist for Halliburton subsidiary Kellogg Brown and Root in February.

In lobbying disclosure forms filed with the Senate, Allbaugh said his goal was to "educate the congressional and executive branch on defense, disaster relief and homeland security issues affecting Kellogg Brown and Root."

Melissa Norcross, a Halliburton spokeswoman, said Allbaugh has not, since he was hired, "consulted on any specific contracts that the company is considering pursuing, nor has he been tasked by the company with any lobbying responsibilities."

Allbaugh is also a friend of Michael Brown, director of FEMA who was removed as head of Katrina disaster relief and sent back to Washington amid allegations he had padded his resume -- which he denies.

A few months after Allbaugh was hired by Halliburton, the company retained another high-level Bush appointee, Kirk Van Tine.

Van Tine registered as a lobbyist for Halliburton six months after resigning as deputy transportation secretary, a position he held from December 2003 to December 2004.

On Friday, Kellogg Brown & Root received \$29.8 million in Pentagon contracts to begin rebuilding Navy bases in Louisiana and Mississippi. Norcross said the work was covered under a contract that the company negotiated before Allbaugh was hired. Cheney's relationship with Halliburton

Halliburton continues to be a source of income for Cheney, who served as its chief executive officer from 1995 until 2000 when he joined the Republican ticket for the White House. According to tax filings released in April, Cheney's income included \$194,852 in deferred pay from the company, which has also won billion-dollar government contracts in Iraq.

Cheney's office said the amount of deferred compensation is fixed and is not affected by Halliburton's current economic performance or earnings.

Allbaugh's other major client, Baton Rouge-based Shaw Group, has updated its Web site to say: "Hurricane Recovery Projects -- Apply Here!"

Shaw said on Thursday it has received a \$100 million emergency FEMA contract for housing management and construction. Shaw also clinched a \$100 million order on Friday from the U.S. Army Corps of Engineers.

Shaw Group spokesman Chris Sammons said Allbaugh was providing the company with "general consulting on business matters," and would not say whether he played a direct role in any of the Katrina deals. "We don't comment on specific consulting activities," he said.

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--

Elect Fred Winsor for Deputy Mayor
<http://fredwinsor.com/>

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206. **Dodie Bellamy**

Sunday, Sept. 11: Dodie Bellamy summer prose workshop reading

Sat 10 Sep 2005

Come hear, come see, a reading of the fabulous writers from Dodie Bellamy's summer workshop:

David Christensen
Drew Cushing
Carly Earnshaw
Kevin Killian
Donal Mosher
Traci Vogel
Ronald Palmer
Larry Rinder

Tomorrow, Sunday, September 11, 7 p.m.

Adobe Books

3166 16th Street, (between Guerrero and Valencia streets)

San Francisco

Hosted by Dodie Bellamy

Julia Bloch and Abe Orden, who've left for grad school in Philadelphia and Chicago, will be with us in spirit.

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207. **Jonathan Penton**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 10 Sep 2005

Michael Rothenberg wrote:

Dear Mary,

*I didn't know Ginsberg was an alcoholic. Was he?
I thought he was a Buddhist.
But Buddhists can be alcoholics so who knows...
A narcissist?
I don't think Ginsberg was clinical.
I imagine a narcissist to be a bit of a sociopath.
Would a good narcissist be able to function well in society?
I have never seen a description of a Literary Narcissist (sp) before
If this is the first definition of one
I would be hard pressed to disagree wit it.
It might be totally original
If Ginsberg one of those things that Gabriel describes
I've never considered it.
But as far as getting attention by creating conflict,
I thought I could disagree like a good Literary Narcissist
and get you to buy my book.
Would you like to buy a copy, Mary?*

*Best,
MR*

I'm pretty sure my high school psychology teacher would've flunked me if I wrote an "analysis" like that, but that's OK, because the term "narcissism" pre-dates modern psychology by many moons. I like it as an attempt at irony, though. It's Andy Kaufman for self-hating beat-geeks. I also very much like "a bit of a sociopath." From now on, I declare myself a little bit sociopathic. I a little bit have no empathy. I'm still working on the specific applications, but I reckon I'll give you \$5.50 for the book.

--

Jonathan Penton

<http://www.unlikelystories.org>

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208. **Jonathan Penton**

Re: BLIND SUBMISSION

Sat 10 Sep 2005

Steve Dalachinsky wrote:

>i send work out all the time that is patently unsuited for most
>journals
>
>
It's the mothballs that do it.

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209. **Maria Damon**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 10 Sep 2005

this is a fascinating portrait of "literary narcissism," gabe, but i'm not sure ginsberg qualifies as an alcoholic just because he has a few narcissistic tendencies (not many, actually; he was not a clinical narcissist). trungpa, his guru, was an acknowledged alcoholic; that's no secret, and i think you're right to discern a heavy dose of alcoholic acting-out in the famous incidents that led to the so-called Naropa Poetry Wars. ginsberg himself has always struck me as fitting the profile of the co-dependent, following his relationship with his mother Naomi. His partner Peter has had -and i think continues to have -many struggles with addictions, including alcoholism, and many of Ginsberg's dearest friends (kerouac, burroughs, corso) likewise. ginsberg went through codependency treatment at Hazelden around his relationship w/ Peter, i believe in the 1980s. Ginsberg has never struck me as an addict, except perhaps in his sexual loneliness and manic attempts to appeal to young men. it is easy -for me at least -to have a lot of compassion for him, but then again i am fairly codependent myself.

At 2:07 PM -0500 9/10/05, Gabriel Gudding wrote:

>Ever since reading THE GREAT NAROPA POETRY WARS this summer, I have
>been thinking about Allen Ginsberg's alcoholism -- and how that book
>clearly shows that, though he would never fess up to it, Ginsberg
>was interested in the purposeful manufacture of Outrage, the
>politics of scandal and what might be called an Economy of
>Attention. Does any of this seem familiar?
> * A Literary Narcissist's behavior will not only tolerate but
>encourage attacks on himself so long as it can translate his own
>self-fascination into more news of himself.
> * Just as the Narcissist will use argument, catastrophe,
>disputation to attract attention, certain people will be willing to
>dispute the Narcissist in order to participate in the economy of
>attention. Others will dispute the Narcissist because they are so
>profoundly appalled by his/her behavior. Either way, the economy of
>attention is fueled.

- > * The Narcissist needs Catastrophe. The more internal crises of
>shame the Narcissist endures and fails to heed, the more s/he will
>need to create external Catastrophes. A chief and signal way a
>Narcissist might attract attention is to start fights: Narcissists
>will gravitate toward satire and caricature as a means of creating
>argument. The Narcissist will attempt to construe strife with
>health: "These arguments need to happen," etc.
- > * The Narcissist IS fascinating -- but not for the reasons the
>Narcissist thinks. S/he is fascinating because the energy s/he will
>expend in micromanaging the self image is so profoundly exceptional.
>People just sort of stand there slack-jawed wondering if this person
>has a life. The Narcissist however will mistranslate the fascination
>of others as admiration.
- > * Poetry communities will tolerate narcissism so long as it is
>translated into a Social Energy which others can use to strengthen
>and promote their projects.
- > * Narcissism and alcoholism. Alcoholism is a systematic way to
>push down socially regulating emotions like shame, guilt, and
>embarrassment at one's own self-aggrandizing behavior. The
>suppression of these emotions is never successful, even in the most
>energetic of self-aggrandizers, and they will periodically burst
>upward into brief displays of remorse and convictions to change.
>These brief spouts of regulatory behavior are sometimes shared
>publicly and sometimes privately among confidants. These displays
>however can often easily be "re-used" by the Narcissist as a way of
>showing his/her authenticity and emotional fealty to the community.
- > * The Narcissist is aware of the economy of disgust surrounding
>his/her behavior. S/he becomes more and more sensitive to this and
>consequently begins to demand private declarations of loyalty from
>those people whom s/he knows consider themselves friends -- even if
>they have said nothing publicly against the Narcissist.
- > * The Narcissist, aware of this disgust, will create a personal
>mythos in which s/he will be justified and exonerated by the rewards
>of literary "history." The stronger the disgust of others, the
>greater the energy used to maintain the mythos of exoneration by
>history.
- > * Narcissists are only interested in community so long as it pays
>dividends to their energy: they will support it if it feeds them.
- > * The narcissist may outright demand in private that you "pay"
>him publicly with praise. Then he or she will publicly "repay" you
>with a communal mention.
- > * In their attempt to cause others to adopt their

>self-fascination, Narcissists will become increasingly paranoiac,
>constantly searching the environment and community for news of
>themselves, for fealty or disloyalty.
> * The Literary Narcissist begins purposefully to conflate
>criticism of his social behavior into an indication of his/her
>literary worth. That is to say, the Narcissist will try to show that
>the reason others despise or are disgusted by him is in fact because
>he or she is a "Rebel," a true Literary Revolutionist -- and that
>the statements of disgust others publicly make at his behavior is
>merely an indication of (a) their necessary denial of the work
>because they are threatened by it, or (b) their jealousy of the work.
> * There comes a point -- and the point may come early -- where
>the community thinks to itself "teapot" and the Narcissist still
>hears "tempest." The truly insular narcissist (aka "the boor") will
>be met more and more with shunning, ignoring and silence. This will
>wrest the narcissist from his insularity -- such that he will begin
>another project designed to create Genuine Interest instead of mere
>scandalous attention. This project, like a new comet's head, will be
>followed by a long tail of manufactured scandal so as to call
>attention to its presence in the literary sky.

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210. **ric carfagna**

Re: Gilligan died today in North Carolina

Sat 10 Sep 2005

Gabriel, Ah yes, imagine my surprise to turn on the tube in 1973 and find . . . a sitcom whose plot outline was . . . "A stage and a wagon heading west gets separated from the rest of the wagon train thanks to Dusty. Now they must make their way to California". It was 'Dusty's Trail' and guess who Dusty was. . . could it be our beloved 'little buddy' . . . plot seems vaguely familiar? Or how about a 1968 post Gilligan situation which finds our beloved protagonist a common 'soda jerk' in a short-lived sitcom 'The Good Guys', my goodness, life has changed significantly from the beatnik days of Maynard G. Krebs. Goodbye Gilligan you will be missed.

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

From: "Gabriel Gudding" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, September 10, 2005 1:15 AM

Subject: Re: Gilligan died today in North Carolina

| *I recall once seeing Denver's character Maynard G. Krebs when I was a kid,*
| *but I'd already imprinted on Denver as Gilligan -- and got physically sick*

watching Krebs. Not because Krebs was weird but because I couldn't understand how Gilligan had gotten back to the mainland, back to civilization, and why he was sitting in a cafe acting so disaffected and aloof. I couldn't understand what had happened to Gilligan. Where was his good cheer and sailor hat? Had he taken a blow to the head?

*Date: Fri, 9 Sep 2005 08:24:14 -0700
From: Thomas savage <[REDACTED]>
Subject: Re: Gilligan died today in North Carolina*

Contrary to your interest in this actor for Gilligan's Island, what I remember him for most was the role of Maynard G. Krebs in the Dobie Gillis show. He was the first Beatnik I ever saw, even though I was growing up in the midst of Greenwich Village. Although Ginsberg apparently objected to the caricature, at the time (I was in my early teens or late preteens) I found the character utterly winning and attractive. Small children are so easily moved. But, since I followed the counterculture route years later as a so-called adult, I may have Maynard and the actor who impersonated him partly to thank for this.

*Gabriel Gudding <[REDACTED]> wrote:As a boy three years old, behung already with a Saturnalian sadness
(because the first things I remember were physical fights between my mom and already-gone dad), I took solace in the old bronze boxed black & white Sylvania television my mom owned. This was Moorhead, Minnesota, 1969, 304 N. 11th Street. There were 6 kids and no dad. I was the only boy.*

I recall the September day in 1969, barely 3, that I discovered my Self in someone whom a fat man called the Skipper kept calling Gilligan. It was Gilligan who was blamed for everything -- it was Gilligan who was blamed for stranding the SS Minnow on an uncharted desert island. IT WAS NOT GILLIGAN'S FAULT.

Bob Denver, age 70, is died.

*When I would turn the TV off, by pushing in a plastic bronze-painted button
the shape of a golf tee, the field of light in the screen would sadly implode*

into a dense thistle of light in the center of the screen. Bye bye I would say. And it would drop away into a dark I did not understand.

Bye bye Mr Denver. Bye bye.

Date: Fri, 9 Sep 2005 13:01:31 -0400
From: Vernon Frazer <[REDACTED]>
Subject: Re: Gilligan died today in North Carolina

Thank you!

Maynard G. Krebs preceded my reading Kerouac by about a year, so I consider him an important factor in my becoming teenage beatnik in 1961, which eventually led me to where I am today (herever that is). Thank you, Bob Denver!

Vernon
<http://vernonfrazer.com>

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211. **Chris Stroffolino** **or "embrace your narcissism"?**

Sun 11 Sep 2005

One could even make the argument that Ginsberg's "narcissism" (which could conceivably be a fitting characterization, if the word is understood as not-necessarily pejorative) actually saved him from some of his other addictions....

and not just true of Ginsberg;

to me "narcissism" is such a vague bogey-man
and rather than judge it, to me, the question is,
well, what good can come from it?
And sometimes a lot of good can....

Chris

>From: Maria Damon <[REDACTED]>
>To: [REDACTED]
>Subject: Re: Literary Narcissism and the Manufacture of Scandal
>Date: Sat, Sep 10, 2005, 6:58 PM
>

this is a fascinating portrait of "literary narcissism," gabe, but i'm not sure ginsberg qualifies as an alcoholic just because he has a few narcissistic tendencies (not many, actually; he was not a clinical narcissist). trungpa, his guru, was an acknowledged

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** A Literary Narcissist's behavior will not only tolerate but encourage attacks on himself so long as it can translate his own self-fascination into more news of himself.*

** Just as the Narcissist will use argument, catastrophe, disputation to attract attention, certain people will be willing to dispute the Narcissist in order to participate in the economy of attention. Others will dispute the Narcissist because they are so profoundly appalled by his/her behavior. Either way, the economy of attention is fueled.*

** The Narcissist needs Catastrophe. The more internal crises of shame the Narcissist endures and fails to heed, the more s/he will need to create external Catastrophes. A chief and signal way a Narcissist might attract attention is to start fights: Narcissists will gravitate toward satire and caricature as a means of creating argument. The Narcissist will attempt to construe strife with health: "These arguments need to happen," etc.*

** The Narcissist IS fascinating -- but not for the reasons the Narcissist thinks. S/he is fascinating because the energy s/he will expend in micromanaging the self image is so profoundly exceptional. People just sort of stand there slack-jawed wondering if this person has a life. The Narcissist however will mistranslate the fascination of others as admiration.*

** Poetry communities will tolerate narcissism so long as it is translated into a Social Energy which others can use to strengthen and promote their projects.*

** Narcissism and alcoholism. Alcoholism is a systematic way to push down socially regulating emotions like shame, guilt, and*

embarrassment at one's own self-aggrandizing behavior. The suppression of these emotions is never successful, even in the most energetic of self-aggrandizers, and they will periodically burst upward into brief displays of remorse and convictions to change. These brief spouts of regulatory behavior are sometimes shared publicly and sometimes privately among confidants. These displays however can often easily be "re-used" by the Narcissist as a way of showing his/her authenticity and emotional fealty to the community.

** The Narcissist is aware of the economy of disgust surrounding his/her behavior. S/he becomes more and more sensitive to this and consequently begins to demand private declarations of loyalty from those people whom s/he knows consider themselves friends -- even if they have said nothing publicly against the Narcissist.*

** The Narcissist, aware of this disgust, will create a personal mythos in which s/he will be justified and exonerated by the rewards of literary "history." The stronger the disgust of others, the greater the energy used to maintain the mythos of exoneration by history.*

** Narcissists are only interested in community so long as it pays dividends to their energy: they will support it if it feeds them.*

** The narcissist may outright demand in private that you "pay" him publicly with praise. Then he or she will publicly "repay" you with a communal mention.*

** In their attempt to cause others to adopt their self-fascination, Narcissists will become increasingly paranoid, constantly searching the environment and community for news of themselves, for fealty or disloyalty.*

** The Literary Narcissist begins purposefully to conflate criticism of his social behavior into an indication of his/her literary worth. That is to say, the Narcissist will try to show that the reason others despise or are disgusted by him is in fact because he or she is a "Rebel," a true Literary Revolutionist -- and that the statements of disgust others publicly make at his behavior is merely an indication of (a) their necessary denial of the work because they are threatened by it, or (b) their jealousy of the work.*

** There comes a point -- and the point may come early -- where the community thinks to itself "teapot" and the Narcissist still hears "tempest." The truly insular narcissist (aka "the boor") will be met more and more with shunning, ignoring and silence. This will wrest the narcissist from his insularity -- such that he will begin another project designed to create Genuine Interest instead of mere scandalous attention. This project, like a new comet's head, will be followed by a long tail of manufactured scandal so as to call attention to its presence in the literary sky.*

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212. **Joel Lewis**

Re: Literary Narcissism and the Manufacture of Scandal

Sun 11 Sep 2005

I'm not sure where the idea of Allen being an alcoholic derives from? Was a student at naropa and knew him from there (81) until he died and never really saw him drinking a whole lot or being drunk. Is it something w/ him dying of liver cancer????? (which, as I understand, was linked to having had hepatitis years before)

Narcissism rather loaded== clinically, more having to do with a lack of empathy than self-involvement. Allen was a very complex man who actually put a lot of time in therapy trying to deal with issues in his life. I always found him very compassionate and generous -- after he died, Bob Rosenthal and his wife Shelly Kraut were inundated with phone calls to their home for days by devastated people with whom Allen had made a meaningful connection, even if what a brief conversation or a letter. I was always amazed that he managed to stay fairly sane despite the non-stop demands that were made upon him.

Joel Lewis, LMSW

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213. **Steve Dalachinsky**

Re: Literary Narcissism and the Manufacture of Scandal

Sun 11 Sep 2005

liked being a celeb loved attention and signing books
but was neither a narcicist or alky pot yes wine a bit psychedelics
sure

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214. **Steve Dalachinsky**

Re: Literary Narcissism and the Manufacture of Scandal

Sun 11 Sep 2005

and steve's final nite book 200 pages due out in dec

advance orders welcome

hey jonathan before you give michael 3.30 for his book where's that 5 bucks for mine ?

6 with postage now 2 more out as well one from 8 page which is also xpressed

it's a collage bokk also a fiver wow

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215. **Murat Nemet-Nejat**

Re: Literary Narcissism and the Manufacture of Scandal

Sun 11 Sep 2005

Not having had any relation to Neropa or having read The Great Neropa Poetry Wars, I do not exactly know why the book reminds you of Ginsberg's alcoholism. I vaguely remember the whole thing having to do with some sexual harassment, but I may be wrong. I have heard of Ginsberg's professed attempts to seduce young men, particularly if they did not show gay tendencies -a desire to convert.

What surprises me about the post, Gabe, is that it seems so uncharacteristic of you, whom I always associated with succinctness and wit. What exactly is a literary narcissist? It does not seem to have much to do with alcoholism since you do not refer to the word after the beginning, unless shame is by definition alcoholic.

What exactly is economy of attention? In that term I sense an attempt to conflate the social function of an act (including poetry) into psychology (more precisely psychoanalysis). I know that in recent times there has been an attempt to see poetry and its communities in socially therapeutic terms -what in another occasion I called poetry as social work. In reality, psychologizing/psychoanalyzing has functioned as one of the key ways of undercutting the potency of an act. For instance, there has been at the very least five political murders or assassination attempts in the last forty-five years. Officially, they were all committed by deranged people, the surest end run around having them treated as politically significance.

Do you mean Ginsberg's work of the sixties and seventies were meaningless, except as narcissistic acts, that he had a following because of the light of fame spilled from him?

I knew Ginsberg at a distance, exchanging greetings occasionally. I did not bask in his light, but I heard from closed friends about his acts of generosity. My opinion of him as a person was more guarded. Let me only say, I heard him read a poem on the atomic bomb at the Bar Mitsvah of his friend's son, something I find strange to this day. Nevertheless, I cherish his The White Shroud and some of his American reality poems. I think The White Shroud is an unforgettable poem.

Gabe, I sense behind your comments an attempt to reevaluate Ginsberg's work, which is completely understandable. It may be difficult -even ridiculous- to write a Ginsberg-like poem today. We live in different worlds, we believe in different languages. If my guess is correct, I wish this attack were opener and

more direct. It may lead to a more direct question about language, about poetry and politics, about our time.

Murat

In a message dated 09/10/05 3:10:37 PM, [REDACTED] writes:

Ever since reading THE GREAT NAROPA POETRY WARS this summer, I have been thinking about Allen Ginsberg's alcoholism -- and how that book clearly shows that, though he would never fess up to it, Ginsberg was interested in the purposeful manufacture of Outrage, the politics of scandal and what might be called an Economy of Attention. Does any of this seem familiar?

** A Literary Narcissist's behavior will not only tolerate but encourage attacks on himself so long as it can translate his own self-fascination into more news of himself.*

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** In their attempt to cause others to adopt their self-fascination, Narcissists will become increasingly paranoid, constantly searching the environment and community for news of themselves, for fealty or disloyalty.*

** The Literary Narcissist begins purposefully to conflate criticism of his social behavior into an indication of his/her literary worth. That is to say, the Narcissist will try to show that the reason others despise or are disgusted by him is in fact because he or she is a "Rebel," a true Literary Revolutionist -- and that the statements of disgust others publicly make at his behavior is merely an indication of (a) their necessary denial of the work because they are threatened by it, or (b) their jealousy of the work.*

** There comes a point -- and the point may come early -- where the community thinks to itself "teapot" and the Narcissist still hears "tempest." The truly insular narcissist (aka "the boor") will be met more and more with shunning, ignoring and silence. This will wrest the narcissist from his insularity -- such that he will begin another project designed to create Genuine Interest instead of mere scandalous attention. This project, like a new comet's head, will be followed by a long tail of manufactured scandal so as to call attention to its presence in the literary sky.*

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216. **Maria Damon**

Fwd: FW: Calling Musicians: NEW ORLEANS JAZZ FUNERAL PROCESSION

Sun 11 Sep 2005

pls fwd to your friends in nyc...

Date: Sun, 11 Sep 2005 03:14:15 -0400

Subject: FW: Calling Musicians: NEW ORLEANS JAZZ FUNERAL PROCESSION

From: Marianne Shaneen <[REDACTED]>

To: cae3 <[REDACTED]>

Friends, please send the call below to every musician you know-- well, really everyone, and come out to the NEW ORLEANS JAZZ FUNERAL PROCESSION this Sunday Sep 11, 3pm. Now is the moment.

*Bring black umbrellas.
Best, Connie*

This is a call to musicians who cannot stand another minute of watching people being left to starve and die and be shot at by police, without acting to stop it.

NEW ORLEANS JAZZ FUNERAL PROCESSION

*100+ horns (and woodwinds, drums andŠ) to march in a procession through the streets of NYC on Sunday, September 11, gathering at 3pm
South side of Washington Square Park (in front of Judson Church, 239 Thompson St).*

The World Can't Wait, Drive out the Bush Regime is calling for this procession in the style and spirit of the New Orleans jazz funeral processions, led by the musicians. This will be a dramatic public manifesto that people can no longer tolerate this regime that is committing mass murder down there, whether by incompetence or design. We demand people be rescued, that police stop shooting people who are trying to meet basic needs, and stop demonizing Black people (people on the ground are now reporting that Black men have to be off the street by 5 or risk arrest or worse). We are calling for a massive movement to politically drive out the illegitimate Bush regime.

Last Sunday, with about 8 hours notice, The World Can't Wait, Drive Out the Bush Regime pulled together a jazz funeral march (with musicians, black umbrellas, coffins, signs) that snaked through Manhattan for hours and was covered on 6 TV stations that evening. We parted 2 lanes of Broadway as buses and cars gladly gave way, many thumbs up. This time, the vision is: A stunningly large, beautiful and together gathering of musicians. Horns will blow with sadness, anger and determination to stop the suffering and death caused by this regime.

We are acting quickly because we can and must-everyone has seen the footage, people wading through toxic water in New Orleans or warehoused in "superdomes" and gruesome shelters all over the south. To be blunt, they need a lot more than our sympathy and money. Efforts must be intensified to rescue people and stop treating them as criminals. And the debate needs to

intensify about the nature of America that was revealed in the wake of Katrina and about a regime that shows such utter disregard for peoples' lives. A regime that does this must be driven from power. And if we don't act now, the tide will shift, and they will get away with murder.

"How can we be refugees in our home state? My family has been here since slavery days," a man from Kenner said. "And now I'm supposed to be a refugee?...We're not angry. We're way past angry."

Musicians who want to join in can call trumpet player Alicia Rau (), who played at last Sunday's funeral march. Or Connie Julian . Musicians are already answering the call! Slide Hampton, Mike Wimberly, many more.

www.worldcantwait.org

----- End of Forwarded Message

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217. **Ishaq**

INFO: st.louis--free hip hop journalism workshop

Sun 11 Sep 2005

>>INFO: st.louis--free hip hop journalism workshop

=====

Free Hip Hop Journalism Workshop Fall 2005

We are once again inviting young people between the ages of 12 and 16 years to participate in a four week hip hop journalism workshop, the Corner Pocket Magazine Program (CPM). This is a free, four class workshop held on Saturdays at the University of Missouri St. Louis starting Oct 22nd to Nov 12th. The workshops are presented by Urban Artists Alliance for Child Development, Inc (UAACD), with financial support from the Missouri Arts Council, the Regional Arts Commission, and Boeing Employee Community Fund, as well as promotional support from First Civilizations.

Founded in 2001, UAACD is a 501(c) (3) nonprofit corporation formed for the purpose of promoting art, education, economics, and social service programs. Students will meet on Saturday mornings from 10 am to 1 pm at the University of Missouri-St. Louis for the hip hop journalism workshops. UAACD will provide

a continental breakfast for students. Students can expect to engage in a multi-media lecture, editorial sessions, research, article preparation and writing. UAACD will supply the students with a notebook, paper, pencil, and computer access as made available by UM-St. Louis. A tentative schedule and a syllabus will be provided.

Enrollment opens September 1, 2005 and closes October 1, 2005. Please contact MK Stallings via email, [REDACTED], or by phone [REDACTED] for an electronic application. Applications are also available via fax. The deadline for applications is October 1, 2005. Applications submitted via mail must be postmarked by Oct 1st. Space is limited to twenty students.

#####

this is e-drum, a listserv providing information of interests to black writers and diverse supporters worldwide. e-drum is moderated by kalamu ya salaam ([REDACTED]).

http://groups.yahoo.com/group/drumbeat-weekend_edition/
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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)

\
"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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218. **derekrogerson**
Poetry Making Instructor
Sun 11 Sep 2005

Location: La Crosse, WI

Instructor needed for Wisconsin Technical College to instruct non-degree Life-long Learning classes in Poetry Making, evening and/or weekend 2+ hrs/week.

To qualify you must meet one of the following criteria:

- Baccalaureate degree and 24 months of verifiable related occupational experience
- Associate degree and 3.5 years of related occupational experience
- No degree and 7 years (14000 hours) of related occupational experience

Compensation: \$14.18-\$21.01/hr with the actual rate based on qualifications.

To apply submit:

- a letter of interest
- resume
- copy of transcripts

on or before Sept. 24th, 2005 (or until position is filled) to:

Human Resources Department
Western Wisconsin Technical College
304 6th St N. Box C-908
La Crosse, WI 54602-0908

An Equal Opportunity/Access/Employer And Educator

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219. **Adam Fieled**

Narcissism/Jewish Guilt/ New Orleans elegies posted

Sun 11 Sep 2005

The issue of narcissism is, I think, salient for all of us. The very act of making our art public has a bit of narcissism in it; we think that others should read us, love us, pay attention to what we've done. For me personally, narcissism rides alongside Jewish guilt. I'm neurotic to the point of mania about not being narcissistic, but my neurosis is, willy-nilly, very narcissistic! And it needs to be said that Allen Ginsberg put tremendous energy not only into promoting himself, but promoting his friends. Ginsberg was never a "loner" figure like Dylan or Stevens; it was always "love me, love my group". He'd go to bat for anyone he loved. And from what I've read, many loved him. Did he brew scandal purposely? Probably. But I think he wanted to be subversive not for his own glory, but to affect societal changes that would be beneficial to all. He wasn't a saint, but how many saints are there? Wouldn't be surprised if Ginsberg, too, was stricken with a certain amount of Jewish guilt. Remember the anecdote of Allen confessing his homosexuality to Louis...and I think one subtext of "Kaddish" is guilt for the inability to save Naomi. She probably made him feel that nothing he did was enough. Jewish mothers! Sometimes I think the goyim don't

know the meaning of family strife.... On a completely different tack, responses have started to come in from my call for New Orleans elegies. I've posted three of them so far, from Steve Dalachinsky, Tom Savage, and Jodiann Stevenson. You can check 'em out at www.artrecess.blogspot.com. If you'd like to submit, send me something at [REDACTED]. Or even buzz me at [REDACTED]. I find random calls exciting. And I'm not put off by narcissists!

Yahoo! for Good

Watch the Hurricane Katrina Shelter From The Storm concert

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220. **Ishaq**

TIME VOTE!!!: 'Good Violence. d.u.n.' on the Slam Idol --Lord Patch (Lawrence y braithwaite)

Sun 11 Sep 2005

peace,

well it's time to vote for the SLAM IDOL griot o de month in round 5. Well, give us your opinion and do that democratic thing... and remember if i don't like your vote--- i can invade you....

<http://pub20.bravenet.com/vote/stats.php?usernum=1675934911>

i ain't playin' i WILL you know that....

remember, the last thing i ever won was the 7th grade science fair -- which ain't a bad thing -- now that i think about it.

<http://pub20.bravenet.com/vote/stats.php?usernum=1675934911>

'Good Violence. d.u.n.' on the Slam Idol --Lord Patch (Lawrence y braithwaite)

'Good Violence. d.u.n.' by Lord Patch (Lawrence y braithwaite) on the Slam Idol available for podcast download and vote. You can listen to the show and hear 'Good Violence. d.u.n.' on the Slam Idol -- Lord Patch (Lawrence y braithwaite) the first canadian on the web-site, at <http://slamidol.tripod.com> ...GET ready to start rating the poem sound file when the voting starts...

on

<http://slamidol.tripod.com/>

bio:

lawrence ytzhak braithwaite (aka lord patch) is the author of the novels wigger, ratz are nice and more at 7:30: notes to new palestine. Braithwaite likes to Dubs his prose like Lee "Scratch" Perry and King Tubby chopped music & voice. Braithwaite has appeared at Lollapalooza, The National Black Arts Festival,

Prose Acts: Alternative Fiction Literary Conference (University of Buffalo, New York) shortly after 911 with Dennis Cooper and Kevin Killian and at the Kootney School of Writing. He has written many short stories, some appearing in Fourteen Hills Literary Journal (San Francisco State University), Role Call: A Generational Anthology of Social & Political Black Literature & Art, Bluesprints: Anthology of Black British Columbian Literature and Orature (ed. Wayde Compton), Redzone: Victoria's Street People Zine, Fernwood's Sleeping Dragon, Velvet Mafia, Of the Flesh: Dangerous Fiction, nocturnes 3 (re) view of the literary arts 2005 and biting error: writers explore narrative. He lives in the Hood of New Palestine, Fernwood, British Columbia, Canada.

<http://slamidol.tripod.com/>

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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)\

"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.world-crisis.com/analysis_comments/766_0_15_0_C/
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<http://www.lovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>
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<http://www.lowliferecords.co.uk/>
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221. **Alex Jorgensen**

Re: Narcissism/Jewish Guilt/ New Orleans elegies posted

Sun 11 Sep 2005

"The issue of narcissism is, I think, salient for all of us. The very act of making our art public has a bit of narcissism in it; we think that others should read us, love us, pay attention to what we've done."

My thoughts exactly. Too, one wonders if the many writers and MFA programs are a tribute to this anomaly--rather than to craft, or, dare say, the value of ideas. I've heard many anecdotes relating to Ginsberg, good ones, of course, and then those where pots and pans were thrown out of windows in wee morning hours while in drunken rage. Seems to me the work's most important, not so much how he managed to walk in his 'very real life' shoes. Odd thing is that I've been meeting fewer and fewer interesting writers on my travels--and more antiseptic ones.

aj

Do You Yahoo!?

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

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222. **Gabriel Gudding**

Re: Literary Narcissism and the Manufacture of Scandal

Sun 11 Sep 2005

i can't remember, Maria, what it was i read in GNPW that made me characterize Ginsberg as alcoholic. anyway, the book's not in front of me right now. Trungpa easily was, yeah, and Orlovsky, an addict I'd heard. To be frank, my thinking about the economies of attention surrounding scandal making stemmed only in part from reading GNPW and how appalled I was at the pervasive atmosphere of paranoia not only in Tom Clark's report but the interview transcripts. It also stems from observing recent blog as well as listserv behaviors over the years (some of which I engaged in on this list in late 1998).

and, chris, i like what you say about accepting the worst in us. reminds me of Novalis's dictum, "We are close to waking up when we dream that we are dreaming." i agree with you about embracing, accepting, allowing without indulging, whatever out-of-balance traits one has in order to make some good out of them, to bring them in line and make useful energy from them, with them by them. unfortunately what i see oftentimes among friends who are getting sicker by the day is this strong desire to DENY their own "narcissism" or even their alcoholism or whatever their particular bete noir might be. it ain't fun to watch.

Date: Sat, 10 Sep 2005 20:35:37 -0800
From: Chris Stroffolino <[REDACTED]>
Subject: or "embrace your narcissism"?

One could even make the argument that Ginsberg's "narcissism" (which could conceivably be a fitting characterization, if the word is understood as not-necessarily pejorative) actually saved him from some of his other addictions....

and not just true of Ginsberg;
to me "narcissism" is such a vague bogey-man
and rather than judge it, to me, the question is,
well, what good can come from it?
And sometimes a lot of good can....

Chris

>From: Maria Damon <[REDACTED]>
>To: [REDACTED]
>Subject: Re: Literary Narcissism and the Manufacture of Scandal
>Date: Sat, Sep 10, 2005, 6:58 PM
>

this is a fascinating portrait of "literary narcissism," gabe, but i'm not sure ginsberg qualifies as an alcoholic just because he has a few narcissistic tendencies (not many, actually; he was not a clinical narcissist). trungpa, his guru, was an acknowledged alcoholic; that's no secret, and i think you're right to discern a heavy dose of alcoholic acting-out in the famous incidents that led to the so-called Naropa Poetry Wars. ginsberg himself has always struck me as fitting the profile of the co-dependent, following his relationship with his mother Naomi. His partner Peter has had -and i think continues to have -many struggles with addictions, including alcoholism, and many of Ginsberg's dearest friends (kerouac, burroughs, corso) likewise. ginsberg went through codependency treatment at Hazelden around his relationship w/ Peter, i believe in the 1980s. Ginsberg has never struck me as an addict, except perhaps in his sexual loneliness and manic attempts to appeal to young men. it is easy -for me at least -to have a lot of compassion for him, but then again i am fairly codependent myself.

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223. **Jonathan Penton**

Re: or "embrace your narcissism"?

Sun 11 Sep 2005

Chris Stroffolino wrote:

One could even make the argument that Ginsberg's "narcissism" (which could conceivably be a fitting characterization, if the word is understood as not-necessarily pejorative) actually saved him from some of his other addictions....

*and not just true of Ginsberg;
to me "narcissism" is such a vague bogey-man
and rather than judge it, to me, the question is,
well, what good can come from it?
And sometimes a lot of good can....*

Chris

Now here's something interesting. Thank you, Chris.

As you say, narcissism has become a vague boogey-man, and in this way it really does have connections to "sociopathy." Whereas "sociopathy" quickly becomes a catch-all term for the things psychotherapists and armchair-psychotherapists fear in the individual, "narcissism" has become a catch-all term for the things psychotherapists et. al. fear in modern Western society. While those working in the psyche field attempt to define behavior as an aspect of the individual, rather than defining personality traits by the reactions of others, there is the inescapable relationship between the individual and society, meaning that the way an individual is perceived can lead the individual to "catch" "personality disorders" that literally did not exist a few years ago. "Narcissism" often becomes a way to describe this phenomenon; if a person acts like a dyslexic manic depressive with ADHD and Asperger's, but didn't have any of those illnesses before they became headlines, they could be said to be using the illnesses as "narcissistic supply."

So as the term becomes pop-psyche, I think we can safely put it in the realm of "pejorative," at least for the next couple of decades. And that's just fine, and has nothing to do with whether or not it has value. Presumably, a poet doesn't fear the pejorative "layabout," so what's one more pejorative between artists? But I'm too influenced by the psyche world, and the term has become fuzzy for me. How do you define narcissism, and what are its benefits?

Yours,

--

Jonathan Penton

<http://www.unlikelystories.org>

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224. **austinwja**

please help

Sun 11 Sep 2005

Hello Everyone,

My wife and I lived in Louisiana for 13 years, most of that time in New Orleans. We remember a song whose lyrics went something like "New Orleans ladies, they sashay down, they sashay down -- from Bourbon Street to Esplanade." The song appeared sometime in the 1980s. Can anyone from the area, or elsewhere, identify this song? We've been searching the various lyrics databases on the net with no luck.

Thanks.

Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNobel.com

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225. **Herb Levy**

Re: please help

Sun 11 Sep 2005

This is the first page to come up googling the phrase "from Bourbon Street to Esplanade":

<http://www.geocities.com/BourbonStreet/3131/neworleansladies.html>

There's a QuickTime player at the bottom of the page with an excerpt from a recording by a group named LeRoux. It's very short, but probably enough for you to know if it's what you're looking for.

Bests,

Herb

Hello Everyone,

My wife and I lived in Louisiana for 13 years, most of that time in New Orleans. We remember a song whose lyrics went something like "New Orleans ladies, they sashay down, they sashay down -- from Bourbon Street to Esplanade." The song appeared sometime in the 1980s. Can anyone from the area, or elsewhere, identify this song? We've been searching the various lyrics databases on the net with no luck.

Thanks.

Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNobel.com

--

Herb Levy

P O Box 9369

Fort Worth, TX 76147



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226. **Tom Beckett**

Re: please help

Sun 11 Sep 2005

I don't remember that song. I do remember a song about the zoo:

"I went on down to the Audubon Zoo
and they all axed for you."

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227. **J. Michael Mollohan**

Re: please help

Sun 11 Sep 2005

You didn't look too hard. The first hit on Google with the search string "new orleans ladies lyrics" got this:

<http://www.cowboylyrics.com/tabs/misc/new-orleans-ladies-3383.html>

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

From: <>

To: <>

Sent: Sunday, September 11, 2005 3:49 PM

Subject: please help

Hello Everyone,

My wife and I lived in Louisiana for 13 years, most of that time in New Orleans. We remember a song whose lyrics went something like "New Orleans ladies,

they sashay down, they sashay down -- from Bourbon Street to Esplanade."
The
song appeared sometime in the 1980s. Can anyone from the area, or
elsewhere,
identify this song? We've been searching the various lyrics databases on
the
net with no luck.

Thanks.

Best, Bill

WilliamJamesAustin.com
KojaPress.com
Amazon.com
BarnesandNobel.com

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228. **Harriet zinnes**

Re: NYC Book Party and Reading

Sun 11 Sep 2005

Dear Burt

And for how many minutes shall each read?

Best

Harriet

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

From: "Burt Kimmelman" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, September 10, 2005 3:06 PM

Subject: NYC Book Party and Reading

You Are Cordially Invited to the Launch Party Celebrating Marsh Hawk Press's
Books for Fall 2005

Readings by:

Sandy McIntosh

Eileen Tabios

Harriet Zinnes

Friday, September 23rd, 7-9 p.m.

Poets' House

72 Spring Street

New York City

Admission Free

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229. **Charlotte Mandel**

A note on subject headings

Sun 11 Sep 2005

Just to say to any listers:

I had been advised not to open mail that says such as "please help" or even "greetings" because it's commonly done as a spam ploy.

Yours,

Charlotte

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230. **Gabriel Gudding**

help in locating a New Orleans poet

Sun 11 Sep 2005

a friend of mine is very very concerned about a New Orleans poet named Kay Murphy. Her email is bounced back and she has NOT been heard from. if anyone has any news about her, please backchannel -- [REDACTED] -- so i can forward the news to my friend.

thanks,

gabe

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231. **Chris Stroffolino**

HELP W/ NEW ORLEANS SONG PROJECT?

Sun 11 Sep 2005

Dear People On My (Continuous Peasant) Mailing List---

I don't usually like to do this, and I certainly can understand why this may seem like an INAPPROPRIATE request on my part in the wake of the recent tragedy in New Orleans and rural LA and MISS, but why I am writing to you to ask for economic (or barter) help relates, in no small part, to the difficult task of rebuilding that city (especially if there's to be even the slightest hope that the city can be rebuilt in a way that can keep what was TRULY best about it--not as Bush and Corporate America will define it).

So I'll "cut to the chase," I just wrote a song about the New Orleans tragedy (it's a slow country waltz ala some John Prine), and I'm assembling musicians to record it (Willy Seekamp has graciously donated studio time), hopefully in the

next two weeks, and because of the timely nature of it, I'd rather not wait until the next Continuous Peasant album, but would like to release it as a "single" (a vinyl 7 inch perhaps, though I suppose that's a novelty; maybe a "CD single"; ideally I could find another musician who has also written a song about this tragedy and it could be a SPLIT SINGLE-- Please LET ME KNOW if you have), and then go about selling it and donating all profits to a fund for the rebuilding New Orleans (in the spirit of THULANI DAVIS's recent remarks; which you can find on my blog-- <http://blog.myspace.com/continuouspeasant>

So here's how you could help. If you happen to know any record label that will be willing to release the song, and write it off as a donation, etc (the publicity they could get may also be a positive), please let me know. Or if you know a vinyl pressing plant, who would be willing to donate their services to help make the timely release of this song a reality, please let me know. Finally, if you know neither of these, and would be interested in helping fund the project (it would probably cost at least \$1000 to press one thousand singles), that would also be greatly appreciated (I could try to work out some arrangement so you'd get your money back if that's a condition).

I'm going to try every angle I have to make this a reality, for even though I believe the best "topical" songs do have a universal element, and if I wait another year or so until we have another album finished, the song will still have some AESTHETIC VALUE, but I also believe that the time to ACT is now, and yes I do believe that the Topical Song is a form of action, and unfortunately most of the stuff you hear (even on COLLEGE radio) or read about (even in the so-called "indie" press) DOES NOT do that; it may be a small gesture, and not worth your time and money, but I guess it does no harm in asking, and I won't bug you again about it.

Thanks for listening,

Chris Stroffolino, Continuous Peasant

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232. **Vernon Frazer**

Re: please help

Sun 11 Sep 2005

Bill

I added "lyrics" to the phrase Herb Levy Googled and came up with this. Its link is blow.

As a general note, if you want to look up song lyrics, insert "lyrics" onto Google's search line along with the lyrics in quotes. I've found some ancient but incredible songs that way. Best,

Vernon

<http://vernonfrazer.com>

New Orleans ladies;
Sassy style that will drive you crazy...
And they hold you like the light
Hugs the wick when this candle's burnin'.
Them Creole babies;
Thin and brown and downright lazy...They roll just like a river:
A little wade will last forever.
All the way....from Bourbon Street to Esplanade,
They sashay by... They sashay by.
New Orleans ladies;
A flair for life, love, and laughter...
And they hold you like the night
Holds a chill when this cold winds blowin'.
Them Creole babies;
They strut and sway from dusk till dawn and
They roll just like a river:
A little wade will last forever.
All the way.... from Bourbon Street to Esplanade,
They sashay by... They sashay by.
All the way... from Bourbon Street to Esplanade,
They sashay by... They sashay by.
All the way.... from Bourbon Street to Esplanade,
They sashay by... They sashay by.
<http://www.lyricsdownload.com/leroux-new-orleans-ladies-lyrics.html>

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233. **Mary Jo Malo**

appropriate

Sun 11 Sep 2005

Blue Bayou

written by Roy Orbison and Joe Melson

© 1961 Acuff-Rose Publications (BMI)

I feel so bad I got a worried mind
I'm so lonesome all the time
Since I left my baby behind
On Blue Bayou

Saving nickles saving dimes
Working til the sun don't shine
Looking forward to happier times
On Blue Bayou

I'm going back someday
Come what may
To Blue Bayou
Where the folks are fine
And the world is mine
On Blue Bayou
Where those fishing boats
With their sails afloat
If I could only see
That familiar sunrise
Through sleepy eyes
How happy I'd be

Gonna see my baby again
Gonna be with some of my friends
Maybe I'll feel better again
On Blue Bayou

Saving nickles saving dimes
Working til the sun don't shine
Looking forward to happier times
On Blue Bayou

I'm going back someday
Come what may
To Blue Bayou
Where the folks are fine
And the world is mine
On Blue Bayou
Where those fishing boats
With their sails afloat
If I could only see
That familiar sunrise
Through sleepy eyes
How happy I'd be

Oh that boy of mine
By my side
The silver moon
And the evening tide

Oh some sweet day
Gonna take away
This hurting inside
Well I'll never be blue
My dreams come true
On Blue Bayou

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234. **Richard Jeffrey Newman**

I need some ideas

Sun 11 Sep 2005

I have been asked to produce a list of works of United States literature-poetry and fiction-to be translated into Persian. One of the categories on this list is "post-modern," and I am wondering if people on the list might suggest titles that would be appropriate. I feel very keenly the (fruitful, I think) difficulty of being in this position. On the one hand, I want to select works that are somehow representative (of what? of whom? of when? of where?) and that would be supported by some kind of consensus (again, consensus of whom?); but at the same time I am aware that this is an opportunity to introduce readers in Iran and other Persian-speaking countries-and Persian-speaking populations in the "Iranian diaspora"-to writers and works that would provide a different kind of window into the US, its people and its culture. And then there is also the question of which books might and might not be translatable. I have not myself begun to think about who my own choices might be since I am waist deep in another project that is demanding all of my attention. Any and all suggestions from people on the list, therefore, will be most welcome.

Thanks in advance-

Rich Newman

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235. **austinwja**

Re: please help

Sun 11 Sep 2005

In a message dated 9/11/05 7:31:25 PM, [REDACTED] writes:

<< Bill

I added "lyrics" to the phrase Herb Levy Googled and came up with this. Its link is blow.

As a general note, if you want to look up song lyrics, insert "lyrics" onto

Google's search line along with the lyrics in quotes. I've found some ancient but incredible songs that way.

Best,

Vernon

<http://vernonfrazer.com> >>

Thanks a ton, Vernon. Not only did we try eight different lyrics sites without success, i.e., no matches, but our google search kept kicking our AOL connection. This sometimes happens on Sundays when half the country is on AOL. We did find the Le Roux website, but no lyrics.

Having lived in New Orleans for nine years (Baton Rouge for four), my wife and I are pretty down right now. "New Orleans Ladies" and Randy Newman's "Louisiana" are two tracks we must get hold of immediately. I've already ordered from Amazon.

Hope all goes well with you.

Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNobel.com

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236. **Nate Dorward**

Re: I need some ideas

Sun 11 Sep 2005

Richard--I think it'd be helpful to know how many titles, approximately, should be on the list. -- 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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237. **Richard Jeffrey Newman**

Re: I need some ideas

Sun 11 Sep 2005

Nate wrote:

>>I think it'd be helpful to know how many titles, approximately, should be on the list.<<

Thanks, Nate. My understanding is that they want three titles in the post-modern section, though they have not specified how many fiction and how many poetry.

Richard

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238. **Haas Bianchi**

Loaded Question for New Yorkers

Sun 11 Sep 2005

Ok New Yorkers help out this Rube from Chicago. I am going to be in New York next weekend And of course part of my Saturday will be spent looking for books so all do tell what are the right places to look? Any suggestions welcomed.

Regards

Ray Bianchi

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239. **joshua mores**

Re: Loaded Question for New Yorkers

Mon 12 Sep 2005

nyc, sadly, is not the greatest of bookstore towns. i suppose because the rents are too high--loads of barnes and nobles. though a few gems persist. st. marks bookstore, gotham city books, the strand (though you can rarely find anything in particular you may be looking for), labrynth. those are the best i can think of. good luck.

best,

joshua mores

*From: Haas Bianchi <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Loaded Question for New Yorkers
Date: Sun, 11 Sep 2005 22:14:07 -0500*

*Ok New Yorkers help out this Rube from Chicago. I am going to be in New York next weekend
And of course part of my Saturday will be spent looking for books so all do tell what are the right places to look? Any suggestions welcomed.*

Regards

Ray Bianchi

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240. **Tony Follari**
Reply: I need some ideas
Mon 12 Sep 2005

You need:- "Alien Winds" Skymantis publishing

*Subject: Re: I need some ideas
Date: Sun, 11 Sep 2005 22:06:18 -0400*

*Nate wrote:
I think it'd be helpful to know how many titles, approximately, should be on the list.<<*

Thanks, Nate. My understanding is that they want three titles in the post-modern section, though they have not specified how many fiction and how many poetry.

Richard

Check out the latest video @ <http://xtra.co.nz/streaming>

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241. **Tony Follari**
Reply: I need some ideas

Mon 12 Sep 2005

You need 'Alien Winds' Skymantis Publishing NZ

*From: Nate Dorward <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: I need some ideas
Date: Sun, 11 Sep 2005 22:02:16 -0400*

Richard--I think it'd be helpful to know how many titles, approximately, should be on the list. -- all best --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....

Looking for love? Check out XtraMSN Personals

<http://xtramsn.match.com/match/mt.cfm?pg=channel&tcid=200731>

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242. **Michael Cross**

Atticus/Finch presents: Gregg Biglieri's I Heart My Zeppelin

Mon 12 Sep 2005

***Atticus/Finch is very pleased to announce the release of its sixth chapbook, Gregg Biglieri's *I Heart My Zeppelin*. Biglieri's long been working in the shadows, preparing a veritable poetry-world takeover, giving us little prescient glimpses into "life after Biggs" by intermittently releasing a chapbook here and there—his first, *Profession*, published by Idiom in 1997, followed by *Roma* (Beautiful Swimmer 1999) and *Reading Keats to Sleep* (Cuneiform 2003). And folks, when he's king, we'll all be in shipshape! These poems are careful and cunning and punny and damn thoroughly worked. AND, word on the street is we can expect a full-length collection from Cuneiform Press SOON!

Take, for example:

Plot us, Platus
To cross up the fates
Like little needles prick us
To nip listening.

None too swiftly
The subs set out
To veer off course—
Yahoos in tow.

Veterans, damn your
Torpedoes.
Untruth will never stop
Till there are no more
Suds in your tubs.

So let us plot me
No plots—an aster
Astir in all risk:
Even if it sees
What we mean too late
Language is swifter than that.

Nick Lawrence sez:

“Not Is anybody out there? but Is anybody in here?—where the mic check of poetry’s address inheres in recognition of the seriousness of wordplay’s work, its deftness a counter to the deafness of officialdom, the lethal stumbles in articulation that disjoint our times and tangle policy lines. Marrying bruised soliloquies of the intimate with silent talkback to televised preemption, these poems groove on their own disenchantment like a chorus of frog princes rejecting King Log.”

And Craig Dworkin:

Gregg Biglieri takes the richness of language to task those who cede so much as a syllable to the impoverishment of our current cultural world. “Just because you don’t see it / Doesn’t mean it’s invisible,” and “Even if it sees / What we mean too late / Language is swifter than that.” Get yourself up to speed.

Send \$6, check, money order, or well-concealed cash to:

Atticus/Finch Chapbooks
c/o Michael Cross
State University of New York at Buffalo
Samuel Clemens Hall #306
Buffalo NY 14260-4610

And while you're at it, buy yourself a copy of Thom Donovan and Kyle Schlesinger's *Mantle*, a tribute to Oppen that will leave you WIDE OPEN!

AND, for your pleasure, our website: www.atticusfinch.org

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243. **Gabriel Gudding**

Re: Literary Narcissism and the Manufacture of Scandal

Mon 12 Sep 2005

Murat, I had no intention of reassessing Ginsberg's work. My post, being inexact re Ginsberg, was on that account quite irresponsible. As I (think I) said to Maria earlier, my post originated from some Saturday morning musings about not only GNPW (as well as thinking about a Clayton Eshleman essay) but also watching recent shenanigans around two experimental presses and a few issues on blogs and listserves lately -- so that post, with all its rather heavy handed pop psychology, is really not about G as a person but G as an amalgamated Type that existed, brightly, in my own mind for about 90 minutes Saturday morning. I don't know anything about psychology.

So, this was not meant to be an attack (yr word) on Ginsberg. He merely got mixed up in something he should have avoided. Kind of like me. I merely wanted to put into words some thoughts about why a certain "personality type" (whether Trungpa or another) might make investments in satire, fights, scandal, etc.

Gabe

Date: Sun, 11 Sep 2005 05:16:18 EDT

From: Murat Nemet-Nejat <[REDACTED]>

Subject: Re: Literary Narcissism and the Manufacture of Scandal

Not having had any relation to Neropa or having read The Great Neropa Poetry=
=20

Wars, I do not exactly know why the book reminds you of Ginsberg's alcoholis=
m.=20

I vaguely remember the whole thing having to do with some sexual harrassment=
,=20

but I may be wrong. I have heard of Ginsberg's professed attempts to seduce=20
young men, particularly if they did not show gay tendencies -a desire to=20
convert.

What surprises me about the post, Gabe, is that it seems so uncharacteristic=
=20

of you, whom I always associated with succinctness and wit. What exactly is a=

=20

literary narcissist? It does not seem to have much to do with alcoholism since=

*you do not refer to the word after the beginning, unless shame is by=20
definition alcoholic.*

*What exactly is economy of attention? In that term I sense an attempt to=20
conflate the social function of an act (including poetry) into psychology (m=*

precisely psychoanalysis). I know that in recent times there has been an att=

*empt=20
to see poetry and its communities in socially therapeutic terms -what in=20
another occasion I called poetry as social work. In reality,=20*

psychologizing/psychoanalyzing has functioned as one of the key ways of unde=

*rcutting the potency of=20
an act. For instance, there has been at the very least five political murder=*

*s=20
or assassination attempts in the last forty=3Dfive years. Officially, they we=*

*re=20
all committed by deranged people, the surest end run around having them=20
treated as politically significance.*

*Do you mean Ginsberg's work of the sixties and seventies were meaningless,=20
except as narcissistic acts, that he had a following because of the light of=*

*=20
fame spilled from him?*

*I knew Ginsberg at a distance, exchanging greetings occasionally. I did not=20
bask in his light, but I heard from closed friends about his acts of=20*

generosity. My opinion of him as a person was more guarded. Let me only say,=

*I heard him=20
read a poem on the atomic bomb at the Bar Mitsvah of his friend's son,=20
something I find strange to this day. Nevertheless, I cherish his The*

White=20=

Shroud=20

*and some of his American reality poems. I think The White Shroud is an=20
unforgettable poem.*

*Gabe, I sense behind your comments an attempt to reevaluate Ginsberg's work,=20
which is completely understandable. It may be difficult -even ridiculous- to=*

*=20
write a Ginsberg-like poem today. We live in different worlds, we believe in=*

*=20
different languages. If my guess is correct, I wish this attack were*

opener=20=

*and=20
more direct. It may lead to a more direct question about language, about poe=*

try=20

The Art of 9/11

Jim Behrle and his Silliman Sitcom

Lisa Robertson & Rousseau's Boat

Minimalism of the middle ground:

Chuck Stebelton & Precious

The miracle is that it works -

Terry Gilliam & chaos in The Brothers Grimm

Summer reading

A note on New Orleans

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

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247. **Joe Brennan**

"GO FUCK YOURSELF, MR. CHENEY:"

Mon 12 Sep 2005

Click here: The Assassinated Press

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

"GO FUCK YOURSELF, MR. CHENEY:" In His Dual Roles As De Facto CEO Of Halliburton And De Facto President Of The 47 United States Left Cheney Goes To Katrina Stricken Area To Check In On Kellogg, Brown & Root Operations, Potential For More Halliburton Contracts: Halliburton Stock Hits 52 Week High: "Go Fuck Yourself, Mr. Cheney," Becomes Rallying Cry Of Millions Of Americans And Billions More Across The Globe: Young Man Who Shouted To Dick Cheney "Go Fuck Yourself Mr. Cheney," Called 'The New Thomas Paine': Invasion Sets Iraqi Infrastructure Back 2000 Years, Just As PNAC Intended: By JEFFEY LUBE & HAIRY NOODLE

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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248. **Christina Milletti**

Innovative Writing Conference: Call for Proposals

Mon 12 Sep 2005

&NOW: A Festival of Innovative Writing and Art

April 5-7, 2006, Lake Forest College, Lake Forest, IL (30 miles north of Chicago)

Proposal Deadline, October 15, 2005

<http://www.lakeforest.edu/&now>



This three-day festival, with two-time National Book Critics Circle Award winner William H. Gass as featured writer (others TBA), will celebrate contemporary aesthetic practice in its most inventive forms: writing, visual, and multimedia art that is aware of its own institutional and extra-institutional history, that is as much about its form and materials-about language-as about subject matter.

&NOW will bring together a range of writers and artists interested in exploring the possibilities of form and the limits of expression; writers and artists working to emphasize text as a medium and as an influence.

If traditional, mainstream art and literature are the equivalents of 19th Century still-life, innovative production might be the text scrawled on genetically engineered cells--works more interested in producing fantastic machines of art, rather than creating transparent windows to a world that no longer exists.

By bringing together innovative writers and artists, &NOW/LFLF will take stock of the "other" tradition-and perhaps offer a glimpse of where it is going.

Proposal Deadline: October 15, 2005 for readers of this as

For more information, including guidelines for contributors and book fair exhibitors, see:

<http://www.lakeforest.edu/&now>

Send all correspondence to: 

The &NOW organizing committee:

Davis Schneiderman
Tom Denlinger
Bob Archambeau
Steve Tomasula
Christina Milletti
Dimitri Anastasopoulos

Christina Milletti
Assistant Professor of English
Director: Exhibit X Fiction Series
University at Buffalo, SUNY
Office: 533 Clemens Hall
Phone: [REDACTED] x1056

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249. **amy king**

Re: Loaded Question for New Yorkers

Mon 12 Sep 2005

You can also hop the L Train, which runs across 14th Street in Manhattan, and be in Williamsburg, Brooklyn within five minutes. You will find Spoonbill and Sugartown (<http://www.spoonbillbooks.com/>), which seems to be having really nice weekend sales as of late, and Clovis Press (<http://www.urban75.org/photos/newyork/ny238.html>) on Bedford Avenue (the first stop in Brooklyn). Both sell used (& new) books.

There are tons of little places to eat too that are often cheaper than Manhattan dining, all within walking distance (<http://www.freewilliamsburg.com/restaurants/index.html>).

Enjoy!

joshua moses <[REDACTED]> wrote: nyc, sadly, is not the greatest of bookstore towns. i suppose because the rents are too high--loads of barnes and nobles. though a few gems persist. st. marks bookstore, gotham city books, the strand (though you can rarely find anything in particular you may be looking for), labrynth. those are the best i can think of. good luck.

best,

joshua moses

| *From: Haas Bianchi*
| *Reply-To: UB Poetics discussion group*

To: [REDACTED]
Subject: Loaded Question for New Yorkers
Date: Sun, 11 Sep 2005 22:14:07 -0500

Ok New Yorkers help out this Rube from Chicago. I am going to be in New York next weekend
And of course part of my Saturday will be spent looking for books so all do tell what are the right places to look? Any suggestions welcomed.

Regards

Ray Bianchi

Do You Yahoo!?

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

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250. **Vernon Frazer**

Re: please help

Mon 12 Sep 2005

Bill

I'm glad I could help.

I don't use AOL, so that probably kept me from getting interference.

I can understand your being down, after nine years of callin gNew Orleans home. I never made it there when I was younger and could have torn up the French Quarter nonstop. Now I won't even get the chance to enjoy it as an old fart.

Try to keep your spirits up. From what I can figure, a lot of New Orleans life was about just that.

As Ever,

V.

<http://vernonfrazer.com>

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251. **Dan Waber**
altered books project
Mon 12 Sep 2005

The altered books project at:

<http://www.logolalia.com/alteredbooks/>

has been updated with new work by: Meghan Scott, Sheila E. Murphy, Mike Magazinnik, Nico Vassilakis, John M. Bennett, Holly Crawford, Kevin Thurston, David-Baptiste Chirot, Adeena Karasick, and Kristen McQuillin.

We had some things happen last month that I thought might be of interest.

The altered books site gets a fair amount of regular traffic. The participants do some self-promotion, and I make a monthly plug on a couple of the listservs, and it has slowly but surely built up a small but regular readership.

I'm kind of a geek, so I'll occasionally watch the webserver's access logs in real time. What I watched last month was pretty amazing--I watched a lot of it happening, but then stopped watching to free up webserver resources to serve up pages as the hammering really kicked in.

As near as I can piece together, I think it all started with a mention at a hugely popular blog called grow-a-brain (<http://growabrain.typepad.com/growabrain/>), which then got passed along by the j-walk blog (<http://j-walkblog.com/>), and from there it just started spreading like mad, sometimes to the unlikeliest of places. Ten, then twenty, then more and more blogs around the world started pointing to it, all in the span of about a day, a day and a half. Then it hit metafilter (<http://www.metafilter.com/>) and things got really crazy. It maxed out at a one day high of 1143 visitors (36542 hits), and 627 unique referrers. The total visitors for the month of August ended up at 7642. Not bad for an in progress visual poetry project.

The best news is that we seemed to have retained a healthy portion of those readers, as well. Nowhere near all of them, by any means, but after the spike cleared and things have settled down, it looks like total daily traffic has about tripled. Yay intarweb!

Regards,
Dan

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252. **Michael Tod Edgerton**

Yes, you WILL be able to enjoy New Orleans!

Mon 12 Sep 2005

--- Vernon Frazer <[REDACTED]> wrote:

*I never made it there when I was younger and
could have torn up the French Quarter nonstop. Now I
won't even get the chance to enjoy it as an
old fart.*

Yes, you will be able to enjoy it!!! The French Quarter and Marigny, and uptown are virtually undamaged. Molly's and Johnny White's, both in the Quarter, literally never closed--even during the storm. The Southern Decadence gay pride parade went on as scheduled the day before Labor Day--even if radically scaled back to only 20 or so mourner-revelers. I guarantee you that there will be at least a scaled-down, locals-dominated Mardi Gras (as it should be, at any rate) in February. I'm going to do my best to get away from school to make it and I encourage everyone else on this list to do the same.

New Orleans WILL be rebuilt. And even if there's a horrific "modernized," Disney-fied strip mall aesthetic Lake Front and/or 9th Ward (worst case scenario--but locals will fight it to the very bitter end), the majority of the city will look and feel the same as die-hard New Orleanians (most of my friends are absolutely determined to cede their city neither to Katrina nor Bush/Cheney/Halliburton) move back, reclaim, and rebuild.

So go to New Orleans in a few months and "tear up" the French Quarter to your "old fart's" content! Go to Dave Brinks' 17 Poets! reading series at the Goldmine on St. Peter St. on Thursday and bar hop your way through the live music down Frenchman on Friday. And--if you must--you can tour the fratty bars and strip clubs along upper Bourbon on Saturday. Don't forget Snake & Jake's Christmas Tree Lounge, F&M Patio Bar, and the Buddha Belly uptown. You can book-end your Sunday uptown tour at The Maple Leaf Club, starting with the afternoon reading series Everett

Maddox started 25+ years ago and that Nancy Harris still runs and end the evening back there with whatever local brass or jazz or rock band is playing that night, and, with the right amount of the right kind of cocktails, you might just think the night is just beginning and start out on your uptown bar tour all over again....

Tod

Reclaim New Orleans / Recall Bush

--- Vernon Frazer <[REDACTED]> wrote:

Bill

I'm glad I could help.

*I don't use AOL, so that probably kept me from
geting interference.*

*I can understand your being down, after nine years
of callin gNew Orleans
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*Try to keep your spirits up. From what I can figure,
a lot of New Orleans
life was about just that.*

As Ever,

V.

<http://vernonfrazer.com>

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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253. **Vernon Frazer**

Re: Yes, you WILL be able to enjoy New Orleans!

Mon 12 Sep 2005

Thanks for the reassuring news, Tod. After the tragedy, my gallows humor had me envisioning the reconstruction of New Orleans in contemporary not historic mode: a night prowling the French Quarter Plaza or hearing jazz at Preservation Mall. I'm glad the spirit will be their and that the buildings will reflect it. Maybe I'll burn the night oil a time or two when I get there.

Best,

Vernon

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

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

To: <[REDACTED]>

Sent: Monday, September 12, 2005 11:01 AM

Subject: Yes, you WILL be able to enjoy New Orleans!

--- Vernon Frazer <[REDACTED]> wrote:

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V.

<http://vernonfrazer.com>

Yahoo! Mail - PC Magazine Editors' Choice 2005

<http://mail.yahoo.com>

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254. **Gerald Schwartz**

Re: Yes, you WILL be able to enjoy New Orleans!

Mon 12 Sep 2005

Yes, have done it all and WILL
do it again...!

Gerald Schwartz

Yes, you will be able to enjoy it!!! The French Quarter and Marigny, and uptown are virtually undamaged. Molly's and Johnny White's, both in the Quarter, literally never closed--even during the storm. The Southern Decadence gay pride parade went on as scheduled the day before Labor Day--even if radically scaled back to only 20 or so mourner-revelers. I guarantee you that there will be at least a scaled-down, locals-dominated Mardi Gras (as it should be, at any rate) in February. I'm going to do my best to get away from school to make it and I encourage everyone else on this list to do the same.

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As Ever,

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<http://vernonfrazer.com>

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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255. **Dan Waber**
Re: Footnote poems
Mon 12 Sep 2005

Alan,

Irving Weiss's book "Visual Voices" (Runaway Spoon Press, 1994), has a piece titled "Barnacled Poem, Being Dragged Down Under" that fits your description, I think.

Regards,
Dan

Alan C Golding <[REDACTED]> wrote:

> Hi, folks,

>

> For a talk I'm writing, I'd be interested to hear your suggestions--mostly, though not exclusively, for work in the avant / post-avant traditions--for post-WWII poems (or generic hybrids) that incorporate footnotes or other apparatus into the text or in which the text is constructed out of such apparatus. Examples I'm working with so far include work by Charles Olson, ED Dorn, Jack Spicer, Bob Perelman, Brenda Hillman, Juliana Spahr, Brian Kim Stefans, Tyrone Williams, Jenny Boully, Eileen Tabios, Barrett Watten, Paul Violi, Jena Osman, Armand Schwerner, Charles Bernstein, Gabriel Gudding. Front or back channel is fine.

>

> I won't be doing much with earlier examples in this mode (e.g., Dunciad to Pound, Eliot, Moore), but if you think of some that are particularly striking, well, I'd appreciate hearing of those too.

>

> Thanks in advance,

>

> Alan Golding

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256. **Aldon Nielsen**

My friend Wahneema says . . .

Mon 12 Sep 2005

Wahneema Lubiano on Race, Class and Katrina

Wahneema Lubiano

September 6, 2005

“Accompanying her husband, former President George H.W. Bush, on a tour of hurricane relief centers in Houston, Barbara Bush said today, referring to the poor who had lost everything back home and evacuated, “This is working very well for them. And so many of the people in the arena here, you know were underprivileged anyway, so this–this (she chuckles slightly) is working very well for them.” [from E & P’s article on her NPR broadcast.]

The politics of life and death are articulated in public and private conversations, in allusions to past and present history, in unacknowledged desires and fears, as well as in the movements and undertakings of the powerful. In these private and public conversations, allusions, desires and fears, movements, and undertakings, race is not only race, class is not only class. And as people talk in this moment they don’t always express or even know what they want or fear as they’re wanting something or terrified by something. And always, always, power is directing our attention to something other than itself–unless, of course, it needs to show itself as something that comforts. The disaster (both natural and unnatural), the responses to this disaster, and the huge public conversation about the disaster is revealing and heightening the contradictions already present in our social order. And the history of those contradictions.

Many things have gone on in the response to Katrina:

Things including war on the poor, which is business as usual for this social order. Those who were already poor (employed or not) when Katrina hit are certainly poorer in the wake of the disaster.

Things including both the dynamics of racism in movements and undertakings and the expressions of racism in the large conversation.

Things including the fierce and generally unacknowledged messiness of the dynamics of racism and classism and the entangling of race and class concepts that live both in those confusions and in material life. Racism treats all racialized others (regardless of class position) as if they are the lower class, the dangerous class, made visible. And if race is the uneasily but still recognizable (to the general public understanding) social determination, class, of course, is the social ordering and determination that is most often treated as simply a limiter of consumer choices.

What it is possible to see and hear in the vicious, or stumbling, or confused, or simply inarticulate expressions from various people [archive: newspaper reportages, opinion, and letters to the editor, media, online discussion fora, conversations] about what was and is happening along the Gulf Coast is the imagination run wild and fearful. Many members of the U.S. public were unable to “see” Latinos/Latinas, Asian-Americans and Asians—members, for example, of a Vietnamese congregation trapped in their church, poor white people, abandoned foreign tourists – the vision of complexity is wiped out by the “darkness” so thoroughly on display, so thoroughly and simplistically discussed.

Racism side-swipes the usually non-raced (poor white people), or the lightly-raced (Latinos/Latinas, Asians and Asian Americans, etc.), or the accidentally and transiently raced (foreign tourists trapped by the disaster). The heterogeneity of the trapped is matched by the multiplicity of the forms of entrapment., by what was already in place, or, more to the point, by what wasn’t already in place—but the complexities are covered by the shadow cast by the people so multiply black.

Among those things that were devastatingly in place were plans and responsibility for a New Orleans evacuation that were privatized--controlled by a private contractor, IEM, that is a consultant to FEMA. But what was most devastatingly already in place was the softest of soft targets—the already poor. One discussant on the Left Business Observer list-serv referred to the criminal negligence of the U.S. government’s response as “killing them softly.” What wasn’t in place: an economic safety net for the poor to begin with, and regard for what that lack means in the midst of a disaster.

But the middle classes and much of the upper classes –in short, anyone whose assets stop short of helicopter or private jet ownership or access to same and who might someday need to get out of town or might need to have help in a disaster or crisis ought to be a little anxious right now. (I’m talking about all of us right now.) What many see as the criminal negligence of FEMA’s [archive: FEMA guidelines, FEMA regulations, various newspaper articles, government documents, letter from Louisiana governor to the President via Homeland Security, etc.] operations is also, I think, a form of disciplining aimed at the not-poor and/or the not-black as well who are not part of this disaster but are consuming it and its lessons from afar. Black poor people, and other poor or even just temporarily poor people, are the canaries in the coal mine. This government is in the process of abandoning us all to varying degrees. And it is that variance that is malleable and mitigated by the specifics of class and/or race.

Whether you are hitchhiking out of a disaster, driving out in a Honda or a Porsche, the structural horrors (material, economic, political) of the devastation of the Gulf Coast now will stretch out its tendrils to all of us. While the

thickness and shape of the tendrils of a disaster will be affected by mitigating factors, what we will increasingly have in common is our rotting infrastructures and the abandonment of a sense of common good materially manifested by our government. (And the material consequences of the destruction of that region will hit us all even if unequally so.)

That abandonment of some notion of a common good has shown up for decades in the public acceptance of U.S. disregard for the outside world. Disregard isn't containable—it travels out to the world and comes back home too. What we've been willing to support in the spread of this and past governments' brutalizing of other countries, other people, has brutalized our own imaginations of what we are as a social order.

The present hyper-visibilitys – the plight of specific kinds of people in this moment as well as the specifics of expressions of racism directed at black Americans, in addition to what I call the flickering visibilitys – the plight of poor white people, of temporarily poor people (displaced tourists; medical professionals, other helpers), could be a goad to constituting an alternative to the idea of everyone for him or her individual self.

But there's noise that interferes with that signal. When George Bush was talking about rebuilding the house of Trent Lott and sitting on the porch with Lott, this language acted as a shout-out to the racist part of this administration's base because, whatever the complexities of the actually existing Trent Lott, he resonates across the white supremacist U.S. as a defender of segregation [archive: newspapers, magazines, online fora (eg. The Free Republic.com), everyday discussions, etc.]. The resounding noise of that shout-out helps provide cover for the privatization of reconstruction (Hello Halliburton) [archive: government documents, newspaper accounts, official correspondence, etc.] and disaster management (Hello IEM) [IEM Press Release, New Orleans Times-Picayune article], and a reward to the refiners via the lifting of environmental protections [various newspaper articles, White House Press Release] – an enrichment that is a shoutout to the richest part of Bush's base.

The casual throwaway racist language of "savages running wild", of "people who should be grateful that the disaster will provide them with a better life" in the Astrodome; the cliches about black welfare dependency and the bad behavior of "those people" showing that they can't really be saved [archive: huge volume of newspaper letters to the editor, online fora, everyday conversations], and the willingness of those in charge of recovery simply throwing food and water [archive: newspapers, television footage; online fora] at victims of this storm—all of these things and more provide cover for other forms of class warfare on the part of the powerful and cover for the work of dismantling, one disaster or crisis at a time if necessary, the idea that our social order can expect its

government [archive: conservative position papers; conservative magazines (eg. The American Spectator), online fora] to do more for its citizenry than to usher public money to what it sees as that money's "rightful" owners, the corporations that paid for the heads of that government's election.

The response to this disaster does not have to be actually racist; racism is so much a part of our culture that it is always available as a simple tool of convenience. It can be called onto duty and then dismissed. One of the jobs that it does terrifically well, again and again, is to divert attention from what else is happening. The public imagination was focused on the scary blackness of people massed at the Superdome or the Convention Center, standing on the highway, standing on roofs. That vivid visibility also pushes the other people (in their heterogeneity) also there out of the picture frame until they are pulled into the picture as representations of the not-black and scary "properly" behaving fictions. I am describing a relay of framing movement as these "proper" victims are contrasted to those people spectacularly on display as visible contrasts to the "lawless" and the "looters" of New Orleans.

Late last night I was taking a break from obsessing on the internet and saw Tucker Carlson on CNN doing up a follow-up interview with Andre Broussard (president of Jefferson Parish) who, on Sunday, had broken down crying after criticizing the federal government on "Meet the Press." Carlson asked Broussard to comment on the awfulness of the looting in New Orleans (cue pictures of burning buildings in NO), and Broussard said, "well, some of that is going on here too. Our shopping center burned on Wednesday." Broussard went on to describe what the police and national guard were having to contend with in his area.

It was a moment when the possibility of bad non-black actors was at least alluded to. It was also a moment that passed really quickly.

The comfortably well-off U.S. (and/or those who simply want comfort and aren't too particular about what it costs in other people) - can have that desire for comfort fed by the disciplining of the visible poor - the dangerous classes.

I want to be clear, so I'm going to say this as directly as I can. I'm bringing together four areas of concern: (1) the presence of racism does not mean the absence of class warfare against the poor and working class; (2) a war on the poor does not mean that people of considerable color aren't also the easier targets; (3) the analytic insufficiency of a U.S. black/white binary around racial thinking does not mean that other "others" can't be thought about; and (4) the attention being paid to particular subsets of objects of governmental criminal negligence does not mean we shouldn't all be terrified of the closing down of idea of a common good. * * * * I'm going to finish here with some attention to "looting" - both the idea and the activity. All you have to do is tell them they are being

attacked, and denounce the pacifists for lack of patriotism, and exposing the country to greater danger." -- Herman Goering at the Nuremberg trials.

The September 2nd - 5th weekend edition of USA Today (online) ran as one of its sub-headline (in the online edition, it was to the right of the main headline): "Lawlessness Fosters Fear." A word here about lawlessness and its class belonging. If we are not a lawless nation from the very top of our government's hierarchy, I don't know what we are. (Actually existing criminals ought to be indignant at the expressions of hypocrisy.) We are up to our noses in a lawless war gerry-rigged by lies; we are led by an administration for whom laws and regulations that get in the way of the good of corporations are routinely ground under its wheels; the engine of help that took its time getting to the disaster region is a product of that lawlessness and disregard for its people. Our attention is being directed to the lawlessness of individuals, and we respond with fear: "that could happen here, that could happen to me." And we are gratified when "order" is talked about and seems to have been restored. Sometimes all that is required for the achievement of that satisfaction is to see a black male lying on the ground with his hands cuffed behind his back [archive: newspapers, television, online fora, conversation].

In the meantime, we are at the mercy of a lawless over-class that is looting the state and a state that is looting itself for its friends (yet another Hello to Halliburton) and that is invisible to us. The reek of sanctimoniousness and self-righteousness that is drifting outward from the haves of the Bush administration and condemning not only looters, people who "didn't have the sense to leave," the local governments, and the poor--the poor, who Barbara Bush tells us are better off now that they're in the Astrodome than they've ever been in their lives--well, the stench of that self-righteousness rivals for noxiousness the smell of shit from the NO Superdome and Convention Center that people there had to breathe for almost a week.

In the U.S. state we seem to be really particular about our tolerance of looters. In fact, we have a tiered system for even thinking about them. Within this community of thought, the absolute bottom is occupied by people who steal TVs. The lowest of that low are those who might barter the TVs for drugs; slightly above them (but still lower than a snake's belt buckle) are those who steal TVs and might barter them for water, money, clothing, etc.; rising above them are those who are looting food, water, shoes, clothing for their own use or that of others' close to them (who nonetheless, President Bush told us, should be included in the most dire penalty for looting).

By contrast, occupying the very top tier of looters would be the big state actors, like the Bush administration, looting the national budget for its illegal war and accompanied by the war and disaster profiteers who are engorging themselves

and will continue to do so for the foreseeable future but who, I admit, aren't often photographed carrying away their billions in plastic garbage bags while running down the street.

When people start talking about a shoot-to-kill policy for looters, aren't they in danger of committing the crime of threatening the life of the President of the U.S.?

We might want to think about why it is the petty thief who gets shot while these other looters simply get richer (Hello Dick Cheney—I wanted a break from saying Halliburton).

Finally, to those who have said and continue to say that this isn't about race or class, you simply aren't paying attention. What is happening is, of course, about more than those social facts, but the existence of those social realities within a nation that allows itself to accommodate those realities will be rewarded with all the horrors brought on by the public's inability to see what has been and continues to be made within the terms of that accommodation. We accept living within a world of unequal division of resources. We accept living in a state that is intent upon re-making the world to its accommodation. We accept the tearing down of a material fabric of governmental responsibility for which we pay with our taxes. And we accept this in some significant part because class inequality and racial inequality are as American as apple pie. The politics of death are articulated in the life we deny the most vulnerable of our people. And the life that is increasingly going to be denied to more and more of us.

Wahneema Lubiano is Associate Professor of Literature and African and African American Studies at Duke University

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"and now it's winter in America"

--Gil Scott-Heron

Aldon Lynn Nielsen

George and Barbara Kelly Professor of American Literature

Department of English

The Pennsylvania State University

116 Burrowes

University Park, PA 16802-6200

[redacted] [office]

[Redacted] [Fax]

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257. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 9-12-05

Mon 12 Sep 2005

OPEN READINGS

Carnegie Art Center
240 Goundry St., North Tonawanda, NY
(Meets monthly on the second Wednesday)
Featured: Gunilla Kester
Wednesday, September 14, 7 P.M.
10 slots for open readers

The Book Corner
1801 Main St., Niagara Falls, NY
(Meets monthly on the third Thursday)
Featured: Maureen O'Connnor
Thursday, September 15, 7 P.M.
10 slots for open readers

Rust Belt Books
202 Allen Street, Buffalo, NY
(Meets the monthly on the third Sunday)
Featured: John Marvin
Sunday, September 18, 7 P.M.
10 slots for open readers.

FALL WORKSHOPS

The Working Writer Seminar

In our most popular series of workshops, writers improve their writing for publication, learn the ins and outs of getting published, and find ways to earn a living as writers. Usually taught by Kathryn Radeff, who is taking off from teaching this fall, we have invited a series of visiting writers to participate in these four one-day workshops. Writers who wish to pay for all four in advance receive a discount. \$175 for all four workshops, \$140 for members.

Session 1: Writing and Publishing Feature Articles, with Lauren Newkirk Maynard Saturday, October 1, 10 a.m. - 2 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 2: Writing and Publishing Personal Essays, with Paul Beston Saturday, October 29, 10 a.m. - 2 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 3: Independent Publishing and Print-on-Demand, with Geoffrey Gatz
Saturday, November 12, 12-4 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 3: Newsgathering, with Laura Legere

Saturday, December 3, 12-4 p.m.

CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor
\$50, \$40 members

Creative Writing Workshops:

Let's Be Quick About This: An Intro To Short Short Fiction, with Forrest Roth
Saturday, September 24, 12 a.m. - 4 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Playing the Fiddle While Rome Burns, or Writing Lyric Poems in the Age of Globalization, with Michael Kelleher

8 Tuesdays, October 11 - November 29, 7 - 9 p.m.

CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor
\$235, \$200 members.

Playwriting Basics, with Kurt Schneiderman

6 Tuesdays, October 4-November 8, 7-9 p.m.

CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor
\$175, \$140 for members

For more info on workshops, please visit our website.

ORBITAL SERIES

September

29 Sesshu Foster and James Thomas Stevens, Fiction and Poetry, 7 p.m., Big Orbit Gallery

October

8 Michael Davidson, Poetry, 7 p.m., Big Orbit Gallery. Please note change of date AND venue. 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....

SPOKEN ARTS RADIO with host Sarah Campbell

A joint production of Just Buffalo Literary Center and WBFO 88.7 FM

Airs Sundays during Weekend Edition at 8:35 a.m. and Mondays during Morning Edition at 6:35 A.M. & 8:35 a.m.

Upcoming Features:

September 25-26: Sesshu Foster

October 2-3: Paul Auster

October 9-10: John Ashbery

WORLD OF VOICES RESIDENCIES

October 24-28, 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.

LITERARY BUFFALO EVENTS

POETICS PLUS @ UB

James Longenbach, Poetry Reading

Tuesday, Sept. 14, 4 p.m.

Poetry and Rare Books Collection, 420 Capen Hall UB North Campus

Robert Halpern and Michael Cross, Poetry Reading

September 16, 7 p.m.

Big Orbit Gallery, 30d Essex Street

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

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[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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258. **Alan C Golding**

Footnote poems

Mon 12 Sep 2005

Hi, folks,

For a talk I'm writing, I'd be interested to hear your suggestions--mostly, though not exclusively, for work in the avant / post-avant traditions--for post-WWII poems (or generic hybrids) that incorporate footnotes or other apparatus into the text or in which the text is constructed out of such apparatus. Examples I'm working with so far include work by Charles Olson, ED Dorn, Jack Spicer, Bob Perelman, Brenda Hillman, Juliana Spahr, Brian Kim Stefans, Tyrone Williams, Jenny Boully, Eileen Tabios, Barrett Watten, Paul Violi, Jena Osman, Armand Schwerner, Charles Bernstein, Gabriel Gudding. Front or back channel is fine.

I won't be doing much with earlier examples in this mode (e.g., Dunciad to Pound, Eliot, Moore), but if you think of some that are particularly striking, well, I'd appreciate hearing of those too.

Thanks in advance,
Alan Golding

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259. **Maria Damon**

Re: My friend Wahneema says . . .

Mon 12 Sep 2005

yay wahneema.

At 11:48 AM -0400 9/12/05, Aldon Nielsen wrote:

>Wahneema Lubiano on Race, Class and Katrina

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>Wahneema Lubiano

>September 6, 2005

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>citizenry than to usher public money to what it
>sees as that money's "rightful" owners, the
>corporations that paid for the heads of that
>government's election.

>

>The response to this disaster does not have to
>be actually racist; racism is so much a part of
>our culture that it is always available as a
>simple tool of convenience. It can be called
>onto duty and then dismissed. One of the jobs
>that it does terrifically well, again and again,
>is to divert attention from what else is
>happening. The public imagination was focused on
>the scary blackness of people massed at the
>Superdome or the Convention Center, standing on
>the highway, standing on roofs. That vivid
>visibility also pushes the other people (in
>their heterogeneity) also there out of the
>picture frame until they are pulled into the
>picture as representations of the not-black and
>scary "properly" behaving fictions. I am
>describing a relay of framing movement as these
>"proper" victims are contrasted to those people
>spectacularly on display as visible contrasts to
>the "lawless" and the "looters" of New Orleans.

>

>Late last night I was taking a break from
>obsessing on the internet and saw Tucker Carlson
>on CNN doing up a follow-up interview with Andre

>Broussard (president of Jefferson Parish) who,
>on Sunday, had broken down crying after
>criticizing the federal government on "Meet the
>Press." Carlson asked Broussard to comment on
>the awfulness of the looting in New Orleans (cue
>pictures of burning buildings in NO), and
>Broussard said, "well, some of that is going on
>here too. Our shopping center burned on
>Wednesday." Broussard went on to describe what
>the police and national guard were having to
>contend with in his area.

>

>It was a moment when the possibility of bad
>non-black actors was at least alluded to. It was
>also a moment that passed really quickly.

>

>The comfortably well-off U.S. (and/or those who
>simply want comfort and aren't too particular
>about what it costs in other people) - can have
>that desire for comfort fed by the disciplining
>of the visible poor - the dangerous classes.

>

>I want to be clear, so I'm going to say this as
>directly as I can. I'm bringing together four
>areas of concern: (1) the presence of racism
>does not mean the absence of class warfare
>against the poor and working class; (2) a war on
>the poor does not mean that people of
>considerable color aren't also the easier
>targets; (3) the analytic insufficiency of a
>U.S. black/white binary around racial thinking
>does not mean that other "others" can't be
>thought about; and (4) the attention being paid
>to particular subsets of objects of governmental
>criminal negligence does not mean we shouldn't
>all be terrified of the closing down of idea of
>a common good.

>*****

>I'm going to finish here with some attention to
>"looting" - both the idea and the activity. All
>you have to do is tell them they are being
>attacked, and denounce the pacifists for lack of

>patriotism, and exposing the country to greater
>danger." -- Herman Goering at the Nuremberg
>trials.

>

>The September 2nd - 5th weekend edition of USA
>Today (online) ran as one of its sub- headline
>(in the online edition, it was to the right of
>the main headline): "Lawlessness Fosters Fear."
>A word here about lawlessness and its class
>belonging. If we are not a lawless nation from
>the very top of our government's hierarchy, I
>don't know what we are. (Actually existing
>criminals ought to be indignant at the
>expressions of hypocrisy.) We are up to our
>noses in a lawless war gerry-rigged by lies; we
>are led by an administration for whom laws and
>regulations that get in the way of the good of
>corporations are routinely ground under its
>>wheels; the engine of help that took its time
>getting to the disaster region is a product of
>that lawlessness and disregard for its people.
>Our attention is being directed to the
>lawlessness of individuals, and we respond with
>fear: "that could happen here, that could happen
>to me." And we are gratified when "order" is
>talked about and seems to have been restored.
>Sometimes all that is required for the
>achievement of that satisfaction is to see a
>black male lying on the ground with his hands
>cuffed behind his back [archive: newspapers,
>television, online fora, conversation].

>

>In the meantime, we are at the mercy of a
>lawless over-class that is looting the state and
>a state that is looting itself for its friends
>(yet another Hello to Halliburton) and that is
>invisible to us. The reek of sanctimoniousness
>and self-righteousness that is drifting outward
>from the haves of the Bush administration and
>condemning not only looters, people who "didn't
>have the sense to leave," the local governments,
>and the poor-the poor , who Barbara Bush tells

>us are better off now that they're in the
>Astrodome than they've ever been in their
>lives-well, the stench of that
>self-righteousness rivals for noxiousness the
>smell of shit from the NO Superdome and
>Convention Center that people there had to
>breathe for almost a week.
>
>In the U.S. state we seem to be really
>particular about our tolerance of looters. In
>fact, we have a tiered system for even thinking
>about them. Within this community of thought,
>the absolute bottom is occupied by people who
>steal TVs. The lowest of that low are those who
>might barter the TVs for drugs; slightly above
>them (but still lower than a snake's belt
>buckle) are those who steal TVs and might barter
>them for water, money, clothing, etc.; rising
>above them are those who are looting food,
>water, shoes, clothing for their own use or that
>of others' close to them (who nonetheless,
>President Bush told us, should be included in
>the most dire penalty for looting).
>
>By contrast, occupying the very top tier of
>looters would be the big state actors, like the
>Bush administration, looting the national budget
>for its illegal war and accompanied by the war
>and disaster profiteers who are engorging
>themselves and will continue to do so for the
>foreseeable future but who, I admit, aren't
>often photographed carrying away their billions
>in plastic garbage bags while running down the
>street.
>
>When people start talking about a shoot-to-kill
>policy for looters, aren't they in danger of
>committing the crime of threatening the life of
>the President of the U.S.?
>
>We might want to think about why it is the petty
>thief who gets shot while these other looters

[illegible]

>Aldon Lynn Nielsen
>George and Barbara Kelly Professor of American Literature
>Department of English
>The Pennsylvania State University
>116 Burrowes
>University Park, PA 16802-6200
>
>[office]
>
>[Fax]

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260. **Shaunanne Tangney**
teaching creative writing

Mon 12 Sep 2005

Hi, All--

I know many of you are in academia, and teach creative writing. I will be teaching creative writing (an advanced level course devoted solely to poetry) in the spring, and I haven't taught it in quite a while. What I have found in the past is that these courses are usually filled with "tortured soul" types, who just really want to read their work which is in their mind already perfect. No one usually wants to be serious about writing as a process and a learning experience, or about poetry as a genre. I've taught this class a dozen different ways and none of them has been all that successful in my mind. I've done workshops, used textbook-like-books, used self-help-like books, had them adhere to form, had them write papers, had them keep portfolios, had them give readings, had them (gasp!) read other poets--it just always feels like there is so little learning in the class. Students come in convinced that they are brilliant and have the single-most important thing ever to say in their poem...and they leave thinking the same thing! Anyone have any ideas, suggestions, or experiences of successful pedagogies, books, syllabae, etc?

Thanks So Much--
ShaunAnne Tangney
Associate Professor of English
Minot State University

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261. **Julie Kizershot**

Re: teaching creative writing

Mon 12 Sep 2005

Have them write poems to do with the wider world. Use Carolyn Forché's anthology *Against Forgetting*. Or *Poetry Like Bread*. Or make them write poems from an imaginative character's point of view (for example *My Last Duchess*). Use Jerome Rothenberg's anthology *Technicians of the Sacred* and have them write ritual poems or poetic plays (like Pound's *Noh Plays*).

There's a lot of ways to write that aren't strictly autobiographical and self-tortured that might help them zoom out and expand. I think the more experimentation, the better. Have them make centos. Have them do mistranslations. Have them "imitate" poets who write in very different styles.

Have them collaborate, as well.

Good luck!

Julie K-

*From: Shaunanne Tangney <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Mon, 12 Sep 2005 11:52:56 -0500
To: <[REDACTED]>
Subject: teaching creative writing*

Hi, All--

I know many of you are in academia, and teach creative writing. I will be teaching creative writing (an advanced level course devoted solely to poetry) in the spring, and I haven't taught it in quite a while. What I have found in the past is that these courses are usually filled with "tortured soul" types, who just really want to read their work which is in their mind already perfect. No one usually wants to be serious about writing as a process and a learning experience, or about poetry as a genre. I've taught this class a dozen different ways and none of them has been all that successful in my mind. I've done workshops, used textbook-like-books, used self-help-like books, had them adhere to form, had them write papers, had them keep portfolios, had them give readings, had them (gasp!) read other poets--it just always feels like there is so little learning in the class. Students come in convinced that they are brilliant and have the single-most important thing ever to say in their poem...and they leave thinking the same thing! Anyone have any ideas, suggestions, or experiences of successful pedagogies, books, syllabae, etc?

*Thanks So Much--
ShaunAnne Tangney*

Associate Professor of English
Minot State University

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262. **Small Press Traffic**

New Experiments: Catherine Wagner this Friday 9/16

Mon 12 Sep 2005

Small Press Traffic presents

Friday, September 16, 2005 at 7:30 p.m.

New Experiments: Catherine Wagner on Prelapsarian Poetics

Catherine Wagner writes: "Recent works by two poets from the astonishing generation previous to mine -- Leslie Scalapino and Alice Notley -- demonstrate equally radical versions of a prelapsarian poetics: both assert a Fall that their poetry seeks to counter or pre-empt. What are the risks and benefits of a prelapsarian poetics, and what can politically minded younger poets learn from it?"

Catherine Wagner is the author of *Macular Hole* (Fence, 2004), *Miss America* (Fence, 2001), and many chapbooks. Rae Armantrout calls her work "really strong and brave." Wagner's latest poems are in recent issues of *Black Clock*, *The Hat*, *American Letters & Commentary*, and *Shearsman*. She gave readings this summer at The Cork International Poetry Festival in Ireland and at England's Sheffield Poetry International. She teaches at Boise State University in Idaho, where she lives with her husband and two-year-old son.

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

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

California College of the Arts

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

<http://www.sptraffic.org>

Elizabeth Treadwell Jackson, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

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263. **Michael Tod Edgerton**

Re: Footnote poems

Mon 12 Sep 2005

Before Bouilly wrote *The Body*, Jennifer Martenson wrote *Xq28*, available from Burning Deck. It's most distinctive quality is precisely its hybridity (not just the fact that it's written in the form of footnotes); it's somewhere between a poem and an essay exploring constructions of sexuality and lesbian identity.

Cheers,

Tod

Alan C Golding <[REDACTED]> wrote:

Hi, folks,

For a talk I'm writing, I'd be interested to hear your suggestions--mostly, though not exclusively, for work in the avant / post-avant traditions--for post-WWII poems (or generic hybrids) that incorporate footnotes or other apparatus into the text or in which the text is constructed out of such apparatus. Examples I'm working with so far include work by Charles Olson, ED Dorn, Jack Spicer, Bob Perelman, Brenda Hillman, Juliana Spahr, Brian Kim Stefans, Tyrone Williams, Jenny Bouilly, Eileen Tabios, Barrett Watten, Paul Violi, Jena Osman, Armand Schwerner, Charles Bernstein, Gabriel Gudding. Front or back channel is fine.

I won't be doing much with earlier examples in this mode (e.g., *Dunciad* to Pound, Eliot, Moore), but if you think of some that are particularly striking, well, I'd appreciate hearing of those too.

Thanks in advance,

Alan Golding

Rebuild New Orleans / Bulldozer Bush

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<http://mail.yahoo.com>

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264. **Geoffrey Gatza**

Narcissus Jones

Mon 12 Sep 2005

Narcissus Jones

is remembered for having fallen in love with himself.

A poet of uncertain parentage, Narcissus, was loved
by Apollo and is counted among the most handsome of men,
was, according to some, the son of the river god Cephissus and the nymph Liriope, or according to others, the son of Endymion and Selene.

The beauty of Narcissus was compared to that of Adonis, whom Aphrodite loved,

or to that of Endymion, whom Selene loved, or to that of Ganymedes, whom Zeus loved, or to that of Hyacinthus, whom Apollo loved, or to that of Hylas, whom Heracles loved, or to that of Hermaphroditus, whom Salmacis loved, or to that of Chrysippus, whom Laius loved.

When Narcissus was born the seer Tiresias was asked
whether this child would live a long life, the seer replied:

"If he never knows himself"

When the nymph Echo fell in love with him and her love was not returned,
she disappeared from woods and mountains, and faded away. An indifferent fellow

to the other nymphs and youths who were mocked by Narcissus,
until one of them prayed to heaven:

"So may he himself love, and not gain the thing he loves"

When Narcissus, who was as beautiful as Dionysus or Apollo,
discovered his image in a pool, he fell in love with himself,
and not being able to find consolation, he died of sorrow by the same pool.
It is said that Narcissus still keeps gazing on his image in the waters
of the river Styx in the Underworld.

Upon prepared his funeral pyre, the grieving poets could not find his body,
in its place they found the flower that today bears his name.

Some reject that story and say, Narcissus, looking into the water,
did not understand that he saw his own reflection, and fell in love
with himself, dying of love at the spring.

For it is stupid to imagine, they argue, that a man old enough to fall in love
was unable to distinguish a man from a man's reflection.

Instead they assert that Narcissus had a twin sister,

and that both were exactly alike in appearance.

He then fell in love with his sister, and when she died

he used to go to the spring, knowing that it was his reflection

that he saw, but finding some relief for his love because the reflection

reminded him of his sister. What a treacherous little flower.

And concerning the flower in which they say that the young man turned into,

it already existed at the time when Hades abducted Persephone, and became

"a snare for the bloom-like girl". For it was she, attracted by the sweet scent

of the narcissus, gathered flowers over a meadow, that the earth opened

and Hades sprang out upon her with his immortal horses, and took her

to be the queen of the Underworld.

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265. **Brigitte Byrd**

Fwd: from Bret Lott re Katrina relief -- pass it on.

Mon 12 Sep 2005

*Subject: FWD from Bret Lott re Katrina relief --
pass it on.*

Date: Sun, 11 Sep 2005 14:01:42 -0400

*To the Community of Writers, Readers, Teachers,
Students, Editors and
Anyone
Else Within the Sound of This Email--*

*Bret Lott here, editor of The Southern Review on the
campus of LSU in*

Baton

*Rouge, Louisiana. I am writing to you and to
everyone you can forward
this*

*email to with an opportunity to help victims of the
hurricane. Forgive*

this

*rather long email, but it is important to the
welfare of many hurricane*

*evacuees in our area -- please read this all the way
through.*

No doubt you know the sorrow and hardship that has

*been visited on
residents
of our state because of Hurricane Katrina and the
flooding caused by the
breach of the levee in New Orleans. No doubt you
know as well of the
thousands of displaced persons who have lost
everything because of the
evacuation of that city.*

*As a result of so many New Orleans area universities
and colleges
closing
down for who knows how long, LSU has taken on almost
2800 new students
who
were displaced by losing their homes and their
schools; in addition,
many
students who were already enrolled at LSU have also
suffered great
losses.
These students have experienced hardships that few
of us will ever know:
they have lost their homes, their personal
belongings, their books,
their
food -- everything, including, for many, the college
or university at
which
they were enrolled. To help meet their needs -- and
these are IMMEDIATE
and
GENUINE needs -- the LSU Foundation has set up
Hurricane Katrina Relief
Fund.*

*Strangely and beautifully and sadly enough, the
latest issue of The
Southern
Review -- mailed to subscribers just week before
last, right as the
hurricane was making way for the Gulf Coast -- has
turned out to be a
very
special issue for the artwork on the cover and that
featured inside. The
artist, Billy Solitario, lives near GULFPORT (and I*

trust you have seen
the
pictures of the devastation there); as of this
writing, we have not been
able to contact him. The paintings themselves are of
the Gulf Coast --
one
of them is even titled "Spiral Cloud over Levee,"
another one titled
"Storm
Over the Mississippi"; still others in the portfolio
are of barrier
islands
on the Gulf Coast -- places that don't even exist
anymore. The artwork
was
selected about a year ago, and the synchronicity of
this is a little too
much to think about -- the issue, which went out
just two weeks ago,
celebrates a coastland that is, suddenly, gone.
Also, and again the
synchronicity of this is too much to behold, the
lead poems in this
issue
are by Peter Cooley, poet at now-closed Tulane
University; we have heard
that he is safe in Houston at the time of this
writing.

Here is where the community of folks to whom this
email is addressed can
help (and please read the following instructions
CAREFULLY as they are
being
written this way so as to allow all of us to help
each other legally!).

1 -- YOU SEND THE SOUTHERN REVIEW A CHECK FOR \$8
(EIGHT DOLLARS) MADE
OUT TO
"LSU FOUNDATION," AND WRITE ON THE MEMO LINE
"HURRICANE STUDENT RELIEF
FUND." MAIL THAT CHECK TO:

THE SOUTHERN REVIEW
OLD PRESIDENT'S HOUSE
LSU

BATON ROUGE LA 70803

PLEASE INCLUDE YOUR NAME AND MAILING ADDRESS WHEN
SENDING THE CHECK.

Or

CALL THE SOUTHERN REVIEW AT [REDACTED] or
[REDACTED] AND GIVE US
YOUR
VISA NUMBER AND NAME AND ADDRESS

2 -- I SEND YOU A FREE COPY OF THIS ISSUE OF THE
SOUTHERN REVIEW.

*Please note that these two actions -- your donation,
our sending you a
free
copy -- are MUTUALLY EXCLUSIVE (does anyone out
there recognize yet the
legal hoops I am having to jump through in order
simply to help
students in
dire need of help? Sheesh!). Please note as well
that it just so happens
that the cover price for an issue of The Southern
Review is \$8 (eight
dollars), BUT YOU ARE FREE TO DONATE AS MUCH AS YOU
WISH.*

*Order as many as you want -- use them as gifts with
the good knowledge
that
because of your generosity help is going to students
in need; use them
in
your classes as a means to help your students rally
to the aid of their
comrades here at LSU; give them to anyone and
everyone you know. And
please
forward this email to as many people as you know so
that they might
also be
able to contribute to a worthy fund, and to enjoy
the issue itself.*

But finally, please note that NOT A SINGLE PENNY

WILL COME EVEN REMOTELY
CLOSE TO THE COFFERS OF THE SOUTHERN REVIEW; THIS IS
SOLELY AN EFFORT
TO GET
MONEY TO STUDENTS IN NEED AND TO CELEBRATE THROUGH
THE PAGES OF THE
SOUTHERN
REVIEW THE BEAUTY OF A COAST THAT HAS LARGELY BEEN
LOST.

*I know that to many out there this may sound like
some sort of mercenary
effort to
advertise our journal and somehow to make money
through the loss of
others.
Indeed, we will in fact be losing money in all this.
But you have my
word
-- Bret Lott -- that we will in no way profit from
these mutually
exclusive actions.*

*I know the outpouring will be a great one, and
please know that we here
at
The Southern Review are prepared to handle the
deluge of good will you
are
already sending our way. Thank you for reading all
the way through this
email, and thank you as well for what you have
already done for the
hurricane relief efforts.*

Sincerely, and with thanks to all --

*Bret Lott
Editor and Director
The Southern Review*

| Josh Russell |  |
<http://workshop.gsu.edu> |

Brigitte Byrd
Assistant Professor of English
Language & Literature Department
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[REDACTED]

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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266. **Stephen Vincent**

FW: List of FEMA Crimes keeps growing. HERE ARE A NUMBER OF LINKS THAT GIVE EVIDENCE THAT FEMA WAS TREATING KATRINA AS AN EXERCISE IN MARSHALL LAW TRAINING

Mon 12 Sep 2005

FYI

Subject: Fwd: Fw: List of FEMA Crimes keeps growing. HERE ARE A NUMBER OF LINKS THAT GIVE EVIDENCE THAT FEMA WAS TREATING KATRINA AS AN EXERCISE IN MARSHALL LAW TRAINING

http://www.zwire.com/site/news.cfm?newsid=15147862&BRD=1817&PAG=461&dept_id=68561&rft=6

FEMA blocks 500-boat citizen flotilla from delivering aid

<http://www.dailykos.com/storyonly/2005/9/3/171718/0826>

FEMA fails to utilize Navy ship with 600-bed hospital on board

<http://www.chicagotribune.com/news/nationworld/chi-0509040369sep04,1,4144825.story?ctrack=1&cset=true>

FEMA to Chicago: Send just one truck

<http://www.chicagotribune.com/services/site/premium/access-registered.intercept>

FEMA turns away generators

<http://www.wwltv.com/local/stories/WWLBLOG.ac3fcea.html>

FEMA: "First Responders Urged Not To Respond"
<http://www.fema.gov/news/newsrelease.fema?id=18470>

FROM SENATOR BARBARA BOXER--JUST IN:

Given the need for additional troops to respond to this disaster -- and the distress of soldiers from the affected region -- I have asked President Bush to immediately recall National Guard troops currently stationed in Iraq who are from the Gulf Coast. The local knowledge of these troops will prove vital in continuing rescue operations.

Please join me today in urging the President to immediately bring home all National Guard troops from the affected Gulf Coast region.

It is not yet known how many lives could have been saved with a more effective federal response to this disaster. A nation that has the resources to send troops door-to-door looking for terrorists in Iraq certainly surely could have sent them door-to-door to evacuate our poor, sick, and elderly neighbors in New Orleans. Yet, each new tale of horror makes the failure of the response plain.

President Bush has termed what happened on the ground in the Gulf Coast as "unacceptable." And he should.

But what is also unacceptable to me is that the head of the Federal Emergency Management Agency has absolutely no experience in disaster relief. It is unacceptable to me that after four years of being told that our homeland security is improving, the system utterly failed its first test. It is unacceptable to me that an untold number of people died or were needlessly traumatized in the horror of the Superdome and New Orleans Convention Center because of a chaotic federal response.

There will be another word I will focus on in coming days: accountability. Congress must hold hearings to find out what went wrong and make sure it gets fixed. And the federal officials whose ineptitude contributed to this disaster will have to explain themselves to Congress and the American people.

In the meantime, I will be introducing a plan to help put the people of the Gulf Coast back to work by hiring those who are displaced for the rebuilding effort. The Gulf Coast will once again be a beautiful place to live and work, but it will take the combined work and energy of all of us.

WHAT PISSES ME OFF IS THAT THIS IS NOT SIMPLY INEPTITUDE, IT'S
INEPTITUDE
WITH GUIDELINES ABOUT HOW TO BE INEPT, WHERE PROTECTING PROPERTY
IS THE

PRIMARY GOAL AND TAKING CARE OF PEOPLE IS SECONDARY!!
I BELIEVE WE MUST IMPEACH THIS PRESIDENT OR ELSE BE PULLED DOWN
WITH HIM. HE
IS NOT JUST AN IDIOT HE IS A MALICIOUS MISGUIDED IDIOT, AS ARE THE
PEOPLE
WHO SURROUND HIM. BRAD

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267. **Rob McLennan**

reminder -- the ottawa small press book fair

Mon 12 Sep 2005

span-o (the small press action network - ottawa)
presents

the ottawa
small press
book fair

fall edition

will be happening

Saturday, October 15, 2005

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane). contact rob at [REDACTED] to sign up for a table, etc.

General info: the ottawa small press book fair noon to 5pm (opens at 11am for exhibitors)

admission free to the public. tables are \$15 for exhibitors (payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7). full tables only. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being looked at, & any other pertinent info, including upcoming ottawa-area events (if any).

due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair. the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems,

2x4s with text, etc. happens twice a year, started in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.

questions, [REDACTED] or [REDACTED] more info on span-o at the span-o link of www.track0.com/rob_mclennan span-o: c/o 858 somerset street west, main floor, ottawa ontario canada k1r 6r7

free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry.

also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan at [REDACTED] or [REDACTED] / or check out the span-o link at www.track0.com/rob_mclennan

also, don't forget the toronto small press fair happens this fall on Saturday, October 29th. For more info, email: [REDACTED] or check out the link at <http://www.torontosmallpressbookfair.org/>

& there's a new Hamilton small press fair that takes place on Sunday, November 6th at the Downtown Cultural Centre. For more info, email: [REDACTED]

=====

-- 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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268. **derekrogeron**

Tenure-track position in Creative Writing

Mon 12 Sep 2005

Charleston, IL

Eastern Illinois University seeks candidates with expertise in one or more of the following: fiction, poetry, and nonfiction. Publication in area of specialization and competence in teaching of creative writing at undergraduate and graduate levels required.

Successful candidate will be able to contribute to Eastern Illinois University's newly revised 2-year MA program with concentrations in Creative Writing, Literary Studies, and Professional Writing and to the undergraduate major and General Education curricula.

Seeking excellent teachers with wide interests and creative promise. PhD by date of appointment. Fall 2006 start. 3/3 teaching load.

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Interview at the MLA conference. Eastern Illinois University is an equal opportunity/equal access/affirmative action employer committed to achieving a diverse community.

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269. **Litmus Press**

New Translation from Litmus Press

Mon 12 Sep 2005

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270. **Mark Weiss**

Another report from New Orleans.

Mon 12 Sep 2005

This from Counterpunch.

First By the Floods, Then By Martial Law

Trapped in New Orleans

By LARRY BRADSHAW
and LORRIE BETH SLONSKY

Two days after Hurricane Katrina struck New Orleans, the Walgreens store at the corner of Royal and Iberville Streets in the city's historic French Quarter remained locked. The dairy display case was clearly visible through the widows. It was now 48 hours without electricity, running water, plumbing, and the milk, yogurt, and cheeses were beginning to spoil in the 90-degree heat.

The owners and managers had locked up the food, water, pampers and prescriptions, and fled the city. Outside Walgreens' windows, residents and tourists grew increasingly thirsty and hungry. The much-promised federal, state and local aid never materialized, and the windows at Walgreens gave way to the looters.

There was an alternative. The cops could have broken one small window and distributed the nuts, fruit juices and bottled water in an organized and systematic manner. But they did not. Instead, they spent hours playing cat and mouse, temporarily chasing away the looters.

We were finally airlifted out of New Orleans two days ago and arrived home on Saturday. We have yet to see any of the TV coverage or look at a newspaper. We are willing to guess that there were no video images or front-page pictures of European or affluent white tourists looting the Walgreens in the French Quarter.

We also suspect the media will have been inundated with "hero" images of the National Guard, the troops and police struggling to help the "victims" of the hurricane. What you will not see, but what we witnessed, were the real heroes and sheroes of the hurricane relief effort: the working class of New Orleans.

The maintenance workers who used a forklift to carry the sick and disabled. The engineers who rigged, nurtured and kept the generators running. The electricians who improvised thick extension cords stretching over blocks to share the little electricity we had in order to free cars stuck on rooftop parking lots. Nurses who took over for mechanical ventilators and spent many hours on end manually forcing air into the lungs of unconscious patients to keep them alive. Doormen who rescued folks stuck in elevators. Refinery workers who broke into boat yards, "stealing" boats to rescue their neighbors clinging to their roofs in flood waters. Mechanics who helped hotwire any car that could be found to ferry people out of the city. And the food service workers who scoured the commercial kitchens, improvising communal meals for hundreds of those stranded.

Most of these workers had lost their homes and had not heard from members of their families. Yet they stayed and provided the only infrastructure for the 20 percent of New Orleans that was not under water.

* * *

ON DAY Two, there were approximately 500 of us left in the hotels in the French Quarter. We were a mix of foreign tourists, conference attendees like ourselves and locals who had checked into hotels for safety and shelter from Katrina.

Some of us had cell phone contact with family and friends outside of New Orleans. We were repeatedly told that all sorts of resources, including the National Guard and scores of buses, were pouring into the city. The buses and the other resources must have been invisible, because none of us had seen them.

We decided we had to save ourselves. So we pooled our money and came up with \$25,000 to have ten buses come and take us out of the city. Those who

didn't have the requisite \$45 each were subsidized by those who did have extra money.

We waited for 48 hours for the buses, spending the last 12 hours standing outside, sharing the limited water, food and clothes we had. We created a priority boarding area for the sick, elderly and newborn babies. We waited late into the night for the "imminent" arrival of the buses. The buses never arrived. We later learned that the minute they arrived at the city limits, they were commandeered by the military.

By Day Four, our hotels had run out of fuel and water. Sanitation was dangerously bad. As the desperation and despair increased, street crime as well as water levels began to rise. The hotels turned us out and locked their doors, telling us that "officials" had told us to report to the convention center to wait for more buses. As we entered the center of the city, we finally encountered the National Guard.

The guard members told us we wouldn't be allowed into the Superdome, as the city's primary shelter had descended into a humanitarian and health hellhole. They further told us that the city's only other shelter--the convention center--was also descending into chaos and squalor, and that the police weren't allowing anyone else in.

Quite naturally, we asked, "If we can't go to the only two shelters in the city, what was our alternative?" The guards told us that this was our problem--and no, they didn't have extra water to give to us. This would be the start of our numerous encounters with callous and hostile "law enforcement."

* * *

WE WALKED to the police command center at Harrah's on Canal Street and were told the same thing--that we were on our own, and no, they didn't have water to give us. We now numbered several hundred.

We held a mass meeting to decide a course of action. We agreed to camp outside the police command post. We would be plainly visible to the media and constitute a highly visible embarrassment to city officials. The police told us that we couldn't stay. Regardless, we began to settle in and set up camp.

In short order, the police commander came across the street to address our group. He told us he had a solution: we should walk to the Pontchartrain Expressway and cross the greater New Orleans Bridge to the south side of the Mississippi, where the police had buses lined up to take us out of the city.

The crowd cheered and began to move. We called everyone back and explained to the commander that there had been lots of misinformation, so was he sure

that there were buses waiting for us. The commander turned to the crowd and stated emphatically, "I swear to you that the buses are there."

We organized ourselves, and the 200 of us set off for the bridge with great excitement and hope. As we marched past the convention center, many locals saw our determined and optimistic group, and asked where we were headed. We told them about the great news.

Families immediately grabbed their few belongings, and quickly, our numbers doubled and then doubled again. Babies in strollers now joined us, as did people using crutches, elderly clasping walkers and other people in wheelchairs. We marched the two to three miles to the freeway and up the steep incline to the bridge. It now began to pour down rain, but it didn't dampen our enthusiasm.

As we approached the bridge, armed sheriffs formed a line across the foot of the bridge. Before we were close enough to speak, they began firing their weapons over our heads. This sent the crowd fleeing in various directions.

As the crowd scattered and dissipated, a few of us inched forward and managed to engage some of the sheriffs in conversation. We told them of our conversation with the police commander and the commander's assurances. The sheriffs informed us that there were no buses waiting. The commander had lied to us to get us to move.

We questioned why we couldn't cross the bridge anyway, especially as there was little traffic on the six-lane highway. They responded that the West Bank was not going to become New Orleans, and there would be no Superdomes in their city. These were code words for: if you are poor and Black, you are not crossing the Mississippi River, and you are not getting out of New Orleans.

* * *

OUR SMALL group retreated back down Highway 90 to seek shelter from the rain under an overpass. We debated our options and, in the end, decided to build an encampment in the middle of the Ponchartrain Expressway--on the center divide, between the O'Keefe and Tchoupitoulas exits. We reasoned that we would be visible to everyone, we would have some security being on an elevated freeway, and we could wait and watch for the arrival of the yet-to-be-seen buses.

All day long, we saw other families, individuals and groups make the same trip up the incline in an attempt to cross the bridge, only to be turned away--some chased away with gunfire, others simply told no, others verbally berated and humiliated. Thousands of New Orleaners were prevented and prohibited from self-evacuating the city on foot.

Meanwhile, the only two city shelters sank further into squalor and disrepair. The only way across the bridge was by vehicle. We saw workers stealing trucks, buses, moving vans, semi-trucks and any car that could be hotwired. All were packed with people trying to escape the misery that New Orleans had become.

Our little encampment began to blossom. Someone stole a water delivery truck and brought it up to us. Let's hear it for looting! A mile or so down the freeway, an Army truck lost a couple of pallets of C-rations on a tight turn. We ferried the food back to our camp in shopping carts.

Now--secure with these two necessities, food and water--cooperation, community and creativity flowered. We organized a clean-up and hung garbage bags from the rebar poles. We made beds from wood pallets and cardboard. We designated a storm drain as the bathroom, and the kids built an elaborate enclosure for privacy out of plastic, broken umbrellas and other scraps. We even organized a food-recycling system where individuals could swap out parts of C-rations (applesauce for babies and candies for kids!).

This was something we saw repeatedly in the aftermath of Katrina. When individuals had to fight to find food or water, it meant looking out for yourself. You had to do whatever it took to find water for your kids or food for your parents. But when these basic needs were met, people began to look out for each other, working together and constructing a community.

If the relief organizations had saturated the city with food and water in the first two or three days, the desperation, frustration and ugliness would not have set in.

Flush with the necessities, we offered food and water to passing families and individuals. Many decided to stay and join us. Our encampment grew to 80 or 90 people.

From a woman with a battery-powered radio, we learned that the media was talking about us. Up in full view on the freeway, every relief and news organizations saw us on their way into the city. Officials were being asked what they were going to do about all those families living up on the freeway. The officials responded that they were going to take care of us. Some of us got a sinking feeling. "Taking care of us" had an ominous tone to it.

Unfortunately, our sinking feeling (along with the sinking city) was accurate. Just as dusk set in, a sheriff showed up, jumped out of his patrol vehicle, aimed his gun at our faces and screamed, "Get off the fucking freeway." A helicopter arrived and used the wind from its blades to blow away our flimsy structures. As we retreated, the sheriff loaded up his truck with our food and water.

Once again, at gunpoint, we were forced off the freeway. All the law enforcement agencies appeared threatened when we congregated into groups of 20 or

more. In every congregation of "victims," they saw "mob" or "riot." We felt safety in numbers. Our "we must stay together" attitude was impossible because the agencies would force us into small atomized groups.

In the pandemonium of having our camp raided and destroyed, we scattered once again. Reduced to a small group of eight people, in the dark, we sought refuge in an abandoned school bus, under the freeway on Cilo Street. We were hiding from possible criminal elements, but equally and definitely, we were hiding from the police and sheriffs with their martial law, curfew and shoot-to-kill policies.

The next day, our group of eight walked most of the day, made contact with the New Orleans Fire Department and were eventually airlifted out by an urban search-and-rescue team.

We were dropped off near the airport and managed to catch a ride with the National Guard. The two young guardsmen apologized for the limited response of the Louisiana guards. They explained that a large section of their unit was in Iraq and that meant they were shorthanded and were unable to complete all the tasks they were assigned.

* * *

WE ARRIVED at the airport on the day a massive airlift had begun. The airport had become another Superdome. We eight were caught in a press of humanity as flights were delayed for several hours while George Bush landed briefly at the airport for a photo op. After being evacuated on a Coast Guard cargo plane, we arrived in San Antonio, Texas.

There, the humiliation and dehumanization of the official relief effort continued. We were placed on buses and driven to a large field where we were forced to sit for hours and hours. Some of the buses didn't have air conditioners. In the dark, hundreds of us were forced to share two filthy overflowing porta-potties. Those who managed to make it out with any possessions (often a few belongings in tattered plastic bags) were subjected to two different dog-sniffing searches.

Most of us had not eaten all day because our C-rations had been confiscated at the airport--because the rations set off the metal detectors. Yet no food had been provided to the men, women, children, elderly and disabled, as we sat for hours waiting to be "medically screened" to make sure we weren't carrying any communicable diseases.

This official treatment was in sharp contrast to the warm, heartfelt reception given to us by ordinary Texans. We saw one airline worker give her shoes to someone who was barefoot. Strangers on the street offered us money and toiletries with words of welcome.

Throughout, the official relief effort was callous, inept and racist. There was more suffering than need be. Lives were lost that did not need to be lost.

LARRY BRADSHAW and LORRIE BETH SLONSKY are emergency medical services (EMS) workers from San Francisco and contributors to

<<http://www.socialistworker.org/>>Socialist Worker. They were attending an EMS conference in New Orleans when Hurricane Katrina struck. They spent most of the next week trapped by the flooding--and the martial law cordon around the city.

<http://www.easycarts.net/ecarts/CounterPunch/CP_Books.html>

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271. **Maria Damon**

Re: teaching creative writing

Mon 12 Sep 2005

also, do a lot of inclass writing and collaborative assignments, the purpose of which is process and not evaluation; that way the emphasis on individual ego is undercut. i think it also important to let go of trying to "humble" them, b/c probably underneath what may appear to be arrogance is a lot of insecurity. shifting to non-evaluative means and ends might alleviate some of that posturing.

At 1:02 PM -0400 9/12/05, Julie Kizershot wrote:

>Have them write poems to do with the wider world. Use Carolyn Forche's
>anthology Against Forgetting. Or Poetry Like Bread. Or make them write
>poems form an imaginative character's point of view (for example My Last
>Duchess). Use Jerome Rothenberg's anthology Technicians of the Sacred and
>have them write ritual poems or poetic plays (like Pound's Noh Plays).

>

>There's a lot of ways to write that aren't strictly autobiographical and
>self tortured that might help them zoom out and expand. I think the more
>experimentation, the better. Have them make centos. Have them do
>mistranslations. Have them "imitate" poets who write in very different
>styles.

>

>Have them collaborate, as well.

>

>Good luck!

>

>Julie K-

>
>
>> From: Shaunanne Tangney <[REDACTED]>
>> Reply-To: UB Poetics discussion group <[REDACTED]>
>> Date: Mon, 12 Sep 2005 11:52:56 -0500
>> To: <[REDACTED]>
>> Subject: teaching creative writing
>>
>> Hi, All--
>>
>> I know many of you are in academia, and teach creative writing. I will
>> be teaching creative writing (an advanced level course devoted solely
>> to poetry) in the spring, and I haven't taught it in quite a while.
>> What I have found in the past is that these courses are usually filled
>> with "tortured soul" types, who just really want to read their work
>> which is in their mind already perfect. No one usually wants to be
>> serious about writing as a process and a learning experience, or about
>> poetry as a genre. I've taught this class a dozen different ways and
>> none of them has been all that successful in my mind. I've done
>> workshops, used textbook-like-books, used self-help-like books, had
>> them adhere to form, had them write papers, had them keep portfolios,
>> had them give readings, had them (gasp!) read other poets--it just
>> always feels like there is so little learning in the class. Students
>> come in convinced that they are brilliant and have the single-most
>> important thing ever to say in their poem...and they leave thinking the
>> same thing! Anyone have any ideas, suggestions, or experiences of
>> successful pedagogies, books, syllabae, etc?
>>
>> Thanks So Much--
>> ShaunAnne Tangney
>> Associate Professor of English
>> Minot State University

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272. **Stephen Vincent**

Cheap "W"Thrills

Mon 12 Sep 2005

This W Post round-up on George W up close and not exactly personal is even more scary than many of us might even begin to imagine:

<http://www.washingtonpost.com/wp-dyn/content/linkset/2005/04/11/LI2005041100879.html>

Definitely the Emp sans garments.

Stephen V

Blog: <http://stephenvincent.net/blog/>

New blog site / same archives!

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273. **Craig Allen Conrad**

)))))))))(((((((((((**WAYS TO USE LANCE, by Brett
Evans)))))))))))(((**

Mon 12 Sep 2005

)))))))))(((((((((((WAYS TO USE LANCE, by Brett Evans)))))))))))
(((((((((((

The annual MOONCALF chapbook project includes a collaboration between poet and publisher to create the cover. The poet is asked to find 5 objects off the streets of the city where he or she lives, and I find 4 objects off the streets of Philadelphia. These 9 objects are combined to make a collage, which takes shape to form the cover.

I'm sitting here with a large manilla envelope of objects from the streets of New Orleans, sent to me in June by Brett. Let's celebrate that great city together with the poetry here and now.

WAYS TO USE LANCE is a damn fine book, one I'm proud to be publishing, and one you'll be quite happy to own! You would want it no matter the circumstances of the world today or tomorrow.

SAMPLE POEM:

from WAYS TO USE LANCE
by Brett Evans

Let's be straight on this
rod off: it's the fantasy-
only boys v. reality-maxx
men: whiffenpoof policy v.
grim lak-o-lunch: Can some
one hail the hybrid? Oil pitches
like a Disney girl to juice
your I See Rigor Mortis glasses
into seeing Dick Cheney
move about the log
cabin. Build on the ant mound
with the mini Islam Aint Sexy
flag asprout, the whole thing,

unwanted filth on radio or
television, makes me want to
chain steak to my third legs
and walk through the wolf
pen for thought. This blows.
Go the past tense of Gone,
I want a world and you do
where She Walks Right In
and She Walks Right Out. I :
Unpaid Avalanche Conductor.

The book is \$10, which includes shipping costs. Every penny you send will go to Brett, who is presently displaced with his wife Janine Hayes and their three dogs.

BOOK WILL BE AVAILABLE AT THE OCTOBER 1ST READING IN
PHILADELPHIA (Don't know about the reading but want to know, and want to come? Ask me for details)

If you're unable to make the Philadelphia benefit Oct. 1st, and want a copy mailed to you:

IT'S VERY IMPORTANT to NOT make your check out to Mooncalf Press (I'll just have to mail it back to you).

PLEASE make sure to make it out to CAConrad,
then please mail check (and your address) to:

CAConrad
c/o Mooncalf Press
POBox 22521
Philadelphia, PA 19110

Thank you for your interest in fine poetry.

))))))))))((((((((((((MOONCALF))))))))))))((((((((((((

Mooncalf : A freak. [Mid-16th century. From moon + calf; originally in the meaning of "œshapeless fleshy mass in the womb," thought to be caused by the influence of the moon.]

Also by Brett Evans: AFTER SCHOOL SESSION
http://www.durationpress.com/subpress/after.htm
(http://www.durationpress.com/subpress/after.htm)

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274. **Michael Rothenberg**

alan kaufman e-mail please

Mon 12 Sep 2005

if any one has e-mail for alan kaufman please backchannel

thanks. MR

Michael Rothenberg



Big Bridge

www.bigbridge.org

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275. **Mairead Byrne**

Re: teaching creative writing

Mon 12 Sep 2005

Dear Shaunanne,

I think there are many approaches to this question. Teaching offers several elements, all of which have rich potential: subject, methodology, texts, students, teacher.

Despite general scepticism regarding the teachability of writing and the very subject of creative writing in the culture I grew up in (Ireland), I have great regard for creative writing as a subject and useful discipline. This is partly, maybe even mainly, due to the benefit I myself reaped from taking creative writing workshops in the community, and in graduate school. Taking workshops as a student built writing into my weekly schedule, exposed me to discussion and new literature, and gave me my first experience of a writing community, and audience. I learned to respect what an audience can teach. That's the first great thing about the question: the actual subject of creative writing (which I teach at Rhode Island School of Design and which has infinite applicability across the studio disciplines, and in life as a whole). So I might ask you, Shaunanne, what has your own experience of taking creative writing classes been? Enjoyable? useful? Which ones did you enjoy? Which not? Can you model the classes you now teach on successful classes which you have taken?

Secondly, methodology. The creative writing practice of workshopping is, in my experience, a successful methodology. I have extended its use to all my writing classes. It works very well in 101. I think the key to the success of the workshop method is that it helps build an appreciation of audience; also it helps give purpose (i.e., communication) to writing which might otherwise be relatively purposeless. Of course, creative writing methodology does not stop at the workshop, and indeed endless rounds of workshopping can be tedious. I have

built advanced poetry writing classes on other models, e.g., seminar focused on articulation of poetics and presentation of groups of poems rather than single poems; also classes which focus on publication, in a range of ways, rather than group analysis of class poems. All poetry writing classes I teach have fantastic assigned texts. That's obviously another key to teacher excitement. I love the books. No, excuse me, I LOVE the books.

Students: I guess I love the students too. One amazing thing I learned recently is that a person can be a poet with very incomplete command of the language. I learned this when I worked with a student who had limited English but boy could she dream up images and boy could she harness and exploit the English she knew. Seems obvious maybe. I learn slowly. I learn so much from my students, if I can slow down. And I don't just mean they give me cool music. They tell me things I should know: they give me references; they teach me plenty; they love to write; they get a kick out of it; some of them write very very well. I have taught at 4 schools in America: in Indiana, New York, Mississippi, and Rhode Island; also high school in Ireland. It has been my experience that there are excellent students everywhere. Incidentally, I just read MY FRESHMAN YEAR by Rebekah Nathan (Cornell UP 2004 or 5). It's a useful perspective (anthropology professor returns to college [her own college] as first year student). But I got to say that, contrary to the understandable disaffection Nathan describes, as far as I can see students like poetry. A lot. How can they not!!!!

Teacher: Well, I'm on sabbatical right now so obviously I think teaching is the best job in the world. Even when I'm doing it though, I generally like teaching. I don't know if I actually teach anyone anything but we do read and write a lot of poetry and it's a lot of fun. I'm occasionally a "tortured soul" type myself but the classroom helps me put it aside for a while. I think my students often do the same: they are fighting real demons, and trying to lay them aside.

All the teaching ideas you list below sound great: it makes for a varied syllabus. I've been teaching 13 years: only recently did it occur to me I should teach what I actually know. Up till then I taught to learn. One of the first students I ever had, when I asked him a question about another subject he was taking, said "It's not my job to teach you." Sounds rude but he turned out to be a good guy and in some ways he was right. When I did start to teach what I actually knew, I found out I knew very little: it was almost embarrassing teaching the few things I actually knew, and knew that worked for me, about writing. But boy could I bring a lot of conviction to it!

The other thing is, I assign absolutely drop-dead brilliant books -- or books that *I* think are absolutely drop-dead brilliant and uncanny and the epitome of epitome!!! When you are bringing such gifts into the classroom well what can I say. I'm almost getting nostalgic right now. Almost.

These are my few thoughts. I'm sure others will have more to say, maybe more to the point.

Good luck! Enjoy!

Mairead

>>> [REDACTED] 09/12/05 12:52 PM >>>

Hi, All--

I know many of you are in academia, and teach creative writing. I will be teaching creative writing (an advanced level course devoted solely to poetry) in the spring, and I haven't taught it in quite a while. What I have found in the past is that these courses are usually filled with "tortured soul" types, who just really want to read their work which is in their mind already perfect. No one usually wants to be serious about writing as a process and a learning experience, or about poetry as a genre. I've taught this class a dozen different ways and none of them has been all that successful in my mind. I've done workshops, used textbook-like-books, used self-help-like books, had them adhere to form, had them write papers, had them keep portfolios, had them give readings, had them (gasp!) read other poets--it just always feels like there is so little learning in the class. Students come in convinced that they are brilliant and have the single-most important thing ever to say in their poem...and they leave thinking the same thing! Anyone have any ideas, suggestions, or experiences of successful pedagogies, books, syllabae, etc?

Thanks So Much--

ShaunAnne Tangney

Associate Professor of English

Minot State University

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276. **Sheila Murphy**

Peter Ganick - New Email Address and Some Lost Emails

Tue 13 Sep 2005

Peter Ganick has asked that I post this notice: his new email address is:

[REDACTED]

Any emails sent to him at the prior address since August 8, 2005 have not been received, due to difficulties with the prior email provider.

Please re-send to the above address.

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277. **Alex Jorgensen**

Re: teaching creative writing

Tue 13 Sep 2005

Remember talking to friend some years ago about treatise I'd written on the process, and my aesthetic, as they say. At time, I'd been in writer's group (miserably artificial and vain thing in my own estimation--as it's come down, really, to an industry!?). I'd been reading and reading, doing readings, and doing much of what's been suggested, and he said, after kind words, that it might be more worthwhile to get out there into the world in order to have something to write about--to communicate.

Tell them to leave the clean space of self-lauditory and hyper-institutionalized engines and create there own. Tell them to sit in the filthy space of isolation amid barking writers who've got lots of self-serving motives at stake, asking themselves how much they really want to write. Tell them to walk through dangerous places and harsh revolutions in order to say something needing to be said. Ask them to look for someone capable of telling truth. Dare them to communicate with someone who can't read, write, and who they can't impress.

Tell them that not everything has been done before, said before, thought or questioned before. Tell them to make their poetry 'open'-- Remind them that priests in gold robes used to administer the holy mass, speaking in Latin, with back against those needing most to be so-called saved. And remind them of the responsibility. Challenge them to develop an interior world worthy of the greatest explorers of humanity, divinity, and villainy.

Xiao Yao
Beijing, China

Yahoo! for Good

Donate to the Hurricane Katrina relief effort.

<http://store.yahoo.com/redcross-donate3/>

278. **Nicholas Karavatos**
Trial of poet for 'defiling idol'

Tue 13 Sep 2005

Trial of poet for 'defiling idol'

By Subir Bhaumik

BBC News, Calcutta

An Indian court has ordered a leading Bengali poet to stand trial on charges of defiling a Hindu goddess.

The court in India's West Bengal state was ruling on a lawsuit filed against Sunil Gangopadhyay by an ex-policeman.

In an article in Bengal's biggest newspaper this year, Mr Gangopadhyay was quoted as saying he was "sexually aroused" by an idol of Saraswati.

Retired policeman Bhimbhuti Bhusan Nandy filed a lawsuit saying the comments had hurt his religious sentiments.

Additional chief judicial magistrate in Calcutta's Alipore court, Manjit Singh, ordered Mr Gangopadhyay to appear in court on 3 December.

The court also ordered legal proceedings against three others - Aveek Kumar Sarkar, editor of the Anandabazar Patrika newspaper, its publisher Bijit Kumar Basu, and chief executive Subir Mitra.

'Zealots'

Mr Gangopadhyay, 71, was quoted in Anandabazar as saying he had kissed an idol of Saraswati, the Hindu goddess of learning, to satisfy his desire.

Mr Nandy, who has retired as the chief of the paramilitary Indo-Tibetan Border Police, filed a formal complaint with the police against the author.

"I am delighted the court has started appropriate legal proceedings," Mr Nandy said.

Mr Gangopadhyay told the BBC on Monday that he was not taking the case seriously.

"Some religious zealots are playing this up - mine was a light-hearted remark on Goddess Saraswati. Her idol did not evoke devotion in me when I was young. I found her very attractive and that is what I said," said Mr Gangopadhyay.

"In Bengal, Hindus are known to crack jokes at the expense of their gods and goddesses and that's what I did," he said.

"I have done no wrong but the zealots are trying to attack me because I am so critical of them. I am not afraid of them - as a writer I have the freedom to say such things and I and my publisher will fight it out in court."

Controversy

Mr Gangopadhyay is West Bengal's best known living poet and novelist with more than 250 books to his name.

But he is no stranger to controversy.

Two years ago, there were protests outside a newspaper office in Calcutta after he wrote about the sex life of Indian spiritual leader, Ramakrishna Paramhansa.

He also described Kali, the Hindu goddess of power, as a "tribal whore", triggering protests by Santhal tribes people and Hindus.

Last year, the Bangladesh government banned an issue of an Indian magazine which carried a story by Mr Gangopadhyay in which he wrote about the sex life of the Prophet Mohammad.

http://news.bbc.co.uk/2/hi/south_asia/4237076.stm

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279. **Ken Rumble**

Desert City: Coultas & Slease, September 17th, Chapel Hill, NC

Tue 13 Sep 2005

Please spread far and wide.....

Who: Brenda Coultas, author of *_A Handmade Museum_*, New York Foundation for the Arts Fellow, former carny and welder with Firestone Steel, can find hay in a needlestack without getting stuck.

Who: Marcus Slease, native of Northern Ireland, mind behind the Nevermind the Beasts weblog, Greensboro resident, collector of Jesus figurines that have been chewed upon by animals.

What: Inaugural reading of the Fourth season of the Desert City Poetry Series: Can't stop us now, baby.

When: This Saturday, September 17th, 8pm, 2005.

Where: Internationalist Books, 405 W. Franklin Street, Chapel Hill, NC, under the sun--between the breezes.

How much: \$2 donation requested to support the readers & series.

Why: "Good weather in the Texas Fried Chicken restaurant across from the jobs and the works. Good, clean mirror in the bathroom, a light mist rose from

the mashed potatoes, a little precipitation of Coca-Cola overhead" "Can you blame your bad memory on butter and bacon?"

See you there.....

Upcoming readings all at Internationalist Books:

October 8th, 8pm: Brent Cunningham & Tessa Joseph

October 22nd, 8pm: John Taggart & Randall Williams

November 12th, 8pm: Sarah Manguso & Julian Semilian

*Internationalist Books:

<http://www.internationalistbooks.org>

*Desert City Poetry Series:

<http://desertcity.blogspot.com>

*Brenda Coultas:

<http://www.thebrooklynrail.org/poetry/march05/coultas.html>

*Marcus Slease:

<http://marcusslease.blogspot.com>

Contact the DCPS: Ken Rumble, director
rumblek at bellsouth dot net

The Desert City is supported by grants from the Mary Duke Biddle Foundation, the North Carolina Arts Council, and the Orange County Arts Commission.

"Bum Stash: Early 21st Century"

by Brenda Coultas

The lot had been emptied by the police/city who put up a new fence and padlock and took down the trees and crops, and replaced soil with gravel. This year some crops pushed up again. Objects returned, this time under plastic, a long low stick of furniture with nine drawers, one missing, a yellow mustard color. Someone built a lean-to of mattresses, not steady and positioned a hubcap to shelter a plant from sun. Someone collected the brass number 5, strung it on a wire, and someone added a brown chipped water pitcher.

Later observed in secret, a man with magenta hair adding objects he found on the street. I saw him sitting on a broken rowing machine and then on a broken stationary bike; the exercise equipment rested on the gravel. When he left he locked the gate with his own working lock.

Bum stash tore apart. Lean-to pushed over, same objects but did the police or the magenta man tear it all down? (May 15 , 01)

Lot cleared and new gravel laid down, an orange shopping cart chained to fence. (May 25, 01).

Orange shopping cart unchained and rolled to street corner, miniature boxed pie and particle board inside basket. (2nd & 1st, June 10,01).

Two white 70s appliances/ On one corner, washer with an oval window in the door, laundry inside w/ brown mold/ on the other corner, dryer./ No one can write much nowadays because it takes money/ in the 70s people wrote all the time, now/ we don't have room to lay it all out, so lay parts at a time, pick them up and then lay some more/ I iron and bake that way and try to think of things to do for money/ crochet and knit/ sell blood and hair/ pick garbage for copper and aluminum. When my husband left, I thought I could start to lay it out, move it around, until an alchemy took hold. /So I laid it all out: 2 super 8s, a 35 mm, found photos, books of the Bowery, poetry, and there was lots of poetry. / Artifacts, flattened bottle caps, rusted cans, early tin cans, many interesting screws and bolts, sometimes found machines in enamel green, and sometimes, bobbins and thread. / I laid it all out/ stared at it/ moved it/ talked to myself about it/ read it all again/ waited/ nothing happened. / I put it all back. (July 27, 01, 75 E. 2nd St.)

from RESIDENT ALIEN

by Marcus Slease

walking energy gaps
clean and cool
satisfaction envelops the sage
and nostalgia bags
the body

birds eat seeds
sweepers shovel waste

who doesn't have
a closet
full of
clothes w/nothing
to wear?

old sap
Oak Street a fine
old house of
colossal mysteries
besides yr
so heavenly droll
I hang
upon yr lips

lax and foolbound
healthy and wholesome
and buxy and brave

I don't fuck
nouns

I used to be
very funny
but now I'm
very beautiful

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280. **Mairead Byrne**

Re: Desert City: Coultas & Slease, September 17th, Chapel Hill, NC

Tue 13 Sep 2005

Sounds terrific. One reading I'd like to be at. I'll actually be at the Stone & Plank House in Smithfield, Rhode Island, at the time. Another reading I'd like to be at (as I'm reading!). Good luck guys! Mairead

>>> Ken Rumble <[REDACTED]> 09/13/05 2:44 AM >>>
Please spread far and wide.....

Who: Brenda Coultas, author of *_A Handmade Museum_*, New York Foundation for the Arts Fellow, former carny and welder with Firestone Steel, can find hay in a needlestack without getting stuck.

Who: Marcus Slease, native of Northern Ireland, mind behind the Nevermind the Beasts weblog, Greensboro resident, collector of Jesus figurines that have been chewed upon by animals.

What: Inaugural reading of the Fourth season of the Desert City Poetry Series: Can't stop us now, baby.

When: This Saturday, September 17th, 8pm, 2005.

Where: Internationalist Books, 405 W. Franklin Street, Chapel Hill, NC, under the sun-between the breezes.

How much: \$2 donation requested to support the readers & series.

Why: "Good weather in the Texas Fried Chicken restaurant across from the jobs and the works. Good, clean mirror in the bathroom, a light mist rose from the mashed potatoes, a little precipitation of Coca-Cola overhead" "Can you blame your bad memory on butter and bacon?"

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*Marcus Slease:

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I don't fuck
nouns

I used to be
very funny
but now I'm
very beautiful

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281. **Derek White**

Re: Loaded Question for New Yorkers

Tue 13 Sep 2005

And don't forget Housing Works Cafe on Crosby st. in Soho. And on Waverly near 10th st. there is a good place "Three Lives & Co," on 12th st. and 6 ave there is a great magazine shop, Nikos, that has a good selection of literary mags. Around the corner from the Strand is a good place and there are a few others around there if you look carefully. There's a few shakespeare's and co. around the city, in particular one on Broadway at Washington or Waverly. And like the fruit and veggies in this city, some of the best book sellers are on the street throughout the city, theres some good ones near the SE corner of Washington Square. There's a used place on Mercer St. near W 3rd st. And there's Skyline books on 18th between 5th and 6th ave--though despite what someone on this list said earlier, they are not too very small-press friendly, which is understandable in Manhattan given the space constraints. As Amy K pointed out, brooklyn has some good places, Spoonbill has great art books, in Park Slope there is community bookstore, in cobble hill area there is BookCourt and near there on the waterfront is a cool little shop Freebird Books, etc.... read on.

Date: Mon, 12 Sep 2005 04:26:01 +0000
From: joshua moses <[REDACTED]>
Subject: Re: Loaded Question for New Yorkers

nyc, sadly, is not the greatest of bookstore towns. i suppose because the rents are too high--loads of barnes and nobles. though a few gems persist. st. marks bookstore, gotham city books, the strand (though you can rarely find anything in particular you may be looking for), labrynth. those are the best i can think of. good luck.

best,

joshua moses

| From: Haas Bianchi <[REDACTED]>
| Reply-To: UB Poetics discussion group <[REDACTED]>

To: [REDACTED]
Subject: Loaded Question for New Yorkers
Date: Sun, 11 Sep 2005 22:14:07 -0500

Ok New Yorkers help out this Rube from Chicago. I am going to be in New York next weekend And of course part of my Saturday will be spent looking for books so all do tell what are the right places to look? Any suggestions welcomed.

Regards

Ray Bianchi

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282. **Vernon Frazer**

***Vernon Frazer and David Antin read at St. Mark's Poetry Project
Monday, September 19***

Tue 13 Sep 2005

VERNON FRAZER

(with guest readers

Elaine Kass

Kirpal Gordon

Steve Dalachinsky

Cooper Moore)

and

DAVID ANTIN

read

Monday, September 19

8:00 P.M.

at

The Poetry Project at St. Mark's Church

131 E. 10th St.

New York, NY 10003

Vernon Frazer has published 8 books of poetry and 3 books of fiction. His work has appeared in Aught, Big Bridge, First Intensity, Jack Magazine, Lost and

Found Times, Moria, Miami Sun Post, Muse Apprentice Guild, Sidereality, Xstream, and many other literary magazines. His web site is <http://vernonfrazer.com>. Most recent works are the long poems "Avenue Noir" and Improvisations (Beneath the Underground), the now-completed work that he introduced in his 2001 reading at the Poetry Project. Frazer lives most of the year in South Florida. Elaine Kass, Kirpal Gordon, Steve Dalachinsky and-Cooper Moore will assist Frazer in reading from the "orchestrated text" of Improvisations.

David Antin is a poet, performance artist, art and literary critic internationally known for his "talk pieces" -- improvisational blends of comedy, story and social commentary. New Directions has published three books of these "talk pieces" - Talking at the Boundaries (1976), Tuning (1984), and What It Means To Be Avant-Garde (1993). Tuning was awarded the prize for poetry for 1984 by the PEN Center of Los Angeles. Much of his earlier poetry was collected in Selected Poems 1963-1973 published by Sun and Moon Press in 1991. Dalkey Archive recently republished his 1972 book talking (originally published by Kulchur Foundation) with a Preface by Marjorie Perloff and a Postface by David Antin. Granary Books recently published A Conversation with David Antin, the text of a 3 month email conversation between David Antin and Charles Bernstein. A new collection of talk pieces, i never knew what time it was, has just been published by the University of California Press. His Selected Essays are being prepared for publication by the University of Chicago Press. He spent the Winter of 2002 as a Fellow at the Getty Research Institute

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283. **Mairead Byrne**
Re: teaching creative writing

Tue 13 Sep 2005

Yes. I find the villainy especially difficult.

>>> [REDACTED] 09/13/05 1:46 AM >>>

Challenge them to develop an interior world worthy of the greatest explorers of humanity, divinity, and villainy.

Xiao Yao
Beijing, China

Yahoo! for Good
Donate to the Hurricane Katrina relief effort.
<http://store.yahoo.com/redcross-donate3/>

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284. **jUStin!katKO**

Fwd: Raworth at Notre Dame

Tue 13 Sep 2005

from another list...

RAWORTH DAY AT NOTRE DAME:

20th SEPTEMBER 2005

SNITE MUSEUM 4.30-8.15pm

A CELEBRATION OF THE POETRY AND VISUAL ART OF THE BRITISH/IRISH
POET

TOM RAWORTH

4.30-6.15pm

NORMA COLE (University of San Francisco) on Raworth's visual art

KEITH TUMA (Miami University, Ohio) on Raworth's poetry

A showing of a short movie: *SWARM INTELLIGENCE*: by jUStin!katKO and
Keith Tuma, incorporating text/voice by Tom Raworth

6.30-8.15pm

READING BY TOM RAWORTH followed by RECEPTION

A SMALL EXHIBITION OF RAWORTH'S COLLAGES IS ON DISPLAY IN THE SNITE
MUSEUM ATRIUM

.....
See Marjorie Perloff's TLS review of Raworth's Collected Poems at
<http://writing.upenn.edu/epc/authors/perloff/articles/raworth.pdf>

See samples of Raworth's writing and visual art at

<http://writing.upenn.edu/epc/authors/raworth/>

Go to Raworth's web pages at <http://tomraworth.com/>

For more information contact John Wilkinson: [REDACTED]

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285. **Steve Dalachinsky**

Re: Loaded Question for New Yorkers

Tue 13 Sep 2005

mercier st books

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286. **Poetry Project**

Events at The Poetry Project 9/17 - 10/1

Tue 13 Sep 2005

Welcome back to The Poetry Project's 40th season! We have a lot going on this year, with things officially beginning on Saturday, September 17th. There is a benefit for Hurricane Katrina relief efforts being planned for Saturday, October 1st. Read below and look ahead for developments to come. We hope the summer was enjoyed by all, and we look forward to seeing you soon!

SEPTEMBER

Saturday, September 17, 6:00 pm, FREE Poems and Songs: Downtown Poetry Walk The Downtown Poetry Walk will bring together artists, writers, performers, and musicians whose work is influenced by poetry and the elements of poetry for a series of readings and conversations throughout lower Manhattan. The walk will finish with a site-specific installation outside Allen Ginsberg's old apartment on East 12th Street. Readings/performances by Joshua Beckman, Edmund Berrigan, Cynthia Nelson and Matthew Zapruder, as part of the Downtown Poetry Walk. Co-sponsored by the Lower Manhattan Cultural Council, along with Wave Books and Verse Press.

Monday, September 19, 8:00 pm Vernon Frazer & David Antin Vernon Frazer has published 8 books of poetry and 3 books of fiction. His work has appeared in Aught, Big Bridge, First Intensity, Jack Magazine, Lost and Found Times, Moria, Miami Sun Post, Muse Apprentice Guild, Sidereality, Xstream, and many other literary magazines. His web site is <http://vernonfrazer.com>. Most recent works are the long poems ³Avenue Noir² and Improvisations (Beneath the Underground), the now-completed work that he introduced in his 2001 reading at the Poetry Project. Frazer lives most of the year in South Florida. David Antin is a poet, performance artist, art and literary critic internationally known for his "talk pieces" -- improvisational blends of comedy, story and social commentary. New Directions has published three books of these "talk pieces" Talking at the Boundaries (1976), Tuning (1984), and What It Means To Be Avant-Garde (1993). Tuning was awarded the prize for poetry for 1984 by the PEN Center of Los Angeles. Much of his earlier poetry was collected in Selected Poems 1963-1973 published by Sun and Moon Press in 1991. Dalkey Archive recently republished his 1972 book talking (originally published by Kulchur Foundation) with a Preface by Marjorie Perloff and a Postface by David Antin. Granary Books recently published A Conversation with David Antin, the text of a 3 month email conversation between David Antin and Charles Bernstein. A new collection of talk pieces, i never knew what time it was, has just been published by the University of California Press. His Selected Essays are being prepared for

publication by the University of Chicago Press. He spent the Winter of 2002 as a Fellow at the Getty Research Institute.

Wednesday, September 21, 8:00 pm *The Life of Poetry: A Tribute to Muriel Rukeyser* Muriel Rukeyser (1913-1980) is one of our country's most influential yet neglected writers. She published fifteen collections of poetry, plays, translations, children's books, and several works of nonfiction. Her collection of essays *The Life of Poetry* was reprinted by Paris Press in 2005. Readers will include Eileen Myles, Martin Moran, Hortense Calisher, Elizabeth Lorde-Rollins, Eleanor Wilner, Marie Ponsot and other special guests. Participants will honor Rukeyser's assertion that living with the arts, especially poetry, helps us to respond to the world around us with all our senses, resisting numbness, apathy, and the paralysis of fear. They will read passages from the essays in *The Life of Poetry* and offer their responses to the work, to Rukeyser's contribution to literature, and to the integration of art into everyday life. This event will also celebrate the 10th anniversary of Paris Press. Co-sponsored by PEN American Center, The Academy of American Poets, PSA, Poets & Writers, Poets House, Poetry, and Bloom.

Monday, September 26, 8:00 pm

Open Reading

Sign-up begins at 7:45 pm.

Wednesday, September 28, 8:00 pm *Sergey Gandlevsky & Franck André Jamme*

An underground poet during the Soviet seventies and eighties who has survived the Soviet regime, alcoholism, the asylum, and a life-threatening brain tumor, Sergey Gandlevsky has emerged as a major figure in the Russian literary scene. Winner of both the Little Booker Prize and the Anti-Booker Prize in 1996 for his poetry and prose, Gandlevsky is the author of numerous books of poems, a memoir, *Trepanation of the Skull* (1996); a book of essays, *Poetic Cuisine* (1998); and a novel. His books consistently are short-listed for the top Russian literary prizes. His work has been translated into English in *A Kindred Orphanhood: Selected Poems of Sergey Gandlevsky* (Zephyr Press), by Philip Metres. Gandlevsky's poetry melds a slangy vernacular with traditional forms and meters to create what one poet has termed the ³explosive cocktail² of Gandlevsky's verse. His poems document the underground life of a bohemian traveler and debauchee during the twilight of the Soviet regime with humor and world-weariness, formal severity and sentimentality. Translations will be read by Philip Metres. Franck André Jamme lives and works in Paris and Burgundy, France. Since 1981, he has published thirteen volumes of poetry and fragments, such as *Pour les simples*, *La Récitation de l'oubli*, *Encore une attaque silencieuse* and *Extraits de la vie des scarabées* (Fata Morgana, Melville, Flammarion), as well as numerous limited editions illustrated by such artists as Suzan Frecon, James Brown, Zao Wou-Ki, Acharya Vyakul, Jan Voss and Jaume Plensa, among others.

He has translated in French some poets, who are friends, such as Lokenath Bhattacharya, Udayan Vajpeyi and John Ashbery, who translated his work (John Ashbery translated *The Recitation of Forgetting*, Black Square Editions). His poetry is included in *The New French Poetry* (Bloodaxe Books) and *The Yale Book of French Poetry* (Yale University Press). In 2005 he was awarded the "Grand Prix de Poésie de la Société des Gens de Lettres" for his life's work.

OCTOBER

Saturday, October 1, 1:00 pm A Benefit for Hurricane Katrina relief efforts A benefit to raise money for relief efforts aiding the thousands upon thousands of people displaced and otherwise affected by Hurricane Katrina and the devastating flooding of New Orleans. Details will be developing over the coming weeks. Performers to include: Cecil Taylor, Dael Orlandersmith, Edwin Torres, Yusef Komunyakaa, Suheir Hamad, Toni Morrison, Patricia Spears Jones, Roger Kamenetz, Greg Fuchs, Tonya Foster, Denizé Lauture, Anne Waldman, Billy Martin, Eddie Bobé, Hal Sirowitz, Moira Crone, David Henderson, Steve Cannon and more to come. This benefit is being organized in conjunction with A Gathering of the Tribes, FEVA, and the Bowery Poetry Club.

Saturday, September 17, 9 am 10 pm

William Carlos Williams Poetry Symposium

The first commemoration of the poet in his hometown in more than 20 years!

The Williams Center, One Williams Plaza, [REDACTED]
& The Rutherford Public Library, 150 Park Avenue, [REDACTED]
Rutherford, New Jersey

Poetry readings by Lewis Warsh, Lytle Shaw, Bob Perelman, and Lee Ann Brown, plus winners of a 4-county high school poetry contest. Documentary: ³Poet Among Painters². Evening performance of Williams¹ play, *A Dream of Love*, hosted by Judith Malina, cofounder of The Living Theatre. Panel discussions with Neil Baldwin (author), Kerry Driscoll (St. Joseph), Michael Golston (Columbia U), Chris MacGowan (William & Mary), Bob Perelman (UPenn), Lytle Shaw (NYU) and Emily Mitchell Wallace (Bryn Mawr). Slide program: Williams¹ Rutherford. Bus tour of Williams¹ homes & more. Film screenings & sale tables.

For program schedule & directions, visit: www.williamcarloswilliams.org

Fall Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

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287. **Alex Jorgensen**

Re: teaching creative writing

Tue 13 Sep 2005

Name's Alex Jorgensen, mam, A-l-e-x J-o-r-g-e-n-s-e-n.

wrote littler

and littler, littler

till

fi-nally disappeared

--- Mairead Byrne <[REDACTED]> wrote:

> Yes. I find the villainy especially difficult.

>

> >>> [REDACTED] 09/13/05 1:46 AM >>>

> Challenge them to develop an interior

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> Xiao Yao

> Beijing, China

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> Yahoo! for Good

> Donate to the Hurricane Katrina relief effort.

> <http://store.yahoo.com/redcross-donate3/>

>

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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288. **UbuWeb**

__ U B U W E B __ :: __ RELAUNCH __

Tue 13 Sep 2005

__ U B U W E B __

<http://ubu.com>

RELAUNCH :: Fall 2005

A Bump in the Road: After a long summer of rebuilding, UbuWeb is back. Thanks to all our viewers who kindly encouraged our return. We'd also like to thank our new partners for making it all possible: WFMU, PennSound, The Center for Literary Computing, and Artmob. With our expanded bandwidth and storage space, you'll find a wealth of new media files, particularly in our Sound and Film sections (see below).

--- RECENT FEATURES ---

UbuWeb Films: UbuWeb now hosts over 150 avant-garde films in various formats for download by: Kenneth Anger, Samuel Beckett, Jordan Belson, Joseph Beuys, Robert Breer, James Broughton, Luis Buñuel, John Cage, Raashan Roland Kirk, Henri Chopin, Rene Clair, Guy Debord, Marcel Duchamp Viking Eggeling, Ed Emshwiller, Oskar Fischinger, FluxFilms, Robert Frank, Ernie Gehr, Henry Hills, Isidore Isou, Joris Ivens, Ken Jacobs, Dimitri Kirsanov, Peter Kubelka, George Landow, Fernand Leger, Len Lye, Gregory Markopoulos, Jonas Mekas, Laszlo Moholy-Nagy, Robert Morris & Stan VanDerBeek, Otto Muehl, Yoko Ono and John Lennon, Nam June Paik, Artavazd Pelechian, Robert Rauschenberg, Man Ray, Hans Richter, Walter Ruttmann, Carolee Schneeman, Richard Serra, Situationist International, Harry Smith, Jack Smith, Kiki Smith, Robert Smithson, Michael Snow, Ladislaw Starewicz, Ralph Steiner, Franciszka and Stefan Themerson, Edgard Varèse and Le Corbusier, Dziga Vertov, Rene Vienet, and James and John Whitney, amongst others. (SEE OUR FULL LIST BELOW)

Music With Roots in the Aether: A seminal series of interviews and performances conceived and realized by Robert Ashley in 1976, consisting of 14 hours worth of video and audio. Subjects and performers include: David Behrman, Philip Glass, Alvin Lucier, Gordon Mumma, Pauline Oliveros, Terry Riley, and

Robert Ashley. Robert Ashley says: Music with Roots in the Aether is a series of interviews with seven composers who seemed to me when I conceived the piece-and who still seem to me twenty-five years later-to be among the most important, influential and active members of the so-called avant-garde movement in American music, a movement that had its origins in the work of and in the stories about composers who started hearing things in a new way at least fifty years ago."

The Charlotte Moorman Archive: UbuWeb is proud to host the audio archive of Charlotte Moorman (1933-1991), containing hours worth of unreleased works and collaborations by Nam June Paik, John, Cage, Earle Brown, Karlheinz Stockhausen, Terry Jennings, Toshi Ichihyanagi, Jackson Mac Low, David Behrman, La Monte Young, Sylvano Bussoti, George Brecht, Dick Higgins, Giuseppe Chiari and others. The selection is curated by Stephen Vitiello, with special thanks to Barbara Moore / Bound & Unbound.

People Like Us: The Complete Recordings 1992-2005 UbuWeb now hosts the complete works of the UK-based People Like Us. The brainchild of Vicki Bennett, these hundreds of MP3s feature solo works and collaborations with Matmos, Negativland, Wobbly, The Evolution Control Committee, Ergo Phizmiz, Irene Moon, The Jet Black Hair People, Xper. Xr., Messer Chups, Kenny G and Topsy.

Christof Migone: Montréal-based Migone is a multidisciplinary artist and writer. His work and research delves into language, voice, bodies, psychopathology, performance, video, intimacy, complicity and endurance. UbuWeb is pleased to present an audio retrospective of Migone's work, both solo and with collaborators. Also featured here are numerous writings by Migone, including a book-length work, *La première phrase et le dernier mot*, which is comprised of the first sentence and the last word of every book in Migone's library.

Fall 2005 :: NEW ADDITIONS

Samuel Beckett Film, 1965, 170.0 mb (MPEG)

Glenn Gould Radio Broadcasts and Radio Plays, 1967-1981, MP3

Furious Pig I Don't Like Your Face (1980) MP3

Michael Snow Sinoms (1989) MP3

Derek Beaulieu an afterword after words: notes towards a concrete poetic (PDF)

Group Ongaku Music of Group Ongaku, 1960-1961 (Takehisa Kosugi, Syuko Mizuno, Mieko Shiomi, Yasunao Tone), MP3

John Cage & Raashan Roland Kirk Sound, 1966, 309 mb (AVI)

Öyvind Fahlström Manipulate The World! (1963) and The Holy Torsten Nilsson (1966) MP3

Lasry-Baschet Chronophagie "The Time Eaters" (mid-1960s) MP3

Mairead Byrne Some Differences Between Poetry & Stand-up Comedy, 2004 (PDF)

Carlfriedrich Claus Lautaggregat (1995) MP3

DJ Food Raiding the 20th Century - Words & Music Expansion (starring Paul Morley and a cast of thousands) (MP3)

John Lennon & Yoko Ono Erection, 1971, 180.7 mb (MPEG)

U B U W E B :: Films

Kenneth Anger

Invocation Of My Demon Brother, 1969, 133.8 mb (AVI)

Invocation Of My Demon Brother, 1969, 110.0 mb (MPEG)

Kustom Kar Kommandos, 1965, 17.1 mb (AVI)

Lucifer Rising, 1970-1981, 321.6 mb (AVI)

Puce Moment, 1949, 42.7 mb (AVI)

Scorpio Rising, 1949, 194.8 mb (AVI)

Eaux D'artifice, 1953, 109.4 mb (AVI)

Samuel Beckett

Film, 1965, 170.0 mb (MPEG)

Jordan Belson

Allures, 1961, 46.0 mb (AVI)

Joseph Beuys

Sonne Statt Reagan, 1982, 4.0 mb (MOV)

Robert Breer

A Man And His Dog Out For Air, 1957, 19.2 mb (MPEG)

James Broughton

This Is It, 1971, 174.5 mb (AVI)

The Gardener of Eden, 1981, 149.1 mb (AVI)

Luis Buñuel

Un Chien andalou, 1929, 322.9 mb (AVI)

Un Chien andalou, 1929, 156.1 mb (MPEG)

John Cage

4'33", BBC, 2004, 38.5 mb (MOV)

John Cage and Raashan Roland Kirk

Sound, 1966, 309.0 mb (AVI)

Henri Chopin

Henri Chopin at Home, undated, 13.9 mb (MOV)

Henri Chopin Performance, undated, 19.3 mb (MOV)

Rene Clair

Entre'act 1924, 249.8 mb (AVI)

Guy Debord

In Girum Imus Nocte Et Consumimur Igni, Part 1, 1978, 345.3 mb (MPEG)

In Girum Imus Nocte Et Consumimur Igni, Part 2, 1978, 580.6 mb (MPEG)

Refutation of All Judgments, 1975, 217.1 mb (MPEG)

Society of the Spectacle, Part 1, 1973, 456.3 mb (MPEG)

Society of the Spectacle, Part 2, 1973, 422.9 mb (MPEG)

Marcel Duchamp

Anemic Cinema 1926, 26.1 mb (AVI)

Viking Eggeling

Symphony Diagonale 1924, 16.5 mb (AVI)

Ed Emshwiller

Sunstone, 1979, 17.8 mb (AVI)

Thanatopsis, 1962, 37.3 mb (AVI)

Oskar Fischinger

Allegretto 1943, 20.3 mb (MPEG)

Komposition In Blau 1935, 36.8 mb (MPEG)

Motion Painting Screener 1947, 87.6 mb (MPEG)

Muntz TV Commercial 1952, 14.0 mb (MPEG)

Studie Nr. 6 1930, 3.3 mb (MPEG)

Studie Nr. 7 1931, 3.5 mb (MPEG)

Studie Nr. 9 1931, 43.5 mb (MPEG)

FluxFilms

[Please note that all FluxFilms are in the MPEG format.]

01: Nam June Paik - Zen For Film (1962-64), 141 mb

02 Dick Higgins - Invocation of Canyons and Boulders (1966), 5 mb

03 George Maciunas - End After 9 (1966), 12 mb

04 Chieko Shiomi - Disappearing Music for Face (1966), 115 mb

05 John Cavanaugh - Blink (1966), 25 mb

06 James Riddle - 9 Minutes (1966), 113 mb

07 George Maciunas - 10 Feet (1966), 6 mb

08 George Maciunas - 1000 Frames, (1966) 6 mb

09 Yoko Ono - Eye Blink (1966), 7 mb

10 George Brecht - Entrance to Exit (1965), 70 mb

11 Robert Watts - Trace #22 (1965), 33 mb

- 12 Robert Watts - Trace #23 (1965), 32 mb
- 13 Robert Watts - Trace #24 (1965), 16 mb
- 14 Yoko Ono - One (1966), 51 mb
- 15 Yoko Ono - Eye Blink (1966), 10 mb
- 16 Yoko Ono - Four (1967), 58 mb
- 17 Pieter Vanderbeck - Five O'Clock in the Morning (1966), 55 mb
- 18 Joe Jones - Smoking (1966), 54 mb
- 19 Erik Andersen - Opus 74 Version 2 (1966), 17 mb
- 20 George Maciunas - Artype (1966), 29 mb
- 22 Jeff Perkins - Shout (1966), 23 mb
- 23 Wolf Vostell - Sun in Your Head (Television Decollage) (1963), 73 mb
- 24 Albert Fine - Readymade (1966), 34 mb
- 25 George Landow - The Evil Faerie (1966), 4 mb
- 26 Paul Sharits - Sears Catalogue 1-3 (1965), 8 mb
- 27 Paul Sharits - Dots 1 & 2 (1965), 7 mb
- 28 Paul Sharits - Wirst Trick (1965), 6 mb
- 29 (unnumbered) Paul Sharits - Unrolling Event (1965), 2 mb
- 29 Paul Sharits - Word Movie (1966), 39 mb
- 30 Albert Fine - Dance (1963), 30 mb
- 31 John Cale - Police Car (1966), 15 mb
- 36 Peter Kennedy & Mike Parr - Flux Film 36 (1970), 27 mb
- 37 Peter Kennedy & Mike Parr - Flux Film 37 (1970), 17 mb
- 38 Ben - Je ne vois rien, je n'entends rien, je ne dis rien (1966), 77 mb
- 39 Ben - Le Traversee du port de Nice a la nage (1963), 34 mb
- 40 Ben - Faire un effort (1969), 25 mb
- 41 Ben - Regardez-moi, cela suffit (1962), 70 mb

Robert Frank

Pull My Daisy 1959, 188.8 mb (AVI)

Ernie Gehr

Serene Velocity 1970, 149.8 mb (AVI)

Henry Hills

Gotham, 1990, 6.9 mb (MOV)

Kino Da, 1981, 5.6 mb (MOV)

Money, 1985, 47.2 mb (MOV)

Radio Adios, 1982, 34.3 mb (MOV)

Isidore Isou

Venom and Eternity 1951, 763.2 mb (MPG)

Joris Ivens

Regen 1929, 160.0 mb (AVI)

Ken Jacobs

Blonde Cobra 1963, 438.9 mb (AVI)

Raashan Roland Kirk and John Cage

Sound, 1966, 309.0 mb (AVI)

Dimitri Kirsanov

Menilmontant 1924-25, 350.0 mb (AVI)

Peter Kubelka

Unsere Afrikareise 1966, 50.4 mb (WMV)

George Landow

Remedial Readingprehension 1970, 56.4 mb (AVI)

Fernand Leger

Ballet Mécanique 1924, 52.0 mb (AVI)

Len Lye

A Color Box 1935, 30.5 mb (AVI)

Free Radicals 1958, 27.4 mb (AVI)

Particles in Space 1966, 21.6 mb (AVI)

Rainbow Dance 1936, 39.7 mb (AVI)

Trade Tattoo 1937, 54.3 mb (AVI)

Gregory Markopoulos

Sorrows 1969, 150.0 mb (AVI)

Jonas Mekas

Hare Krishna 1966, 99.9 mb (AVI)

Laszlo Moholy-Nagy

Lightplay: Black-White-Grey (excerpt) 1932, 99.9 mb (MOV)

Robert Morris & Stan VanDerBeek

Site (excerpt) 1964, 19.2 mb (MOV)

Otto Muehl

Manopsychotisches Ballett, Part 1 1970, 141.1 mb (AVI)

Manopsychotisches Ballett, Part 2 1970, 72.1 mb (AVI)

Yoko Ono and John Lennon

Erection 1971, 180.7 mb (MPEG)

Nam June Paik

Electronic Moon No. 2 1969, 38.1 mb (MP4)

Videotape Study No. 3 1969, 31.1 mb (AVI)

Artavazd Pelechian

Les habitants 1970, 85.0 mb (AVI)

Robert Rauschenberg

Linoleum (excerpt) 1967, 27.8 mb (MOV)

Man Ray

Emak Bakia 1926, 313.8 mb (MPEG)

Le Retour à la raison 1923, 46.2 mb (MPEG)

L'Étoile de mer 1928, 277.4 mb (MPEG)

Hans Richter

Everything Turns Everything Resolves 1929, 31.5 mb (AVI)

Filmstudie 1925, 32.3 mb (AVI)

Rhythm 21 1921, 6.5 mb (MOV)

Ghosts Before Breakfast 1928, 60.5 mb (MPEG)

Rennsymphonie 1929, 138.6 mb (MPEG)

Rhythmus 23 1923, 58.3 mb (MPEG)

Zweigroschenzauber 1929, 47.4 mb (MPEG)

David Rimmer

Variations On A Cellophane Wrapper 1971, 149.2 mb (AVI)

Walter Ruttmann

Lichtspiel Opus I-4 1971, 34.3 mb (AVI)

Carolee Schneeman

Fuses 1965, 217.9 mb (MPEG)

Richard Serra and Carlotta Schoolman

Television Delivers People 1973, 98.3 mb (AVI)

Situationist International

On The Passage of a Few Persons Through a Rather Brief Period of Time
undated, 432.9 mb (AVI)

Harry Smith

Early-Abstractions 1941-57, 496.3 mb (MPEG)

Heaven-and-Earth-Magic 1950-1960, 667.4 mb (MPEG)

Late-Superimpositions 1963, 285.8 mb (MPEG)

Jack Smith

Flaming Creatures 1963, 390.8 mb (AVI)

Normal Love 1963, 704.7 mb (AVI)

Scotch Tape 1963, 70.1 mb (AVI)

Kiki Smith

Jewel (excerpt) 1997, 31.3 mb (AVI)

Robert Smithson

Spiral Jetty (excerpts) 1970, 23.9 mb (AVI)

Michael Snow

Prelude 2000, 25.8 mb (AVI)

Presents 1981, 772.8 mb (AVI)

Ladislaw Starewicz

The Cameraman's Revenge 1912, 143.2 mb (AVI)

The Insect's Christmas 1913, 51.6 mb (AVI)

Ralph Steiner

H2O 1929, 99.1 mb (MPEG)

Franciszka and Stefan Themerson

The Eye and the Ear 1944, 97.1 mb (AVI)

Edgard Varèse and Le Corbusier

Poème électronique 1958, 84.2 mb (MPEG)

Dziga Vertov

Kino Eye 1924, 699.9 mb (AVI)

Three Songs About Lenin 1934, 700.0 mb (AVI)

Rene Vienet

The Girls of Kamare, Part 1 1974, 440.5 mb (MPEG)

The Girls of Kamare, Part 2 1974, 431.9 mb (MPEG)

James Whitney

Lapis 1966, 131.3 mb (AVI)

James and John Whitney

Five Film Exercises 1943-44, 83.4 mb (AVI)

Zubi Zuva

X Suite Europe Live undated, 40.3 mb (AVI)

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Apologies for cross-postings. Please forward.

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289. **James Finnegan**

POETRY, PHILOSOPHY, & THE FASCINATION OF FORM:

Tue 13 Sep 2005

POETRY, PHILOSOPHY, & THE FASCINATION OF FORM:
A SYMPOSIUM, UNIVERSITY OF HARTFORD
OCTOBER 21-23 2005

Symposium will convene late Friday afternoon, Oct. 21st
and close the afternoon of Sunday Oct 23rd.

Symposium will feature
Papers, Talks, Panels, and Poetry Readings.
Guest Speakers and Readersâ€¦

THOMAS ALEXANDER	PETER HARE
DENNIS BARONE	JOHN HOLLANDER
MAHLON BARNES	SUSAN HOWE
CHRISTINE BECK	GRAY JACOBK
MICHAEL BURKARD	KATIA KAPOVICH
VINCENT COLAPIETRO	PAUL MARIANI
SIMON CRITCHLEY	PHILIP NIKOLAYEV
RICHARD DEMING	MARJORIE PERLOFF
JAMES FINNEGAN	TRYFON TOLIDES
CLAIRE GALLOU	PAOLO VALESIO
LISA GOLDFARB	JAN ZWICKY

This symposium is dedicated to
Alfredo de Palchi
on his eightieth birthday

NOTE: All events will be held atâ€¦:
'Hartford College for Women' campus Science Center,
corner of Asylum Ave & Elizabeth St.
Hartford, Connecticut 06105

Map Link:
[http://maps.yahoo.com/maps_result?
addr=1265+Asylum&csz=06105&country=us&new=
1&name=&qty=](http://maps.yahoo.com/maps_result?addr=1265+Asylum&csz=06105&country=us&new=1&name=&qty=)

The Symposium is Free and Open to the Public
Please Register, by contacting Eileen Johnson

██████████ Fax: ██████████

Organizing Contacts:

Maria Frank

Marcia Moen



UNIVERSITY OF HARTFORD, COLLEGE OF ARTS & SCIENCES

PLEASE DISTRIBUTE & POST ATTACHED FLIER

Email me at [REDACTED], if you don't
want further updates on this symposium.

Thanks,

Jim Finnegan



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290. **Joe Brennan**

New Broadway Play Captures Bush/Rice Lost Summer

Tue 13 Sep 2005

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

New Broadway Play Captures Bush/Rice Lost Summer
By HAIRY NOODLE

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291. **furniture_press**

Re: or "embrace your narcissism"?

Tue 13 Sep 2005

Narcissism is every other -ism. Not every other ALL.

--

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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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292. **Chris Stroffolino**

Re: or "embrace your narcissism"?

Tue 13 Sep 2005

Jonathan thanks for your thoughts about narcissism. I don't mean to sound flip-pant, but my approach is to let others try to "define" it rather than doing so myself. Gudding certainly did a lot of soul-searching to come up with that characterization, and it was an important thing for him to get that down in some systematic way. Yet, I tend to find the term, coming into such wide circulation in the 20th century as part of a general therapeutic model (Freud, etc.) that promises a way to solve the "disease" it diagnoses (in ways that for many "replaced" but largely echo some Christian notions of "sin" and "salvation"), tends to imply some ever elusive "non-narcissistic" norm of "health" that generally is only defined negatively, or defined in terms of conformity. At least that's how it's often used. So I often question people who negatively judge others as "narcissists"--because it seems they got "4 fingers pointing back at themselves" in most cases.

Then, of course, there's the whole way the term distorts and reduces the Narcissus story, which is way more suggestive and provocative than the "clinical situation" or even than the grad-school Lacanian mirror stage conundrum entanglement situation. I think it's way too easy to say there's an "either/or" between "self-love" and love for another, or others, and too often the clinical 20th century definitions play into that. Sure, there's a kind of "you can't love others until you love yourself" saying in circulation to---but then the way "self" is defined in those terms can be somewhat dubious (like a more sophisticated version of a parent yelling at a kid who is banging on drums, "Johnny that's not YOU"--)

Okay, just some loose (but hopefully suggestive) thoughts here; don't know if it's of any help. No time to get too deep now. Chris

>From: Jonathan Penton <[REDACTED]>
>To: [REDACTED]
>Subject: Re: or "embrace your narcissism"?
>Date: Sun, Sep 11, 2005, 9:30 AM
>

*But I'm too influenced by
the psyche world, and the term has become fuzzy for me. How do you
define narcissism, and what are its benefits?*

Yours,

--

Jonathan Penton

293. **Alison Croggon**

The Crucible

Tue 13 Sep 2005

On Theatre Notes this week:

The Crucible

The Crucible by Arthur Miller. Directed by Anne Thompson and William Henderson. The Eleventh Hour, 170 Leicester St, Fitzroy, until October 1.

It was not only the rise of McCarthyism that moved me, but something which seemed much more weird and mysterious. It was the fact that a political, objective, knowledgeable campaign from the far Right was capable of creating not only a terror, but a new subjective reality, a veritable mystique which was gradually assuming even a holy resonance...the astonishment was produced by my knowledge, which I could not give up, that the terror in these people was being knowingly planned and consciously engineered, and yet that all they knew was terror. That so interior and subjective an emotion could have been so manifestly created from without was a marvel to me. It underlies every word in The Crucible.

Arthur Miller

Miller could be writing about contemporary America: a consciously engineered terror which attains a "holy" mystique, where dissent against the ruling powers attains the status of blasphemy. The Crucible premiered in the US in 1953, but its political insight strikes fresh sparks in the age of the Global War on Terror (or GSAVE - the Global Struggle Against Violent Extremism - for those who missed the changing of the acronyms). If ever there were a play for our times, The Crucible is it.

It also happens to be a personal favourite of mine. With *Death of a Salesman* and *A View from a Bridge*, The Crucible shows Miller at the height of his dramatic powers, in fruitful agonistic struggle with theatrical aesthetic and form. He was not yet America's Great Playwright, and the urge to didacticism - always strong in Miller - had not yet gained the upper hand. Here is passion tempered by formal intelligence, ideological critique informed by intuitions of human contradiction and frailty. These plays exemplify the very best of the American liberal tradition.

The timeliness of The Eleventh Hour's decision to stage Miller's masterpiece (for it may be fairly called that, especially if, following Randall Jarrell, one thinks of a masterpiece as a work of art with "something wrong with it") is

therefore praiseworthy. But it must be said that the company's treatment of the text is utterly baffling.

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

All the best

Alison

Alison Croggon

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

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

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

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294. **Ishaq**

3 More days to the SLAMIDOL VOTE!!!! Lord Patch (Lawrence y braithwaite)

Tue 13 Sep 2005

This is a multi-part message in MIME format.

well trois (3) more days.., did you vote? or we can bring this to the security you know what....? no pressure

the right of the site where it says "vote here"

<http://slamidol.tripod.com/>

'Good Violence. d.u.n.' on the Slam Idol --Lord Patch (Lawrence y braithwaite)

'Good Violence. d.u.n.' by Lord Patch (Lawrence y braithwaite) on the Slam Idol available for podcast download and vote. You can listen to the show and hear 'Good Violence. d.u.n.' on the Slam Idol -- Lord Patch (Lawrence y braithwaite) the first canadian on the web-site, at <http://slamidol.tripod.com> ...GET ready to start rating the poem sound file when the voting starts...

on

<http://slamidol.tripod.com/>

bio:

lawrence ytzhak braithwaite (aka lord patch) is the author of the novels wigger, ratz are nice and more at 7:30: notes to new palestine. Braithwaite likes to Dubs his prose like Lee "Scratch" Perry and King Tubby chopped music & voice. Braithwaite has appeared at Lollapalooza, The National Black Arts Festival, Prose Acts: Alternative Fiction Literary Conference (University of Buffalo, New York) shortly after 911 with Dennis Cooper and Kevin Killian and at the Kootney School of Writing. He has written many short stories, some appearing in

Fourteen Hills Literary Journal (San Francisco State University), Role Call: A Generational Anthology of Social & Political Black Literature & Art, Blueprints: Anthology of Black British Columbian Literature and Orature (ed. Wayde Compton), Redzone: Victoria's Street People Zine, Fernwood's Sleeping Dragon, Velvet Mafia, Of the Flesh: Dangerous Fiction, nocturnes 3 (re) view of the literary arts 2005 and biting error: writers explore narrative. He lives in the Hood of New Palestine, Fernwood, British Columbia, Canada.

<http://slamidol.tripod.com/>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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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&orderByÚte>

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

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<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">

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well trois (3) more days.., did you vote? or we can bring this to the security you know what....? <i>no pressure</i>

the right of the site where it says "vote here"

<a class="moz-txt-link-freetext"

href="http://pub20.bravenet.com/vote/stats.php?usernum75934911"><big><big>

</big></big><big><big>http://slamidol.tripod.com/</big></big>

<big><big>

'Good Violence. d.u.n.' on the Slam Idol --Lord Patch (Lawrence y braithwaite) </big></big>

 'Good Violence. d.u.n.' by
<big><big><small><small><small>Lord Patch (Lawrence y braithwaite)</small></small></small> </big></big>on
the <big>Slam Idol</big> available for podcast download and <i><big>vote</big></i>.

You can listen to the show and <big><big><small><small>hear</small></small>
<small><small><small>'Good Violence. d.u.n.' on the Slam Idol -- Lord Patch (Lawrence y braithwaite)</small></small></small> <small><small>the
first canadian </small></small></big></big>
on the
web-site, at http://slamidol.tripod.com

...GEt ready to
start rating the poem sound file when the voting starts...

on

http://slamidol.tripod.com/
<pre class="moz-signature" cols="72">bio:

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295. **Michael Magee**

Downcity Poetry Series, Providence begins...

Tue 13 Sep 2005

Hi all,

Just wanted to pass along the schedule for the Downcity Poetry Series in case any of you live in or will be passing through the Providence area this Fall:

Sept 20: Lisa Jarnot & Carl Martin

Oct 4: K. Silem Mohammad & Kent Johnson (yes, you heard that right)

Nov 1: Bill Berkson & Wendy S. Walters

Dec 6: John Yau & Brian Evenson

Michael Gizzi and I will be hosting.

All readings are at 7pm at Tazza, 250 Westminster St., Providence

I'm am crazy excited about this line-up and hope to see some of you there. I'm still having trouble posting to most other listservs so if some kind soul would pass this message along to listservs and blogs everywhere I'd greatly appreciate it.

Yrs,

Mike Magee

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296. **Ishaq**

Hip Hop: The beautiful struggle: 1Xtra's Rodney P returns to Africa

Tue 13 Sep 2005

The beautiful struggle

<http://www.bbc.co.uk/1xtra/tx/documentaries/thebeautifulstruggle.shtml>

Three ways to Listen Now:

<http://www.bbc.co.uk/1xtra/tx/documentaries/thebeautifulstruggle.shtml>

Listen in Realplayer

Subscribe to the podcast, here's the feed:

In Sierra Leone artists are using their albums to protest about the way their country is being run. Can it make any difference?

The country is still recovering after 11 years of a brutal civil war.

1Xtra's Rodney P returns to Africa after last performing there in 1993 to find out how rappers and musicians are helping to rebuild the nation.

Here artists how best selling artists like Daddy Saj, Emerson and Jimmy B are holding the government to account for their actions.

Can Sierra Leone's fortunes change just from music?

Can music really influence politics? Are there any musicians that have inspired you to get involved in campaigns? Which UK or US artists do you think are putting out protest music that changes things?

<http://www.bbc.co.uk/1extra/tx/documentaries/thebeautifulstruggle.shtml>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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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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297. **Matt Henriksen**

Brooklyn New Poets: Andrew Mister and Gabriella Torres

Tue 13 Sep 2005

How new can we make it?

Andrew Mister

Gabriella Torres

Friday, September 16th, 7:30

The Fall Cafe

307 Smith Street

between President & Union

Carroll Gardens (Brooklyn, NY)

Take the F/G to Carroll Street.

Andrew Mister received his MFA from the University of Montana in 2003. He currently lives in Albany, NY, where he is pursuing a PhD in English. His manuscript *Let Me Know* was a finalist for the 2004 Verse Prize from Verse Press, and a semi-finalist for the 2005 Sawtooth Prize from Ahsahta Press. His poems have appeared or are forthcoming in *Cold Drill*, *Colorado Review*, *Fence*, *The Hat*, *Northwest Review*, *No Tell Motel*, *Typo* and other journals.

Gabriella Torres' chapbook, *Sister*, is forthcoming from *Lame House Press*. Her work has appeared in *La Petite Zine*, *Can We Have Our Ball Back?*, and *580 Split*. She lives in Brooklyn where she co-edits a new poetry journal called *the tiny*.

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298. **Kerri Sonnenberg**

Waldrops reading in Chicago this Friday

Tue 13 Sep 2005

_____THE DISCRETE [REDACTED] SpareRoom_____

presents....Keith & Rosmarie Waldrop.....

Friday, Sept. 16 *7PM* / 2416 W. North Ave. / \$5 suggested donation

****This event is funded in part by Poets & Writers, Inc. through a grant it has received from an anonymous donor****

Keith Waldrop co-edits, with Rosmarie Waldrop, the small press Burning Deck, founded in 1961 while they were graduate students at the University of Michigan; he has taught at Brown University since 1968. His first book, *A Windmill Near Cavalry*, was nominated for the National Book Award. The *Silhouette of the Bridge*, part of a trilogy published by Avec, won the 1997 Americas Award for Poetry. His translations of contemporary French poetry have been supported by two NEA translation fellowships and the government of France has awarded him the rank of Chevalier des Arts et Lettres.

Rosmarie Waldrop is the author of more than three dozen books of poetry, fiction, and criticism, and is the prize-winning translator of the work of Edmond Jabes and Friederike Mayrocker, among many others. With her husband, Keith Waldrop, she is the publisher of Burning Deck Press.

The Discrete Series presents an event of poetry or other text-driven performance on the second Friday of each month. For more information about this or upcoming events email [REDACTED].

The SpareRoom is a time-arts collective dedicated to providing rehearsal, exhibition, and performance space for collective members and the interdisciplinary artworks they produce. For more information go to www.spareroomchicago.org

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299. **Wystan Curnow (ARTS ENG)**

Re: Footnote poems

Wed 14 Sep 2005

Hi Alan,

I sent you a footnote poem of my own, but I could only do it with an attachment which I was reminded
The listserv doesn't accept. My email is [REDACTED], so
let me know if you'd like me to back channel it?

Wystan

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

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

On Behalf Of Alan C Golding

Sent: Tuesday, 13 September 2005 4:45 a.m.

To: [REDACTED]

Subject: Footnote poems

Hi, folks,

For a talk I'm writing, I'd be interested to hear your suggestions--mostly, though not exclusively, for work in the avant / post-avant traditions--for post-WWII poems (or generic hybrids) that incorporate footnotes or other apparatus into the text or in which the text is constructed out of such apparatus. Examples I'm working with so far include work by Charles Olson, ED Dorn, Jack Spicer, Bob Perelman, Brenda Hillman, Juliana Spahr, Brian Kim Stefans, Tyrone Williams, Jenny Boully, Eileen Tabios, Barrett Watten, Paul Violi, Jena Osman, Armand Schwerner, Charles Bernstein, Gabriel Gudding. Front or back channel is fine.

I won't be doing much with earlier examples in this mode (e.g., Dunciad to Pound, Eliot, Moore), but if you think of some that are particularly striking, well, I'd appreciate hearing of those too.

Thanks in advance,

Alan Golding

[↑ Contents](#)

300. **Gabriel Gudding**

Re: or "embrace your narcissism"?

Wed 14 Sep 2005

Jonathan, Chris -- these are all good cautions, issues, questions. Yr concerns have been repeated in other conversation on other lists by other people. Mostly everyone seems to have gotten bothered by the label "narcissist" and few are much concerned with the behavior that the post described. The point you both make (I think) is that such a term can easily be used as an Othering label. My post was less concerned with who can be said to "have" narcissism and more concerned with how certain -- specific -- writers, living and dead, purposefully DO certain harmful things, e.g., purposefully engage in, and seek out, contention -- encouraging others to attack them, baiting one another -- policing their own self-image to the point, e.g., of attacking people backchannel who happen to write poor reviews of their work etc., posting news of themselves incessantly, etc.

I used the term narcissist because the above kinds of behavior seem (based on my limited experience on the earth) to inhere in those people who are not well capable of self-care. We often think "narcissism" is an overt regard for one's self -- when in fact the phenomenon seems to happen in people who can't take care of themselves very well -- who either drink heavily, commit substance abuse, have troubles with the truth, obsess about whether others like them, etc.

So, yeah, I think we should embrace self-care -- if that's what you mean by "embrace yr narcissism". Dogen, a favorite thinker of mine, says "We study the Self

to forget the Self." I think that's about right. I'm not advocating some weird disregard of self. Just not freaking out when people don't think highly of what you do -- which I see in writers in the past and, unfortunately, some I happen to know.

When I wrote that email I had in mind some very specific people, a few people alive now, actively writing in to blogs and listserves, and several dead folk. I'm not really concerned with the application of the term beyond the above. And I don't really like the term myself. It was handy. Not out to add a chapter to the Literary Supplement of the DSM-III.

Gabe

[↑ Contents](#)

301. **Alex Jorgensen**

Re: or "embrace your narcissism"?

Wed 14 Sep 2005

bravo.

--- Gabriel Gudding <[REDACTED]> wrote:

Jonathan, Chris -- these are all good cautions, issues, questions. Yr concerns have been repeated in other conversation on other lists by other people. Mostly everyone seems to have gotten bothered by the label "narcissist" and few are much concerned with the behavior that the post described. The point you both make (I think) is that such a term can easily be used as an Othering label. My post was less concerned with who can be said to "have" narcissism and more concerned with how certain -- specific -- writers, living and dead, purposefully DO certain harmful things, e.g., purposefully engage in, and seek out, contention -- encouraging others to attack them, baiting one another -- policing their own self-image to the point, e.g., of attacking people backchannel who happen to write poor reviews of their work etc., posting news of themselves incessantly, etc.

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DSM-III.*

Gabe

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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302. **Gerald Schwartz**

**Re: Vernon Frazer and David Antin read at St. Mark's Poetry Project
Monday, September 19**

Wed 14 Sep 2005

Have a great one! Wish I could be there!

And, please say HI to Steve D. for me.

Jerry Schwartz

VERNON FRAZER

(with guest readers

Elaine Kass

Kirpal Gordon

Steve Dalachinsky

Cooper Moore)

and

DAVID ANTIN

read

Monday, September 19
8:00 P.M.

at

The Poetry Project at St. Mark's Church
131 E. 10th St.
New York, NY 10003

Vernon Frazer has published 8 books of poetry and 3 books of fiction. His work has appeared in *Aught*, *Big Bridge*, *First Intensity*, *Jack Magazine*, *Lost* and *Found Times*, *Moria*, *Miami Sun Post*, *Muse Apprentice Guild*, *Sidereality*, *Xstream*, and many other literary magazines. His web site is <http://vernonfrazer.com>. Most recent works are the long poems "Avenue Noir"

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303. **ALDON L NIELSEN**
Bill Lavender's Escape Narrative
Wed 14 Sep 2005

[apologies if this was already posted & I somehow missed it]

from the Chronicle of Higer Ed, Poet Bill Lavender reports in:

NOTES FROM ACADEME

'We're Getting Out of Here'

Special report: The Gulf Coast's colleges begin to grasp the damage done

As told to JOHN GRAVOIS

Bill Lavender runs the Low Residency Creative Writing Program at the University of New Orleans. His companion, Nancy Dixon, teaches in the university's English department. Over a cellphone, Mr. Lavender described their journey out of the city.

When we heard about the storm, we decided not to evacuate, because we really didn't think our house was in grave danger. We live in Mid-City, which is a part of New Orleans that's relatively high but not as high as the French Quarter. It's an old house. It's been through plenty of hurricanes.

I guess the storm was at full force at midmorning on Monday. It never was really that bad -- I actually put on my motorcycle helmet and walked around outside at the height of it. We lost power, of course. We still had water, we still had gas.

By about 2 o'clock in the afternoon, the storm was over. There was a little bit of water in the street, but nothing I couldn't have driven through. Our reaction at that point was, Well, this wasn't really that bad.

If that had been all the storm was, I wouldn't have regretted staying.

At some point in there, the water did start to rise. It was rising in the full sunshine, with no rain, just coming up in the streets.

Our neighbor across the street, who had evacuated, had a boat under her house -- a 14-foot light aluminum skiff with oarlocks and oars. As kind of a lark, I went and pulled it out from under her house and put it in the street.

That night, Monday night, we went out on the front porch. There was absolutely no light, and there was no noise, and the stars were fantastically clear.

We got up the next morning, and the water was higher. We were trying to listen to the radio, trying to figure out what was going on. We were hearing that the flooding on the east side of New Orleans was really bad. We were starting to hear helicopters flying around.

There was a rumor that the levee was broken somewhere, but that they were going to be fixing it, and that as soon as they got the levee fixed, they were going to be able to pump the water out. I was thinking maybe the end of the week, at the most.

One of my neighbors came to my door and said there was a guy around the corner with a baby who needed to go to the hospital. The guy was scared to death of water.

So we got in the boat, and we were rowing down the street, trying to pick the best route to Mercy Hospital. There was water all the way -- right up to the front door.

Some guy in scrubs got down in the water and helped me dock the boat there on the steps. He was a paramedic who worked for the city. He said they had no power in the hospital, and he had a generator down at his office. He wanted to know if I could row him down there so he could get this generator.

And I asked him, "Doesn't the hospital have backup power?" He said, "Yeah, they have a generator, but it's in the basement."

It was ludicrous, this notion of going to get a 5,000-watt generator to power a hospital. But he said, "There are people dying in here, and it's all we can do."

So we went to his paramedic station, a little two-story metal building. Two of his colleagues were there.

This guy I'm with told them, "I've come to get the generator." And they told him no. He said, "Look, there are people dying in Mercy."

"Well things are tough all over, and before this generator comes out of here, I've got to get me and my dogs out."

At that point, I kind of exploded. I said, "You're not even using the generator. The generator has nothing to do with your dogs." It kind of shamed them. We finally did get the generator.

We had our last good meal that night. We were having wine on the front porch, all the neighbors were out on their porches, and I got out my guitar and sang "A Hard Rain's a-Gonna Fall."

That night it was really hot and really still. There were helicopters messing around all night. I had this idea they were either evacuating Mercy Hospital or bringing them a generator. At one point they were so close that I could feel the wind, so I took to praying for them to come over.

It wasn't until Wednesday that we started to get more information. There was a press conference at 12. They said they thought the levee repairs would be done by about Friday. Then they said they should have the water out of the city within about 30 days. I said, "We're getting out of here. We can't live like this for 30 days."

We packed up very hastily -- all our drinking water and a good bit of food. I left my hard drive with 30 years of miscellaneous writings on it, plus Nancy's hard drive with all her scholarship on it. I just tried to hide them in the attic. I didn't know what else to do.

We had to put our cat in a carrying cage, and we put our dogs on the boat. We went and got our neighbor, my friend Charlie Franklin. We told him what we'd heard and we told him it's time to go. He thought about it for about two minutes, and then said OK.

We were nervous. We knew there were no police. We'd been warned that there were roving bands of armed looters. We knew that the boat was becoming a valuable commodity. The dogs were nervous also. They would not let anyone approach closer than about 10 feet from the boat. Charlie had a gun.

When we turned one corner, there was a kiddie pool floating in the middle of Canal Street, and I could see a head sticking up over the side of it. There was another guy pushing it and another guy wandering around in the chest-deep water looking kind of dreamy. They were junkies that had looted the Rite Aid. They were using this kiddie pool to get out of the water to shoot up.

A little further, there was a dead man in the water. Someone had hung his shirt up on a street sign. I couldn't really see his face, but the shirt was sticking up like a tent. We heard later they were tying corpses to street signs and poles.

Across the street was a building called the City Hall Annex. It has a big front porch that was just above water level, and it was full of people, maybe 150. On one end, there were women and kids holding up signs saying, "Help us please." At the other end of the porch there was this mad party going on. They were breaking windows and throwing whiskey bottles around and kind of whooping and yelling.

We were starting to get very careful about our route because we were getting close to the Superdome, and we didn't want to get caught there. Our plan was to go to the Macy's parking lot, which is just adjacent to the dome, where we had parked our car. We were just praying that we might be able to get to the car and drive out.

There were no cops. In this whole ride, we never saw a cop.

When we got to the Macy's parking lot, we saw that the entrance was four feet deep. So we couldn't get our car. We followed the water to the corner of Girod and Carondelet, and that's where the water ended. We had to abandon the boat.

So we started walking uptown, to go to my ex-wife's house, which we knew was dry, and they had a generator and probably food and water. For all I knew, they were still there, because I hadn't talked to them since Monday morning when the phones went out.

We saw this two-story house with the facade completely removed. It was just like a dollhouse. I could see the furniture and the bookshelves, everything neat, nothing in disarray, and these two black labs up on the second floor looking down at us.

After a while, a guy caught up with us. He told us he had walked all the way from the lower Ninth Ward. I'm guessing that must be at least five miles. He told us that down in the Ninth Ward he was literally wading through bodies on the way out. He didn't know where any of his family was. He had a 3-year-old and a 5-year-old kid, and he suspected that they were both dead. He was coming uptown because he had a brother who was a butler in a Garden District mansion.

He told us that in the end there will be tens of thousands dead.

We got to my ex's house. We were just praying that we were going to see her pickup outside the house. But there was nothing, and our hearts just sank. We'd been on the road now for about four to five hours. We were exhausted.

Then I remembered that our friends lived just a few blocks away, and they had left their car. Not only that, but I knew right where the key was. We got to Alex and Kat's house, and the car was intact, and the key was in the mailbox. But we couldn't make the key work in the door. I tried it and Charlie tried it, and finally I said, "Charlie, move," and I threw a brick through the window.

We crammed all of us in the car. We drove to Tchoupitoulas Street and then straight across the bridge to the West Bank, the only way out.

The next day, we were going to leave Charlie in Baton Rouge to take the bus to Alexandria, but we found out that there were 200,000 people downtown trying to get out. So we took him all the way to Alexandria. We started to have the emotional breakdown. It was strange how, going through the whole thing, I just sort of never stopped. None of us did.

But when we dropped Charlie off, all three of us broke down and started crying and pretty much didn't stop for about three days.

<http://chronicle.com>

Section: Notes From Academe

Volume 52, Issue 4, Page A56

[illegible]

"Breaking in bright Orthography . . ."

--Emily Dickinson

Aldon L. Nielsen

Kelly Professor of American Literature

The Pennsylvania State University

116 Burrowes

University Park, PA 16802-6200

11/11/2016

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304. **Vernon Frazer**

**Re: Vernon Frazer and David Antin read at St. Mark's Poetry Project
Monday, September 19**

Wed 14 Sep 2005

Jerry

I wish you could too & I'll give Steve your regards. We hope to give a good show.

Vernon

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

From: "Gerald Schwartz" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 14, 2005 5:52 AM

Subject: Re: Vernon Frazer and David Antin read at St. Mark's Poetry Project
Monday, September 19

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And, please say HI to Steve D. for me.

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David Antin is a poet, performance artist, art and literary critic internationally known for his "talk pieces" -- improvisational blends of comedy, story and social commentary. New Directions has published three books of these "talk pieces" - Talking at the Boundaries (1976), Tuning (1984), and What It Means To Be Avant-Garde (1993). Tuning was awarded the prize for poetry for 1984 by the PEN Center of Los Angeles. Much of his earlier poetry was collected in Selected Poems 1963-1973 published by Sun and Moon Press in 1991. Dalkey Archive recently republished his 1972 book talking (originally published by Kulchur Foundation) with a Preface by Marjorie Perloff and a Postface by David Antin. Granary Books recently published A Conversation with David Antin, the text of a 3 month email conversation between David Antin and Charles Bernstein. A new collection of talk pieces, i never knew what time it was, has just been published by the University of California Press. His Selected Essays are being prepared for publication by the University of Chicago Press. He spent the Winter of 2002 as a Fellow at the Getty Research Institute

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305. **Ram Devineni**

Rattapallax Free Podcast

Wed 14 Sep 2005

Dear Friends:

Rattapallax has started a new free podcast featuring some of the best poets, writers, translators, and performers in international literature. Every week, new updates will be available from the magazine's vast catalogue of recordings in English, Spanish, and Portuguese. Here is what is currently available for free:

Yusef Komunyakaa : Slam, Dunk & Hook (Rattapallax 6)

Dana Gioia : Unsaid (Rattapallax 6)

Dael Orlandersmith : untitled (Rattapallax 12)

Raul Zurita : Incripcion 15 (Rattapallax 11, Spanish)

Charles Bernstein : Johnny Cake Hollow (Short Fuse)

Emily XYZ : Atta Poem (Short Fuse)

Bob Holman : She never phoned me back (Short Fuse)

Bill Kushner : Gerard (He Dreams of Water)

Kate Light: Rules of Sleep (Rattapallax 6)

Mark Nickels : This Kindled by Gaude Virgo Salutata (Cicada)

Stephanos Papadopoulos : The Stars This Summer (Lost Days)

Ron Price : Effigy for the Black Moon (A Small Song Called Ash..)

Lamont B. Steptoe : Loud Street (Rattapallax 1)

Micheline Verunschik : Conto (Rattapallax 12, Portuguese)

Michael T. Young : Repetitions (Transcription of Daylight)

To connect your iTunes to Rattapallax's podcast, copy the RSS feed:

<http://feeds.feedburner.com/rattapallax>

To download MP3 files directly:

<http://www.rattapallax.com/downloads.htm>

Cheers

Ram Devineni

Publisher

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306. **Harrison Jeff**
New on Antic View blog

Wed 14 Sep 2005

new entries on Antic View blog:

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

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307. **Mary Jo Malo**
Me too, Vernon

Wed 14 Sep 2005

Has anyone ever considered audio or video taping some of these performances? Is it too intrusive, too expensive, or simply too difficult to choose which readings are worthy? I can't afford a trip to NYC, but I surely could afford a videotape, CD or DVD.

Mary

Jerry

I wish you could too & I'll give Steve your regards. We hope to give a good show.

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> Jerry Schwartz

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>> (with guest readers

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>> Steve Dalachinsky

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>> as a Fellow at the Getty Research Institute

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308. **Vernon Frazer**

Re: Me too, Vernon

Wed 14 Sep 2005

Hi Mary

I know The Poetry Project records the events for its archives, but I don't think the recordings are available to the general public. And I don't have the equipment to make a recording of the event. If I did, I imagine I'd have to clear it with The Poetry Project. I'd love to have a recording of the event, myself, but it's not something I'll be able to do myself.

Vernon

<http://vernonfrazer.com>

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

From: "Mary Jo Malo" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 14, 2005 9:51 AM

Subject: Me too, Vernon

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309. **mIEKAL aND**
Re: Me too, Vernon

Wed 14 Sep 2005

I bet there is somebody out in PoeticsLand that can show up with a mini-disk recorder & bootleg the performance for all of us curious ears...

On Sep 14, 2005, at 9:26 AM, Vernon Frazer wrote:

Hi Mary

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Vernon

<http://vernonfrazer.com>

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310. **Mark Prejsnar**
2 poetry performances

Wed 14 Sep 2005

for those in Georgia:

the Atlanta Poets Group

"polyphonic & monophonic poetries for all pomo tastes"

2 performances

both in Atlanta, GA

Saturday, Sept. 18

an hour-long performance

as part of Art in Freedom Park

at the stage near Moreland Ave.

4:00 PM
admission free

^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^

Wednesday, Sept. 21

at Eyedrum (290 Martin Luther King Jr. Drive)

the latest show in the APG's bimonthly series, Language Harm
this month:

"illusions/allusions/elisions"

8:00 PM
admission \$4

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311. **Mark Wallace**
Submodern Fiction #3 now available.

Wed 14 Sep 2005

Submodern Fiction #3 is now available, and features
the work of Linh Dinh, Lorraine Graham, Selah
Saterstrom, Rob Halpern, Aparna Bakhle, Ted Pelton,
Alfred Schwaib, Kim Rosenfield, Alan Howard, and Ryan
Walker. I hope you'll check it out.

Cost is \$6 for a single issue and \$10 for two; make
checks payable to Mark Wallace and send them to:

Mark Wallace
Editor, Submodern Fiction
Literature and Writing Studies
Cal State, San Marcos
333 S. Twin Oaks Valley Rd.
San Marcos, CA 92096-0001

I look forward to hearing from you.

Mark

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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312. **Stephen Vincent**

Patagonia House offer for Gulf Coast evacuee family

Wed 14 Sep 2005

I just received this kind house offer information from poet, Stefanie Marlis, who lives in Patagonia, Arizona.

Patagonia (Arizona) wants to offer a family a place to live. This is a long way from the Gulf Ghost, but an artistic town with me, Jim Harrison, Laura Chester and other writers...If there is a writer with a family out there who would want a leg up on a new start and you know who to send this offer to, please do. A house, furniture, some start-up money...it would need to be somebody who can work long distance.

Stefanie Marlis

Contact Info: Stefanie Marlis <[REDACTED]>

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313. **Catherine Daly**

[Fwd: SAVE OUR POETS FROM STAGNATION?]

Wed 14 Sep 2005

Terry Quinn (4/1/05):

The Publishing of Poetry

What other branch of the Arts is as self defeating as Poetry? I can't think of a method of publishing that is so guaranteed to bury good poems and poets than that which exists in this country at present. Can you imagine any other enterprise, never mind just in the Arts, where you're only allowed one shot at getting some form of success. And yet there it is, usually in heavy black type at the front of the publication 'Previously Unpublished Poems only'. Let's take painting. I'm not altogether sure how it works in the Art world but I've an artist friend who has exhibited his paintings all over London. He'd be completely baffled (he was, because I asked him) if he'd been told that no other Gallery would hang his work as he'd already shown it somewhere else. Or a photograph published in one magazine and never accepted elsewhere. How about music? Would a composer accept the fact that because the CBSO has played his work then no other orchestra would play it? Or a pop tune - played once on Radio Cumbria never to be played on Radio One. I know the group would sign for a label but that's like signing with an agent. The playwright who has had his or her work performed at the Birmingham Rep so the Royal Court won't look at it. Publishing novels at the same time is on a different scale and economically wouldn't make sense usually. Anyway, the point I'm trying to make is that restricting the method of publishing in the poetry magazines to previously

unpublished works has two consequences. The first and minor one is that a lot of available space is filled by not very good poems. But the second consequence is crucial and it is that a really good, maybe great, poem might be published in a small magazine with a circulation in the dozens and that's it. Virtually certain to be lost forever unless spotted for an anthology and how likely is that? This is crazy. So what's the alternative? Obviously there still has to be a policy of printing new poems else it all stagnates but there must be the freedom to publish poems already published. This would emulate the pop charts at a crude level. So in my best of all possible worlds a good poem would start to be published in lots of magazines all over the country and would be spotted by all sorts of readers. From there it would not be long before it would appear in anthologies which seem to be the stock in trade of Waterstones or Ottakars or whatever and then both readers of poetry and general readers would start to see the best of current poetry rather than stuff that's good but highly restrictive in origin. And it might well then encourage the general reader to hunt out where these poems originated from i.e. the poetry magazines. As a sort of experiment I tried to see how this would work in practice with a friend who loves reading novels but not usually poetry. I gave her a couple of poetry magazines to read through. After a time her eyes seemed to glaze over. She reckoned they were mostly a bit dull, a bit samey or she didn't understand them. I then gave her a copy of 'The Firebox' and the reaction was different. She liked a fair few of them and got pleasure from them. She liked the poems. The lesson is that good poetry works. This isn't about what is 'good'. That will take care of itself. The way it's published now is stifling it at birth.

<http://www.iotapoetry.co.uk/forum.htm>

*

Within its 130 pages ENVOI hosts 48 poets with over 150 poems between them, as well as reviewers Eddie Wainwright and Will Daunt. And there is a cutting crie-de-coeur article by Terry Quinn, THE PUBLISHING OF POETRY that should be printed, nay, blazoned on the forehead of every poetry editor in the land. It is about the nonsensical notion that lies behind the ridiculousness of the dreaded phrase, PREVIOUSLY UNPUBLISHED POEMS ONLY. A practice that doesn't exist in other branches of the creative arts. This practice leads to the facts that

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Perhaps Roger Elkin could spearhead Quinn's idea. Reprint and send this article to every poetry editor on the planet under the banner of SAVE OUR POETS FROM STAGNATION.

<http://www.geraldengland.org.uk/revs/mg005.htm>

*

Moira Richards
[REDACTED]

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314. **Michael Rothenberg**

Re: SAVE OUR POETS FROM STAGNATION?

Wed 14 Sep 2005

Big Bridge accepts poetry whether it has been published or not.

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I also recommend that poets ignore any notices in any magazines that say "Previously Unpublished Poems Only" or "No Simultaneous Submissions" and I ignore them myself.

Woops! I have just lost my shot at fame! Goodbye cruel world... Love, Michael

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

From: "Catherine Daly" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 14, 2005 2:10 PM

Subject: [Fwd: SAVE OUR POETS FROM STAGNATION?]

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Moira Richards



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315. **William Allegrezza**
moria launches eileen tabios' new e-book.

Wed 14 Sep 2005

Moria (<http://www.moriapoetry.com> <<http://www.moriapoetry.com/>>) announces the launch of Eileen Tabios' new e-book Post Bling Bling. You can find a free copy available for download through moria, but you can also find a link to order a hard copy if you want one.

Bill Allegrezza

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

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316. **Chris Stroffolino**
Re: [Fwd: SAVE OUR POETS FROM STAGNATION?]

Wed 14 Sep 2005

Catherine---

Only browsed the piece, but I've been arguing that main beginning point--about "PREVIOUSLY UNPUBLISHED POEMS---for years.

I agree with their diagnosis of the problem---

would even go further and say it may even lead a poet,
who wants to get "his/her name out there," to emphasize
quality over quantity, or at least encourage it
Their particular proposed solution I'm more skeptical about,
but I'm glad others are thinking about this too...

C

>From: Catherine Daly <[REDACTED]>
>To: [REDACTED]
>Subject: [Fwd: SAVE OUR POETS FROM STAGNATION?]
>Date: Wed, Sep 14, 2005, 10:10 AM
>

Terry Quinn (4/1/05):
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*

Moira Richards



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317. **Steve Dalachinsky**

Re: SAVE OUR POETS FROM STAGNATION?]

Wed 14 Sep 2005

hey yer pretty fampous in my book

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318. **Steve Dalachinsky**

Re: [Fwd: SAVE OUR POETS FROM STAGNATION?]

Wed 14 Sep 2005

i used to only abide by rules previously un published ets but hey ya send they take or reject

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319. **Gabriel Gudding**

Re: [Lucipo] moria launches eileen tabios' new e-book.

Wed 14 Sep 2005

That is a stupendous title!

You go, Eileen!

At 02:09 PM 9/14/2005,  wrote:

>Moria (<<http://www.moriapoetry.com/>><http://www.moriapoetry.com>) announces

>the launch of Eileen Tabios' new e-book Post Bling Bling. You can find a

>free copy available for download through moria, but you can also find a

>link to order a hard copy if you want one.

>

>Bill Allegrezza

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

>

>Lucipo mailing list

>

>

><http://lists.ibiblio.org/mailman/listinfo/lucipo>

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320. **UbuWeb**
On UbuWeb Films
Wed 14 Sep 2005

September 15, 2005

Dear Friends,

We relaunched UbuWeb on September 14th with over 150 avant-garde films in digital formats for your viewing pleasure. Within hours, we received several hostile letters from representatives of filmmakers -- all lawyers and business people, not the artists themselves -- issuing cease and desist letters and threatening lawsuits. Every time, it seemed, we opened our inbox yet another appeared. We had little choice but to obey and as a result, we have iced the section -- for the time being.

We never intended UbuWeb to take any money out of the pockets of these artists; rather we feel that simple exposure to even the most degraded, corrupted, miniscule, and compressed .avi would increase interest and exposure to avant-garde film, a field whose audience has long been in decline. Our idea was to make accessible the generally inaccessible, with the hopes that should you desire to see the film in all its glory, you will make your way to the nearest theatre showing them (although there are very few) or find better copies on DVD. UbuWeb was never meant to be a substitute for the experience of viewing a film; it was meant as a teaser, an appetizer, until you can get to the real thing.

However, the real thing isn't very easy to get to. Most of us don't live anywhere near theatres that show this kind of fare and very few of us can afford the several hundred dollar rental fees, not to mention the cumbersome equipment, to show these films. Thankfully, there is the internet which allows you to get a whiff of these films regardless of your geographical location.

Obviously, certain members of the film community did not share our sentiments. They would rather keep these jewels to themselves or a select few huddled in dark rooms.

One complaint read "Kenneth Anger is penniless and living in a shack, yet you are making his films available for free and taking money away from him?" To which we reply: if the current system of avant-garde film distribution was working so well, why would the great artist Kenneth Anger be living in a shack and not a mansion? Is this really a system to hold on to? Obviously, something isn't working. If they really cared about Kenneth Anger, they would hope to expose his arguably-forgotten work to a non-geographically-specific digital savvy audience via the radical distributive possibilities of internet. Guaranteed, Mr. Anger would see his royalties soar as a result.

UbuWeb doesn't charge money, nor does it make money, nor does it take money. The idea that our efforts in any way would enrich ourselves is preposterous. UbuWeb has been performing its version of community service for ten years without making a penny.

We'll be back with our film section. Just give us some time to sort through permissions, paperwork, and other sordid details. To be continued...

All the best,
UbuWeb
<http://ubu.com>

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321. **Eileen Tabios**

Re: [Lucipo] moria launches eileen tabios' new e-book.

Wed 14 Sep 2005

Thanks Gabe.

Literally 2 seconds ago, I also was alerted to a write-up about my book at Greg Delisle's blog at

http://www.poetryspace.org/2005/09/14/eileen_tabios_new_e-book

While referring to my book, Greg's point is not about my book but more about the larger implications of Moria's ability to be a book publisher using technology, and thus a means to get beyond the poem-as-commodity model.

Though I (and I believe others on this List) have benefited from the equally visionary, uh, vision of Jukka-Pekka Kervinen as publisher who's also explored POD technology, Moria is the first, for me, to concurrently offer a free download option AND a hard copy for purchase model.

The structure may seem paradoxical but it actually offers maximum flexibility. Some of my readers wouldn't be able to afford the internet but can afford one book. And some of my readers (e.g. Mom) still won't go online. So I'm stepping behind the lurker-curtain for a mo to share this because I think the structure offers a means for more poets who have considered becoming publishers in the past but have been economically constrained.

Bill Allegrezza also alerts me that within a relatively few hours, over 60 people downloaded my book. Ahadada Books, by the way, is also offering an e-chap by me; in a matter of days, downloads exceeded 200. As not just a publishing poet but a publisher myself, I know how DIFFICULT it is to sell 60 let alone 200 copies of a book (unless it's being forced as an "assigned text" on a student body somewhere).

So, here's a nod to those poet-publishers who've perservered to get poetry beyond the economic model's constraint (I also speak as a former economist). It's important as I, for one, still consider Poetry a gift. Best, Eileen

In a message dated 9/14/2005 1:11:49 PM Pacific Standard Time, [REDACTED] writes:

That is a stupendous title!

You go, Eileen!

At 02:09 PM 9/14/2005, [REDACTED] wrote:

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Lucipo mailing list

*[REDACTED]
<http://lists.ibiblio.org/mailman/listinfo/lucipo>*

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322. **Murat Nemet-Nejat**

Re: SAVE OUR POETS FROM STAGNATION?]

Wed 14 Sep 2005

Michael,

Thank you for your honest, pithy description, particularly as an editor.

Murat

In a message dated 9/14/2005 2:12:42 PM Eastern Daylight Time, Michael Rothenberg <[REDACTED]> writes:

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that you not send us the same poem that is already on line but wait until it is no longer simultaneously current unless there is an explanation with it.

I also recommend that poets ignore any notices in any magazines that say "Previously Unpublished Poems Only" or "No Simultaneous Submissions" and I ignore them myself.

*Woops! I have just lost my shot at fame! Goodbye cruel world...
Love, Michael*

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

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To: <[REDACTED]>

Sent: Wednesday, September 14, 2005 2:10 PM

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Moirira Richards



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323. **St. Thomasino**
and now this from playmobil

Wed 14 Sep 2005

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and now there comes this from playmobil. i suppose this is how it becomes intergenerational.

it seems you'll have to copy and paste in the entire url. but it's worth it. believe me.

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http://store.playmobilusa.com/is-bin/INTERSHOP.enfinity/eCS/Store/en/-/USD/PM_DisplayProductInformation-Start;sid=i-8G5lY-xEsG5BUYXxoKwJgMzFCP7m1uHcY=?ProductSKU=3172&CategoryName=US_storefront&PLS=0

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gregory vincent st. thomasino

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

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324. **Ishaq**
2 More days to the SLAMIDOL VOTE!!!! Lord Patch (Lawrence y braithwaite)

Wed 14 Sep 2005

no pressure... it's just that this might be going to the security council soon...

well deux (2) more days.., did you vote? no pressure

the right of the site where it says "vote here"

<http://slamidol.tripod.com/>

'Good Violence. d.u.n.' on the Slam Idol --Lord Patch (Lawrence y braithwaite)

'Good Violence. d.u.n.' by Lord Patch (Lawrence y braithwaite) on the Slam Idol available for podcast download and vote. You can listen to the show and hear 'Good Violence. d.u.n.' on the Slam Idol -- Lord Patch (Lawrence y braithwaite) the first canadian on the web-site, at <http://slamidol.tripod.com> ...GET ready to start rating the poem sound file when the voting starts...

on

<http://slamidol.tripod.com/>

bio:

lawrence ytzhak braithwaite (aka lord patch) is the author of the novels wigger, ratz are nice and more at 7:30: notes to new palestine. Braithwaite likes to Dubs his prose like Lee "Scratch" Perry and King Tubby chopped music & voice. Braithwaite has appeared at Lollapalooza, The National Black Arts Festival, Prose Acts: Alternative Fiction Literary Conference (University of Buffalo, New York) shortly after 911 with Dennis Cooper and Kevin Killian and at the Kootney School of Writing. He has written many short stories, some appearing in Fourteen Hills Literary Journal (San Francisco State University), Role Call: A Generational Anthology of Social & Political Black Literature & Art, Bluesprints: Anthology of Black British Columbian Literature and Orature (ed. Wayde Compton), Redzone: Victoria's Street People Zine, Fernwood's Sleeping Dragon, Velvet Mafia, Of the Flesh: Dangerous Fiction, nocturnes 3 (re) view of the literary arts 2005 and biting error: writers explore narrative. He lives in the Hood of New Palestine, Fernwood, British Columbia, Canada.

<http://slamidol.tripod.com/>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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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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<http://slamidol.tripod.com/>

bio:

lawrence ytzhak braithwaite (aka lord patch) is the author of the novels wigger, ratz are nice and more at 7:30: notes to new palestine. Braithwaite likes to Dubs his prose like Lee "Scratch" Perry and King Tubby chopped music & voice. Braithwaite has appeared at Lollapalooza, The National Black Arts Festival, Prose Acts: Alternative Fiction Literary Conference (University of Buffalo, New York) shortly after 911 with Dennis Cooper and Kevin Killian and at the Kootney School of Writing. He has written many short stories, some appearing in Fourteen Hills Literary Journal (San Francisco State University), Role Call: A Generational Anthology of Social & Political Black Literature & Art, Bluesprints: Anthology of Black British Columbian Literature and Orature (ed. Wayde Compton), Redzone: Victoria's Street People Zine, Fernwood's Sleeping Dragon, Velvet Mafia, Of the Flesh: Dangerous Fiction, nocturnes 3 (re) view of the literary arts 2005 and biting error: writers explore narrative. He lives in the Hood of New Palestine, Fernwood, British Columbia, Canada.

<http://slamidol.tripod.com/>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

\

___\

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&orderBy=date>
<http://www.lowliferecords.co.uk/>
\
}

[↑ Contents](#)

326. **Benjamin Basan**

Re: and now this from playmobil

Wed 14 Sep 2005

Of course, all the figurines with a darker complexion are being searched in a separate room.

On Sep 14, 2005, at 4:49 PM, St. Thomasino wrote:

```
http://store.playmobilusa.com/is-bin/INTERSHOP.enfinity/eCS/Store/
en/-/
USD/PM_DisplayProductInformation-Start;sid=i-8G5lY-
xEsG5BUYXxoKwJgMzFCP7m1uHcY=?ProductSKU=3172&
CategoryName=US_storefront&PLS=0
```

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327. **Michael Rothenberg**

Re: SAVE OUR POETS FROM STAGNATION?]

Wed 14 Sep 2005

where can I buy it?

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

From: "Steve Dalachinsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 14, 2005 3:42 PM

Subject: Re: SAVE OUR POETS FROM STAGNATION?]

hey yer pretty fampous in my book

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328. **Tony Follari**

Reply to: SAVE OUR POETS FROM STAGNATION?]

Wed 14 Sep 2005

Send cheque or money order to SKYMANTIS 27-3 Bignell
st,Gonville,Whanganui Cost is \$25 NZ

*From: Michael Rothenberg <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: SAVE OUR POETS FROM STAGNATION?]
Date: Wed, 14 Sep 2005 18:35:20 -0400*

where can I buy it?

*----- Original Message ----- From: "Steve Dalachinsky" <[REDACTED]>
To: <[REDACTED]>
Sent: Wednesday, September 14, 2005 3:42 PM
Subject: Re: SAVE OUR POETS FROM STAGNATION?]*

hey yer pretty fampous in my book

Discover fun

and games at @ <http://xtramsn.co.nz/kids>

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329. **Stephen Vincent**

Katrina Katrina

Wed 14 Sep 2005

How many newborns now have been named Katrina?
How many Katrinas have been renamed something else?
How many - of either cast - will become poets?

What other questions can be asked?

What does it mean to counter-stagnate?

Stephen V

Any body else having trouble trying to stay awake listening to the responses of
Judge Roberts?

330. **Julie Kizershot**

Assistant Professor of English: Creative Writing/Poetry CU Boulder

Wed 14 Sep 2005

Assistant Professor of English: Creative Writing/Poetry

The University of Colorado at Boulder Department of English announces a tenure-track position in creative writing to begin August 2006. We anticipate hiring at the assistant professor level; however, applications at other levels will be considered from those who would strengthen the Department's diversity. We are seeking a poet, with possible second genre specialty.

Requirements: MFA, PhD, or the equivalent in professional experience; substantial teaching experience; at least one published book-length collection (other than chapbooks).

The normal teaching load is 2/2, and includes undergraduate and graduate creative writing courses plus thesis direction. Interviews will take place at the MLA convention in Washington, DC. Send letter of application, c.v., and dossier including at least three letters of reference to

Creative Writing Search Committee

Department of English

University of Colorado

226 UCB

Boulder CO 80309-0226.

Applications will be accepted until the position is filled; however, applications postmarked by November 1, 2005 will receive full consideration. The University of Colorado at Boulder is committed to diversity and equality in education and employment.

From: Gabriel Gudding <[REDACTED]>

Reply-To: UB Poetics discussion group <[REDACTED]>

Date: Wed, 14 Sep 2005 15:11:22 -0500

To: <[REDACTED]>

Subject: Re: [Lucipo] moria launches eileen tabios' new e-book.

That is a stupendous title!

You go, Eileen!

At 02:09 PM 9/14/2005, [REDACTED] wrote:

*Moria (<<http://www.moriapoetry.com/>><http://www.moriapoetry.com>) announces the launch of Eileen Tabios' new e-book *Post Bling Bling*. You can find a free copy available for download through moria, but you can also find a link to order a hard copy if you want one.*

Bill Allegrezza

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

Lucipo mailing list

██████████

<http://lists.ibiblio.org/mailman/listinfo/lucipo>

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331. **Mark Weiss**

Re: Katrina Katrina

Wed 14 Sep 2005

At 07:14 PM 9/14/2005, you wrote:

>How many newborns now have been named Katrina?

>How many Katrinas have been renamed something else?

>How many - of either cast - will become poets?

>

>What other questions can be asked?

>

>What does it mean to counter-stagnate?

>

>Stephen V

>

>Any body else having trouble trying to stay awake listening to the responses
>of Judge Roberts?

>

>

How many will be from New Orleans? And how many will have stormy personalities? How many men will find women named Katrina more attractive, how many less? Will they be called Kat for short or Trina or Na?

One thing's for sure: few hispanics will name their sons a masculine form of the name, because catrín in Spanish means "dandy," and who wants a kid that wears spats?

And another sure thing: Roberts would bomb at a comedy club.

Mark

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332. **Small Press Traffic**

Joanna Fuhrman

Wed 14 Sep 2005

I'm looking for her contact info, pls b/c. Thanks in advance, Elizabeth

Elizabeth Treadwell Jackson, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

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333. **derekrogeron**

Creative Writing Workshop Instructor

Thu 15 Sep 2005

san francisco

Three hours/week (two hours of instruction plus one hour of prep).

Workshop Instructors are responsible for designing weekly workshops that are consistent with the agency's mission, philosophical principles, and ethical standards. This position provides support and instruction to program participants; designs workshop curriculum appropriate to group dynamics, interests and abilities; helps to coordinate the exhibition of group work; and compiles statistical information to forward to the Program Manager for required reporting. Workshop Instructors must be available to work some additional hours for special events and publication receptions.

Qualifications:

- MFA or BFA with related teaching experience
- Experience writing poetry and other prose
- Experience working with people experiencing poverty, homelessness, mental health issues, active drug use, life-threatening illnesses, social disenfranchisement, and/or other related issues
- Ability to interact with program participants with professionalism, respect and dignity
- Ability to work flexibly in addressing individual needs in a diverse community
- Ability to help participants resolve conflict situations to maintain a peaceful creative work environment
- Must be reliable, able to effectively multi-task, be attentive to

detail, and possess strong organization skills

- Previous experience coordinating exhibitions, publications and related spoken word events strongly preferred
- Bilingual Spanish/English preferred

send resume and cover letter to:

Central City Hospitality House
Workshop Instructor Search
290 Turk Street
San Francisco, CA 94102
or mailto: [REDACTED]

Please specify 'Creative Writing Workshop Instructor' in application.

This is a contract job. Compensation is DOE and will be negotiated. Hospitality House is a non-profit organization.

Founded in 1967, Central City Hospitality House is a progressive, community-based organization located in San Francisco's Tenderloin neighborhood that provides opportunities and resources for personal growth and self-determination to homeless people and neighborhood residents. Our mission is to build community strength by advocating policies and rendering services which foster self-sufficiency and cultural enrichment. We use a peer-based approach and encourage participation from our constituents on various levels of decision-making and service-delivery.

Hospitality House has 3 programs:

The Tenderloin Self-Help Center is a community center that provides a range of emergency and support services using a low-threshold, peer-based, self-help model. In addition to housing, case management, harm reduction, and mental health support, the Center has an extensive Employment Services component.

The Shelter Program is a small men's dormitory that provides basic emergency shelter as well as one-on-one case management and counseling to assist people in moving into permanent housing and addressing other issues creating barriers to stability and self-sufficiency.

The Community Arts Program is a unique space where individuals can create, house and sell artwork, offering open studio hours, workshops, a creative writing class, and an opportunity for artists to exhibit and sell their work. All programs work together to provide a range of support, resources, and opportunities for people to achieve stability and self-sufficiency.

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334. **konrad**

Re: On UbuWeb Films

Thu 15 Sep 2005

UbuWeb wrote:

We relaunched UbuWeb on September 14th with over 150 avant-garde films in digital formats for your viewing pleasure. Within hours, we received several hostile letters from representatives of filmmakers -- all lawyers and business people, not the artists themselves -- issuing cease and desist letters and threatening lawsuits. Every time, it seemed, we opened our inbox yet another appeared. We had little choice but to obey and as a result, we have iced the section -- for the time being.

Recently a very heated debate has gone on in the experimental film community mailing list (a parallel to this one, but not academically sponsored). Many issues were raised on both sides of representation film in video or MPEG, of copyright infringement and access, of language used to describe work, etc. The resurrection of UbuWeb seemed to press a lot of those questions to the fore.

This website is a fantastic community resource -- a research and an *outreach* resource. It started out as a source for concrete poetry and out of print recordings, grew to include ebooks and now film. I welcomed then addition of film when it happend a while back.

But in boldly moving into a new arena, the unveiling and quick icing may have revealed latent differences between the poetry community and the filmmaking community in relation to property and livelihood.

Offering these films created a flashpoint that highlighted these differences. It made me curious if any similar launch has occured and incurred the wrath of the poetry community's publishers' lawyers, or were the selections of recordings, ebooks, etc. more judicious in terms of vetting copyright issues. It made me wonder how things would have gone if UbuWeb had been in on those discussions among the filmmakers (though i suspect at least one of the Board was). Maybe not, and maybe it doesn't matter.

Yet, is the poetry community inherently more able to support a 'gift economy' than the personal/experimental film community? Maybe there is so little societal carrot to being an experimental filmmaker (no Oscars or "Laureate") that perhaps we resent any infringement, however harmless and/or well-meaning. Maybe we're just control freaks! ("Sit in this chair and be in my universe for x minutes.") Maybe writers tolerate minor infringements as a kind of advertising. These questions matter to me not out of some kind of wishful or imagined equivalence between traditions or communities, but because writing,

performance, and cinema increasingly mingle, play off and appropriate each other. They ought to get to know each other better.

So i'm totally in accord with the Ubu project. Being a filmmaker i *want* more poets to see more experimental film, to become conversant in its idioms, because i think what we are doing speaks to the same values, formal concerns and even topics that poets struggle with. Interrogation of the IMAGE belongs to both, effability and noise concerns both, commodification and cliché are judgement criteria, while gendering, resistance and identity representation are hot issues. But what is it about copyright that gets filmmakers' (or their "representative's" in this case) panties in a twist? What do some have to learn from the poets, who'll let recordings of their readings or scans of their work out for free on the net?

I don't really have answers to these, but maybe some of you do. I just wanted to at least applaud UbuWeb in its home community and encourage people to encourage them to get those works and more back online, and for people to check them out, and come to your own understanding.

Anyways, enough of this, i just got 2 emails about how to lose those extra pounds and please 3 women in one night. Gotta go.

Meantime, two very informative and enjoyable sites to check out for your linguovisual pleasure are:

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

and

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

konrad

^Z

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335. **K Zervos**

Re: On UbuWeb Films

Thu 15 Sep 2005

I'm personally in favour of poetry, film, music, digital works, etc being classed as 'cultural assets' belonging to the culture after a certain time period, let's say ten years after publication/showing/sounding/. Teaching institutions and libraries could then digitise their collections and make them accessible on-line.

Present copyright laws stop us from archiving or preservation of cultural assets in a form that can be searched and accessed on-line for teaching, research and just plain enjoyment. So lots of valuable assets, audio , video and film are

literally rotting in library vaults, unable to be copied to digital media because of copyright law.

If some sort of system of payment for download and copying to distributable media could be conceived, then a tax on distributable media could be collected by the government and distributed to publishers and artists on the basis of downloads (Canada has a system like this I think).

komninos zervos
lecturer, convenor of CyberStudies major
School of Arts
Griffith University
Room 3.25 Multimedia Building G23
Gold Coast Campus
Parkwood
PMB 50 Gold Coast Mail Centre
Queensland 9726
Australia
Phone 07 5552 8872 Fax 07 5552 8141
homepage: http://www.gu.edu.au/ppages/k_zervos
broadband experiments:
<http://users.bigpond.net.au/mangolegs>

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

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

|||On Behalf Of konrad

|||Sent: Thursday, 15 September 2005 4:24 PM

|||To:

|||Subject: Re: On UbuWeb Films

|||

|||UbuWeb wrote:

|||

|||> We relaunched UbuWeb on September 14th with over 150

|||> avant-garde films in digital formats for your viewing

|||> pleasure. Within hours, we received several hostile letters

|||> from representatives of filmmakers -- all lawyers and business

|||> people, not the artists themselves -- issuing cease and desist

|||> letters and threatening lawsuits. Every time, it seemed, we

|||> opened our inbox yet another appeared. We had little choice

|||> but to obey and as a result, we have iced the section -- for

|||> the time being.

|||

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|||film community mailing list (a parallel to this one, but not

|||academically sponsored). Many issues were raised on both sides
|||of representation film in video or MPEG, of copyright
|||infringement and access, of language used to describe work, etc.
|||The resurrection of UbuWeb seemed to press a lot of those
|||questions to the fore.

|||
|||This website is a fantastic community resource -- a research and
|||an *outreach* resource. It started out as a source for concrete
|||poetry and out of print recordings, grew to include ebooks and
|||now film. I welcomed then addition of film when it happend a
|||while back.

|||
|||But in boldly moving into a new arena, the unveiling and quick
|||icing may have revealed latent differences between the poetry
|||community and the filmmaking community in relation to property
|||and livelihood.

|||
|||Offering these films created a flashpoint that highlighted these
|||differences. It made me curious if any similar launch has
|||occured and incurred the wrath of the poetry community's
|||publishers' lawyers, or were the selections of recordings,
|||ebooks, etc. more judicious in terms of vetting copyright
|||issues. It made me wonder how things would have gone if UbuWeb
|||had been in on those discussions among the filmmakers (though i
|||suspect at least one of the Board was). Maybe not, and maybe it
|||doesn't matter.

|||
|||Yet, is the poetry community inherently more able to support a
|||'gift economy' than the personal/experimental film community?
|||Maybe there is so little societal carrot to being an
|||experimental filmmaker (no Oscars or "Laureate") that perhaps we
|||resent any infringement, however harmless and/or well-meaning.
|||Maybe we're just control freaks! ("Sit in this chair and be in
|||my universe for x minutes.") Maybe writers tolerate minor
|||infringements as a kind of advertising. These questions matter
|||to me not out of some kind of wishful or imagined equivalence
|||between traditions or communities, but because writing,
|||performance, and cinema increasingly mingle, play off and
|||appropriate each other. They ought to get to know each other
|||better.

|||
|||So i'm totally in accord with the Ubu project. Being a

|||filmmaker i *want* more poets to see more experimental film, to
|||become conversant in its idioms, because i think what we are
|||doing speaks to the same values, formal concerns and even topics
|||that poets struggle with. Interrogation of the IMAGE belongs to
|||both, effability and noise concerns both, commodification and
|||cliche are judgement criteria, while gendering, resistance and
|||identity representation are hot issues. But what is it about
|||copyright that gets filmmakers' (or their "representative's" in
|||this case) panties in a twist? What do some have to learn from
|||the poets, who'll let recordings of their readings or scans of
|||their work out for free on the net?

|||

|||I don't really have answers to these, but maybe some of you do.
|||I just wanted to at least applaud UbuWeb in its home community
|||and encourage people to encourage them to get those works and
|||more back online, and for people to check them out, and come to
|||your own understanding.

|||

|||Anyways, enough of this, i just got 2 emails about how to lose
|||those extra pounds and please 3 women in one night. Gotta go.

|||

|||Meantime, two very informative and enjoyable sites to check out
|||for your linguovisual pleasure are:

|||

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

|||and

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

|||

|||

|||

||| konrad

|||

|||

|||^Z

|||

|||--

|||No virus found in this incoming message.

|||Checked by AVG Anti-Virus.

|||Version: 7.0.344 / Virus Database: 267.10.25/102 - Release Date: 14/09/05

|||

|||

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.10.25/102 - Release Date: 14/09/05

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336. **Sam Ladkin**

Fwd: New book from Object Permanence: Embrace, by Andrea Brady

Thu 15 Sep 2005

Excellent news of the new book from Andrea Brady.

Begin forwarded message:

*From: Peter Manson <[REDACTED]>
Date: 15 September 2005 11:36:00 BDT
To: [REDACTED]
Subject: New book from Object Permanence: Embrace, by Andrea Brady
Reply-To: Peter Manson <[REDACTED]>*

Now available from Object Permanence:

Embrace by Andrea Brady.

57pp A5 perfectbound, GBP5 including postage and packing in UK.

UK customers can send a Sterling cheque payable to Robin Purves to:

*Robin Purves
Object Permanence
13 Buckingham Terrace
Glasgow G12 8EB
Scotland*

*Payments can also be made through PayPal (overseas customers please add
£1 Sterling postage and packing per book). The email address for
payment is [REDACTED]*

*A new booklet by Fiona Templeton is already with the printer, and
should
be available by the end of the month.*

*Sorry if you receive this message more than once, but could some kind
soul please re-post it on british-poets, the Buffalo list, anywhere
else
they can think of?*

Thanks a lot,

Peter

Peter Manson's homepage: <http://www.petermanson.com/>

Object Permanence homepage: <http://www.objectpermanence.co.uk/>

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337. **Boyd Spahr**
Caples/Conyers, Schomburg/Fortenberry

Thu 15 Sep 2005

Garrett Caples (John Conyers, D-14th MI), today
Zachary Schomburg (Jeff Fortenberry, R-1st NE), tomorrow
in the Order & Decorum series at www.personnagesobscurs.com

Thanks,
Boyd Spahr

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338. **Murat Nemet-Nejat**
Re: Literary Narcissism and the Manufacture of Scandal

Thu 15 Sep 2005

Gabe, as much as anything I was hoping the argument to go on to other issues. For example, Ginsberg as a poet does not seem to me to appeal significantly to younger american poets. Why is that? What does it say about the concerns of the younger poets? I am saying this even though, recently, there were an extensive series of events in New York City around Howl and other Ginsberg's work, projecting him, I think, as a "classic," somewhat of an institution. Knowing the early years of his work and its social impact, the situation was strange to me; I was myself involved tangentially in a multi-language "conduction" of Howl by Edwin Torres.

The second question of interest to me is the use of psychology/psychoanalysis to explain away ethical, political issues, even questions concerning the soul. Psychology and literature do not mix; I believe they are each others' enemies. For instance, psychology (character, biography, etc.) are time bound concepts, belonging to a specific moment and place in history. Literature moves across geography, time and languages.

Ciao.

Murat

In a message dated 09/12/05 1:01:34 AM, [REDACTED] writes:

Murat, I had no intention of reassessing Ginsberg's work. My post, being inexact re Ginsberg, was on that account quite irresponsible. As I (think I) said to Maria earlier, my post originated from some Saturday morning musings about not only GNPW (as well as thinking about a Clayton Eshleman essay) but also watching recent shenanigans around two experimental presses and a few issues on blogs and listserves lately -- so that post, with all its rather heavy handed pop psychology, is really not about G as a person but G as an amalgamated Type that existed, brightly, in my own mind for about 90 minutes SATurday morning. I don't know anything about psychology.

So, this was not meant to be an attack (yr word) on Ginsberg. He merely got mixed up in something he should have avoided. Kind of like me. I merely wanted to put into words some thoughts about why a certain "personality type" (whether Trungpa or another) might make investments in satire, fights, scandal, etc.

Gabe

*Date: Sun, 11 Sep 2005 05:16:18 EDT
From: Murat Nemet-Nejat <[REDACTED]>
Subject: Re: Literary Narcissism and the Manufacture of Scandal*

Not having had any relation to Neropa or having read The Great Neropa Poetry=

=20

Wars, I do not exactly know why the book reminds you of Ginsberg's alcoholis=

m.=20

I vaguely remember the whole thing having to do with some sexual harrassment=

,=20

but I may be wrong. I have heard of Ginsberg's professed attempts to seduce=20

young men, particularly if they did not show gay tendencies -a desire to=20 convert.

What surprises me about the post, Gabe, is that it seems so uncharacteristic=

=20

of you, whom I always associated with succinctness and wit. What exactly is

a=
=20
literary narcissist? It does not seem to have much to do with alcoholism
sin=
ce=20
you do not refer to the word after the beginning, unless shame is by=20
definition alcoholic.

What exactly is economy of attention? In that term I sense an attempt to=20
conflate the social function of an act (including poetry) into psychology
(m=
ore=20
precisely psychoanalysis). I know that in recent times there has been an
att=
empt=20
to see poetry and its communities in socially therapeutic terms -what in=20
another occasion I called poetry as social work. In reality,=20
psychologizing/psychoanalyzing has functioned as one of the key ways of
unde=
rcutting the potency of=20
an act. For instance, there has been at the very least five political
murder=
s=20
or assassination attempts in the last forty=3Dfive years. Officially, they
we=
re=20
all committed by deranged people, the surest end run around having them=20
treated as politically significance.

Do you mean Ginsberg's work of the sixties and seventies were
meaningless,=20
except as narcissistic acts, that he had a following because of the light
of=
=20
fame spilled from him?

I knew Ginsberg at a distance, exchanging greetings occasionally. I did
not=20
bask in his light, but I heard from closed friends about his acts of=20
generosity. My opinion of him as a person was more guarded. Let me only
say,=
I heard him=20
read a poem on the atomic bomb at the Bar Mitzvah of his friend's son,=20
something I find strange to this day. Nevertheless, I cherish his The
White=20=
Shroud=20
and some of his American reality poems. I think The White Shroud is an=20
unforgettable poem.

*Gabe, I sense behind your comments an attempt to reevaluate Ginsberg's work,=20
which is completely understandable. It may be difficult -even ridiculous-
to=
=20
write a Ginsberg-like poem today. We live in different worlds, we believe
in=
=20
different languages. If my guess is correct, I wish this attack were
opener=20=
and=20
more direct. It may lead to a more direct question about language, about
poe=
try=20
and politics, about our time.*

Murat=20

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339. **furniture_press**

Is poetry hypothetical?-An Open Letter

Thu 15 Sep 2005

I am reading over an Economics exam a member of faculty at Towson University put on Reserves and many of the questions begin thusly:

"If...", "Imagine...", "Suppose...", etc.

It is quite obvious that I am beginning to understand the nature of things in this world. One, that almost everything we do is arbitrary, or put more succinctly, everything that we do has its origin in arbitrary methods. Once coming to standardization we accept them almost blindly. Is there anything of arbitrariness in writing?

The "if" problem, the one I recognize in these exams and arising in our daily lives, is almost too perplexing to undertake, but so obviously easy to overcome! The age old question "why are we here?" resonates deeply in the questions of "if..." because things may come out of certain situations that do not readily exist, or may come to exist due to certain circumstances that exist now that may decide future's fate. Is there anything that exists before a text is written, in which it's cause could be found?

So asking "why are we here?" - the arbitrary measure of all thinking life - can be akin to asking the question "what if we were existing?" which is no longer arbitrary but necessary, a next step.

So, I am here, I guess, writing poetry, probably (let's take into consideration here the gigantic footnote that is writing) and confused about its necessity. Is poetry hypothetical?

Christophe Casamassima

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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340. **Michael Kelleher**

Midlantic Readings

Thu 15 Sep 2005

If anyone is out and about in DC or Baltimore this weekend, I'll be reading at the following locales:

Baltimore

Friday, September 16, 10 p.m. Location TBD

Contact Christophe Casamassima at [REDACTED] for details

DC

with Beth Joselow and Tom Mandel

Sunday September 18 at 3 p.m. at in your ear in DC

DC Arts Center, 2438 18th Street in Adams Morgan
(south of Columbia Rd. on the west side of the street)

Admission \$3, FREE for DCAC members. I

Mike

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341. **furniture_press**

Re: Midlantic Readings - Michael Kelleher Update

Thu 15 Sep 2005

Friday, September 16, 2005, 8:00 P.M.

Michael Kelleher,
The Fine Arts Building at Towson University,
8000 York Road, Baltimore, MD 21252
Room 1001

Please enter building on Cross Campus Drive (Walkway to left of entrance, Room 1001 is just to the right inside). Parking is ample across the street in the Union Garage.

We may be moving to a new room if 1001 is contained, but the building is ample!

Christophe Casamassima

██████████

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

From: "Michael Kelleher" <██████████>

To: ██████████

Subject: Midlantic Readings

Date: Thu, 15 Sep 2005 11:34:30 -0400

If anyone is out and about in DC or Baltimore this weekend, I'll be reading at the following locales:

Baltimore

*Friday, September 16, 10 p.m. Location TBD
Contact Christophe Casamassima at ██████████ for details*

DC

*with Beth Joselow and Tom Mandel
Sunday September 18 at 3 p.m. at in your ear in DC
DC Arts Center, 2438 18th Street in Adams Morgan
(south of Columbia Rd. on the west side of the street)
Admission \$3, FREE for DCAC members. I*

Mike

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

--

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342. **Henry A. Lazer**

Susan Schultz - A Poetics of Impasse - Discount Offer

Thu 15 Sep 2005

Announcing the newest volume in the series Modern & Contemporary Poetics edited by Charles Bernstein and Hank Lazer

A POETICS OF IMPASSE IN MODERN AND CONTEMPORARY AMERICAN POETRY Susan M. Schultz

A noted critic addresses the problem of silence in contemporary experimental poetry.

“This book is tantalizing, informed, and insightful; written with appealing geniality (and at times an equally appealing rancor).” Jed Rasula, author of *Syncopations: The Stress of Innovation in Contemporary American Poetry*

Silence, as Susan M. Schultz argues here, is an intellectual and aesthetic force, largely unacknowledged, that is a characteristic feature of much avant-garde poetry, from Hart Crane to Susan Howe; a strategy deployed by various poetic, academic, and aesthetic partisans in efforts to quell competing discourse; and also a potent aesthetic strategy in itself.

Through the essays in this collection, Schultz offers an extended meditation on the precarious balance among competing forces of formalism, professionalism, gender, and voice in understanding and liberating poetic discourse from the realms of silence and the impasses it creates.

Susan M. Schultz is Professor of English at the University of Hawai‘i at Manoa and Publisher of the literary press Tinfoil which specializes in experimental poetry from the Pacific. Editor of *The Tribe of John: Ashbery and Contemporary Poetry*, her own work has appeared in *An Anthology of New American Poets* and three collections, most recently *And Then Something Happened*.

256 pp. | 6 x 9 | ISBN 0-8173-5198-1 | \$36.00 paperback Also available in an unjacketed cloth edition | ISBN 0-8173-1470-9 | \$67.50

Exclusive e-mail offer: ORDER NOW AND SAVE 30%!

Table of Contents

Introduction

Hart Crane and the Impasse of Formalism

Laura Riding's Essentialism and the Absent Muse
Gertrude Stein and Self-Advertisement
"Returning to Bloom": John Ashbery's Critique of Harold Bloom
"Grandmothers and Hunters": Ronald Johnson and Feminine Tradition
The Stutter in the Text: Editing and Historical Authority in the Poetry
of Susan Howe
Local Vocals: Hawai'i's Pidgin Literature, Performance, and
Post-Coloniality
Of Time and Charles Bernstein's Lines: A Poetics of Fashion Statements
Coda: "Word Trade Center": Writing after 9/11

Sales Code FL-413-05 OFFER EXPIRES 28 OCTOBER 2005

To order, print and mail this form to: University of Alabama Press, Chicago Dis-
tribution Center, 11030 S. Langley, Chicago, IL 60628 Or, fax to: [REDACTED] Or,
call: [REDACTED]

A Poetics of Impasse (pbk) (ISBN 0817351981)

discounted price: \$25.20 each \$ _____

or A Poetics of Impasse (hardcover) (ISBN 0817314709)

discounted price: \$47.25 each \$ _____

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might find it of interest

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343. **poets house**

Lee Ann Brown on Walt Whitman

Thu 15 Sep 2005

Join Poets House and the South Street Seaport Museum for a Whitmanesque extravaganza:

Walt Whitman: Poet and Printer

Reading by Lee Ann Brown

Friday, September 16, 7pm

Bowne & Co. Stationers

South Street Seaport Museum

211 Water St (between Beekman and Fulton)

FREE

For reservations call [REDACTED].

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344. **Stephen Vincent**

Fwd: Baltimore Sun editorial: Bush must go

Thu 15 Sep 2005

> This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

--B_3209621893_5039991

Pure poetry! Pass it ON!

Subject: Baltimore Sun editorial: Bush must go

To: undisclosed-recipients;;

After Katrina fiasco, time for Bush to go

By Gordon Adams, Baltimore Sun

Originally published September 8, 2005

WASHINGTON - The disastrous federal response to Katrina exposes a record of incompetence, misjudgment and ideological blinders that should lead to serious doubts that the Bush administration should be allowed to continue in office.

When taxpayers have raised, borrowed and spent \$40 billion to \$50 billion a year for the past four years for homeland security but the officials at the Federal Emergency Management Agency cannot find their own hands in broad daylight for four days while New Orleans and the Mississippi Gulf Coast swelter, drown and die, it is time for them to go.

When funding for water works and levees in the gulf region is repeatedly cut

by an administration that seems determined to undermine the public responsibility for infrastructure in America, despite clear warnings that the infrastructure could not survive a major storm, it seems clear someone is playing politics with the public trust.

When rescue and medical squads are sitting in Manassas and elsewhere in northern Virginia and foreign assistance waits at airports because the government can't figure out how to insure the workers, how to use the assistance or which jurisdiction should be in charge, it is time for the administration to leave town.

When President Bush stays on vacation and attends social functions for two days in the face of disaster before finally understanding that people are starving, crying out and dying, it is time for him to go.

When FEMA officials cannot figure out that there are thousands stranded at the New Orleans convention center - where people died and were starving - and fussed ineffectively about the same problems in the Superdome, they should be fired, not praised, as the president praised FEMA Director Michael Brown in New Orleans last week.

When Mr. Bush states publicly that "nobody could anticipate a breach of the levee" while New Orleans journalists, Scientific American, National Geographic, academic researchers and Louisiana politicians had been doing precisely that for decades, right up through last year and even as Hurricane Katrina passed over, he should be laughed out of town as an impostor.

When repeated studies of New Orleans make it clear that tens of thousands of people would be unable to evacuate the city in case of a flood, lacking both money and transportation, but FEMA makes no effort before the storm to commandeer buses and move them to safety, it is time for someone to be given his walking papers.

When the president makes Sen. Trent Lott's house in Pascagoula, Miss., the poster child for rebuilding while hundreds of thousands are bereft of housing, jobs, electricity and security, he betrays a careless insensitivity that should banish him from office.

When the president of the United States points the finger away from the lame response of his administration to Katrina and tries to finger local officials in New Orleans and Baton Rouge, La., as the culprits, he betrays the unwillingness of this administration to speak truth and hold itself accountable. As in the case of the miserable execution of policy in Iraq, Mr. Bush and Karl Rove always have some excuse for failure other than their own misjudgments.

We have a president who is apparently ill-informed, lackadaisical and narrow-minded, surrounded by oil baron cronies, religious fundamentalist

crazies and right-wing extremists and ideologues. He has appointed officials who give incompetence new meaning, who replace the positive role of government with expensive baloney.

They rode into office in a highly contested election, spouting a message of bipartisanship but determined to undermine the federal government in every way but defense (and, after 9/11, one presumed, homeland security). One with Grover Norquist, they were determined to shrink Washington until it was "small enough to drown in a bathtub." Katrina has stripped the veil from this mean-spirited strategy, exposing the greed, mindlessness and sheer profiteering behind it.

It is time to hold them accountable - this ugly, troglodyte crowd of Capital Beltway insiders, rich lawyers, ideologues, incompetents and their strap-hangers should be tarred, feathered and ridden gracefully and mindfully out of Washington and returned to their caves, clubs in hand.

Author:

Gordon Adams, director of security policy studies at the Elliott School of International Affairs at George Washington University, was senior White House budget official for national security in the Clinton administration.

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Authentication-Results: mta136.sbc.mail.mud.yahoo.com

fromêrthlink.net; domainkeys=neutral (no sig)

by mta136.sbc.mail.mud.yahoo.com with SMTP; Wed, 14 Sep 2005 21:48:38 -0700

by ylpvm23.prodigy.net (8.12.10 083104/8.12.10) with ESMTP id j8F4-mA2n022131;

Thu, 15 Sep 2005 00:48:10 -0400

by pop-tawny.atl.sa.earthlink.net with esmtp (Exim 3.36 #10)

id 1EF1fb-0007b7-00; Thu, 15 Sep 2005 00:48:24 -0400

Date: Wed, 14 Sep 2005 21:04:58 +0000

From: cecile pineda <[REDACTED]>

Subject: [Fwd: Fwd: Baltimore Sun editorial: Bush must go]

Content-Length: 2587

Joan Levinson wrote:

About time ... may this gather momentum before they pull another 'terrorist attack' managed from the White House. J

From: [REDACTED]

Date: Tue, 13 Sep 2005 17:59:55 EDT

Subject: Baltimore Sun editorial: Bush must go

To: undisclosed-recipients;;

After Katrina fiasco, time for Bush to go

By Gordon Adams, Baltimore Sun

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345. **Anny Ballardini**

Re: Literary Narcissism and the Manufacture of Scandal

Thu 15 Sep 2005

Without taking anything away from Michael Rothenberg's superb work, I would also like to direct you to read R.S. Gwynn's *_The Narcissiad_* on the Poets' Corner, check it out - worth your time, here are the links: *The Education of*

Narcissus: <http://www.fieralingue.it/corner.php?pa=printpage&pid=1333> Im-
mortal Combat: <http://www.fieralingue.it/corner.php?pa=printpage&pid=1334>
and The Triumph of Narcissus: [http://www.fieralingue.it/corner.php?](http://www.fieralingue.it/corner.php?pa=printpage&pid=1335)
[pa=printpage&pid=1335](http://www.fieralingue.it/corner.php?pa=printpage&pid=1335)

Last but not least my blog is [_Narcissus Works_](#), just to let you know where we
all are, the link in my signature

Anny Ballardini

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

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

L'enfer, c'est les autres.

J. P. Sartre

On 9/11/05, Jonathan Penton <[REDACTED]> wrote:

>

> Michael Rothenberg wrote:

>

> > Dear Mary,

> >

> > I didn't know Ginsberg was an alcoholic. Was he?

> > I thought he was a Buddhist.

> > But Buddhists can be alcoholics so who knows...

> > A narcissist?

> > I don't think Ginsberg was clinical.

> > I imagine a narcissist to be a bit of a sociopath.

> > Would a good narcissist be able to function well in society?

> > I have never seen a description of a Literary Narcissist (sp) before

> > If this is the first definition of one

> > I would be hard pressed to disagree wit it.

> > It might be totally original

> > If Ginsberg one of those things that Gabriel describes

> > I've never considered it.

> > But as far as getting attention by creating conflict,

> > I thought I could disagree like a good Literary Narcissist

> > and get you to buy my book.

> > Would you like to buy a copy, Mary?

> >

> > Best,

> > MR

>

>

> I'm pretty sure my high school psychology teacher would've flunked me if

> I wrote an "analysis" like that, but that's OK, because the term

> "narcissism" predates modern psychology by many moons. I like it as an
> attempt at irony, though. It's Andy Kaufman for self-hating beat-geeks.
> I also very much like "a bit of a sociopath." From now on, I declare
> myself a little bit sociopathic. I a little bit have no empathy. I'm
> still working on the specific applications, but I reckon I'll give you
> \$5.50 for the book.
>
> --
> Jonathan Penton
> <http://www.unlikelystories.org>
>

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346. **Stephen Vincent**

Re: Literary Narcissism and the Manufacture of Scandal

Thu 15 Sep 2005

I just consulted Sappho on her take on Narcissus and found the following poem, which may or may not be for help to this discussion, but she does go back a bit:

68.A

Since I am still home

Convex by concave

The mirror within innocence

Alexandra

Ignored and rough tender

Get a kick in the rear

Join no one:

Narcissus still virgin

Is awfully - note him there

By the still pool

Awfully cranky.

from *Sleeping with Sappho*,

Translated by Stephen Vincent

*Without taking anything away from Michael Rothenberg's superb work, I would also like to direct you to read R.S. Gwynn's [_The Narcissiad_ on the Poets' Corner](#), check it out - worth your time, here are the links:
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<http://www.fieralingue.it/corner.php?pa=printpage&pid=1333>

Immortal Combat:

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1334>

and The Triumph of Narcissus:

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1335>

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

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--

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

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347. **Jonathan Penton**
<near-tasteless subject header>

Thu 15 Sep 2005

<flippant greeting and reference to new work at UnlikelyStories.org>

Nine paintings by Basia Tov
Three songs by Sounds Like Fall
and "Leaf," a short film by Olde English

<joke stolen from foriegn film or obscure television show>

--

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

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348. **Joel Bettridge**
WORD of MOUTH, the monthly reading series @ ARTS + LITERATURE (NEW HAVEN)

Thu 15 Sep 2005

WORD of MOUTH, the monthly reading series @ ARTS + LITERATURE

LABORATORY welcomes two poets of Phylum Press: Cathy Eisenhower & Anna Moschovakis.

September 16th, 7pm

Cathy Eisenhower grew up in Youngstown, Ohio, and now works as a librarian in Washington, D.C. She has published a chapbook of poems, Language of the Dog-heads, with Phylum Press, and her first full-length collection is forthcoming from Edge Books.

Anna Moschovakis is a Brooklyn-based poet and translator. She has

published translations of Henri Michaux, Claude Cahun, Blaise Cendrars, Theophile Gautier and Elie Faure. Her poetry has appeared in numerous publications including Art New England, BOMB magazine, The Iowa Review, The Poker, and Court Green and was included in the anthology 110 Stories: New York Writes After September 11th (NYU Press). A pamphlet version of her serial poem The Blue Book was released in 2005 by Phylum Press, and her first full-length book of poems, I Have Not Been Able to Get Through to Everyone, is forthcoming in 2006. A Ph.D. candidate in Comparative Literature at the CUNY Graduate Center, she currently teaches Great Books and Modern Poetry at Queens College. She is also an editor, designer and letterpress printer at Ugly Duckling Presse, a nonprofit art and publishing collective.

Phylum Press is an independent publisher of innovative writing. Beginning in 2001, Phylum has published chapbooks, pamphlets, and collaborations by such writers as Peter Gizzi, Lynie Browne, Roberto Tejada, Kristin Prevallet, Graham Foust, Lorraine Graham, Susan Briante, Charles North, and others, working with artists including Trevor Winkfield, Ariel Potter, Lara Odell, and David Byrne. Reviews of Phylum publications have appeared in The Washington Review, Chicago Review, Shearsman, and Arthur. In 2003, Coracle Press published as part of their Little Critic series The Phylum Press Selection, an anthology of poems representing Phylum's first three years. Their website is www.phylumpress.htm > www.phylumpress.com. PLEASE JOIN US! An open mic will start the evening--come a few minutes early to sign up.

For more information, please visit the website at <http://www.allgallery.org/> > www.allgallery.org or call [REDACTED]. ALL 5 EDWARDS STREET NEW HAVEN CONNECTICUT The gallery is located at the corner of State and Edwards Street. Parking is available on the street or in a nearby lot.

The Yale-Readings Listserv is sponsored by the Yale Collection of American Literature, Beinecke Rare Book and Manuscript

Library. To post announcements about poetry and fiction readings, send the full text of the announcement, including contact information, to <<http://mailman.yale.edu/mailman/listinfo/yale-readings>>nancy.kuhl at yale.edu. Messages sent directly to the Yale-Readings list may not be posted.

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<http://mail.yahoo.com>

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349. **derek beaulieu**

POST-PRAIRIE launch - OCT 22 McNally-Robinson!

Thu 15 Sep 2005

Mark it on your calendars!

Please join McNally-Robinson & Talonbooks as we celebrate the launch of

Post-PRAIRIE: An Anthology of New Poetry

Edited by Jon Paul Fiorentino and Robert Kroetsch

Saturday, OCT 22 6:00pm

McNally-Robinson Booksellers

120 8th Ave SW

Calgary

featuring readings by Calgarian poets:

derek beaulieu

Louis Cabri

Jason Christie

ryan fitzpatrick

Jill Hartman

Natalie Simpson

and hosted by editor Jon Paul Fiorentino.

"Prairie poetry," as it came to be known in the 20th century, has found no more eloquent and accomplished a practitioner than Robert Kroetsch. Yet the North American prairie his work has made so recognizably visible in all of its characteristic particularities is changing profoundly in the 21st century. This change is marked by the transition of a cultural identity primarily rooted in place, to one that is rooted in a rapidly fragmenting, urbanizing, technology-based globalization. In an opening dialogue between the archetypal practitioner of this poetics of place, Robert Kroetsch, and a new practitioner of a poetics of the

search for the often sublimated sign, Jon Paul Fiorentino, the reader bears witness to a rare literary event—a master passing on his legacy to the students who have become his peers—the transition from the unifying classic articulation of place to the diaspora of the vernaculars it has engendered.

Please - spread the word!

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350. **William Slaughter**

Notice: Mudlark

Thu 15 Sep 2005

New and On View: Mudlark No. 29 (2005)

Field Trip to My Mother
and Other Exotic Locations

by Dawn Tefft

Dawn Tefft holds an M.A. in English, recently taught composition and literature courses at Columbia College and Roosevelt University in Chicago, and has just begun working on a Ph.D. in Creative Writing at University of Wisconsin-Milwaukee in the fall of 2005. She was a finalist in Winnow Press's Open Book Award in Poetry in 2004 and previously won the Academy of American Poets Prize at Southern Illinois University Carbondale. She has poems published in The Cream City Review, Melic Review, Lullwater Review, Rhino, Disquieting Muses Quarterly, Karamu, kaleidowhirl, Redivider, LitRag, Niederngasse, and Mudlark.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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351. **David Baratier**

Larry's Schedule

Fri 16 Sep 2005

The Poetry Forum at Larry's Fall/Winter 2005

Looking forward to seeing you'all soon--

Readings: 2 sets about 20-25 minutes each. From:

October 3 -- Rose M. Smith

October 10 -- Neil Carpathios

October 17 -- Kip Knott

October 24 -- George Kalamaras

October 31 -- Annual Dead Poets Reading

Come read the work of your favorite dead poet!

November 7 -- David Lazar

November 14 -- Maggie Anderson

November 21 -- Kathy Callaghan

November 28 -- Ariane Bolduc

December 5 -- Matt Zambito

January 9 -- Dick Davis

All Events

Mondays 7pm 2040 N. High St

Columbus, Ohio

All readings followed by a brief open mike.

Funded by the Ohio Arts Council: A state agency that supports public programs in the arts.

Be well

David Baratier, Co-coordinator, Larry's Poetry Forum

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352. **August**

Katrina Remix

Fri 16 Sep 2005

AH Katrina Remix #0004

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353. **Steve Evans**

UMaine New Writing Series / Poetry & Poetics

Fri 16 Sep 2005

THE UMAINE NEW WRITING SERIES • FALL 2005

THUR 29 SEP - JOAN RETALLACK - 7:30PM - LITTLE 140

TUES 18 OCT - HARRYETTE MULLEN

THUR 27 OCT - ANNE WALDMAN - 7PM - CARNEGIE GALLERIES

THUR 10 NOV - KASEY MOHAMMAD & STEPHANIE YOUNG

THUR 17 NOV - PETER CULLEY & DAVID PERRY

THUR 01 DEC - ALEXANDER IRVINE

THUR 08 DEC - DAVID KRESS

READINGS TAKE PLACE AT 4:30PM IN SODERBERG AUDITORIUM EXCEPT
WHERE NOTED AND ARE ALWAYS FREE & OPEN TO THE PUBLIC

Begun in late fall of 1999, the New Writing Series has to date brought more
than 120 writers to the UMaine campus for more than 90 separate events at-
tended by thousands of members of the community, making it one of the most
active and diverse reading series in the country. We hope you'll join us this fall
as we welcome an exciting group of writers to Orono, including nationally

renowned poets like Joan Retallack, Harryette Mullen, and Anne Waldman, emerging writers like Kasey Mohammad, Stephanie Young, Peter Culley, and David Perry, and two new members of the English Department faculty, fiction writers Alexander Irvine and David Kress.

The New Writing Series is sponsored by the English Department and the National Poetry Foundation with generous support from the Cultural Affairs Committee of the University of Maine and cosponsorship from the Honors College, Multicultural Programs, and the Department of Art.

Past events: <http://www.thirdfactory.net/nws-todate.html> This season's website will be available soon on the revamped English Department page (under construction here: <http://www.umaine.edu/umweb/english/>)

For more information contact Steve Evans by e-mail or at [REDACTED]

For more information about the University of Maine English Department's Masters Degree in Poetry & Poetics contact Stephanie Fisher at [REDACTED]. Participating faculty presently include Benjamin Friedlander, Jennifer Moxley, Steve Evans, Carla Billitteri, Tony Brinkley, Burton Hatlen, and others. Come get good work done in centrally-located (between Montreal and Boston) Orono, home to both the National Poetry Foundation and the New Writing Series.=

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354. **Steve Evans**

UMaine NWS / Poetry & Poetics (corrected)

Fri 16 Sep 2005

[some formatting irregularities in first try: sorry to have to resend]

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355. **Thomas savage**

Re: Trial of poet for 'defiling idol'

Fri 16 Sep 2005

All power to Mr. Gangopadhay! I lived in India for three years in the early 1970's and am well aware that there are as many religious fanatics there as there are here. This posting made me laugh when I read it, however. Perhaps because I didn't know India's fanatics were litigious as well. The author says that he's not taking this problem seriously. If only we had the same luxury in the United States about our own religious nuts, some of whom at least seem to be running things here.

Nicholas Karavatos <[REDACTED]> wrote: Trial of poet for 'defiling idol'

By Subir Bhaumik

BBC News, Calcutta

An Indian court has ordered a leading Bengali poet to stand trial on charges of defiling a Hindu goddess.

The court in India's West Bengal state was ruling on a lawsuit filed against Sunil Gangopadhyay by an ex-policeman.

In an article in Bengal's biggest newspaper this year, Mr Gangopadhyay was quoted as saying he was "sexually aroused" by an idol of Saraswati.

Retired policeman Bhimbhuti Bhusan Nandy filed a lawsuit saying the comments had hurt his religious sentiments.

Additional chief judicial magistrate in Calcutta's Alipore court, Manjit Singh, ordered Mr Gangopadhyay to appear in court on 3 December.

The court also ordered legal proceedings against three others - Aveek Kumar Sarkar, editor of the Anandabazar Patrika newspaper, its publisher Bijit Kumar Basu, and chief executive Subir Mitra.

'Zealots'

Mr Gangopadhyay, 71, was quoted in Anandabazar as saying he had kissed an idol of Saraswati, the Hindu goddess of learning, to satisfy his desire.

Mr Nandy, who has retired as the chief of the paramilitary Indo-Tibetan Border Police, filed a formal complaint with the police against the author.

"I am delighted the court has started appropriate legal proceedings," Mr Nandy said.

Mr Gangopadhyay told the BBC on Monday that he was not taking the case seriously.

"Some religious zealots are playing this up - mine was a light-hearted remark on Goddess Saraswati. Her idol did not evoke devotion in me when I was young. I found her very attractive and that is what I said," said Mr Gangopadhyay.

"In Bengal, Hindus are known to crack jokes at the expense of their gods and goddesses and that's what I did," he said.

"I have done no wrong but the zealots are trying to attack me because I am so critical of them. I am not afraid of them - as a writer I have the freedom to say such things and I and my publisher will fight it out in court."

Controversy

Mr Gangopadhyay is West Bengal's best known living poet and novelist with more than 250 books to his name.

But he is no stranger to controversy.

Two years ago, there were protests outside a newspaper office in Calcutta after he wrote about the sex life of Indian spiritual leader, Ramakrishna Paramhansa. He also described Kali, the Hindu goddess of power, as a "tribal whore", triggering protests by Santhal tribes people and Hindus.

Last year, the Bangladesh government banned an issue of an Indian magazine which carried a story by Mr Gangopadhyay in which he wrote about the sex life of the Prophet Mohammad.

http://news.bbc.co.uk/2/hi/south_asia/4237076.stm

Yahoo! for Good

Click here to donate to the Hurricane Katrina relief effort.

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356. **Ishaq**

The LAST day to the SLAMIDOL VOTE!!!! Lord Patch (Lawrence y braithwaite)

Fri 16 Sep 2005

well all options have been laid on the table...

well uno (1) more day.., did you vote?

the right of the site where it says "vote here"

<http://slamidol.tripod.com/>

'Good Violence. d.u.n.' on the Slam Idol --Lord Patch (Lawrence y braithwaite)

'Good Violence. d.u.n.' by Lord Patch (Lawrence y braithwaite) on the Slam Idol available for podcast download and vote. You can listen to the show and hear 'Good Violence. d.u.n.' on the Slam Idol -- Lord Patch (Lawrence y braithwaite) the first canadian on the web-site, at <http://slamidol.tripod.com> ...GET ready to start rating the poem sound file when the voting starts...

on

<http://slamidol.tripod.com/>

bio:

lawrence ytzhak braithwaite (aka lord patch) is the author of the novels wigger, ratz are nice and more at 7:30: notes to new palestine. Braithwaite likes to Dubs his prose like Lee "Scratch" Perry and King Tubby chopped music & voice. Braithwaite has appeared at Lollapalooza, The National Black Arts Festival, Prose Acts: Alternative Fiction Literary Conference (University of Buffalo, New York) shortly after 911 with Dennis Cooper and Kevin Killian and at the Kootney

School of Writing. He has written many short stories, some appearing in Fourteen Hills Literary Journal (San Francisco State University), Role Call: A Generational Anthology of Social & Political Black Literature & Art, Bluesprints: Anthology of Black British Columbian Literature and Orature (ed. Wayde Compton), Redzone: Victoria's Street People Zine, Fernwood's Sleeping Dragon, Velvet Mafia, Of the Flesh: Dangerous Fiction, nocturnes 3 (re) view of the literary arts 2005 and biting error: writers explore narrative. He lives in the Hood of New Palestine, Fernwood, British Columbia, Canada.

<http://slamidol.tripod.com/>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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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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357. **noah eli gordon**

Need Eula Biss email

Fri 16 Sep 2005

Could someone please float me an email add. for Eula Biss...

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358. **poets house**

fanny howe and ralph lemon in nyc

Fri 16 Sep 2005

choreography: poetics
fanny howe and ralph lemon in conversation
saturday, september 17, 2pm, free
poets house
72 spring street, 2nd floor
new york city

more info: www.poetshouse.org
part of www.thedowntownpoetrywalk.com

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359. **Stephen Vincent**

Bill Maher on George Bush

Fri 16 Sep 2005

If the original Greek meaning of "Apocalypse" is "unveiling" - as I have been told - this is close. I just don't think the Governing Party was expecting to be about them instead of - remember - "the axis of evil." Thank goodness we still have some good public surveillance systems - such as this Maher quote - making it possible:

Bill Maher's closing--an open message to George Bush:

"Mr. President, this job can't be fun for you any more. There's no more money to spend--you used up all of that. You can't start another war because you also used up the army. And now, darn the luck, the rest of your term has become the Bush family nightmare: helping poor people. Listen to your Mom. The cupboard's bare, the credit cards maxed out, and no one's speaking to you. Mission accomplished.

"Now it's time to do what you've always done best: lose interest and walk away. Like you did with your military service and the oil company, and the baseball team. It's time. Time to move on and try the next fantasy job. How about cowboy, or space man? Now I know what you're saying: you're saying that there's so many other things that you as President could involve yourself in. Please don't. I know, I know. There's a lot left to do. There's a war with Venezuela. And eliminating the sales tax on yachts. Turning the space program over to the church. And Social Security to Fannie Mae. Giving embryos the vote.

"But, Sir, none of that is going to happen now. Why? Because you

*govern like Billy Joel drives. You've performed so poorly I'm surprised that you haven't given *yourself* a medal. You're a catastrophe that walks like a man. Herbert Hoover was a shitty president, but even he never conceded an entire metropolis to rising water and snakes.*

"On your watch, we've lost almost all of our allies, the surplus, four airliners, two trade centers, a piece of the Pentagon and the City of New Orleans. Maybe you're just not lucky. I'm not saying you don't love this country. I'm just wondering how much worse it could be if you were on the other side.

"So, yes, God does speak to you. And what he's saying is: 'Take a hint.'

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360. **Eric Hoffman**

Re: Need Eula Biss email

Fri 16 Sep 2005

can't float the email but admire the poet . . .

noah eli gordon <[REDACTED]> wrote: Could someone please float me an email add. for Eula Biss...

Yahoo! for Good

Click here to donate to the Hurricane Katrina relief effort.

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361. **Michael Rothenberg**

Re: Bill Maher on George Bush

Fri 16 Sep 2005

perfect!

and he is being kind

MR

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

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 16, 2005 1:03 PM

Subject: Bill Maher on George Bush

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*"But, Sir, none of that is going to happen now. Why? Because you govern like Billy Joel drives. You've performed so poorly I'm surprised that you haven't given *yourself* a medal. You're a catastrophe that walks like a man. Herbert Hoover was a shitty president, but even he never conceded an entire metropolis to rising water and snakes.*

"On your watch, we've lost almost all of our allies, the surplus, four airliners, two trade centers, a piece of the Pentagon and the City of New Orleans. Maybe you're just not lucky. I'm not saying you don't love this country. I'm just wondering how much worse it could be if you were on the other side.

"So, yes, God does speak to you. And what he's saying is: 'Take a hint.'

----- End of Forwarded Message

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362. **Thomas savage**

Re: SAVE OUR POETS FROM STAGNATION?]

Fri 16 Sep 2005

I was told by an editor once that this problem with simultaneous publication has something to do with copyright. I'm not saying this is correct; it's just what I was told. Now, I too often ignore it except when, in a rare instance, I know it matters to a particular editor and there is a reason for this concern such as the one I mentioned above.

Murat Nemet-Nejat <[REDACTED]> wrote: Michael,

Thank you for your honest, pithy description, particularly as an editor.

Murat

In a message dated 9/14/2005 2:12:42 PM Eastern Daylight Time, Michael Rothenberg writes:

*Big Bridge accepts poetry whether it has been published or not.
We also accept simultaneous submissions.
The only request I make is that if you are in print in a current online
issue
that you not send us the same poem that is already on line but wait until it
is no longer simultaneously current
unless there is an explanation with it.
I also recommend that poets ignore any notices in any magazines that say
"Previously Unpublished Poems Only" or "No Simultaneous Submissions"
and I ignore them myself.*

*Woops! I have just lost my shot at fame! Goodbye cruel world...
Love, Michael*

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

From: "Catherine Daly"

To:

Sent: Wednesday, September 14, 2005 2:10 PM

Subject: [Fwd: SAVE OUR POETS FROM STAGNATION?]

Terry Quinn (4/1/05):

The Publishing of Poetry

*What other branch of the Arts is as self defeating as Poetry? I can't
think of a method of publishing that is so guaranteed to bury good poems
and poets than that which exists in this country at present.*

*Can you imagine any other enterprise, never mind just in the Arts,
where you're only allowed one shot at getting some form of success. And
yet there it is, usually in heavy black type at the front of the*

publication 'Previously Unpublished Poems only'. Let's take painting. I'm not altogether sure how it works in the Art world but I've an artist friend who has exhibited his paintings all over London. He'd be completely baffled (he was, because I asked him) if he'd been told that no other Gallery would hang his work as he'd already shown it somewhere else. Or a photograph published in one magazine and never accepted elsewhere. How about music? Would a composer accept the fact that because the CBSO has played his work then no other orchestra would play it? Or a pop tune - played once on Radio Cumbria never to be played on Radio One. I know the group would sign for a label but that's like signing with an agent. The playwright who has had his or her work performed at the Birmingham Rep so the Royal Court won't look at it. Publishing novels at the same time is on a different scale and economically wouldn't make sense usually.

Anyway, the point I'm trying to make is that restricting the method of publishing in the poetry magazines to previously unpublished works has two consequences. The first and minor one is that a lot of available space is filled by not very good poems. But the second consequence is crucial and it is that a really good, maybe great, poem might be published in a small magazine with a circulation in the dozens and that's it. Virtually certain to be lost forever unless spotted for an anthology and how likely is that? This is crazy.

So what's the alternative? Obviously there still has to be a policy of printing new poems else it all stagnates but there must be the freedom to publish poems already published. This would emulate the pop charts at a crude level. So in my best of all possible worlds a good poem would start to be published in lots of magazines all over the country and would be spotted by all sorts of readers. From there it would not be long before it would appear in anthologies which seem to be the stock in trade of Waterstones or Ottakars or whatever and then both readers of poetry and general readers would start to see the best of current poetry rather than stuff that's good but highly restrictive in origin. And it might well then encourage the general reader to hunt out where these poems originated from i.e. the poetry magazines.

As a sort of experiment I tried to see how this would work in practice with a friend who loves reading novels but not usually poetry. I gave her a couple of poetry magazines to read through. After a time her eyes seemed to glaze over. She reckoned they were mostly a bit dull, a bit samey or she didn't understand them.

I then gave her a copy of 'The Firebox' and the reaction was different. She liked a fair few of them and got pleasure from them. She liked the poems.

The lesson is that good poetry works. This isn't about what is 'good'. That will take care of itself. The way it's published now is stifling it at birth.

<http://www.iotapoetry.co.uk/forum.htm>

*

Within its 130 pages ENVOI hosts 48 poets with over 150 poems between them, as well as reviewers Eddie Wainwright and Will Daunt. And there is a cutting crie-de-coeur article by Terry Quinn, THE PUBLISHING OF POETRY that should be printed, nay, blazoned on the forehead of every poetry editor in the land. It is about the nonsensical notion that lies behind the ridiculousness of the dreaded phrase, PREVIOUSLY UNPUBLISHED POEMS ONLY. A practice that doesn't exist in other branches of the creative arts. This practice leads to the facts that

a lot of available space is filled by not very good poems, and a really good, maybe great, poem might be published in a small magazine with a circulation in the dozens and that's it. Virtually certain to be lost forever unless spotted for an anthology and how likely is that? This is crazy.

Perhaps Roger Elkin could spearhead Quinn's idea. Reprint and send this article to every poetry editor on the planet under the banner of SAVE OUR POETS FROM STAGNATION.

<http://www.geraldengland.org.uk/revs/mg005.htm>

*

Moiria Richards



Do You Yahoo!?

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

<http://mail.yahoo.com>

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363. **Anny Ballardini**

Re: Literary Narcissism and the Manufacture of Scandal

Fri 16 Sep 2005

Hi Stephen,

I was wondering and am asking since you might know having spent so much time on Sappho, what is meant by _cranky_

here are some synonyms:

eccentric, erratic, bizarre, unpredictable, tortuous, crazy, imbecile-
thus from positive to negative nuances.

From the text the advice Sappho is giving Alexandra is to join no one, thus Narcissus should be a positive example. (?)

Thank you, Anny

On 9/15/05, Stephen Vincent <[REDACTED]> wrote:

>
> I just consulted Sappho on her take on Narcissus and found the following
> poem, which may or may not be for help to this discussion, but she does go
> back a bit:
>
> 68.A
>
> Since I am still home
>
> Convex by concave
>
> The mirror within innocence
>
> Alexandra
>
> Ignored and rough tender
>
> Get a kick in the rear
>
> Join no one:
>
> Narcissus still virgin
>
> Is awfully - note him there
>
> By the still pool
>
> Awfully cranky.
>
> from Sleeping with Sappho,
> Translated by Stephen Vincent
>
>
>
>
> > Without taking anything away from Michael Rothenberg's superb work, I
> would
> > also like to direct you to read R.S. Gwynn's The Narcissiad on the
> Poets'
> > Corner, check it out - worth your time, here are the links:
> > The Education of Narcissus:

> > <http://www.fieralingue.it/corner.php?pa=printpage&pid=1333>
> > Immortal Combat:
> > <http://www.fieralingue.it/corner.php?pa=printpage&pid=1334>
> > and The Triumph of Narcissus:
> > <http://www.fieralingue.it/corner.php?pa=printpage&pid=1335>
> >
> > Last but not least my blog is _Narcissus Works_, just to let you know
> where
> > we all are, the link in my signature
> >
> > Anny Ballardini
> > <http://annyballardini.blogspot.com/>
> > <http://www.fieralingue.it/modules.php?name=poetshome>
> > L'enfer, c'est les autres.
> > J. P. Sartre
> > On 9/11/05, Jonathan Penton <[REDACTED]> wrote:
> >>
> >> Michael Rothenberg wrote:
> >>
> >>> Dear Mary,
> >>>
> >>> I didn't know Ginsberg was an alcoholic. Was he?
> >>> I thought he was a Buddhist.
> >>> But Buddhists can be alcoholics so who knows...
> >>> A narcissist?
> >>> I don't think Ginsberg was clinical.
> >>> I imagine a narcissist to be a bit of a sociopath.
> >>> Would a good narcissist be able to function well in society?
> >>> I have never seen a description of a Literary Narcissist (sp) before
> >>> If this is the first definition of one
> >>> I would be hard pressed to disagree wit it.
> >>> It might be totally original
> >>> If Ginsberg one of those things that Gabriel describes
> >>> I've never considered it.
> >>> But as far as getting attention by creating conflict,
> >>> I thought I could disagree like a good Literary Narcissist
> >>> and get you to buy my book.
> >>> Would you like to buy a copy, Mary?
> >>>
> >>> Best,
> >>> MR
> >>>

> >>
> >> I'm pretty sure my high school psychology teacher would've flunked me
> if
> >> I wrote an "analysis" like that, but that's OK, because the term
> >> "narcissism" predates modern psychology by many moons. I like it as an
> >> attempt at irony, though. It's Andy Kaufman for self-hating beat-geeks.
> >> I also very much like "a bit of a sociopath." From now on, I declare
> >> myself a little bit sociopathic. I a little bit have no empathy. I'm
> >> still working on the specific applications, but I reckon I'll give you
> >> \$5.50 for the book.
> >>
> >> --
> >> Jonathan Penton
> >> <http://www.unlikelystories.org>
> >>
>
>

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364. **Joe Brennan**

Reaction To Katrina Split Along Experiential Lines

Fri 16 Sep 2005

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

Reaction To Katrina Split Along Experiential Lines; Whites Still Telling Black People What They, Black People, Are Experiencing Regardless Of The Facts: More Blacks View Race As Factor In Federal Response, But Not Most Whites Who Continue To Operate With Their Racist Heads Up Their Asses: Al-Qaeda says---"We Count On White America To Operate With Their Collective Head Up Their Ass. Apparently, There's Even Enough Room For Tim Russert's Bulbous Blowhole Up His Chocolate Whizzway. Praise Allah": Media Concerned Criminal Element May Return To New Orleans; Ass. Press Reminds Colleagues That Dick Cheney Has Already Been There: "The Cheney Administration Does Care About Black People. They Wouldn't Introduce All Of That Legislation Hostile To Blacks If They Weren't Deeply Concerned As I Am That Blacks Might Get An Even Break."----Bill O'Really By IZZY SPURIUS & EDWARD BERNAYS

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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365. **Vernon Frazer**

Re: Bill Maher on George Bush

Fri 16 Sep 2005

I think Space Man would be a very good career for Bush. I'd even go to Cape Canaveral for the launch. But do we have to wait for him to decide? Can't we elect him Space Man and have the government launch him with its remaining funds?

Vernon

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

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 16, 2005 1:03 PM

Subject: Bill Maher on George Bush

If the original Greek meaning of "Apocalypse" is "unveiling" - as I have been told - this is close. I just don't think the Governing Party was expecting to be about them instead of - remember - "the axis of evil."

Thank

goodness we still have some good public surveillance systems - such as this

Maher quote - making it possible:

Bill Maher's closing--an open message to George Bush:

"Mr. President, this job can't be fun for you any more. There's no more money to spend--you used up all of that. You can't start another war because you also used up the army. And now, darn the luck, the rest of your term has become the Bush family nightmare: helping poor

people. Listen to your Mom. The cupboard's bare, the credit cards maxed out, and no one's speaking to you. Mission accomplished.

"Now it's time to do what you've always done best: lose interest and walk away. Like you did with your military service and the oil company, and the baseball team. It's time. Time to move on and try the next fantasy job. How about cowboy, or space man? Now I know what you're saying: you're saying that there's so many other things that you as President could involve yourself in. Please don't. I know, I know. There's a lot left to do. There's a war with Venezuela. And eliminating the sales tax on yachts. Turning the space program over to the church. And Social Security to Fannie Mae. Giving embryos the vote.

*"But, Sir, none of that is going to happen now. Why? Because you govern like Billy Joel drives. You've performed so poorly I'm surprised that you haven't given *yourself* a medal. You're a catastrophe that walks like a man. Herbert Hoover was a shitty president, but even he never conceded an entire metropolis to rising water and snakes.*

"On your watch, we've lost almost all of our allies, the surplus, four airliners, two trade centers, a piece of the Pentagon and the City of New Orleans. Maybe you're just not lucky. I'm not saying you don't love this country. I'm just wondering how much worse it could be if you were on the other side.

"So, yes, God does speak to you. And what he's saying is: 'Take a hint.'

----- End of Forwarded Message

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366. **furniture_press**

Personal Phonecall from George W. Bush

Fri 16 Sep 2005

I support Bush.

One Hundred per cent.

--

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

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

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367. **Mary Jo Malo**
No Exit for Narcissus

Fri 16 Sep 2005

Hello Anny and Others,

A being desires others. For a time, beings may share a love induced subjectivity; but over time, the rough edges of otherness can polish us into mirrors of one another. We get bored and rebel against this sameness and seek others. We get jealous of others who desire others. We want others to both reflect us and not reflect us. We are Juno, Echo, and Narcissus. We jealously punish, helplessly mimic, and long to see ourselves in others. The mirror seems proof that we exist, but need the alien-ness of others just because they're alien, not ourselves. To be is a dance of self and other.

Artists are just like ordinary people. They want you to recognize their humble or brilliant individuality, answer back with either something of your own that hadn't occurred to them before, or to echo their subjective perspective.

I find this dynamic at work and play in the avant and vis-po genres vs. genres, etc. Artists are hungry for attention and feedback, just like anyone else. Hello. Are you out there . . .

Mary

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368. **Michael Rothenberg**
Re: No Exit for Narcissus

Fri 16 Sep 2005

I'll buy your book!!!

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

From: "Mary Jo Malo" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 16, 2005 4:06 PM

Subject: No Exit for Narcissus

Hello Anny and Others,

A being desires others. For a time, beings may share a love induced subjectivity; but over time, the rough edges of otherness can polish us into mirrors

of one another. We get bored and rebel against this sameness and seek others.

We get jealous of others who desire others. We want others to both reflect us and not reflect us. We are Juno, Echo, and Narcissus. We jealously punish,

helplessly mimic, and long to see ourselves in others. The mirror seems proof

that we exist, but need the alien-ness of others just because they're alien,

not ourselves. To be is a dance of self and other.

Artists are just like ordinary people. They want you to recognize their humble or brilliant individuality, answer back with either something of your own that hadn't occurred to them before, or to echo their subjective perspective.

I find this dynamic at work and play in the avant and vis-po genres vs. genres, etc. Artists are hungry for attention and feedback, just like anyone else. Hello. Are you out there . . .

Mary

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369. **Steve Dalachinsky**

Fw: Vision for New Orleans Artists Tuesday September 20, 2005 Angel Orensanz Center

Fri 16 Sep 2005

Tuesday September 20, 2005

Arts for Art, Inc. and the Angel Orensanz Foundation present

Vision for New Orleans Artists

A Jazz and Creative Music All-Star Benefit for the Artists of New Orleans

Angel Orensanz Center, 172 Norfolk St (just S. of Houston) 5pm to midnight,
Tickets: \$30 minimum donation or \$100 suggested donation available at the door. We will also be accepting donations of canned food, water, diapers, and clothing.

Order of appearance: 5pm Students from Humanities Preparatory and James Baldwin, 2 New York High Schools will perform work developed with Vision artists and teachers, Bob Craddock, Lan Ding Liu, Patricia Nicholson, William Parker and performed with Little Huey Creative Music Orchestra

The Little Huey Creative Music Orchestra with Rob Brown, Sabir Mateen, Darryl Foster,

Dave Sewelson, Roy Campbell, Lewis Barnes, Matt Lavelle, Masahiko Kono, Steve Swell,

Dave Hofstra, William Parker, Andrew Barker, Leena Conquest

€ Masada w/ Dave Douglas Greg Cohen, Kenny Wollesen and John Zorn

€ Matthew Shipp, William Parker, Whit Dickey Patricia Nicholson

€ Bill Dixon solo trpt

€ Oliver Lake, Ahmed Abdullah, Ted Daniel, Reggie Workman, Cooper-Moore, Amiri & Amina Baraka

€ Muhal Richard Abrams solo piano

€ Kidd Jordan, Clyde Kerr, Henry Grimes, Kali Z. Fasteau, Hamid Drake,

€ Tri-Factor, w/ Hamiet Bluiett, Billy Bang & Kahil El-Zabar + poet

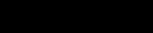
Quincy Troupe

€ Kidd Jordan, William Parker, Charles Gayle, Roy Campbell, Hamid Drake

€ Jazz Passengers with Deborah Harry and Elvis Costello

€ Yo La Tengo w/ Other Dimensions in Music

Emcees Steve Buscemi, Steve Dalachinsky & Patricia Nicholson

For updates www.visionfestival.org or 

New York, NY - In response to the national tragedy in New Orleans, Arts for Art, in collaboration with the Angel Orensanz Foundation has organized an all-star gala of jazz and creative music to benefit relief efforts. Legends of the Jazz and Creative music scene have come together donating their time and talents to raise money for the artist, victims of the New Orleans tragedy.

We are pleased to include special performances from Kidd Jordan, and Clyde Kerr musicians from the New Orleans area who were affected by the tragedy, but were lucky to make it out of the area safely. We invite all to come out, enjoy wonderful music and donate to an essential cause.

Many people have come together to donate their time, energy, and various resources to make this concert possible, from the musicians¹ talents to the soundman¹s microphones to the piece of paper on which you are reading this announcement. All money raised will go to organizations that are helping the musicians and artists of New Orleans rebuild their lives.

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370. **K Zervos**

Re: No Exit for Narcissus

Fri 16 Sep 2005

mary jo

thank you
what a great post to wake up to (6:30am Saturday, labrador, queensland,
australia)

in my chosen aloneness
sometimes
i feel
lonely

there is no art without an auditor
we are united by the desire to be individual

greetings
komninos

komninos zervos
lecturer, convenor of CyberStudies major
School of Arts
Griffith University
Room 3.25 Multimedia Building G23
Gold Coast Campus
Parkwood
PMB 50 Gold Coast Mail Centre
Queensland 9726
Australia
Phone 07 5552 8872 Fax 07 5552 8141
homepage: http://www.gu.edu.au/ppages/k_zervos
broadband experiments:
<http://users.bigpond.net.au/mangolegs>

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

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

|||On Behalf Of Mary Jo Malo

|||Sent: Saturday, 17 September 2005 6:07 AM

|||To:

|||Subject: No Exit for Narcissus

|||

|||Hello Anny and Others,

|||

|||A being desires others. For a time, beings may share a love induced

|||subjectivity; but over time, the rough edges of otherness can polish us

|||into mirrors

|||of one another. We get bored and rebel against this sameness and seek

|||others.

|||We get jealous of others who desire others. We want others to both

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|||helplessly mimic, and long to see ourselves in others. The mirror seems
|||proof
|||that we exist, but need the alien-ness of others just because they're
|||alien,
|||not ourselves. To be is a dance of self and other.
|||
|||Artists are just like ordinary people. They want you to recognize their
|||humble or brilliant individuality, answer back with either something of
|||your own
|||that hadn't occurred to them before, or to echo their subjective
|||perspective.
|||
|||I find this dynamic at work and play in the avant and vis-po genres vs.
|||genres, etc. Artists are hungry for attention and feedback, just like
|||anyone
|||else. Hello. Are you out there . . .
|||
|||Mary
|||
|||--
|||No virus found in this incoming message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.344 / Virus Database: 267.11.0/103 - Release Date: 15/09/05
|||
--
No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.344 / Virus Database: 267.11.0/103 - Release Date: 15/09/05

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371. **furniture_press**

Attention: Everyone - Send me a copy of your xeroxed hand

Fri 16 Sep 2005

I'm thinking about doing something quite clever. Send me a xerox copy of your hand, any size will do. I must collect 100 xeroxes by next April!!! Please forward this message to everyone and their mothers.

Send to:

Christophe Casamassima
"Hands Off" Project
304 A7 Stevenson Lane
Baltimore MD 21204

Gracias!

Chris

--

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

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372. **Steve Dalachinsky**

Re: No Exit for Narcissus

Fri 16 Sep 2005

who's book

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373. **Poetry Project**

Events at the Poetry Project 9/17/05 - 10/1/05

Fri 16 Sep 2005

Dear dears,

Please join us as you can tomorrow for The Downtown Poetry Walk reading at 6pm, info below. Also, scroll down for vast info on upcoming events and the benefit for Hurricane Katrina victims on October 1. Check our website at www.poetryproject.com for the events calendar through the end of November and information on our fall writing workshops. Take care.

Saturday, September 17, 6:00 pm, FREE Poems and Songs: Downtown Poetry Walk The Downtown Poetry Walk will bring together artists, writers, performers, and musicians whose work is influenced by poetry and the elements of poetry for a series of readings and conversations throughout lower Manhattan. The walk will finish with a site-specific installation outside Allen Ginsberg's old apartment on East 12th Street. Readings/performances by Joshua Beckman, Edmund Berrigan, Cynthia Nelson and Matthew Zapruder, as part of the Downtown Poetry Walk. Co-sponsored by the Lower Manhattan Cultural Council, along with Wave Books and Verse Press.

Monday, September 19, 8:00 pm Vernon Frazer & David Antin Vernon Frazer has published 8 books of poetry and 3 books of fiction. His work has appeared in Aught, Big Bridge, First Intensity, Jack Magazine, Lost and Found Times, Mوريا, Miami Sun Post, Muse Apprentice Guild, Sidereality, Xstream, and many other literary magazines. His web site is <http://vernonfrazer.com>. Most recent works are the long poems ³Avenue Noir² and Improvisations (Beneath the Underground), the now-completed work that he introduced in his 2001 reading at the Poetry Project. Frazer lives most of the year in South Florida. David Antin is a poet, performance artist, art and literary critic internationally known for his "talk pieces" -- improvisational blends of comedy, story and social commentary. New Directions has published three books of these "talk pieces" Talking at the Boundaries (1976), Tuning (1984), and What It Means To Be Avant-Garde (1993). Tuning was awarded the prize for poetry for 1984 by the PEN Center of Los Angeles. Much of his earlier poetry was collected in Selected Poems 1963-1973 published by Sun and Moon Press in 1991. Dalkey Archive recently republished his 1972 book talking (originally published by Kulchur Foundation) with a Preface by Marjorie Perloff and a Postface by David Antin. Granary Books recently published A Conversation with David Antin, the text of a 3 month email conversation between David Antin and Charles Bernstein. A new collection of talk pieces, i never knew what time it was, has just been published by the University of California Press. His Selected Essays are being prepared for publication by the University of Chicago Press. He spent the Winter of 2002 as a Fellow at the Getty Research Institute.

Wednesday, September 21, 8:00 pm The Life of Poetry: A Tribute to Muriel Rukeyser Muriel Rukeyser (1913-1980) is one of our country's most influential yet neglected writers. She published fifteen collections of poetry, plays, translations, children's books, and several works of nonfiction. Her collection of essays The Life of Poetry was reprinted by Paris Press in 2005. Readers will include Eileen Myles, Martin Moran, Hortense Calisher, Elizabeth Lorde-Rollins, Eleanor Wilner, Marie Ponsot and other special guests. Participants will honor Rukeyser's assertion that living with the arts, especially poetry, helps us to respond to the world around us with all our senses, resisting numbness, apathy, and the paralysis of fear. They will read passages from the essays in The Life of Poetry and offer their responses to the work, to Rukeyser's contribution to literature, and to the integration of art into everyday life. This event will also celebrate the 10th anniversary of Paris Press. Co-sponsored by PEN American Center, The Academy of American Poets, PSA, Poets & Writers, Poets House, Poetry, and Bloom.

Monday, September 26, 8:00 pm
Open Reading
Sign-up begins at 7:45 pm.

Wednesday, September 28, 8:00 pm Sergey Gandlevsky & Franck André Jamme
An underground poet during the Soviet seventies and eighties who has survived the Soviet regime, alcoholism, the asylum, and a life-threatening brain tumor, Sergey Gandlevsky has emerged as a major figure in the Russian literary scene. Winner of both the Little Booker Prize and the Anti-Booker Prize in 1996 for his poetry and prose, Gandlevsky is the author of numerous books of poems, a memoir, *Trepanation of the Skull* (1996); a book of essays, *Poetic Cuisine* (1998); and a novel. His books consistently are short-listed for the top Russian literary prizes. His work has been translated into English in *A Kindred Orphanhood: Selected Poems of Sergey Gandlevsky* (Zephyr Press), by Philip Metres. Gandlevsky's poetry melds a slangy vernacular with traditional forms and meters to create what one poet has termed the ³explosive cocktail² of Gandlevsky's verse. His poems document the underground life of a bohemian traveler and debauchee during the twilight of the Soviet regime with humor and world-weariness, formal severity and sentimentality. Translations will be read by Philip Metres. Franck André Jamme lives and works in Paris and Burgundy, France. Since 1981, he has published thirteen volumes of poetry and fragments, such as *Pour les simples*, *La Récitation de l'oubli*, *Encore une attaque silencieuse* and *Extraits de la vie des scarabées* (Fata Morgana, Melville, Flammarion), as well as numerous limited editions illustrated by such artists as Suzan Frecon, James Brown, Zao Wou-Ki, Acharya Vyakul, Jan Voss and Jaume Plensa, among others. He has translated in French some poets, who are friends, such as Lokenath Bhattacharya, Udayan Vajpeyi and John Ashbery, who translated his work (John Ashbery translated *The Recitation of Forgetting*, Black Square Editions). His poetry is included in *The New French Poetry* (Bloodaxe Books) and *The Yale Book of French Poetry* (Yale University Press). In 2005 he was awarded the "Grand Prix de Poésie de la Société des Gens de Lettres" for his life's work.

BOWERY POETRY CLUB AND ST. MARK'S POETRY PROJECT UNITE TO
PRODUCE MASSIVE TWO-DAY BENEFIT FOR VICTIMS OF HURRICANE
KATRINA, SEPT 30 + OCT 1

Performances by Toni Morrison, Amiri and Amina Baraka, Cecil Taylor, Eric Bogosian, Yusef Komunyakaa, Anne Waldman, Marc Ribot, Suheir Hammad, Beau Sia, Eddie Bobé, Denizé Lature, Willie Perdomo, Dael Orlandersmith, Edwin Torres and New Orleans¹ ³People's Poet² Kalamu ya Salaam, many more

In the deafening wake of the disaster wrought by Hurricane Katrina, performers, poets and artists of all colors and shapes are gathering for a weekend of roof-busting fund and fist-raising at the Bowery Poetry Club and St. Mark's Poetry Project.

On Friday, September 30th, the Bowery Poetry Club, 308 Bowery (Bleecker-Houston, [REDACTED]), will host "Shelter from the Storm" from 6pm until 4am,

including performances by groups from the Anti-Folk scene, Amiri and Amina Baraka, Marc Ribot, New Orleans poet Kalamu ya Salaam, Eric Bogosian, Bob Holman, Anne Waldman, John Kruth, Suheir Hammad, Willie Perdomo, A Brief View of the Hudson, Kevin Powell, Rev. Osagyefo Uhuru Sekou, Beau Sia, Taylor Mead, Jose Angel Figueora, Ewuare Osayande, Wallace Rooney, the O'Debra Twins, Third Party (Say Word?!?), and many, many more. Booze-n-Yarn will also be conducting a special "Knit for New Orleans" session throughout the evening in the Café. Slainte, next door to the Club, will be hosting a N'awlins buffet complete with jambalaya, cornbread and more, donated by Sage American Kitchen. Admission for Friday night is \$25 for performances only; \$40 including food.

On Saturday, October 1st, from 1pm - 7pm, the Poetry Project at St. Mark's Church (2nd Av at 10th St, [REDACTED]) will be featuring performances by Toni Morrison, Cecil Taylor, Yusef Komunyakaa, Dael Orlandersmith, Anne Waldman, Denize Lauture, Suheir Hammad, Roger Kamenetz, Steve Cannon, Bill Martin, Eddie Bobé, Moira Crone, Hal Sirowitz, Patricia Spears Jones, and others, Books and New Orleans-themed food, including pralines, gumbo, red beans and rice, and chicory coffee will be for sale, with proceeds going to the 21CF Hurricane Katrina Recovery Fund. The Poetry Project is also asking for donations of books, journals, artworks, and clean clothing in good condition to go to Hurricane Katrina survivors. The evening is co-sponsored with A Gathering of the Tribes and The Federation of East Village Artists

100% of the proceeds will be donated to 21st Century Foundation's Hurricane Katrina Recovery, ACORN, the New Orleans Musicians' Clinic, and Kalamu ya Salaam's Neo-Griot project.

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City, 10003
Trains: 6, F, N, R, and L.

[REDACTED]
www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

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374. **K Zervos**

print on demand

Fri 16 Sep 2005

I am interested in initiating a discussion on print on demand. Not downloadable e-Books but books printed on paper, by a publisher, for limited copy print runs from 1 - 100 or 1000.

Recently my publisher started making my collection of poetry, 'komninos by the kupful', available as a print-on-demand publication.

The book is on an english syllabus and in limited demand.

This is great you will say, the advantages are many.

A book that has had a life as a print publication (1995, UQP) can be made available long after it has disappeared from the warehouses.

Royalties flow again.

A book may never go out of print again.

But did I sign a digital publishing contract with my publisher when i signed the original contract in 1995? Was i asked to enter into a new contract for print-on-demand publishing, were new contracts presented for signing?

What am i complaining about you might say, my book is in circulation and i am receiving royalties?

True, but.

Print contracts were signed on the basis of print-run and advance-on-sales.

Writers depended on advances for books.

How long will it be before contracts are signed for print-on-demand publication only? In the past publishers owned copyright of a book until the print-run was sold out, and new contracts were issued for second and consequent re-printings, if not already specified in the original contract. Eventually the copyright would revert to the author once the publisher had no further intentions to publish. Contracts were time-based (time being measured by how long it took to sell.) P-O-D publishing would not be time-based, publishers securing the rights forever. What kind of advances are authors likely to get from such a contract? None i suspect, since it would be difficult to predict sales.

Obviously the business models and relationships between author, publisher and book-seller are changing.

I'd like to hear other people's experiences of new publishing models.

komninos

komninos zervos

lecturer, convenor of CyberStudies major

School of Arts
Griffith University
Room 3.25 Multimedia Building G23
Gold Coast Campus
Parkwood
PMB 50 Gold Coast Mail Centre
Queensland 9726
Australia
Phone 07 5552 8872 Fax 07 5552 8141
homepage: http://www.gu.edu.au/ppages/k_zervos
broadband experiments:
<http://users.bigpond.net.au/mangolegs>

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

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

|||On Behalf Of furniture_press

|||Sent: Saturday, 17 September 2005 7:35 AM

|||To:

|||Subject: Attention: Everyone - Send me a copy of your xeroxed hand

|||

|||I'm thinking about doing something quite clever. Send me a xerox copy of

|||your hand, any size will do. I must collect 100 xeroxes by next April!!!

|||Please forward this message to everyone and their mothers.

|||

|||Send to:

|||

|||Christophe Casamassima

|||"Hands Off" Project

|||304 A7 Stevenson Lane

|||Baltimore MD 21204

|||

|||Gracias!

|||

|||Chris

|||

|||

|||--

|||

|||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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|||--
|||No virus found in this incoming message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.344 / Virus Database: 267.11.1/104 - Release Date: 16/09/05
|||

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No virus found in this outgoing message.
Checked by AVG Anti-Virus.
Version: 7.0.344 / Virus Database: 267.11.1/104 - Release Date: 16/09/05

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375. **Gabriel Gudding**

Re: Literary Narcissism and the Manufacture of Scandal

Fri 16 Sep 2005

Murat, you mention two concerns. I'll try my hand at a response to both, tho I'm sure i'll just wind up exposing my own ignorance and prejudices. Always a joy to have an excuse to do that though!

1. You ask why don't younger gen poets find Ginsberg significantly appealing. Not sure if that's so, but I can say why he doesn't flip my burger. I think one of the unfortunate & fascinating things about G was his adherence to the Cult of Genius, whether Blake's, or (indeed what he considered) his own. He actually believe that a poet was a "special being" -- the only sort of being capable of uttering precious speech. This strikes me as profoundly adolescent. I mean, one need only look at his Lannan video or any number of his interviews or indeed his poetry itself, to see that his aesthetic and politics were of a ridiculously romantic nature. They amount to a kind of psychological exceptionalism: I'm a poet, poets are great, I am a great being, the world needs me and my talents. I mean, ultimately what the cult of genius gets you is (1) an emotional monologist, (2) the failure of the need to involve oneself in the disciplined care of the self, a stand-off-ish and cynical relation to the Social -- all because one is merely this emotional functionary, "legislating" for the world unassailably on the throne of aesthetic and emotional grandstanding. I think that's how a lot of folks -- maybe erroneously -- see him.

I wonder if when a poet writes to, from or for the cult of genius, the ideal of genius, she or he doesn't also run the risk of becoming unresponsive to the age, an audience, and indeed one's self. Ginsberg seems to me sometimes (tho not always) a tad gassy.

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Lemme know if any of this is way of base. Maybe I'm just not getting you.

Gabe

At 08:47 AM 9/15/2005, [REDACTED] wrote:

>Gabe, as much as anything I was hoping the argument to go on to other
>issues. For example, Ginsberg as a poet does not seem to me to appeal
>significantly to younger american poets. Why is that? What does it say
>about the concerns of the younger poets? I am saying this even though,
>recently, there were an extensive series of events in New York City around
>Howl and other Ginsberg's work, projecting him, I think, as a "classic,"
>somewhat of an institution Knowing the early years of his work and its
>social impact, the situation was strange to me; I was myself involved
>tangentially in a multi-language "conduction" of Howl by Edwin Torres.

>

>The second question of interest to me is the use of
>psychology/psychoanalysis to explain away ethical, political issues, even
>questions concerning the soul. Psychology and literature do not mix; I
>believe they are each others' enemies. For instance, psychology

>(character, biography, etc.) are time bound concepts, belonging to a
>specific moment and place in history. Literature moves across geography,
>time and languages.
>
>Ciao.
>
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>
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>
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>>musings about not only GNPW (as well as thinking about a Clayton Eshle-
man
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>>and a few issues on blogs and listserves lately -- so that post, with all
>>its rather heavy handed pop psychology, is really not about G as a person
>>but G as an amalgamated Type that existed, brightly, in my own mind for
>>about 90 minutes SATurday morning. I don't know anything about psychol-
ogy.
>>
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>>got mixed up in something he should have avoided. Kind of like me. I merely
>>wanted to put into words some thoughts about why a certain "personality
>>type" (whether Trungpa or another) might make investments in satire,
>>fights, scandal, etc.
>>
>>Gabe
>>
>>
>> >-----
>> >
>> >Date: Sun, 11 Sep 2005 05:16:18 EDT
>> >From: Murat Nemet-Nejat <[REDACTED]>
>> >Subject: Re: Literary Narcissism and the Manufacture of Scandal
>> >
>> >Not having had any relation to Neropa or having read The Great Neropa
>> Poetry=

>> >=20
>> >Wars, I do not exactly know why the book reminds you of Ginsberg'a
>> alcoholis=
>> >m.=20
>> >I vaguely remember the whole thing having to do with some sexual
>> harrassment=
>> >,=20
>> >but I may be wrong. I have heard of Ginsberg's professed attempts to
>> seduce=20
>> >young men, particularly if they did not show gay tendencies -a desire
to=20
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>> >of you, whom I always associated with succinctness and wit. What exactly
>> is a=
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>> alcoholism sin=
>> >ce=20
>> >you do not refer to the word after the beginning, unless shame is by=20
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>> >
>> >What exactly is economy of attention? In that term I sense an attempt
to=20
>> >conflate the social function of an act (including poetry) into
>> psychology (m=
>> >ore=20
>> >precisely psychoanalysis). I know that in recent times there has been
>> an att=
>> >empt=20
>> >to see poetry and its communities in socially therepeutic terms -what
in=20
>> >another occasion I called poetry as social work. In reality,=20
>> >psychologizing/psychoanalyzing has functioned as one of the key ways of
>> unde=
>> >rcutting the potency of=20
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>> murder=
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>> >or assassination attempts in the last forty=3Dfive years. Officially,
>> they we=
>> >re=20
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them=20
>> >treated as politically significance.
>> >
>> >Do you mean Gingsberg's work of the sixties and seventies were
>> meaningless,=20
>> >except as narcissistic acts, that he had a following because of the
>> light of=
>> >=20
>> >fame spilled from him?
>> >
>> >I knew Ginsberg at a distance, exchanging greetings occasionally. I did
>> not=20
>> >bask in his light, but I heard from closed friends about his acts of=20
>> >generosity. My opinion of him as a person was more guarded. Let me only
>> say,=
>> > I heard him=20
>> >read a poem on the atomic bomb at the Bar Mitsvah of his friend's
son,=20
>> >something I find strange to this day. Nevertheless, I cherish his The
>> >White=20=
>> >Shroud=20
>> >and some of his American reality poems. I think The White Shroud is
an=20
>> >unforgettable poem.
>> >
>> >Gabe, I sense behind your comments an attempt to reevaluate Ginsberg's
>> work,=20
>> >which is completely understandable. It may be difficult -even
>> ridiculous- to=
>> >=20
>> >write a Ginsberg-like poem today. We live in different worlds, we
>> believe in=
>> >=20
>> >different languages. If my guess is correct, I wish this attack were
>> >opener=20=
>
> >and=20
> >more direct. It may lead to a more direct question about language, about

> poe=
> >try=20
> >and politics, about our time.
> >
> >Murat=20

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376. **Jim Andrews**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

In Canada, the Beats are popular among young poets, particularly downtown ones. For several reasons. They were into not only print poetry but film, recording, music, etc. Some of them such as Ginsberg were prominent protesters against the Vietnam war. They were unapologetically and vocally in opposition to the forces of dullness. They were less wine and cheese than many a literary thang. They kept the wine, ditched the cheese, and courted youth. The 'first thought best thought' disregard of endless revision was bold and action-oriented. They were consequential in the culture, not ineffectual.

I read many of them but it was only Burroughs who helped me much in pursuit of my own folly. I admire many of them, though, for their enduring romanticism, ebullience, and commitment to live intensely and with conscience. Romanticism as a youth is one thing; when something of it is retained later in life, as Ginsberg seems to have done, it is transformed through pain and pleasure to something like enduring vigor.

ja
<http://vispo.com>

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377. **Michael Rothenberg**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

Gabe,

Personally, I think the poet is a "special being" and I buy into the divine nature of the poet, and the idealized romantic perspective. I am adolescent, for sure. I was probably born that way. But there is a certain naive intrigue that comes with being new in the world and discovering its mysteries. Even the reporter, the troubadour is on a special magical mission, ecstatic and maybe gassy. Maybe I will regret saying this, but no matter how I try to deflate my view of poets, poetry, art, make them socially everyday and common, and no matter

how stoic and removed I try to be about my fascination with the world, I will always end up wide-eyed and euphoric. And it will be the magic of the poet that will amaze me and not their sensible constraint. Goodness is not the question here, or rightness, but integrity. I'm sure there is a medicine for this, but I don't believe I want to take it. I don't want to be drunk and in despair, I just want to be mesmerized by the new, and be out of my head with passion, without having to take too much Valium. Mindfulness is not as bad as mindlessness but it can be. As Philip Whalen said, "The further a religion gets from the source the weirder it gets." And so we see the drive to become stable, mindful, focused, generous, humble, whatever is correct, when you get to this country you end up with austere puritanism, Zen Calvinism. I fear that is happening these days, and so I prefer to err on the side of Idealism, romantic idealism, or "The Cult of Genius", though I really wouldn't subscribe to any of these terms and turns. There is a Buddhism that idealistically in a way states that we stick around and make a better world, and then we can be enlightened some other time. The Bodhisattva Way is from some perspectives really a kind of idealism. I know there are buddhists that will tell me I don't know what I am talking about here. But I am not a philosopher or theologian, so I permit myself to make gross statements. Another thing PW said was, "Be careful of the scaffolding." Ultimately, I don't care for it. I hope you know Gabe, that I am not being arbitrary or trying to target you or your perceptions in any personal way. I only argue for release. Or as Chris suggested, we "embrace our narcissism." I am not a Buddhist nor tantric in any retentive way. I think Ginsberg did a very good job turning people on to poetry, and he did speak for many, nationally and internationally. His actions spoke of freedom and his words assailed the injustices that he saw in the world around him. Whether it got him into the papers, or what, that was good. Political activism is a strategy and it involves exploiting the press. Ginsberg was a good teacher and he operated in a culture that fostered new leaders and rock stars. The press was becoming a field of rock stars when Ginsberg was becoming a rock star. It is important to remember that when Ginsberg became a "legend", Bob Dylan became a "legend", Mohammed Ali became a "legend", everyone who was in the right place at that time, prominent in all kinds of fields of endeavor, became "legends." It was a time of transformation around "pop culture." Once industry became aware of the power of pop culture, and how they could monopolize the industries of these endeavors, they went ahead and did it, they made legends, it sold newspapers, music, books, anything that could be sold. The Music Industry centralized, as did the Boxing Industry, and all kinds of sports, the whole Entertainment Industry became an industrial complex. It was a perfect time a Ginsberg. He was as much a product of the age as he was a product of his own making. There needs to be more social and historical context here in this discussion to explain the dilemma of THE BEATS, and Ginsberg, and the power of Romanticism in the 21st century. Mind you, this may be

my first ever, and last, listserve rant. I am not quite myself these days and will try to refrain from this kind of thing in the future.

Best, Michael

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

From: "Gabriel Gudding" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 16, 2005 11:03 PM

Subject: Re: Literary Narcissism and the Manufacture of Scandal

Murat, you mention two concerns. I'll try my hand at a response to both, tho I'm sure i'll just wind up exposing my own ignorance and prejudices. Always a joy to have an excuse to do that though!

1. You ask why don't younger gen poets find Ginsberg significantly appealing. Not sure if that's so, but I can say why he doesn't flip my burger. I think one of the unfortunate & fascinating things about G was his adherence to the Cult of Genius, whether Blake's, or (indeed what he considered) his own. He actually believe that a poet was a "special being" -- the only sort of being capable of uttering precious speech. This strikes me as profoundly adolescent. I mean, one need only look at his Lannan video or any number of his interviews or indeed his poetry itself, to see that his aesthetic and politics were of a ridiculously romantic nature. They amount to a kind of psychological exceptionalism: I'm a poet, poets are great, I am a great being, the world needs me and my talents. I mean, ultimately what the cult of genius gets you is (1) an emotional monologist, (2) the failure of the need to involve oneself in the disciplined care of the self, a stand-off-ish and cynical relation to the Social -- all because one is merely this emotional functionary, "legislating" for the world unassailably on the throne of aesthetic and emotional grandstanding. I think that's how a lot of folks -- maybe erroneously -- see him.

I wonder if when a poet writes to, from or for the cult of genius, the ideal of genius, she or he doesn't also run the risk of becoming unresponsive to the age, an audience, and indeed one's self. Ginsberg seems to me sometimes (tho not always) a tad gassy.

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years, that these discourses were considered separate, issues concerning the soul and mind slowly becoming the provenance of a professional community regulated as much by Power and prestige as it was by truth claims and pragmatic therapies designed to actually help people. I can think of many "literary" texts --

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Lemme know if any of this is way of base. Maybe I'm just not getting you.

Gabe

At 08:47 AM 9/15/2005, [REDACTED] wrote:

Gabe, as much as anything I was hoping the argument to go on to other issues. For example, Ginsberg as a poet does not seem to me to appeal significantly to younger american poets. Why is that? What does it say about the concerns of the younger poets? I am saying this even though, recently, there were an extensive series of events in New York City around Howl and other Ginsberg's work, projecting him, I think, as a "classic," somewhat of an institution Knowing the early years of his work and its social impact, the situation was strange to me; I was myself involved tangentially in a multi-language "conduction" of Howl by Edwin Torres.

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Ciao.

Murat

In a message dated 09/12/05 1:01:34 AM, [REDACTED] writes:

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Gabe

*Date: Sun, 11 Sep 2005 05:16:18 EDT
From: Murat Nemet-Nejat <[REDACTED]>
Subject: Re: Literary Narcissism and the Manufacture of Scandal*

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and=20
more direct. It may lead to a more direct question about language, about
poe=
try=20
and politics, about our time.

Murat=20

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378. **Alison Croggon**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

On 17/9/05 2:19 PM, "Jim Andrews" <[REDACTED]> wrote:

*Romanticism as a youth is one thing; when something of it is
retained later in life, as Ginsberg seems to have done, it is transformed
through pain and pleasure to something like enduring vigor.*

Thanks Jim, and Michael (I enjoyed that rant)

I've been thinking myself that Romanticism is Back, and in a big way. All the young people I know are deeply Romantic. They are not young American poets, I suppose... Of course it's a different kind from Shelley's, and stems from a different kind of politics, ecopolitics being pretty prominent. But maybe its first virtue is that vitality. It's exciting, affirming, critical, sharp. It's full of useful tools for understanding the world in relation to the self. It deeply links politics and aesthetics and ethics. It's energised by a real idea of freedom. Etc. I have

never understood why it has been a pejorative term, unless everyone's following Eliot; but Eliot was, after all, deeply Romantic himself.

Btw, Murat, I do think literature is as historically and geographically located as any other human activity. It just does something different with boundaries.

Best

A

Alison Croggon

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

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

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

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379. **David Baratier**

Re: POD

Sat 17 Sep 2005

komninos--

Usually we have a first press run of 1000-1500, with the exception of few titles bizarre enough as to have little hope of selling more than a few hundred copies, but I have used POD for reprints, just finishing one now in fact. We have a stipulation in our first contract that allows us to reach an agreement before the book reaches an out of print status. Standard royalty, 10%, in copies, cash or mix of the two. We pay this out the same way we do for the first printing, half up front, half when 500 copies are sold. The author is told of the impending out of print status when there is less than 100 copies left so we have the time to agree and make changes.

If this is a poetry title, advances are almost never given except in copies. It sounds like in your case they reprinted the book but are paying you yearly by the number of copies sold? That part wasn't clear.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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380. **Alison Croggon**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

On 17/9/05 3:40 PM, "Steve Dalachinsky" <[REDACTED]> wrote:

| *are we really special beings*

No more nor less than anyone else. I don't see what's wrong with being special.

A

Alison Croggon

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

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

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

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381. **Steve Dalachinsky**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

are we really special beings

wow did i say we?

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382. **Jim Andrews**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

| *are we really special beings*

| *wow did i say we?*

i think of poetry as holding intensest engagement with language. intensest can sometimes just be honest and alive. that it be possible, though, intensities, in language--that's special. freedom beyond being a breakfast food. freedom to say/write/record the damnedest things.

ja

<http://vispo.com>

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383. **K Zervos**

Re: POD

Sat 17 Sep 2005

David greetings I wasn't wanting to criticise publishers, or my publisher in particular, just that we are dealing with new ways of thinking here, with contracts signed by old standards, and with new contracts signed.

All i'm asking is who is making the decisions, who is doing the thinking, planning and lobbying about it?

Has anybody yet signed a POD-only contract(ie no prior print publication)?

Is there any mention of time or quantity?

Or is it assumed the publisher can publish on demand indefinitely?

Do POD contracts demand exclusive rights?

Can authors have the same book published-on-demand with more than one publisher?

Cheers

komninos

komninos zervos

lecturer, convenor of CyberStudies major

School of Arts

Griffith University

Room 3.25 Multimedia Building G23

Gold Coast Campus

Parkwood

PMB 50 Gold Coast Mail Centre

Queensland 9726

Australia

Phone 07 5552 8872 Fax 07 5552 8141

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

broadband experiments:

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

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

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

|||On Behalf Of David Baratier

|||Sent: Saturday, 17 September 2005 3:27 PM

|||To:

|||Subject: Re: POD

|||

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|||

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|||http://pavementsaw.org

|||
|||--
|||No virus found in this incoming message.
|||Checked by AVG Anti-Virus.
|||Version: 7.0.344 / Virus Database: 267.11.1/104 - Release Date: 16/09/05
|||

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384. **Anny Ballardini**
Re: No Exit for Narcissus
Sat 17 Sep 2005

Hi Mary, I like the replies to this message and the message itself. But I think our Narcissi, the ones I mentioned in my previous mail are rather different from

the actual (besides everything wrong, --- it seems that Narcissus' story is not as we know it) picture we have of him. R. S. Gwynn Narcissus is an incredible parody, please go ahead and read it, it will definitely make you laugh. Michael's Rothenberg's Narcissus is a complex image, full of criticism and intuitions. My Narcissus Works usually shows the work of others, do I maybe mean that the others are Narcissi? Not really. I liked Jaques Derrida remark on Narcissus and pasted it on my blog: *Narcissism!* There is not narcissism and non-narcissism; there are narcissisms that are more or less comprehensive, generous, open, extended. What is called non-narcissism is in general but the economy of a much more welcoming, hospitable narcissism, one that is much more open to the experience of the other as other. I believe that without a movement of narcissistic reappropriation, the relation to the other would be absolutely destroyed, it would be destroyed in advance. The relation to the other - even if it remains asymmetrical, open, without possible reappropriation - must trace a movement of reappropriation in the image of oneself for love to be possible, for example. Love is narcissistic. Beyond that, there are little narcissisms, there are big narcissisms, and there is death in the end, which is the limit. Even in the experience - if there is one - of death, narcissism does not absolutely abdicate its power.

Jacques Derrida

.<http://annyballardini.blogspot.com/2004/10/jacques-deridda.html>

Something like, respect your self and you will automatically be able to accept the other.

There are many people for whom this attitude does not mean anything, by whom selfishness is at home. As we know we are all similar but also all different.

Take care, Anny

On 9/16/05, Mary Jo Malo <[REDACTED]> wrote:

>

> Hello Anny and Others,

>

> A being desires others. For a time, beings may share a love induced

> subjectivity; but over time, the rough edges of otherness can polish us

> into mirrors

> of one another. We get bored and rebel against this sameness and seek

> others.

> We get jealous of others who desire others. We want others to both reflect

> us and not reflect us. We are Juno, Echo, and Narcissus. We jealously

> punish,

> helplessly mimic, and long to see ourselves in others. The mirror seems

> proof

> that we exist, but need the alien-ness of others just because they're
> alien,
> not ourselves. To be is a dance of self and other.
>
> Artists are just like ordinary people. They want you to recognize their
> humble or brilliant individuality, answer back with either something of
> your own
> that hadn't occurred to them before, or to echo their subjective
> perspective.
>
> I find this dynamic at work and play in the avant and vis-po genres vs.
> genres, etc. Artists are hungry for attention and feedback, just like
> anyone
> else. Hello. Are you out there . . .
>
> Mary
>

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385. **Halvard Johnson**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

On Sep 17, 2005, at 1:40 AM, Steve Dalachinsky wrote:

are we really special beings

wow did i say we?

Special as in "special education" perhaps.

Hal "Music is continuous. Only listening
is intermittent."

--Henry David Thoreau

Halvard Johnson

=====

email: [REDACTED]
[REDACTED]

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

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

<http://imageswithoutwords.blogspot.com>

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386. **Marcus Bales**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

Jim Andrews wrote:

In Canada, the Beats are popular among young poets, particularly downtown
> ones. For several reasons. They were into not only print poetry but film,
> recording, music, etc. Some of them such as Ginsberg were prominent
> protesters against the Vietnam war. They were unapologetically and vocally
> in opposition to the forces of dullness. They were less wine and cheese
> than
> many a literary thang. They kept the wine, ditched the cheese, and courted
> youth. The 'first thought best thought' disregard of endless revision was
> bold and action-oriented. They were consequential in the culture, not
> ineffectual.

>

> I read many of them but it was only Burroughs who helped me much in
> pursuit
> of my own folly. I admire many of them, though, for their enduring
> romanticism, ebullience, and commitment to live intensely and with
> conscience. Romanticism as a youth is one thing; when something of it is
> retained later in life, as Ginsberg seems to have done, it is transformed
> through pain and pleasure to something like enduring vigor.

But this merely admiration of the pose instead of the poetry. By this standard there's nothing to choose between any poets but their skill in PR, in getting to be "a legend"; in being perceived for "their enduring romanticism, ebullience, and commitment to live intensely and with conscience". You need not write poetry, or write at all, to live that way. If it is the way they live that is admirable, what's the justification for calling them "poets", since what they write, or even whether they write, seems to have no necessary connection to how they live, and it is how they live that you admire?

Michael Rothenberg wrote:

Personally, I think the poet is a "special being" and I buy into the divine nature of the poet, and the idealized romantic perspective. ... Even the

reporter, the troubadour is on a special magical mission ... Goodness is not the question here, or rightness, but integrity. ... I think Ginsberg did a very good job turning people on to poetry, and he did speak for many, nationally and internationally. His actions spoke of freedom and his words assailed the injustices that he saw in the world around him. Whether it got him into the papers, or what, that was good. Political activism is a strategy and it involves exploiting the press. Ginsberg was a good

teacher and he operated in a culture that fostered new leaders and rock stars. The press was becoming a field of rock stars when Ginsberg was becoming a rock star. It is important to remember that when Ginsberg became a "legend", Bob Dylan became a "legend", Mohammed Ali became a "legend", everyone who was in the right place at that time, prominent in all kinds of fields of endeavor, became "legends." ... It was a perfect time

[for] a Ginsberg. He was as much a product of the age as he was a product of his own making.<<

This, too, though, is a claim that it is the pose that is important, not the poems; that what is essential or crucial is how one is perceived in the culture, not whether one writes good poems. To a large extent, this pose-not-poems approach is exactly what enables the commercial world to exploit the images of "legends" to sell product, because it means that the commercial world doesn't have to worry about whether the poems are good or not - all it has to worry about is something a good deal more measurable: whether the brand is recognizable. Then they can use the Ginsberg Brand or the Ali Brand or whatever brand to sell their stuff. It is just the groupie-like infatuation ("I'm with the brand") with the pose, the look, the idealized life-style, that first creates and then sustains the commercialization of the poet. Put the Ginsberg Brand on it, and you'll buy it?

Alison Croggon wrote:

*I've been thinking myself that Romanticism is Back, and in a big way. All the young people I know are deeply Romantic. They are not young American poets, I suppose... Of course it's a different kind from Shelley's, and stems from a different kind of politics, ecopolitics being pretty prominent.
But maybe its first virtue is that vitality. It's exciting, affirming, critical, sharp. It's full of useful tools for understanding the world in relation to the self. It deeply links politics and aesthetics and ethics. It's energised by a real idea of freedom. Etc. I have never understood why it has been a pejorative term, unless everyone's following Eliot; but Eliot was, after all, deeply Romantic himself.*

Once again, an admiration of pose, not poems, though, isn't it? Poetry is rhetoric, a way of writing, not a personality type or a commercial brand or an artful, or even passionate, pose. The notion that one can be a poet by posing as a poet instead of by writing poems is pernicious, and teachers who encourage it are not doing their students, themselves, nor the notion of poetry itself any good. Shouldn't these young people who are more interested in freedom and ethics than in writing poems be encouraged to go into politics, where they might do some good in promoting freedom and ethics, instead of posing as poets? Romanticism is sometimes used pejoratively because it often appears to be

nothing more than a way to pose as an impassioned promoter of freedom from ethics rather than to embrace the ethics of freedom.

Jim Andrews wrote:

i think of poetry as holding intensest engagement with language. intensest can sometimes just be honest and alive. that it be possible, though, intensities, in language--that's special. freedom beyond being a breakfast food. freedom to say/write/record the damndest things.

Is that all? Freedom conceived as a negative thing, as a lack of impulse control, instead of as a positive thing? What sort of ethics grows out of lack of impulse control? What sort of life grows out of the ethics of lack of impulse control? What sort of poetry grows out a life that grows out of the ethics of lack of impulse control?

Marcus

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387. **Ron Silliman**
Stanley Burnshaw, 99

Sat 17 Sep 2005

September 17, 2005

Stanley Burnshaw, Poet, Editor and Critic, Dies at 99

By DOUGLAS MARTIN

Stanley Burnshaw, a consummate man of letters who was not only a poet, critic, translator, editor, publisher and novelist, but also skilled at setting type by hand, died yesterday on Martha's Vineyard. He was 99.

Susan Copen Oken, his wife, confirmed his death.

Mr. Burnshaw roamed the peaks of the literary world, famously dueling with Wallace Stevens over poetry and politics; publishing and editing work by his friend Robert Frost; writing a biography of Frost; and publishing important books by Lionel Trilling.

His own creative career spanned more than 70 years: five of his poems were published in 1927 in "The American Caravan: A Yearbook of American Literature," of which Lewis Mumford was an editor, and he published his final book, a poetry anthology, in 2002.

"No one moved so widely and so well in so many avenues of literary creation and production," Thomas F. Staley, director of the Harry Ransom Humanities Research Center at the University of Texas at Austin, said in an interview yesterday.

Morris Dickstein, the literary critic and English professor at the Graduate Center of the City University of New York, said the strongest continuous thread in Mr. Burnshaw's intellectual journey was poetry. Mr. Burnshaw's 1970 book, "The Seamless Web," which probed the origins of poetic creativity, is probably his best known.

"His extraordinary literary sensibility centers in poetry," Mr. Dickstein said in an interview yesterday.

Stanley Burnshaw was born in Manhattan on June 20, 1906, to Eastern European immigrants. His father was a star student at Columbia but gave up an intellectual career to establish an orphanage in Westchester County in 1912. His goal was to turn the children into Renaissance men and women, and his son was a beneficiary of his intellectually rigorous experiment.

Mr. Burnshaw graduated from the University of Pittsburgh in 1925, then worked in advertising for a steel mill. He published a little magazine, *Poetry Folio*, and set type by hand. In 1927, he went to France to study, and became acquainted with the poet André Spire.

His first book was "André Spire and His Poetry" (1933), in which he explained Spire's innovative free verse. Eda Lou Walton, writing in *The New York Times*, called his study "one of the very few intelligent analyses" of this style of poetry in English.

Between the trip and the book, he returned to advertising and also earned a master's degree from Cornell. Unable to find a teaching job, he became an editor at *The New Masses*, a Communist weekly.

In 1935, he reviewed Wallace Stevens's "Ideas of Order" for the magazine, describing Stevens as "a man who, having lost his footing, now scrambles to stand up and keep his balance."

Stevens, who was trying to respond to the social breakdown of the Depression, was enraged to be attacked on political grounds, and responded with a poem titled "Mr. Burnshaw and the Statue." (Mr. Burnshaw replied 25 years later in *The Sewanee Review*.)

Mr. Burnshaw then wrote two stridently leftist works, one a book of poems and the other a verse play exploring the effects of technology distorted by greed. He was never actually a member of the Communist Party, and his rejection of Marxism as a solution to society's problems was signaled in 1945 with "The Revolt of the Cats in Paradise," a book-length prose poem.

In the late 1930's, Mr. Burnshaw became editor-in-chief of the Cordon Company, a publishing house, and then president of his own house, Dryden Press,

which merged with Holt, Rinehart & Winston in 1958. He stayed on with Holt and edited Frost's final works.

Mr. Burnshaw recruited Trilling to speak at Frost's 85th-birthday celebration in 1959, a speech remembered for inspiring darker, more pessimistic interpretations of Frost's vision. Mr. Burnshaw also wrote "Robert Frost Himself" (1986), a biography many reviewers considered more balanced than some previous ones.

Mr. Burnshaw's own poetry drew high praise. James Dickey wrote in The Times Book Review that "Caged in an Animal's Mind" (1963) "fused the European daring and total surrender to the unconscious - call it imagination or something less."

"The Seamless Web," his book on poetics, the art and craft of creating and comprehending poetry, argued that the poetry experience was primal, almost biological. John Leonard applauded his gentle approach in The Times.

"The man has written an important, challenging, exciting book, without ever asking us to admire him," he wrote. "He is all the more admirable for his reticence."

In his 1960 book, "The Poem Itself: Forty-five Modern Poets in New Presentation," Mr. Burnshaw offered a new way to look at poems in another language. Each of the poems (all were from Europe or South America) was printed in its original language and followed by a line-by-line translation and an analysis of its construction. In effect, the book was a do-it-yourself translation kit. In 1965, he did a similar book on modern Hebrew poems.

In 1981, Mr. Burnshaw published "The Refusers," a trilogy of novels about what he saw as the paradox of Judaism: "the seeming impossibility of belief in a just God of history and its necessity."

In addition to his wife, Mr. Burnshaw is survived by his daughter, Valerie Razavi of Manhattan, and a grandson.

Professor Staley said that Mr. Burnshaw was one of the first poets to write poems about the environment, and that he never stopped. At the beginning of his career, he reasoned that Communists would not hurt the earth to make a profit. At the end, taking better care of nature fit in with his writings about poetry as a living thing.

"End of the Flower-World," a poem Mr. Burnshaw wrote in 1924 when he was 19, ends with this stanza:

Fear no more for trees, but mourn instead

The children of these strange, sad men: their hearts

Will hear no music but the song of death.

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388. **Mary Jo Malo**

Re: No Exist for Narcissus

Sat 17 Sep 2005

Thank you, Anny, for all this.

Derrida's terms "hospitable narcissism, comprehensive, generous, open, extended" are perfect. Your wonderful site reflects* this attitude. I don't have a copy of Michael's book, but I have read these two poems, The Responsibility of Flowers and Goodbye Narcissus:

[_http://www.book.co.nz/rothen.htm_](http://www.book.co.nz/rothen.htm) (<http://www.book.co.nz/rothen.htm>)

My experience* with the flower is at our little park's pond, where I spend many hours in creative reflection and recognition of our similarities and differences, the agony and the ecstasy.

Hi Mary, I like the replies to this message and the message itself. But I think our Narcissi, the ones I mentioned in my previous mail are rather different from the actual (besides everything wrong, --- it seems that Narcissus' story is not as we know it) picture we have of him. R. S. Gwynn Narcissus is an incredible parody, please go ahead and read it, it will definitely make you laugh. Michael's Rothenberg's Narcissus is a complex image, full of criticism and intuitions. My Narcissus Works usually shows the work of others, do I maybe mean that the others are Narcissi? Not really. I liked Jaques Derrida remark on Narcissus and pasted it on my blog: *Narcissism!* There is not narcissism and non-narcissism; there are narcissisms that are more or less comprehensive, generous, open, extended. What is called non-narcissism is in general but the economy of a much more welcoming, hospitable narcissism, one that is much more open to the experience of the other as other. I believe that without a movement of narcissistic reappropriation, the relation to the other would be absolutely destroyed, it would be destroyed in advance. The relation to the other - even if it remains asymmetrical, open, without possible reappropriation - must trace a movement of reappropriation in the image of oneself for love to be possible, for example. Love is narcissistic. Beyond that, there are little narcissisms, there are big narcissisms, and there is death in the end, which is the limit. Even in the experience - if there is one - of death, narcissism does not absolutely abdicate its power.

Jacques Derrida

[.http://annyballardini.blogspot.com/2004/10/jacques-deridda.html](http://annyballardini.blogspot.com/2004/10/jacques-deridda.html)

Something like, respect your self and you will automatically be able to accept the other.

There are many people for whom this attitude does not mean anything, by whom selfishness is at home. As we know we are all similar but also all different.

Take care, Anny

On 9/16/05, Mary Jo Malo <[log in to unmask]> wrote:

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> not ourselves. To be is a dance of self and other.
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> Artists are just like ordinary people. They want you to recognize their
> humble or brilliant individuality, answer back with either something of
> your own
> that hadn't occurred to them before, or to echo their subjective
> perspective.
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> I find this dynamic at work and play in the avant and vis-po genres vs.
> genres, etc. Artists are hungry for attention and feedback, just like
> anyone
> else. Hello. Are you out there . . .
>
> Mary

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389. **Mark Weiss**

Re: POD

Sat 17 Sep 2005

I'm not sure why this is an issue. POD is just another way to print books. The question of when a book becomes out of print and rights revert is no different than with other forms of printing--pretty murky. Offset is already cheap enough so that any publisher could run off a couple of hundred copies to keep the rights to a valuable property, and some of the uptown presses do this on occasion. And writers have always been able to ask for special terms in contracts and publishers to accept or refuse those terms. Contracts traditionally allow reprinting as the publisher sees fit for as long as the publisher sees fit.

Junction Press, my imprint, used POD for the first time in producing its most recent book, Gloria Gervitz' *Migrations*, translated by Mark Schafer. We would have POD'd previous books, but we weren't yet sure of the quality of the product. The intended print run remains our standard 1200 (with, hopefully, more thereafter), just not all at once, which makes life a lot easier. I should have another 300 copies by mid-October, in preparation for a series of readings in NY, Boston and California. I don't see how this affects the lives of author or translator. I also don't know why either would want the book declared out of print if it's still selling.

All future Junction books for which I don't anticipate an immediate demand of at least a thousand copies will be POD.

Answers to specific questions: "Has anybody yet signed a POD-only contract (ie no prior print publication)?" Yes. "Is there any mention of time or quantity?" An author can ask that publisher's rights be limited in this way, and a publisher can accept or refuse. Time--a commitment as to when a final ms. is due and when a book will be produced--and quantity--how large the first run will be--are normally specified in contracts. "Out of print" can be defined in the contract. "Do POD contracts demand exclusive rights?" Usually, although a contract can stipulate anything the parties agree to. "Can authors have the same book published-on-demand with more than one publisher?" Usually not. Why would any publisher agree to this? Although publishers occasionally allow fancy limited editions of books they own the rights to--but they usually expect to be paid something for the permission. None of the above are specific to POD.

POD lowers publishers' risk, which means a book is more likely to get published. In the old days (it must be thirty years now) publishers got a tax write-off for warehoused unsold books. When that was disallowed a lot of books got pulped (no royalties there), because it was cheaper than storing them, or were sold at enormous discounts, usually at a loss to the publisher, to mail-order

houses or chains which would sell books dirt-cheap (minimal royalties, if any) until they stopped selling enough to justify storage.

Here are some real questions to ask: foreign rights? translation rights? Permissions for the reprint of individual poems, as in anthologies? Again, not exclusive to POD.

A more pressing issue is the status of books or poems published online. Shearsman published an ebook of mine. We have no contract, and the publisher thinks it would be fine if someone wants to do a hardcopy edition. But there are no standards here. It's not even clear whether publication in an ezine constitutes publication--some hardcopy journals care, some don't.

Mark

At 04:34 AM 9/17/2005, you wrote:

>David greetings

>I wasn't wanting to criticise publishers, or my publisher in particular,

>just that we are dealing with new ways of thinking here, with contracts

>signed by old standards, and with new contracts signed.

>

>All i'm asking is who is making the decisions, who is doing the thinking,

>planning and lobbying about it?

>Has anybody yet signed a POD-only contract(ie no prior print publication)?

>Is there any mention of time or quantity?

>Or is it assumed the publisher can publish on demand indefinitely?

>Do POD contracts demand exclusive rights?

>Can authors have the same book published-on-demand with more than one
>publisher?

>

>

>Cheers

>komninos

>

>

>komninos zervos

>lecturer, convenor of CyberStudies major

>School of Arts

>Griffith University

>Room 3.25 Multimedia Building G23

>Gold Coast Campus

>Parkwood

>PMB 50 Gold Coast Mail Centre

>Queensland 9726

>Australia
>Phone 07 5552 8872 Fax 07 5552 8141
>homepage: http://www.gu.edu.au/ppages/k_zervos
>broadband experiments:
><http://users.bigpond.net.au/mangolegs>
>
>
>||-----Original Message-----
>||From: UB Poetics discussion group [mailto:]
>||On Behalf Of David Baratier
>||Sent: Saturday, 17 September 2005 3:27 PM
>||To:
>||Subject: Re: POD
>||
>||komninos--
>||
>||Usually we have a first press run of 1000-1500, with the exception of
>||few titles bizarre enough as to have little hope of selling more than a
>||few hundred copies, but I have used POD for reprints, just finishing one
>||now in fact. We have a stipulation in our first contract that allows us
>||to reach an agreement before the book reaches an out of print status.
>||Standard royalty, 10%, in copies, cash or mix of the two. We pay this
>||out the same way we do for the first printing, half up front, half when
>||500 copies are sold. The author is told of the impending out of print
>||status when there is less than 100 copies left so we have the time to
>||agree and make changes.
>||
>||If this is a poetry title, advances are almost never given except in
>||copies. It sounds like in your case they reprinted the book but are
>||paying you yearly by the number of copies sold? That part wasn't clear.
>||
>||Be well
>||
>||David Baratier, Editor
>||
>||Pavement Saw Press
>||PO Box 6291
>||Columbus OH 43206
>||USA
>||
>||<http://pavementsaw.org>
>||

>|||--
>|||No virus found in this incoming message.
>|||Checked by AVG Anti-Virus.
>|||Version: 7.0.344 / Virus Database: 267.11.1/104 - Release Date: 16/09/05
>|||
>
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390. **Gerald Schwartz**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

and, a la TRUE STORIES, we
should have a celebration of
Specialness...

On Sep 17, 2005, at 1:40 AM, Steve Dalachinsky wrote:

are we really special beings

wow did i say we?

Special as in "special education" perhaps.

*Hal "Music is continuous. Only listening
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--Henry David Thoreau

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email: [REDACTED]

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

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

<http://imageswithoutwords.blogspot.com>

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391. **Steve Dalachinsky**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

true but all beings have equal weight i'm afraid

better not to make what we do any more or/ less important than any other

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392. **Ishaq**

[drumbeat-weekend_edition] Looking For Stories

Sat 17 Sep 2005

...for you or someone you may know...

WRITERS OPPORTUNITY - Short Story Submission

“What’s Your Story” - Writers Guidelines

Deadline: October 31, 2005

Producing Company: Masequa Myers & Associates

Producers: Donald Curry, Masequa Myers, Pemon Rami

Selected Stories: For programming development options with the Black Family Channel Productions Division, Robert Townsend-President

Writers Guidelines: You must be at least eighteen years of age to submit. Stories submitted can center around such topics as abandonment, true love, addictions, world travels, pain, family secrets and passions. No more than two stories per submission. Five minute stories are preferred. However stories should not exceed 1,200 words or ten minutes in length and must be previously unpublished. All material submitted should include a separate cover letter listing the author's name, mailing address, and phone number(s). Submissions must be postmarked or emailed no later than October 31, 2005. The selected authors will receive a cash incentive, professional writing consultation and have his or her work performed by a professional actor for programming development options at Black Family Channel Network. Web site: www.blackfamilychannel.com Selected stories will be announced no later than December 31, 2005. Send submissions to: Angelia Ray c/o Masequa Myers & Associates, 6100 S. Dorchester Ave. Chicago, IL 60637 or via email: [REDACTED]

*If you want your submission returned you must send a self addressed envelope including postage with your submission. Please allow 30 days after selections have been announced before return of material.

Members can access the egroups website any time and read the group's posted messages at:

http://www.egroups.com/messages/Drumbeat-weekend_edition ...

Thank you for becoming part of our Drum Beat family. Please lending a helping hand by posting informative information to the group at: [REDACTED]

For more information about this group go to:

http://www.egroups.com/group/Drumbeat-weekend_edition

To Unsubscribe from this group send blank email to:

Contact List owner at:

[REDACTED]

Sincerely

~ The Drum Beat Team ~

Mental Rhythm Of A Nation..."The Drum Beat!"

http://groups.yahoo.com/group/drumbeat-weekend_edition/

\

___\

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&orderBy=date>

\

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

\

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393. **furniture_press**

Love Poetry?

Sat 17 Sep 2005

After a night with Michael Kelleher, talking to my buddy brandon about love poetry, and reading Distracted by Jalal toufic, I have to submit something to all of you that is uncommon, for me:

Then again, I am
for S.E.C.

I
am a man
who cannot see
far enough
to see
who I am

one room is
never the same
because more
than one remain

sourceless things
sounds
descend without cause

a caw occurred
"through me flew a bird"
my throat flared
alighted

even a thimble
can be filled
to overflowing

--

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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394. **Michael Rothenberg**

Re: Literary Narcissism and the Manufacture of Scandal

Sat 17 Sep 2005

good idea, break out the ecstasy!

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

From: "Gerald Schwartz" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, September 17, 2005 10:14 AM

Subject: Re: Literary Narcissism and the Manufacture of Scandal

*and, a la TRUE STORIES, we
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Specialness...*

On Sep 17, 2005, at 1:40 AM, Steve Dalachinsky wrote:

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Special as in "special education" perhaps.

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

<http://imageswithoutwords.blogspot.com>

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395. **Murat Nemet-Nejat**

Re: No Exit for Narcissus

Sat 17 Sep 2005

Anny, great quote from Derrida, in opening up the possibilities of the myth of Narcissus, besides the most immediate one of self-centeredness. For instance, the myth contains the image of the mirror. By coincidence, I am now reading a book on Islamic painting -on the surface, a contradictory concept since there is an injunction against visual representation. One way visual representation enters Islamic painting is through a fusion of a radical version of Sufism with shadow puppet plays, which exist from The Middle East to Indonesia. In both the world is a mirror, reflecting as shadows God. In early miniatures and book illuminations in Iraq (Abbasi period), figures appear as silhouettes, shadowy caricatures "representing" events in poems.

The idea of mirror is also crucial in Eda, my anthology of contemporary Turkish poetry. It permeates the texture of at least one third of the poems in the book.

Narcissus
takes
narcotics
in -
 a -
glass -
of
water.

("souljam," küçük Iskender)

"I believe that without a movement of narcissistic reappropriation, the relation to the other would be absolutely destroyed, it would be destroyed in advance."

It is possible to regard the above words by Derrida as an parable for the process of translation, how a translation must start with a misreading/breaking down of the "other," which opens it up (I am aware how counter-intuitive that idea sounds). The allure which creates that break is akin to love, as Derrida says.

If one is interested in further ideas around Narcissus/Narcissism and mirrors, there is the new book "Vigilance" by Benjamin Hollander, published a few weeks ago by Beyond Baroque. It contains, besides Benjamin's fascinating poem which everyone should read, an essay, "Eleven Septembers Later: Readings of Benjamin Hollander's Vigilance," which develops a concept called "film lumiere." In unedited form the same essay will appear in the next issue of The New Review.

The ALTA publication, Translation Review from the University of Texas in Dallas, just brought out a Turkish issue. My essay in it, "Turkey's Mysterious motions and Turkish Poetry," how the poetry of the last fifteen years "mirrors" Turkish historical, political and cultural realities, including The Iraq War.

Narcissistically yours,

Murat

In a message dated 09/17/05 6:16:26 AM, [REDACTED] writes:

Hi Mary,

I like the replies to this message and the message itself. But I think our Narcissi, the ones I mentioned in my previous mail are rather different from the actual (besides everything wrong, --- it seems that Narcissus' story is not as we know it) picture we have of him.

R. S. Gwynn Narcissus is an incredible parody, please go ahead and read it, it will definitely make you laugh.

Michael's Rothenberg's Narcissus is a complex image, full of criticism and intuitions.

My Narcissus Works usually shows the work of others, do I maybe mean that the others are Narcissi? Not really. I liked Jaques Derrida remark on Narcissus and pasted it on my blog:

**Narcissism!* There is not narcissism and non-narcissism; there are narcissisms that are more or less comprehensive, generous, open, extended. What is called non-narcissism is in general but the economy of a much more welcoming, hospitable narcissism, one that is much more open to the experience of the other as other. I believe that without a movement of narcissistic reappropriation, the relation to the other would be absolutely destroyed, it would be destroyed in advance. The relation to the other - even if it remains asymmetrical, open, without possible reappropriation - must trace a movement of reappropriation in the image of oneself for love to be possible, for example. Love is narcissistic. Beyond that, there are little narcissisms, there are big narcissisms, and there is death in the end, which is the limit. Even in the experience - if there is one - of death, narcissism does not absolutely abdicate its power.*

Jacques Derrida

.<http://annyballardini.blogspot.com/2004/10/jacques-deridda.html>

Something like, respect your self and you will automatically be able to accept the other.

There are many people for whom this attitude does not mean anything, by whom selfishness is at home. As we know we are all similar but also all different.

Take care, Anny

On 9/16/05, Mary Jo Malo <[REDACTED]> wrote:

Hello Anny and Others,

*A being desires others. For a time, beings may share a love induced
subjectivity; but over time, the rough edges of otherness can polish us
into mirrors
of one another. We get bored and rebel against this sameness and seek
others.
We get jealous of others who desire others. We want others to both reflect
us and not reflect us. We are Juno, Echo, and Narcissus. We jealously
punish,
helplessly mimic, and long to see ourselves in others. The mirror seems
proof
that we exist, but need the alien-ness of others just because they're
alien,
not ourselves. To be is a dance of self and other.*

*Artists are just like ordinary people. They want you to recognize their
humble or brilliant individuality, answer back with either something of
your own
that hadn't occurred to them before, or to echo their subjective
perspective.*

*I find this dynamic at work and play in the avant and vis-po genres vs.
genres, etc. Artists are hungry for attention and feedback, just like
anyone
else. Hello. Are you out there . . .*

Mary

[↑ Contents](#)

396. **David-Baptiste Chirot**

Re: No Exit for Narcissus

Sat 17 Sep 2005

>>I hesitated to send this because it looks at the subject in such a
>>different way , one that hasn't been addressed so far. Forgive me if it
>>seems a bit out of the way of the discussion. I hope it is of interest and
>>not too far afield.
>david-bc
>
>(I hope this message gets through. For along time my format has
not been accepted by this list, so this is in a new format and

>trying it out. I am hoping for the best!)

>

> I think narcissicism is greatly encouraged, basically enforced in
>especially capitalist and media saturated societies. Narcissicism helps
>sell just about anything. The rhetorics of narcissicism become
>narcissistic in themselves, as they should be. It is a closed circuit,
>looping endlessly back to itself. Once inside it, there is no escape, (or
>so one is led to believe) and the image becomes ever intensified and people
>are ever more caught up in its fascination. We witness an endless parade of
>narcissicism continually presented through every media in society. We
>witness not only our own narcissicism but continually those of others, this
>is the spectacle ever before one's eyes and in one's ears--the spectacle of
>narcissicism in love with itself, and our being in love with it, and in
>turn needing to buy ever more things including ever more 'intellectual
>properties' to participate in it. Narcissicism is the true excitement one
>is coerced from day one to have a craving for, a desire for its
>addiction. One is no one unless one is narcissistic.

> The initiation of this discussion was an act of profound
>narcissicism and once it is started, everyone including myself
>participating in it is enacting narcissicism. Some people's narcissicism is
>better than other's--hence the statement by Derrida here. To make more
>powerful the claims for narcissicism one marshals that of the ever bigger
>narcissists on parade. Derrida is basically saying nothing, other than
>what we are continuously indoctrinated with. Yet he is Derrida so we "buy
>into" his statement as being one to desire, to possess, to emulate.

> The ultimate message is that narcissicism sells and sells so well
>that not to buy into it is to not exist at all.

> The power of the story of the Emperor's new clothes is that
>someone--a child not yet completely immersed in social narcissicism-- has
>the temerity to point out that the Emperor/narcissicism is really naked,
>not clothed in splendor. Perhaps if one saw this as the child does, the
>whole structure would come tumbling down, and then one would be faced
with

>the nakedness which one is continually told to flee from.

> In a way for some moments the images from New Orleans
>revealed a nakedness which had not been covered up quickly enough.

> An entire society's narcissicism was stripped bare for all
>to see that the Emperors large and small are naked. For some moments one
>saw that narcissicism doesn't necessarily mean some inclusive form of
>seeing the other, as Derrida seems to be suggesting, but to see no other
>than the ones who are bigger narcissists, who show the way in the parade
>of narcissicism. Suddenly the parade was revealed to leave out the

>other-many many many others.

> The challenge might be to begin to see things in terms of

>their nakedness, the stripping away of the narcissicisms continously

>encouraged, continully fed, continually clothed in ever more elaborately

>fabricated finery.

> What would become of one when narcissicism is removed?

> Would one cease to exist? Or perhaps begin to exist?

> What would become of the other?

> What does it mean to see the ghost of no one?

>

>AOne Narcissus has been sadly neglected here. It is this:

>

> Narcissus n. An extensive genus of

>bulbous flowering plants.

>

>When i worked in a warehouse in Holland crating millions of tulip and other

>bulbs to be shipped around the world, I learned that the Narcissus bulb has

>an unexpected quality, causes an unexpected effect. It causes itching! To

>stuff some Narcissi bulbs down another's shirt was to induce a torment of

>itching and a frenzy of scratching.

> Perhaps the Narcissus bulb has as much to teach as the myth and

>it elaborations. That is, that it is an itch which once forced on one will

>cause a continaul scratching.

> In the particular dictionary I have before me--New Expanded

>Webster's Dictionary--the word following Narcissus is Narcotic.

> Of course I am being entirely narcissitic in writing this!

>

>

>>From: Anny Ballardini <[REDACTED]>

>>Reply-To: [REDACTED]

>>To: [REDACTED]

>>Subject: Re: No Exit for Narcissus

>>Date: Sat, 17 Sep 2005 12:15:58 +0200

>>

>>Hi Mary,

>> I like the replies to this message and the message itself. But I think

>>our

>>Narcissi, the ones I mentioned in my previous mail are rather different

>>from

>>the actual (besides everything wrong, --- it seems that Narcissus' story

>>is

>>not as we know it) picture we have of him.

>> R. S. Gwynn Narcissus is an incredible parody, please go ahead and read
>>it,
>>it will definitely make you laugh.
>> Michael's Rothenberg's Narcissus is a complex image, full of criticism
>>and
>>intuitions.
>> My Narcissus Works usually shows the work of others, do I maybe mean
>>that
>>the others are Narcissi? Not really. I liked Jaques Derrida remark on
>>Narcissus and pasted it on my blog:
>> *Narcissism!* There is not narcissism and non-narcissism; there are
>>narcissisms that are more or less comprehensive, generous, open, extended.
>>What is called non-narcissism is in general but the economy of a much more
>>welcoming, hospitable narcissism, one that is much more open to the
>>experience of the other as other. I believe that without a movement of
>>narcissistic reappropriation, the relation to the other would be
>>absolutely
>>destroyed, it would be destroyed in advance. The relation to the other -
>>even if it remains asymmetrical, open, without possible reappropriation -
>>must trace a movement of reappropriation in the image of oneself for love
>>to
>>be possible, for example. Love is narcissistic. Beyond that, there are
>>little narcissisms, there are big narcissisms, and there is death in the
>>end, which is the limit. Even in the experience - if there is one - of
>>death, narcissism does not absolutely abdicate its power.
>>
>>
>>*Jacques Derrida*
>>.http://annyballardini.blogspot.com/2004/10/jacques-deridda.html
>> Something like, respect your self and you will automatically be able to
>>accept the other.
>> There are many people for whom this attitude does not mean anything, by
>>whom selfishness is at home. As we know we are all similar but also all
>>different.
>> Take care, Anny
>>
>>
>>
>> On 9/16/05, Mary Jo Malo <[REDACTED]> wrote:
>> >
>> > Hello Anny and Others,
>> >

>> > A being desires others. For a time, beings may share a love induced
>> > subjectivity; but over time, the rough edges of otherness can polish us
>> > into mirrors
>> > of one another. We get bored and rebel against this sameness and seek
>> > others.
>> > We get jealous of others who desire others. We want others to both
>> reflect
>> > us and not reflect us. We are Juno, Echo, and Narcissus. We jealously
>> > punish,
>> > helplessly mimic, and long to see ourselves in others. The mirror seems
>> > proof
>> > that we exist, but need the alien-ness of others just because they're
>> > alien,
>> > not ourselves. To be is a dance of self and other.
>> >
>> > Artists are just like ordinary people. They want you to recognize their
>> > humble or brilliant individuality, answer back with either something of
>> > your own
>> > that hadn't occurred to them before, or to echo their subjective
>> > perspective.
>> >
>> > I find this dynamic at work and play in the avant and vis-po genres vs.
>> > genres, etc. Artists are hungry for attention and feedback, just like
>> > anyone
>> > else. Hello. Are you out there . . .
>> >
>> > Mary
>> >
>
>

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

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

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397. **Harry Nudel**

Narcissism....

Sat 17 Sep 2005

the mirror
inside
the mirror
is broken...
drn...

[↑ Contents](#)

398. **Harry Nudel**

Narcotics

Sat 17 Sep 2005

the broken mirror
inside
the broken mirror
reflects...
drn...

[↑ Contents](#)

399. **K Zervos**

FW: POD

Sat 17 Sep 2005

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

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

Behalf Of David Baratier

Sent: Saturday, 17 September 2005 3:27 PM

To: ██████████

Subject: Re: POD

komninos--

Usually we have a first press run of 1000-1500, with the exception of few titles bizarre enough as to have little hope of selling more than a few hundred copies, but I have used POD for reprints, just finishing one now in fact. We have a stipulation in our first contract that allows us to reach an agreement before the book reaches an out of print status. Standard royalty, 10%, in copies, cash or mix of the two. We pay this out the same way we do for the first printing, half up front, half when 500 copies are sold. The author is told of the impending out

of print status when there is less than 100 copies left so we have the time to agree and make changes.

If this is a poetry title, advances are almost never given except in copies. It sounds like in your case they reprinted the book but are paying you yearly by the number of copies sold? That part wasn't clear.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

--

No virus found in this incoming message.

Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.11.1/104 - Release Date: 16/09/05

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400. **Anny Ballardini**

Re: No Exit for Narcissus

Sat 17 Sep 2005

—

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401. **Ishaq**

***The FINAL day to the SLAMIDOL VOTE!!!! Lord Patch (Lawrence y
braithwaite)***

Sat 17 Sep 2005

security council

well denier day.., did you got a purple finger?

the right of the site where it says "vote here"

<http://slamidol.tripod.com/>

'Good Violence. d.u.n.' on the Slam Idol --Lord Patch (Lawrence y braithwaite)

'Good Violence. d.u.n.' by Lord Patch (Lawrence y braithwaite) on the Slam Idol available for podcast download and vote. You can listen to the show and hear 'Good Violence. d.u.n.' on the Slam Idol -- Lord Patch (Lawrence y braithwaite) the first canadian on the web-site, at <http://slamidol.tripod.com> ...GET ready to start rating the poem sound file when the voting starts...

on

<http://slamidol.tripod.com/>

bio:

lawrence ytzhak braithwaite (aka lord patch) is the author of the novels wigger, ratz are nice and more at 7:30: notes to new palestine. Braithwaite likes to Dubs his prose like Lee "Scratch" Perry and King Tubby chopped music & voice. Braithwaite has appeared at Lollapalooza, The National Black Arts Festival, Prose Acts: Alternative Fiction Literary Conference (University of Buffalo, New York) shortly after 911 with Dennis Cooper and Kevin Killian and at the Kootney School of Writing. He has written many short stories, some appearing in Fourteen Hills Literary Journal (San Francisco State University), Role Call: A Generational Anthology of Social & Political Black Literature & Art, Bluesprints: Anthology of Black British Columbian Literature and Orature (ed. Wayde Compton), Redzone: Victoria's Street People Zine, Fernwood's Sleeping Dragon, Velvet Mafia, Of the Flesh: Dangerous Fiction, nocturnes 3 (re) view of the literary arts 2005 and biting error: writers explore narrative. He lives in the Hood of New Palestine, Fernwood, British Columbia, Canada.

<http://slamidol.tripod.com/>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

\

___\

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&orderBy=date
http://www.lowliferecords.co.uk/
\
}

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402. **Elizabeth Block**

FW: SFAI Presents Gulf Coast Emergency Residency

Sat 17 Sep 2005

Below is a vital resource for poets/writers affected by Katrina. SFAI is a wonderful arts organization.

Best,
Elizabeth Block

FW:

GULF COAST ARTISTS GET HELP/ASSISTANCE FROM SANTA FE ART INSTITUTE

In response to the devastation left in the wake of hurricane Katrina, the Santa Fe Art Institute announced today that it has reestablished its Emergency Respite Residency for Gulf Coast artists. The Institute is ready to make available its facility in Santa Fe for artists, writers and crafts people who lost homes, studios, art work, jobs. The program will provide living space, studios, basic foods and some transportation support to artists whose lives were compromised by the hurricane. Each residency lasts from one to three months with space for 4-6 artists at a time.

The Institute's first Emergency Respite Residency was created immediately after 9/11 for New York artists and more than 130 painters, sculptors, photographers, environmental artists, filmmakers and writers came to Santa Fe. The emergency residency, the only program of its kind in the nation to respond to 9/11, gave these artists who lived and/or worked in the shadow of the World Trade Center an opportunity to recover from the trauma.

In making the announcement, Director Diane Karp commented, "The Institute is a hands-on institution and one of its great strengths is its ability to respond quickly to challenges such as hurricane Katrina. We offer an environment that supports discourse, discovery and individual talent with creative alternatives not often available in traditional arts programs," she said. "Artists who came after 9/11 were so grateful to discover New Mexico's extraordinary landscape, the multicultural Santa Fe community and the Institute's wonderful facilities.

Their presence in Santa Fe had a profound effect on us all. We have already begun to receive inquiries from Gulf Coast artists," she concluded.

Support for this initiative has been given by the Pollock-Krasner Foundation, the Department of Cultural Affairs, State of New Mexico and others throughout the country. Artists wishing to come to Santa Fe and individuals wishing to contribute to this program can contact The Santa Fe Art Institute, telephone [REDACTED], or by email: [REDACTED]. Residencies can begin immediately, download application at www.sfai.org.

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403. **K Zervos**

Re: POD and book-sellers

Sun 18 Sep 2005

<http://www.sfwf.org/beware/printondemand.html>

a very good resource for authors on POD-publishing.

What about book-sellers?

are POD-publishers becoming their own book-sellers and book-distributors?

I can't imagine after paying the extra cost of printing small print-runs, that adding the cost of distribution and mark-up for book-sellers, the cost would be enormous. The model can only work if publisher is POD-publisher, distributor and book-seller.

What do book-sellers think of that?

Will book-sellers become PODpublishers?

Does anyone know if these things have happened already?

It seems that a reputable publisher's name is still required to give book publications some sort of authenticity. Some sort of review process adds value to the publication.

I suppose publishers are much better positioned to promote titles via literary festivals, talk-shows, other media, book prizes, and their own websites.

komninos zervos

lecturer, convenor of CyberStudies major

School of Arts

Griffith University

Room 3.25 Multimedia Building G23

Gold Coast Campus

Parkwood

PMB 50 Gold Coast Mail Centre

Queensland 9726

Australia

Phone 07 5552 8872 Fax 07 5552 8141
homepage: http://www.gu.edu.au/ppages/k_zervos
broadband experiments:
<http://users.bigpond.net.au/mangolegs>

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

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

|||On Behalf Of K Zervos

|||Sent: Sunday, 18 September 2005 7:40 AM

|||To:

|||Subject: FW: POD

|||

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

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

|||On

|||Behalf Of David Baratier

|||Sent: Saturday, 17 September 2005 3:27 PM

|||To:

|||Subject: Re: POD

|||

|||komninos--

|||

|||Usually we have a first press run of 1000-1500, with the exception of
|||few titles bizarre enough as to have little hope of selling more than a
|||few hundred copies, but I have used POD for reprints, just finishing one
|||now in fact. We have a stipulation in our first contract that allows us
|||to reach an agreement before the book reaches an out of print status.
|||Standard royalty, 10%, in copies, cash or mix of the two. We pay this
|||out the same way we do for the first printing, half up front, half when
|||500 copies are sold. The author is told of the impending out of print
|||status when there is less than 100 copies left so we have the time to
|||agree and make changes.

|||

|||If this is a poetry title, advances are almost never given except in
|||copies. It sounds like in your case they reprinted the book but are
|||paying you yearly by the number of copies sold? That part wasn't clear.

|||

|||Be well

|||

|||David Baratier, Editor

|||

|||Pavement Saw Press

|||PO Box 6291
|||Columbus OH 43206
|||USA
|||
|||http://pavementsaw.org
|||
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404. **Del Ray Cross**

SHAMPOO 25

Sun 18 Sep 2005

Dear SHAMPOO fans,

SHAMPOO issue 25 is bottled and ready for your bathtub.

Soak up and check it out:

www.ShampooPoetry.com

Active ingredients: Mark Yakich, Ellie Claire Wood, Dustin Williamson, Brian Whitener, Sarah Trott, Mike Topp, David Felix Sutcliffe, Adam Strauss, Jordan Stempleman, John Sakkis, Michael Rerick, Lance Phillips, Jose Luis Peixoto,

John Patsynski, Jess Mynes, Jessica Mercado, rob mclennan, Shane McCrae, Cathy McArthur, Nicholas Manning, Benjamin Kroh, Elaine Kahn, Julia Istomina, Denton Harris, Noah Eli Gordon, C. E. Gatchalian, Brad Flis, Rica Eaton, Francis Curran, Stephen Cullis, Michael Crake, Todd Colby, Otto Chan, Andrew Brenza, Daniel Borzutzky, Julia Bloch, Alex Bleecker, Luis Cuauhtemoc Berriozabal, Adam Beaudoin, Arlene Ang, and Jane Adam.

Rinse. Repeat. Repeat again!

Scrub-it-cuz-you-lub-it,

Del Ray Cross, Editor

SHAMPOO

clean hair / good poetry

www.ShampooPoetry.com

(if you'd rather not get these little updates, just let me know)

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405. **Jim Andrews**

Re: Literary Narcissism and the Manufacture of Scandal

Sun 18 Sep 2005

But this merely admiration of the pose instead of the poetry. By this standard there's nothing to choose between any poets but their skill in PR, in getting to be "a legend"; in being perceived for "their enduring romanticism, ebullience, and commitment to live intensely and with conscience". You need not write poetry, or write at all, to live that way. If it is the way they live that is admirable, what's the justification for calling them "poets", since what they write, or even whether they write, seems to have no necessary connection to how they live, and it is how they live that you admire?

It is possible to admire what an artist represents without being particularly interested in the poetry (or paintings or music etc). But generally it doesn't reach such a stage without there being some body of work on which the representation relies. So, yes, you need not write poetry, but representation is something else, isn't it.

I read some of the poetry. And novels. Etc. But it was Burroughs's cut ups, both in audio and in his trilogy of books, that were most useful to me. I was producing literary radio at the time.

I don't know how many books of poetry Ginsberg published--lots. Some of them are in bookstores around the world. Same with other of the Beats. Their work **is** available, and read. Widely. Mostly by the young burning for language that resonates amid music, film, and other arts and media and amid protest against consumerism and militaristic capitalism.

That which is beyond the page is not all pr. Poetry is now a larger thing than words on a page. But there's no shortage of po pr, is there, by the Beats or others. Ginsberg studied marketing. All sorts of contrary elements mixed together. Poet salesman no salesman etc. Antiestablishmentarianism become some kind of Beat brand.

Weren't the Beats the first USA poets to tackle lots of media and arts additional to poems on a page? And, at least in the case of Burroughs, in quite an innovative way. His audio writing explores the cut and recorded sound originally. He says 'when you cut tape, the future leaks out.' Their influence is amazingly wide through film and music of their time (as in the name of the Beatles, for instance). And that influence isn't **just** about pose, but pose is what a lot of popular media respond to.

They were lucky in the sense that what was in them to do was able to resonate so well in popular culture, and still does among the young. There's many a poet doing fab work that never will resonate very well in popular culture.

ja

<http://vispo.com>

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406. **Tom Beckett**

contact information for Hank Lazer

Sun 18 Sep 2005

Could someone send me Hank's email address via back channel. The address I tried bounced.

Thanks,

Tom Beckett

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407. **Lewis LaCook**

from The Golden Path - getting slutty with flung air

Sun 18 Sep 2005

getting slutty with flung air
again--too fussy for cold

touches because she's coming
in me--waking up--
wired as an overgrown lawn

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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408. **Lewis LaCook**
from The Golden Path - you're always tearing everything
Sun 18 Sep 2005

you're always tearing everything
with touch eating and sensate
tenderness enwrap in larger
radar where robots suffer
the spark you just don't catch

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

Yahoo! for Good
Donate to the Hurricane Katrina relief effort.
<http://store.yahoo.com/redcross-donate3/>

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409. **Ishaq**
PUBLIC ENEMY: Hell No We Ain't All Right MP3 Download
Sun 18 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43667.php>

PUBLIC ENEMY: Hell No We Ain't All Right MP3 Download

New Orleans in the morning, afternoon, and night Hell NO, we Aint Allright --
<http://shutemdown.com/>

HELL NO, WE AINT ALLRIGHT

<http://shutemdown.com/>

New Orleans in the morning, afternoon, and night
Hell NO, we Aint Allright

Now all these press conferences
breakin news alerts
this just in
while your government looks
for a war to win
flames from the blame game, names?
where do i begin?
walls closin in
get some help to my kin
Who cares?
while the rest of the bushnation stares
as the drama unfolds
as we the people under the stares
50% of this son of a bush nation
is like hatin on haiti
an settin up assassinations
ask Pat Robertson- quiz him.....
...smells like terrorism.
racism in the news
still one sided news
saying whites find food
prey for the national guard ready to shoot
cause them blacks loot

New Orleans in the morning, afternoon, and night
Hell NO, we Aint Allright

Fires , earthquakes, tsunamis
i dont mean to scare
wasnt this written somewhere?
disgraces all i see is black faces
moved out to all these places
emergency state
corpses, alligators and snakes
big difference
between this haze
and them diamonds on the VMAs
we better look
whats really important

under this sun
especially if you over 21
this aint no tv show
this aint no video
this is really real
beyond them same ol 'keep it real'
quotes from them Tv stars drivin big rim cars
'streets be floodin, 'b'
no matter where you at, no gas
driving is a luxury
urgency
state of emergency
shows somebodys government
is far from reality....

New Orleans in the morning, afternoon, and night
Hell NO, we Aint Allright

I see here we be the new faces of refugees
who aint even overseas but here on our knees
forget the plasma TV-aint no electricity
new worlds upside down-and out of order
shelter? food? wsssup, wheres the water?
no answers from disaster them masses hurtin
so who the fk we call?--Halliburton?
son of a bush, how you gonna trust that cat?
to fix sht
when help is stuck in Iraq?
makin war plans takin more stands
in Afganistan
2000 soldiers dyin in the sand
but thats over there, right?
now what's over here
is a noise so loud
that some cant hear
but on TV i can see
bunches of people
lookin just like me..

Chuck D/ Public Enemy September 2 2005

Terrordome Music Publishing, LLC. (BMI), administered by Reach Global, Inc

<http://shutemdown.com/>

<http://www.airamericaplace.com/archive.php?mode=display&id=2445>

http://shutemdown.com/dcl/index.php?audio/pe-hellno.mp3
http://shutemdown.com/
http://groups.yahoo.com/group/drumbeat-weekend_edition/
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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/\
\
http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date\
\
http://www.lowliferecords.co.uk/
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}

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410. **Steve Dalachinsky**

Re: Love Poetry?

Sun 18 Sep 2005

nice chris wher's tat address so i can send the 10 smackers?

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411. **Small Press Traffic**

Albon & Morrison at SPT this Friday 9/23

Sun 18 Sep 2005

Small Press Traffic is pleased to present a reading by
George Albon & Rusty Morrison
Friday, September 23, 2005 at 7:30 p.m.

George Albon's books include *Empire Life* (Littoral Books, 1998), *Thousands Count Out Loud* (lyric& press, 2000), and *Brief Capital of Disturbances*

(Omnidawn, 2003), which received a Book of the Year Award from Small Press Traffic. His essay "The Paradise of Meaning" was the George Oppen Memorial Lecture for 2002. He is also a guitarist and songwriter, and has written articles on modern music for Shuffle Boil magazine. A book-length poem, Step, is forthcoming from Post-Apollo. Albon lives in San Francisco.

Rusty Morrison's *Whether* won the Colorado Prize for Poetry. Gillian Conoley calls her work a "rare, unexpected music." Morrison has also been a recipient of the Poetry Society of America's Robert H. Winner Award and the Five Fingers Review Poetry Award. Her poems and essays have appeared in *Conjunctions*, *New American Writing*, and elsewhere. She is co-editor and co-publisher of *Omnidawn Publishing* as well as a contributing editor for *Poetry Flash* and *26*, a journal of poetry and poetics.

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

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

California College of the Arts

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

<http://www.sptraffic.org>

& coming up....

Friday, October 7, 2005 at 7:30 p.m.

Lyn Hejinian & Paolo Javier

Friday, October 14, 2005 at 7:30 p.m.

New Experiments: Nada Gordon & Gary Sullivan on the *Autré*

Friday, October 21, 2005 at 7:30 p.m.

Sarah Gambito & Stephanie Young

Friday, November 4, 2005 at 7:30 p.m.

Steven Farmer & Diane Ward

Friday, November 18, 2005 at 7:30 p.m.

Brandon Brown & Brent Cunningham

Friday, December 2, 2005 at 7:30 p.m.

Del Ray Cross & Graham Foust

Elizabeth Treadwell Jackson, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107

██████████
<http://www.sptraffic.org>

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412. **tyrone williams**

Re: contact information for Hank Lazer

Sun 18 Sep 2005

Tom,

██████████ is the only one I have...

Tyrone

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

From: Tom Beckett <██████████>

Sent: Sep 18, 2005 10:03 AM

To: ██████████

Subject: contact information for Hank Lazer

Could someone send me Hank's email address via back channel. The address I tried bounced.

Thanks,

Tom Beckett

Tyrone Williams

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413. **Tom Beckett**

thanks all

Sun 18 Sep 2005

for the help w/ Hank Lazer's email address.

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414. **Summi Kaipa**

question about the teaching of South Asian American poetry in academia

Sun 18 Sep 2005

Dear Poetics List, I'm a co-editor of an anthology of poetry by South Asians (Indian, Pakistani, Sri Lankan, Nepalese, Bhutanese, Bangladeshi) who are living and working in the US. The anthology, while compiled, is still in pre-publication stage. We're working diligently toward getting it out in the world. Like a few anthologies that have preceded it (e.g. Our Feet Walk the Sky), we imagine

that one function of the text is that it will be utilized in the teaching of college courses in poetry and/or in Ethnic Studies. As much as we might have a good hunch about this, we thought it important to survey writers and teachers of poetry. So the questions are:

1. Who teaches courses that would incorporate a text on South Asian poetry?
2. Where, predominantly, are these courses being taught?
3. Does this text have a personal relevance for you? If so, why?

What we are looking for, if possible, is input from those of you in academia who know of specific people and specific courses. Any help is much appreciated.

Thank you!
Summi Kaipa

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415. **Bill Lavender**
Call for Work, post Katrina
Sun 18 Sep 2005

I am starting to compile an anthology of writings by poets in the wake of the hurricane. I am interested in both poetry and prose (essay or whatever), especially, but not exclusively, in a political vein. Please send submissions and queries to:

██████████

And please feel free to forward this message to anyone who might be interested.

Best,
Bill Lavender

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416. **Joel Weishaus**
Fw: [asle] "Rhetorics of Place" special issue of Reconstruction (5.3)
Sun 18 Sep 2005

We are proud to announce the latest issue of Reconstruction: Studies in Contemporary Culture (vol.5, no.3), "Rhetorics of Place" at <http://www.reconstruction.ws> ISSN: 1547- 4348.

This themed issue is edited by Michael Benton, G. Wesley Houp and Melissa Purdue.

Included in this issue are:

Editorial:

Michael Benton, "Rhetorics of Place: The Importance of Public Spaces and Public

Spheres <http://www.reconstruction.ws/053/benton.shtml>

Essays:

Joy Ackerman, "A Politics of Place: Reading the Signs at Walden Pond

<http://www.reconstruction.ws/053/ackerman.shtml>

David Burley, Pam Jenkins, Joanne Darlington, Brian Azcona, "Loss, Attachment,

and Place: A Case Study of Grand Isle, Louisiana

<http://www.reconstruction.ws/053/burley.shtml>

Patrick Howard, "Nurturing Sense of Place Through the Literature of the Bioregion <http://www.reconstruction.ws/053/howard.shtml>

Bruce Janz, "Whistler's Fog and the Aesthetics of Place

<http://www.reconstruction.ws/053/janz.shtml>

Joy Kennedy, "The Edge of the World

<http://www.reconstruction.ws/053/kennedy.shtml>

Michael Kula, "What Have Bagels Got to Do With Midwesternness?

<http://www.reconstruction.ws/053/kula.shtml>

John Shelton Lawrence and Marty S. Knepper, "Discovering Your Cinematic Cultural

Identity <http://www.reconstruction.ws/053/lawrence.shtml>

Harry Olufunwa, "The Place of Race: Ethnicity, Location and 'Progress' in the

Fiction of Chinua Achebe and Ralph Ellison

<http://www.reconstruction.ws/053/olufunwa.shtml>

Anthony M. Orum, "All the World's A Coffee Shop: Reflections on Place, Community

and Identity

<http://www.reconstruction.ws/053/orum.shtml>

Lynda H. Schneekloth and Robert. G. Shibley, "Placemaking: A Democratic Project

<http://www.reconstruction.ws/053/schneekloth.shtml>

Review Essays:

Danny Mayer on Ethan Watter's Urban Tribes: A Generation Redefines Friendship,

Family and Commitment <http://www.reconstruction.ws/053/mayer.shtml>

Matthew Ortoleva on McComiskey and Ryan's City Comp: Identities, Spaces, Practices

<http://www.reconstruction.ws/053/ortoleva.shtml>

Rania Masri on Joel Weishaus' Forest Park: A Journal

<http://www.reconstruction.ws/053/masri.shtml>

Christine Cusick on Joel Weishaus' Forest Park: A Journal

<http://www.reconstruction.ws/053/cusick.shtml>

Matthew Wolf-Meyer on Cadava and Levy's Cities Without Citizens

<http://www.reconstruction.ws/053/wolfmeyer.shtml>

Reviews:

Marilyn Yaquinto on Peter Bondanella's Hollywood Italians: Dagos, Palookas, Romeos, Wise Guys, and Sopranos

<http://www.reconstruction.ws/053/yaquinto.shtml>

In line with our efforts to foster intellectual community, Reconstruction also

hosts a message board dedicated to interaction between authors and readers, and

between readers themselves, hoping to affect a more communal approach to, and

understanding of, academic journals and intellectual thought and action.

Please take the time to participate in this experiment in community. Additionally, submissions for our future issues are also being actively solicited:

<http://www.reconstruction.ws/info.htm>

Please see editorial guidelines as published on the site for further information

regarding contributions to Reconstruction.

Reconstruction is a peer-reviewed journal, and indexed in the MLA International

Bibliography.

We are also currently seeking reviewers: If interested, a short email listing qualifications and interests should be mailed to Michael Benton at: [REDACTED]

If you would like to receive our newsletter, with important updates, new reviews, and notifications about calls for papers and forthcoming issues, please join our community list at:

http://reconstruction.ws/mailman/listinfo/community_reconstruction.ws

Thank you in advance for your time and your participation.

Reconstruction: Studies in Contemporary Culture
<http://www.reconstruction.ws>

Report list problems to [REDACTED]

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417. **David A. Kirschenbaum**

Wanted: S.F. Bay Area Info.

Sun 18 Sep 2005

hi all,

i'll be out in the s.f. bay area from fri. oct. 7-sat. oct. 15. would dig any info about rdgs, talks, concerts, other events, or places to visit during that time.

also, if anyone has information on available venues in that time, i'd love to organize a boog reading, if at all possible.

you can backchannel me to [REDACTED]

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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418. **Matt Henriksen**

Katy Lederer, Ange Mlinko, & Valzhyna Mort, Sept. 25th, NYC

Sun 18 Sep 2005

Typo & The Burning Chair Readings Present

Katy Lederer, Ange Mlinko, Valzhyna Mort

8 p.m., September 25

the Cloister Café, 238 E. 9th Street

NYC

ABOUT THIS MONTH'S READERS

Katy Lederer is the author of the poetry collection, *Winter Sex* (Verse Press, 2002) and the memoir *Poker Face: A Girlhood Among Gamblers* (Crown, 2003), which *Publishers Weekly* included on its list of the Best Nonfiction Books of 2003 and *Esquire Magazine* named one of its eight Best Books of the Year 2003. She edits her own magazine, *Explosive*, and serves as a Poetry Editor of *Fence Magazine*. She currently lives in Manhattan, where she works for a quantitative trading firm. Samples of her poetry reside at www.typomag.com/issue6/lederer.html and <http://www.versepress.org/lederer.html>.

Ange Mlinko's second book, *Starred Wire*, won the National Poetry Series in 2004 and is just out from Coffee House Press. She is also the author of *Matinees* (Zoland Books, 1999) and numerous articles on poetry. From 2000-02 she edited *The Poetry Project Newsletter*. She has taught at Brown University, Naropa University, and Al-Akhawayn University in Morocco. She currently lives in Brooklyn. Visit www.poetryproject.com/poets&poems/mlinko.html for a sample of her work.

At 23, a poet and translator, Valzhyna Mort's work has been translated into many European languages and published in various literary magazines and anthologies, including an *Anthology of Belarusian Poetry* (Sofia, 2002). She is famed throughout Europe for her remarkable reading performances, which display a talent not normally associated with one so young. She is the winner of several poetry competitions in Belarus, and in 2004 she received the Crystal of Velenica Award in Slovenia, which is awarded for reading performance. Valzhyna's first collection, *I'm as Thin as Your Eyelashes* (2005), is startlingly assured and reveals a powerful poetic voice. She is the 2005 recipient of the *Gaude Polonia* stipendium. She currently lives in the United States.

Valzhyna writes in Belarusian at a time when efforts are being made to reestablish the traditional language, after governmental attempts to absorb it into the Russian language have been relinquished. She

reads her poems aloud in both Belarusian and English.
Mort's poetry is featured online at
<www.blueflowerarts.com/vmort.html> and
<www.lyrikline
.org/en/list_languages.aspx?authorId=vm00>

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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419. **kari edwards**
change of email and address
Sun 18 Sep 2005

kari edwards new email as of 9/28/2005

██████████

Indian address:

kari edwards
Bharat Nivas
Auroville 605101
Tamil Nadu
India

u.s.a address:

kari edwards
205 Homer St.
newton, MA 02459

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420. **Nicholas Karavatos**
Re: question about the teaching of South Asian American poetry in academia
Mon 19 Sep 2005

Summi,

I teach at a college in Muscat, Sultanate of Oman. It uses the American system, is affiliated with Western universities & colleges, and has a strong South Asian minority within the mostly Arab student body. The workforce in this country is predominantly South Asian. And South Asian students are among my best and brightest.

I have taught Arab-American literature here and used various anthologies of Arab-American writing.

Given the opportunity, I would propose to teach a course in SouthAsian-American literature. Given the historical relationship between Gulf States and the Indian subcontinent, as well as the personal & business relationships among people, I think such a course would be well attended.

I also think universities in South Asia could be interested in this focus of American literature.

The Humanities have been slow to develop within the burgeoning industry of private colleges in the Gulf States. The case is also true in many public universities. With a few exceptions, all students have one of two majors: Business/Economics or Computer Science. They just don't have the choice. There are students who have lamented to me that they don't want to major in these subjects, but they have to or leave the country to study. Even so, parents tend not to support degree/career paths in the Humanities as not being financially secure.

Thus, literary study here seems always just a requirement to fulfill or an elective. Either way, I think a course in SouthAsian-American writing would be popular in this part of the world. Sorry I couldn't offer any observations regarding North America.

Best,
Nick

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

Date: Sun, 18 Sep 2005 12:34:32 -0700

From: Summi Kaipa <[REDACTED]>

Subject: question about the teaching of South Asian American poetry in academia

[...]

1. Who teaches courses that would incorporate a text on South Asian poetry? 2. Where, predominantly, are these courses being taught? 3. Does this text have a personal relevance for you? If so, why?

What we are looking for, if possible, is input from those of you in academia who know of specific people and specific courses. Any help is much appreciated.

Thank you!
Summi Kaipa

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421. **Ron Silliman**

Silliman's Blog

Mon 19 Sep 2005

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

RECENT POSTS

Robert Bolano & the art of extreme consequences

A new review of the Lawrence Renaissance

Born into Brothels -
children at risk

Escape from New Orleans -
the flight of Bill Lavender & Nancy Dixon

This is not Rosmarie, This is not Keith
- Memoirs of the Waldrops

The film hidden in the movie -
The Constant Gardner and testing western medicine

The Americanization of Marjorie -
The Vienna Paradox of M. Perloff

The Art of 9/11

Jim Behrle and his Silliman Sitcom

Lisa Robertson & Rousseau's Boat

Minimalism of the middle ground:
Chuck Stebelton & Precious

The miracle is that it works -
Terry Gilliam & chaos in The Brothers Grimm

Summer reading

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

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422. **Boyd Spahr**

27, 28, 29, and 30 in Order & Decorum

Mon 19 Sep 2005

27: Tim Early (Patrick McHenry, R-10th NC)

28: Joyelle McSweeney (Artur Davis, D-7th AL)

29: Franklin Bruno (Maxine Waters, D-35th CA)

30: Brandon Downing (Lincoln Diaz-Balart, R-21st Fl)

McHenry: "Marriage, family and community are not just catch phrases; they are the backbone of American society. Sadly, however, there is an organized effort by the radical left and their allies in Hollywood and academia to destroy our traditional American culture. America is an inclusive nation and we respect other cultures and traditions, but we must defend what is sacred in our country from the reckless actions of a dangerous few who seek to impose their radical view on all of society."

From academia,

- Boyd

www.personnagesobscurs.com

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423. **derekrogeron**

Writer in Residence

Mon 19 Sep 2005

Kenosha, WI

Carthage College's English Department seeks writer of fiction or poetry (Ph.D. or M.F.A.), with established publication record, to serve as writer in residence, on a 3-year renewable contract.

Responsibilities include: teaching two courses per semester including creative writing and courses in the core curriculum, actively writing and publishing; supervising the English major's creative writing concentration, coordinating a reading series of guest artists, and helping with departmental profile and outreach.

Application should include: cover letter, curriculum vitae, statement of teaching philosophy, statement of scholarly interests, three reference letters, and writing samples. Send to:

Christian von Dehsen, Chair
Humanities Division, Carthage College
2001 Alford Park Drive
Kenosha, WI 53140

Postmark deadline: November 1. Interviews will be held at the MLA convention in Washington, D.C.

Situated on the shore of Lake Michigan, midway between Milwaukee and Chicago, Carthage is affiliated with the Evangelical Lutheran Church in America, with approximately 115 full-time faculty, and 2,100 students from 25 states and 13 countries.

Carthage is committed to creating and maintaining a diverse faculty and student body. Women and members of traditionally underrepresented groups are strongly urged to apply.

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424. **Ishaq**

Re: Literary Narcissism and the Manufacture of Scandal SLAMIDOL VOTING STILL ON!!!

Mon 19 Sep 2005

wave your fingers in da AIR!!!...

the right of the site where it says "vote here"

<http://slamidol.tripod.com/>

'Good Violence. d.u.n.' on the Slam Idol --Lord Patch (Lawrence y braithwaite)

'Good Violence. d.u.n.' by Lord Patch (Lawrence y braithwaite) on the Slam Idol available for podcast download and vote. You can listen to the show and hear 'Good Violence. d.u.n.' on the Slam Idol -- Lord Patch (Lawrence y braithwaite) the first canadian on the web-site, at <http://slamidol.tripod.com> ...GET ready to start rating the poem sound file when the voting starts...

on

<http://slamidol.tripod.com/>

bio:

lawrence ytzhak braithwaite (aka lord patch) is the author of the novels wigger, ratz are nice and more at 7:30: notes to new palestine. Braithwaite likes to Dubs his prose like Lee "Scratch" Perry and King Tubby chopped music & voice. Braithwaite has appeared at Lollapalooza, The National Black Arts Festival, Prose Acts: Alternative Fiction Literary Conference (University of Buffalo, New York) shortly after 911 with Dennis Cooper and Kevin Killian and at the Kootney School of Writing. He has written many short stories, some appearing in Fourteen Hills Literary Journal (San Francisco State University), Role Call: A Generational Anthology of Social & Political Black Literature & Art, Bluesprints: Anthology of Black British Columbian Literature and Orature (ed. Wayde Compton), Redzone: Victoria's Street People Zine, Fernwood's Sleeping Dragon, Velvet Mafia, Of the Flesh: Dangerous Fiction, nocturnes 3 (re) view of the literary arts 2005 and biting error: writers explore narrative. He lives in the Hood of New Palestine, Fernwood, British Columbia, Canada.

<http://slamidol.tripod.com/>

Date: Sun, 18 Sep 2005 01:05:57 -0700 From: Jim Andrews <[REDACTED]> Subject:
Re: Literary Narcissism and the Manufacture of Scandal

But this merely admiration of the pose instead of the poetry. By this standard there's nothing to choose between any poets but their skill in PR, in getting to be "a legend"; in being perceived for "their enduring romanticism, ebullience, and commitment to live intensely and with conscience". You need not write poetry, or write at all, to live that way. If it is the way they live that is admirable, what's the justification for calling them "poets", since what they write, or even whether they write, seems to have no necessary connection to how they live, and it is how they live that you admire?

It is possible to admire what an artist represents without being particularly interested in the poetry (or paintings or music etc). But generally it doesn't reach such a stage without there being some body of work on which the representation relies. So, yes, you need not write poetry, but representation is something else, isn't it.

I read some of the poetry. And novels. Etc. But it was Burroughs's cut ups, both in audio and in his trilogy of books, that were most useful to me. I was producing literary radio at the time.

I don't know how many books of poetry Ginsberg published--lots. Some of them are in bookstores around the world. Same with other of the Beats. Their work *is* available, and read. Widely. Mostly by the young burning for language that resonates amid music, film, and other arts and media and amid protest against consumerism and militaristic capitalism.

That which is beyond the page is not all pr. Poetry is now a larger thing than words on a page. But there's no shortage of po pr, is there, by the Beats or others. Ginsberg studied marketing. All sorts of contrary elements mixed together. Poet salesman no salesman etc. Antiestablishmentarianism become some kind of Beat brand.

Weren't the Beats the first USA poets to tackle lots of media and arts additional to poems on a page? And, at least in the case of Burroughs, in quite an innovative way. His audio writing explores the cut and recorded sound originally. He says 'when you cut tape, the future leaks out.' Their influence is amazingly wide through film and music of their time (as in the name of the Beatles, for instance). And that influence isn't *just* about pose, but pose is what a lot of popular media respond to.

They were lucky in the sense that what was in them to do was able to resonate so well in popular culture, and still does among the young. There's many a poet doing fab work that never will resonate very well in popular culture.

ja

<http://vispo.com>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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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> \

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

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425. **Michael Magee**

THE AMAZING MITCH MAGEE HAS A BLOG!

Mon 19 Sep 2005

Hi everyone,

My brother Mitch, who lives in Brooklyn, is the funniest motherfucker in the world this side of the Flarf Collective and does improv at the UCB theater -- AND also happens to be in my brotherly opinion one of the great visual artists of our time (a fact concealed by his relative unwillingness to hustle his work to galleries despite my provocations and by his yearly shifts in style)

NOW HAS A KICKASS WEBSITE AND BLOG!

You get hi rez images of his art, info on his improv group GAMEFACE and the blog itself (which I'm hoping some of you might link to on your own blogs.

Anyhoo:

<http://www.mitchmagee.com>

Check it out!

Mike

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426. **Tim Conley**
academic job posting (poetics)

Mon 19 Sep 2005

The Department of English Language and Literature at Brock University invites applications for a probationary tenure-track position at the rank of Assistant Professor to begin July 1, 2006. The position is subject to final budgetary approval.

The Department is seeking a person whose major research area is Poetics, with expertise in 19th or 20th Century Literature. Applicants should have a strong teaching record, demonstrable scholarly promise, and a PhD in hand or a defense date set.

English Language and Literature offers a Master of Arts program with the field of Text/Community/Discourse and an undergraduate program with over 450 majors. Brock University, which has some 16,000 students, is situated on the Niagara Escarpment within an easy drive to Buffalo and Toronto. The successful candidate will teach two courses per term plus supervisions and will contribute to a vibrant research culture.

The deadline for completed applications is November 18, 2005. Applicants should submit a letter of application accompanied by a curriculum vitae, a plan of proposed research, evidence of teaching competence, and a sample of published work, and should arrange for the submission of three letters of reference. Applications (in hard copy) should be sent to:

Professor John Lye, Chair
Department of English Language and Literature
Brock University
500 Glenridge Ave.
St. Catharines, Ontario L2S 3A1
Canada

Brock University is committed to a positive action policy aimed at reducing gender imbalance in faculty; qualified men and women candidates are equally

encouraged to apply. All qualified candidates are encouraged to apply; however, Canadians and permanent residents will be given priority.

More information on Brock University can be found on the University's website www.BrockU.ca; information on the Department of English Language and Literature is at www.BrockU.ca/english,

--

Tim Conley
Department of English Language and Literature
Brock University
St. Catharines, Ontario
L2S 3A1 Canada

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427. **konrad**

[SF Screening 9/25] "The Time We Killed" Featuring Lisa Jarnot

Mon 19 Sep 2005

MadCat Film Festival & SF Cinematheque
present

"The Time We Killed"

by Jennifer Todd Reeves, featuring Lisa Jarnot

Sunday, September 25th

8:30pm-10:00pm, \$7

Filmmaker an in Person

In her debut narrative feature, Reeves explores the inner life of a writer unable to leave her New York apartment on the brink of the US invasion of Iraq. Robyn (Lisa Jarnot) tries to overcome her growing agoraphobia by reimagining her past and contemplating world events of the present. Weaving experimental and documentary elements, Reeves creates a riveting and heart-wrenching story. Fipresci calls it "a beautiful, impressionistic and deeply personal cinematic poem."

MadCat Film Festival & SF Cinematheque
Yerba Buena Center for the Arts Screening Room
701 Mission Street
San Francisco



<http://www.ybca.org>



<http://www.madcatfilmfestival.org>
<http://www.sfcinematheque.org/calendar>

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428. **Sarah Trott**
Claudia Rankine reading
Mon 19 Sep 2005

The CONTEMPORARY WRITERS SERIES at Mills College presents a reading by:

CLAUDIA RANKINE

September 27, 2005

5:30 pm

Mills Hall Living Room

Mills College

5000 MacArthur Blvd.

Oakland

"Or Paul Celan said that the poem was no different than a handshake. I cannot see any basic difference between a handshake and a poem--is how Rosmarie Waldrop translated his German. The handshake is our decided ritual of both asserting (I am here) and handing over (here) a self to another. Hence the poem is that--Here. I am here. This conflation of the solidity of presence with the offering of this same presence perhaps has everything to do with being alive." --
Don't Let Me Be Lonely

Claudia Rankine was born in Kingston, Jamaica. Her most recent book, *Don't Let Me Be Lonely* (Graywolf, 2004) moves between essay, lyric and TV images in a ruthless examination of contemporary U.S. culture and politics. Robert Creeley called it "the most articulate and moving testament to the bleak times we live in I've yet seen. It's master work in every sense, and altogether her own." She is the author of three other books, *Plot* (Grove Press, 2001), *The End of the Alphabet* (Grove Press, 1998) and *Nothing in Nature is Private* (Cleveland State University Press, 1995).

RECEPTION to follow reading.

Directions to Mills: <http://www.mills.edu/maps/index.php>

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429. **Ishaq**

Hip Hop: HKB Finn- Acoustic Afro Hip Hop

Mon 19 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43692.php>

Hip Hop: HKB Finn- Acoustic Afro Hip Hop

... I thought, I'd do one or two albums, probably get done in by MI5 (you know, dying from athletes foot or sneezing or the usual tying hands behind my back and shooting myself in the face... it's quite common) or simply get killed by the BNP* for being a freethinking Blackman intent on showing white youth that we can be defined collectively as humans and not by our pigmentation. -- (ed notes: *"BNP" British National Party: a recognized fascist white power party in the UK. (recognized over the now illegal muslims political parties thanks to blair -- who also forgives and gives pardons to israeli war criminals)

HKB Finn- Acoustic Afro Hip Hop

September 9th, 2005

HKB Finn dabbles in all sorts. Poetry, acting, spoken word performance, and of course rapping. You may have heard of the Son Records released 'Vitalistics', his debut solo album. He's also released material as part of the partnership 'The Humble Beez Collective', is working on an album called 'Confessions Of A Trouble Maker', and has collaborated with trumpeter Dominic Ntoumos and the UK producer Insane Macbeth.

Now come's 'Acousic Afro Hiphop', an impressive twelve track album produced entirely by Tunde Jegede, out on Alter Native Studios. This is an earthy, rootsy, atmospheric gem with many interesting soundscapes to explore and vocal tracks to digest. Certain to be appreciated by fans of Ty, much of the music is instrument based and provides a stripped down form of hip-hop which is very refreshing. The vocals and lyrics sound just as refreshing though. It's nice that for almost the entire album, Finn sticks with his natural accent rather than flirt with any other. The lyrics are all well crafted, offering a variety of topics much like the music offers a variety of vibes.

Some of the tracks are more typical hip-hop affairs, with standard format rap verses performed. Other tracks feature singing vocals and there's some almost acapella stuff for spoken word poetry to sit on. Perhaps the possible downfall of the album in some people's view will be that they're not used to simply sitting down and listening to a stretch of computer, synthesiser and electronic free music. But the album is accessible at all points and can be stopped in one place and started in another if they prefer. In saying that, it's also very impressive as one singular unit of expression.

'My Cup' opens the album and sees Finn rhyme in a bouncy flow. 'Confession (I Am)' has a finger clicking, hands clapping beat with assertive lyrics. 'Miss A Rebel' is a romantic number with a sweet flute throughout. 'Baby Love' feels like the more contemporary, radio suitable track of the bunch. 'Eponymous (Anthem)' has a cool chant of Finn's artist name and some really enjoyable light drum sounds. 'Rhythm Is Our Methods' is pretty much an instrumental and suits its name. 'Lifesaver' has some emotive guitaring which Finn talks over. It features Maya Jobarteh singing. On 'Archetype', Finn lays down some soulful vocals that he sings himself. 'What If?' has the feel of a full live band. 'Journey To The Inner' is quite jazzy with a quite hard drum beat.

The artist is far from a newjack but don't feel alienated if you don't know the backstory because this glimpse of his talents offers more than enough to make you a fan, and will likely have you checking up the older releases floating around. It's classy, and all the more so because it's the output of an independent artist yet sounds no cheaper or less enjoyable than something by someone with a juicy budget.

Check out <http://www.hkbfinn.com> for more information

<http://rapnews.co.uk/?p=453>

HKB Finn Interview

interview 0295 added 13.04.05 words: Nikesh technical: QED

http://www.ukhh.com/features/interviews/hkb_finn/

Bladow! He's not just one of the guys from mid 90's group, Katch 22, he's not just a labelmate with Def Tex and a hip-hop soldier from way back. He is an intelligent soulful brother with oodles of information on the history of African music and the connotations of slavery filtering down through the ages into the information age. HKB Finn is a true-skool rapper, an inspiration to listen to and an impeccable candidate for interview. Heaven knows why we didn't suggest this earlier.

He's just released an album, "Acoustic Afro Hip-hop", which sets the scene perfectly for his blend of searing and uplifting lyrics, excellent soulful, Afrobeat-esque production and spoken word griot rhythms, learnt from the masters. HKB Finn has contributed to films, already is working on his next album and has been awarded an honorary degree in music from the University of East London. He's probably also one of the first UK rap artists to be gearing up to release a "Best of..." set.

This man is a pioneer. Nikesh caught up with him on a dreary South London evening, to hear his words of wisdom and aspiration.

Introduce yourself to the UKHH.COM audience and tell us about your last great adventure?

Greetings to one and all, this is HUNTKILLBURY FiNN aka HKB FiNN. My last great adventure was working with a legendary artist, a griot. For those who don't know, a griot is the keeper of history in oral culture. He passes the history of his people through music and stories. Each generation of griots reinterpret the same musical issues and stories for themselves in order to remain relevant for their generation. The griot I worked with is a legend in West Africa and his name is: Kasse Mady. Working with an artist from this background was a great adventure because, by working together, we've managed to complete a circle that began with Africans leaving for the new world via slavery over 500 years ago and being cut off from a part of our heritage.

As a pioneer of the UK rap scene, what are your thoughts on the scene in 2005? Who do you rate?

The current Hip Hop scene has so many amazingly talented musicians now. To be honest they're far too many that I personally rate. I really rate new and established talents like: Blak Twang, Roots Manuva, Ty, Jehst, Skinny etc, but I also dig new school Kats like: Doc Brown, Harry Love, Estelle, C-Mone, Yun-Gun, Tommy Evans... the list goes on. For me, trying to say who's banging in the UK is like asking me to count the hairs on my forearm. I ain't got the time bro...

What was the scene like when Katch 22 were around?

During the Katch 22 days, the scene was a bit like it is now: we all had/have a sense of family. The scene is led by the US machine. A few manz was/is still biting U.S. styles and palming themselves off as the authentic thing. The only changes I see is, DJ's don't get props like they used to, it's all about the emcee now. We've got a lot more heads prepared to put out and work their own tunes without big labels (who ultimately are either too weak to beat the Yanks or they're just an American outpost set up here to siphon UK monies back to America to make their music industry stronger while we all stand in the rain like beggars to blood cleat). I believe, we actually make a better product than most others, but we need to work on our marketing and mastering techniques. Too many good tunes get un-noticed or end up sound like tin pan city, with no bassline or the vocals gets mixed like the producer hates the emcee.

"...The music & musicians have gotten better, but the sound engineering has gotten worse...."

What was the general response to your sound?

The response to the Katch 22 was good across the scene worldwide. We combined a little of skill learned from Hijack (old school Hip Hop Gods), threw that

in with Mad Marga's love for all things dense and complex, stirred that in with my own Jamaican musical education and tutelage from Funk Mafia and our sound came out as Leytonstone meets Peckham versus Stockwell Funk.

Did you feel like you'd end up being elder statesmen of a scene then?

No. I thought, I'd do one or two albums, probably get done in by MI5 (you know, dying from athletes foot or sneezing or the usual tying hands behind my back and shooting myself in the face... it's quite common) or simply get killed by the BNP for being a freethinking Blackman intent on showing white youth that we can be defined collectively as humans and not by our pigmentation. I was awarded an honorary Masters in Music Law by the university of East London last year and this was the first time I felt like I was an elder in Hip Hop. I still ain't used to it though. To me, I'm just rebel trying to do my thing and stay true to my inner voice.

How did you fall into spoken word poetry then?

I started my creative career as a poet, but I was not ready to embrace that fully. If you've ever heard some of Hip hop's original rappers like the Last Poets or Linton Kwesi Johnson then you'd know the Word is not to be taken lightly. I later developed my skills and began inserting poetry into my works. The first spoken word track I ever did was an ode to the death of vinyl on the second Katch 22 album (Dark Tales from Two Cities- 1992).

What do you love/hate about the London spoken word scene?

For me, true spoken word is part rap and part poetry. It needs the attitude of Hip Hop and the wit and intelligence of the written word...the London scene doesn't always capture that. The more powerful Spoken word artists can be found up and down the country, not just in London. Kats like Len Sisey, Phen-zwaan, Zena Edwards are beyond all the local bullshit and represent the UK internationally. I'm humbled by their skills. There are a few others but I can't think of them right now.

"...I am more Hip hop than a lot of these tourists who wear the clothes, talk the talk, buy the music then they later abscond to the next thing... Traitors...."

Tell us about the new release, Acoustic Afro Hiphop? What sound did you go for?

The new album is something I've wanted to make for a while: A Live Hip Hop album. The Roots encapsulate the Philly sound well and I wanted to capture the sound of Babylon Don. The record was made with an old sound in mind. Rough sonics, Hiss, 2inch tapes, using old instruments, playing live together rather than layered, sampling drum parts and then playing them live from beginning to end so even though it's digital it has a live feel. No blood cleat quantize.

What lyrical themes do you explore?

I wanted to explore more personal issues like being in love with a girl who's moody, forbidden love, crushing emcees, exposing frauds, exploring the inner sphere and representing my shit out in the open, no fear, no frills, just a bit of truth and rights. I was bored with hiding behind bravado... I just wanted to put in all on the line... like Kurt Cobain.

How long did it take to make?

The recording was done over a year in different studios. It took that long because it was hard finding studios that specialise in dirty sounds. A lot of today's music is clean and there's little room for dirt. This meant that the gritty, dirty sound is more of a specialist thing. I can't do a tune without that dutty, nasty, nail scraping duttiness you get with tape. I prefer the irregularity of the human feel in my music, so it has to have a live element. It literally took a year of dragging big tapes on trains and buses around London's dodgiest districts to get the Acoustic Afro Sound.

What are your hopes for this album and what sort of audience do you expect to find with it?

My hopes for the album is to sell a whole lot of CD's but it's always up to the public what they go for. As for audience, music finds itself to all nooks and crannies. No one can define their audience (no matter what the marketing kats tell you). People love good music... so all I can say is... if you like something a little different from the regular or something musically challenging or just real, check it out!

How deep into your African roots did you delve, for research into this album?

I delved back into antiquity to research my connection to the tradition of music making and it's relationship to wider African culture. As Africans have moved from our old world into the new world via slavery, the role of the musician has remained the same. This through line was an important revelation for me. In Katch 22, I was a member of a generation trying to come to terms with our presence in the UK as an unwanted element. We knew little of our heritage, because our parents were brainwashed by a colonial education. They taught us nothing and we found ourselves adrift in an alien culture. When I delved into my African heritage, I realised that Africa is a diverse continent with over 700 languages, cultures and peoples. I learned that I was a part of an African Diaspora (a people outside of their homeland) and I felt the need to make a reconnection.

"...As Africans have moved from our old world into the new world via slavery, the role of the musician has remained the same...."

A musical reconnection. I needed to forgive our forefathers for selling us into slavery, for the years of inter-cultural wars that preceded the European and Arabic Slave trades and I needed to make a journey to my inner to find the real truth. Once over this hurdle, I began to recognise a connection that is found when cultures meet and they automatically begin to exchange ideas. I started to see how many old world instruments found themselves recreated in the new world, sometimes presented as being completely disconnected from their original African roles. For instance, the West African Harp aka The Kora came to Europe with the Moors and became the Lute, then Cello, then Harp and later the piano. These things filled me with a sense of pride and confidence that no matter what bullshit humans get up to or do...music transcends all barriers of language and culture and speaks to our inner truth.

How did you collect the sounds and melodies that hark back to Africa?

I grew up in Jamaica and was lucky to work in Jamaican folk music as a child. In particular, I have some knowledge of a Jamaican folk form called: Mento. A lot of Mento melodies are a combination of old English shanties (Old English sailor songs dating back to the 1600's) and African worship songs. I also worked with Tunde Jegede who is a modern day Griot and a composer of western classical music. He's also a Kora player and his instruments repertoire dates back to 1400 AD. By combining the two musical concepts, we were able to extract the common African melodies and this became the basis of the music on Acoustic Afro Hip Hop.

What do you plan to do live with this release?

We're currently on tour across the UK and Europe from April until September doing various shows so check the website for full details.

"...I can't do a tune without that dutty, nasty, nail scraping duttiness you get with tape...."

What next projects are you working on?

Well, all this Acoustic Afro stuff has given me a new lease of life. I'm working on a new sound for a new album. The album is called: CONFESSIONS OF A TROUBLEMAKER and we're in the studio at the moment with it. I'm working with legendary producer Derek Johnson who did stuff with Soul 2 Soul, Caron Wheeler, Blacksmith, Johnny Clarke to name a few. I'm also working on tracks with Don Jose, new producer Maya Jobarteh (who's got some ill shit) and Tunde Jegede. We're also hoping to finish a Best of HUNTKILLBURY FiNN collection for all the heads who missed out on the 3Knights, Moving in the Right Direction, Katch 22 and other wayward gems over the years. I'm in talks with SON records who may do it in 2006 but the new album is my priority at the moment.

Do you still see yourself as a hip hop artist or more of a world music/spoken word pioneer?

Hip Hop is my mother and Reggae is my father. I used to be a good little boy and I did what mum expected of me. However, with mum's guidance I've grown into a Spoken Word artist. My mum used to hate it when I played with Jazz, Rock and even electro-dance music, but I've learned to do what's right for me. I'm a man now, no longer mummy's little soldier. As for World music... that's a concept developed by colonial morons who wanted to create a genre to rip off unsuspecting artists who come from cultures where music is shared and not owned. But, to answer your question straight up...I am a Hip hop artist. I am more Hip hop than a lot of these tourists who wear the clothes, talk the talk, buy the music then they later abscond to the next thing... Traitors. I'm a Hip Hop artist because everything I do is real, from the heart and the five elements are always present in my music. I keep things fresh by presenting the 5 aspects of Hip Hop in new and unfamiliar ways.

How has the live atmosphere of UK hip-hop jams changed for you in the last 10 years?

The music & musicians have gotten better, but the sound engineering has gotten worse.

Any final shout outs shameless plugs?

I contributed to a film recently called 500 Years later. It's being shown at the ICA on May 1st. If you can't make it, why not check out the trailer at: <http://www.500yearsater.com>.

It's heavy...

ACOUSTiC AFRO HiP HOP is out now on Savage Music. You can order a copy from <http://www.savagemusic.co.uk> or visit my website for full details, free downloads, a video or two, short stories and other bits. Thanks for reading... don't just support UK Hip Hop, buy the records and always ask your independent retailer to stock all our products...

Watch out for my forthcoming album: CONFESSIONS OF A TROUBLEMAKER... my Fazer is set on 'Kill' this time...

Guidance: HKB FiNN

- Nikesh Shukla

http://www.ukhh.com/features/interviews/hkb_finn/

see also:

Jean 'Binta' Breeze was invited to contribute to... 'Cries from the Heart - a celebration of voices for justice' - ...organized by Human Rights Watch... at the

Globe Theatre, London....Jean chose two poems for her slot. One, ..., was published in one of Jean's books, the other - a poem entitled 'Isaiah'...A couple of days later Jean took a call from HRW saying that they had faxed the poem over to their office in New York and that the poem was deemed unsuitable or inappropriate by their Middle East department...Jean declined, and so was dropped from the programme.--" The Bitten Tongue: The Censoring of a Poem 'Isaiah' by Jean 'Binta' Breeze"

<http://victoria.indymedia.org/news/2005/06/42241.php>

and

http://www.57productions.com/article_reader.php?id=21

and

"My sister poet, Jean Binta Breeze, had also agreed to perform and was included in the billing and the programme. Unfortunately, Jean had to pull out at the last minute because, Isaiah, the poem she had chosen to recite, was censored by the organisers. ... It is a very powerful poem. Jean Binta Breeze uses the persona of a Rasta man and the prophetic language of the Old Testament to castigate the state of Israel for its treatment of the Palestinian people....--lkj-- "-- Letter from Linton Kwesi Johnson

<http://victoria.indymedia.org/news/2005/06/42036.php>

and

ee also:

" fashist an di attack noh baddah worry 'bout dat fashist an di attack wi wi' fite dem back fashist an di attack den wi countah-attack fashist an di attack den wi drive dem back" lkj -- "fite Dem Back"

<http://victoria.indymedia.org/news/2003/07/15335.php>

and

LKJ on The World

http://www.rockpaperscissors.biz/index.cfm/fuseaction/current.articles_detail/project_id/198/article_id/3567.cfm

and

Jean has recently been awarded a NESTA Fellowship (National Endowment for Science Technology and the Arts) - allowing her the time & space to work on her first novel. Jean is also working on a new radio play for the BBC - 'Carmella's Island' to be broadcast in Autumn -other than which Jean will be making selected special appearances during 2005 in the UK & internationally, http://www.57productions.com/events_info.php?id=5

Jean 'Binta' Breeze

<http://www.lkjrecords.com/jeanbintabreeze.htm>

www.hkbfinn.com/

add your comments

Confessions Of A Trouble Maker'

by Ytzhak •

Confessions Of A Trouble ...

finn.jpg, JPG image, 250x327

Hip Hop is my mother and Reggae is my father. I used to be a good little boy and I did what mum expected of me. However, with mum's guidance I've grown into a Spoken Word artist.

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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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)\

\

"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/

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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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430. **Stephen Vincent**

Weekend Anti-War etc Demo question(??)

Mon 19 Sep 2005

This Saturday's anti-war demonstration: Can anyone point me in the direction of any discussion about ways in the demonstration may or may not be

expanding to include the Katrina/Gulf Coast Bush/Gov disaster (the "unnatural" one). I mean I get the sense that Iraq has been marginalized by the huge focus on Katrina - which may either enhance or hinder this weekend's take on Iraq. I think it's important that these two Category 5 events not be mutually self-cancelling. Surely somebody has a syntactic welding iron at work out there(??)

Thanks,

Stephen V

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431. **tb2h**

don't know if this is a poem, call to action, or?

Mon 19 Sep 2005

How Have

We

let them do

this to US?

Abe Lincoln read poetry as he read

the Bible

and Robert Frost read

at an inauguration in another time and place

Voznesenski read to

thousands and countless

samizdated

here though we have

been Separated } by library classification schemes

been Segregated } into special small sections of the

newsmedia

periodicals

TV listings

been delegated } as too hard

taught timidly

and relegeted

to obscurity

tom bell

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432. **Stephen Baraban**

Re: Is poetry hypothetical?-An Open Letter

Mon 19 Sep 2005

In prose--let's say fiction, memoir, history--I feel the strong presence of both what the words say did happen and the divergent course(s) things could have taken--Borges' Garden of Forking Paths--even if what we're told did happen seems quite powerfully inevitable, there's also this strange soft world of all the possible alternatives.

Poetry is thickened/heightened speech wherein we are very much focused on what the words proclaim did happen and the alternatives are pretty much extinguished or swallowed up.

And maybe in between these two types of reading experience, when one experiences a short story that's very much like an oral tale, the alternatives to what the words say happened ORBIT that which the words say did happen.

--- furniture_press <[REDACTED]>

wrote:

I am reading over an Economics exam a member of faculty at Towson University put on Reserves and many of the questions begin thusly:

"If...", "Imagine...", "Suppose...", etc.

It is quite obvious that I am beginning to understand the nature of things in this world. One, that almost everything we do is arbitrary, or put more succinctly, everything that we do has its origin in arbitrary methods. Once coming to standardization we accept them almost blindly. Is there anything of arbitrariness in writing?

The "if" problem, the one I recognize in these exams and arising in our daily lives, is almost too perplexing to undertake, but so obviously easy to overcome! The age old question "why are we here?"

resonates deeply in the questions of "if..." because things may come out of certain situations that do not readily exist, or may come to exist due to certain circumstances that exist now that may decide future's fate. Is there anything that exists before a text is written, in which it's cause could be found?

So asking "why are we here?" - the arbitrary measure of all thinking life - can be akin to asking the question "what if we were existing?" which is no longer arbitrary but necessary, a next step.

So, I am here, I guess, writing poetry, probably (let's take into consideration here the gigantic footnote that is writing) and confused about its necessity. Is poetry hypothetical?

Christophe Casamassima

*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

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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433. **Thomas Martin Orange**
Weekend Anti-War etc Demo question(??)
Mon 19 Sep 2005

stephen,

my sense is that it's being perceived (i'm not sure if by its supporters, detractors or both) as a kitchen-sink protest, that is, against everything: bush, roberts,

the war in iraq, poor response to katrina, the bank and the fund, global capitalism, etc. unfortunately in my view, as it only perpetuates the image of the left as inarticulate naysayers unable to focus and project a coherent message.

that said, there is a tentative plan for poetry folks from DC to rendezvous with out-of-town visitors saturday evening so if anyone wants more information please contact me backchannel.

sincerely,
tom orange / DC

Date: Mon, 19 Sep 2005 12:31:33 -0700
From: Stephen Vincent
Subject: Weekend Anti-War etc Demo question(??)

This Saturday's anti-war demonstration: Can anyone point me in the direction of any discussion about ways in the demonstration may or may not be expanding to include the Katrina/Gulf Coast Bush/Gov disaster (the "unnatural" one). I mean I get the sense that Iraq has been marginalized by the huge focus on Katrina - which may either enhance or hinder this weekend's take on Iraq. I think it's important that these two Category 5 events not be mutually self-cancelling. Surely somebody has a syntactic welding iron at work out there(??)

Thanks,
Stephen V

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434. **Stephen Vincent**

Re: Weekend Anti-War etc Demo question(??)

Mon 19 Sep 2005

Thanks, Tom. I hope the absence of much of any response on this list does not betoken entrenched "screw it all, I am going to stay home and manure the winter lawn" demo-lethargy. (I realize many of us have had that disease since the B election.) A few more broken levees across the land (physical, political, emotional, spiritual, even aesthetic) will ultimately - I suspect/hope - provide an answer to ANSWER (if some of those old reborn rhetorics put a plug in one's activist throat). Apocalypse does mean "unveiling." We have lot of that - over there on the Right - going on. That news is obviously talking to the polls. I don't think the unveiling is exactly what evangelical right wingers were aspiring to see - their leadership turned into wicked little Roving Angels.

I better stop!

Stephen V

Blog: <http://stephenvincent.net/blog/>

New blog site / same archives!

stephen,

my sense is that it's being perceived (i'm not sure if by its supporters, detractors or both) as a kitchen-sink protest, that is, against everything: bush, roberts, the war in iraq, poor response to katrina, the bank and the fund, global capitalism, etc. unfortunately in my view, as it only perpetuates the image of the left as inarticulate naysayers unable to focus and project a coherent message.

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*sincerely,
tom orange / DC*

*Date: Mon, 19 Sep 2005 12:31:33 -0700
Sender: UB Poetics discussion group
From: Stephen Vincent
Subject: Weekend Anti-War etc Demo question(??)*

This Saturday's anti-war demonstration: Can anyone point me in the direction of any discussion about ways in the demonstration may or may not be expanding to include the Katrina/Gulf Coast Bush/Gov disaster (the "unnatural" one). I mean I get the sense that Iraq has been marginalized by the huge focus on Katrina - which may either enhance or hinder this weekend's take on Iraq.

I think it's important that these two Category 5 events not be mutually self-cancelling. Surely somebody has a syntactic welding iron at work out there(??)

Thanks,

Stephen V

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435. **Maria Damon**

Fwd: ACLS Digital InnovationFellowships

Mon 19 Sep 2005

ACLS OPENS COMPETITION FOR DIGITAL INNOVATION FELLOWSHIP PROGRAM

The American Council of Learned Societies (ACLS) is pleased to announce its new Digital Innovation Fellowship program, in support of digitally based research projects in the humanities and humanistic social sciences. These fellowships, created with the generous help of The Andrew W. Mellon Foundation, are intended to support an academic year dedicated to work on a major scholarly project of a digital character that advances humanistic studies and best exemplifies the integration of such research with use of computing, networking, and other information technology-based tools. The online application for the fellowship program is located at <<http://ofa.acls.org/>> <http://ofa.acls.org>; applications must be completed by November 10, 2005 (decisions to be announced in late March 2006).

Up to five Digital Innovation Fellowships will be awarded in this competition year, for tenure beginning in 2006-2007. As this program aims to provide the means for pursuing digitally-based scholarly projects, the fellowship includes a stipend of up to \$55,000 to allow an academic year's leave from teaching, as well as project funds of up to \$25,000 for purposes such as access to tools and personnel for digital production, collaborative work with other scholars and with humanities or computing research centers, and the dissemination and preservation of projects.

The ACLS criteria for judging applications include the project's intellectual ambitions and technological underpinnings, likely contribution as a digital scholarly work to humanistic study, satisfaction of technical requirements for a successful research project, degree and significance of preliminary work; potential for promoting teamwork and collaboration (where appropriate), and articulation with local infrastructure at the applicant's home institution.

Applicants must be citizens or permanent residents of the United States as of the application deadline date and must hold a Ph.D. degree conferred prior to the application deadline. However, established scholars who can demonstrate the equivalent of the Ph.D. in publications and professional experience may also qualify.

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436. **Elizabeth Block**
A Gesture Through Time
Mon 19 Sep 2005

Dear Readers,

I will be taking to the streets my newly published novel, *A Gesture Through Time* (Spuyten Duyvil Press).

The book, which has heretofore existed in limited edition, is now available to all. The book also features my film still flipbook art, and flipbook drawings by Evri Kwong.

On *A Gesture Through Time*:

Elizabeth Block's *A Gesture Through Time* is a novel for the new millennium. Deft and funny and wise, it examines authorship, narration, technology, love, and memory, and asks most playfully what it means to tell a story. Always inventing and bravely trying out new strategies, she puts most writers and their sorry pretenses of invention to shame. In the spirit of Stern's *Tristram Shandy*, *A Gesture Through Time* captures the relation of muse and amuse, taking the reader on a spirited, pleasure-filled journey. Maxine Chernoff

A Gesture Through Time is a work of remarkable ingenuity. With the daring of a poet, Elizabeth Block splices an unexpected montage of elements to tell a story that is as intriguing and immediate as life itself. This meticulously written first novel by Block demonstrates her sophisticated skills as a writer and a vision that expands the possibilities for fiction. Denise Newman

I will be performing from *A Gesture Through Time* at various venues this fall. I hope to see (and to meet) some of you at the events!

-LIT QUAKE 2005, San Francisco

October 9, San Francisco Public Library: Koret Auditorium

-Avid Reader Books, Davis

October 15, 2005

-Livewire Literary Salon, Petaluma

October 18, 2005

-Modern Times Bookstore, San Francisco (with Noria Jablonski)

October 20, 2005

-Twenty-Third Avenue Books, Portland, OR

November 3, 2005

-Dutton's Beverly Hills Books, Beverly Hills

November 18, 2005

-Moe's Books, Berkeley, 2005 (with Laynie Browne)

November 21, 2005

-Shaman Drum Bookshop, Ann Arbor

December 7, 2005

-Discrete Reading and Performance Series, Chicago (with Jordan Stempleman)

December 9, 2005

You can also catch my hand inked poetry pulsate across the movie screen on October 19, at the California College of the Arts/San Francisco Cinematheque, as part of the Evidence is Everywhere: Between Gallery and Cinema exhibition (1111 Eighth Street, SF CA).

Thanks very much!

Elizabeth Block

A Gesture Through Time
the novel by Elizabeth Block
available October 2005
ISBN 1-933132-13-2 =

[↑ Contents](#)

437. **nuyopoman**

Poetics Program w/Waldman, Retallack, Bogosian, Sanders, Finley, Mosley @ Bowery

Tue 20 Sep 2005

OPEN HOUSE

Sunday Sept 15, 3-5pm, Bowery Poetry Club, 308 Bowery (Bleecker-Houston)
Bowery Arts & Science, Ltd. and The Open Center
announce

Study Abroad on the Bowery!

A Certificate Program in Applied Poetics at the Bowery Poetry Club

Fall 2005 Session

September 26- December 2, 2005

We are looking for a small group of humans to venture into a new terrain of study: a poetics program that umbilically links poetry to the world, that believes poets have a real job, a critical job, and that, together, we can create a world safe for poetry. The Fall Semester will include writing, performance, cultural activism, and direct study with some of the most exciting and relevant writers working today. The Bowery Poetry Club is the hub -- situated in a neighborhood with a rich, culturally diverse, and living poetic history. Students will take advantage of a rigorous curriculum in Applied Poetics with seven distinct components:

1)Writing Lab:

Alternate Thursdays, 6-8 p.m.

Taught by Brenda Coultas
(Additional classes added as needed.)

Brenda Coultas and other writers will lead this participatory workshop forum where you will work on manuscript development, performance voice, and literary response techniques. Class size limited - personal attention essential. 2) Performance Lab: Mondays, TBA Taught by Karen Finley

Twice during the semester, Karen Finley will lead a performance intensive to prepare you to take the mic at the Bowery Poetry Club's stage and try your voice, getting feedback on how your work is heard, felt, received. There will be two student readings during the semester.

4) Poetics Lab:

Alternate Thursdays, 6-8 p.m.

Taught by Kristin Prevallet

Four times during the semester, Kristin Prevallet will facilitate in-depth discussions around the work of the visiting writers and the larger field of poetics. A free Sourcebook will be provided for this workshop. 5) Visiting Writers Series: Mondays, 5-7 p.m. hosted by Bob Holman

Students will participate in weekly discussions with some of the most prodigious and accomplished poets, fiction writers, performers, and playwrights as they take part in a biweekly process and craft presentation. Visiting writers (not all as yet confirmed) include: Oct 3 Anne Waldman Oct 10 Suheir Hammad Oct 17 Joan Retallack Oct 24: Luis Rodriguez Oct 31 Student Reading Nov 7 Ed Sanders Nov 14 Eric Bogosian Nov 21 (4-6) Walter Mosley 6) Cultural Activism: The cultural activism component of the curriculum will be fulfilled by students generating and performing a service designed specifically by them in consultation with the faculty. Some examples: intern with a community organization or writer working on a specific project, curate/produce/host a reading, teach a workshop, publish a zine. Students will also be encouraged to help in developing nationwide events for Poetry Is News, a collective project to find a place for the imaginative and creative use of language in the political arena. An additional four-week independent study program is available for those who want to delve deeper into their activist project, begin a new, intensive study with a specific poet or literary site, begin an internship, or focus on the development of a manuscript. 7) Cultural Events: Showing an openness to orature and all of its global ramifications, SAB links the Lower East Side with Queens! A special for the Fall, the class will take two field trips to ethnic restaurants where, between courses, poets from the corresponding culture will read from from their works. In addition, students will attend a series of field trips designed to reveal the dynamism of New York City's cultural realms and inspire new approaches to writing, performance and collaboration. Project

Outreach Students will take a trip to the famous Book Machine at Vox Pop Caf  in Brooklyn, where we will work together to edit, typeset and print an anthology representing the work of the fall program, its students and faculty. Poet (and Rev.) Tom Martinez will show the way. Tuition & Financial Aid: Study Abroad on the Bowery offers a Certificate in Applied Poetics at the end of the session. Plans are afoot to develop the program for full BA/MFA degree credit. We operate much as study abroad programs do, accepting applicants from a range of colleges and universities, as well as the unaffiliated. 10-Week Fall Poetics Intensive: \$890. Includes the seven component courses and Sourcebook. Includes consultations with an advisor to establish internship project. Includes admission to The Bowery Poetry Club and two poetry dinners. Does not include other meals, housing, or transportation. Class times and professors may change, but quality is assured. We recommend the White House Hotel just up the street for efficient housing. 14-Week Program: \$1,190. Includes complete 10-Week Poetics Intensive plus additional 4-week Independent Study Program. Includes consultations with an advisor to establish an independent study program. If you are considering using Study Abroad on the Bowery for credit, now or retroactively, we strongly recommend this option. The Pietro Pedace Scholarship: Pietro Pedace (b. Rome Italy 1962 - 1999) was a poet, Fulbright scholar and co-founder of the Italian creative writing journal Omero. He loved language, literature and New York with all his soul. The Pietro Pedace Study Abroad on the Bowery scholarship is in honor of his poetic spirit. There is one need-based Pedace Scholarship every semester.

To apply to the Fall Semester of Study Abroad on the Bowery, please address a letter of intent and interest along with a writing sample of up to six pages to:

Semester Abroad on the Bowery Admissions
Bowery Poetry Club
308 Bowery
New York City, NY 10012

For further information:

www.boweryartsandscience.org

██████████

██████████

Contact:

* Email ██████████

(mailto:██████████) to get in touch with us. Please include your snail mail address so

that we can mail you a brochure.

* Phone ██████████, Fax ██████████

Bob Holman

Bowery Poetry Club - 308 Bowery - 10012 - 2126141224

Visiting Professor, Columbia School of the Arts - [REDACTED]

2123346414 - fax: 2123346415

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438. **Dan Waber**

14 by David-Baptiste Chirot

Tue 20 Sep 2005

Poetics,

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcret poetry/>

has been updated with 14 new pieces by David-Baptiste Chirot.

If you spend one hour of your walking around outside life thinking "what could I make that's like these" you will never look at the world around you the same again. You will see that poetry surrounds us all, and you'll thank David-Baptiste Chirot for the epiphany.

Enjoy,

Dan

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439. **K Zervos**

FW: POD

Tue 20 Sep 2005

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

From: David Baratier [mailto:[REDACTED]]

Sent: Tuesday, 20 September 2005 7:34 AM

To: K Zervos

Subject: Re: POD

komninos--

Ah, ok, looking at the big picture, I thought it was your specific situation & vested interest that you wanted addressed.

There is a standard created but since we only publish poetry & it is such a different situation when compared to publishing houses I have not paid much attention. There is a "number of copies sold a year" which was established as a guideline, for some reason 50 comes to mind, tho what agency created this number or whether it has been forwarded as a general principle is something I am

not clear on. The place that would know is CLMP: council of literary magazines and presses. There also was an national authors guild that started addressing the issue and lobbying for rights about five years back.

I doubt there is a POD contract, even if you sign a regular contract for 1000 copies I suppose that could be dished out over time in small runs.

A POD publisher should have exclusive rights, as the common misconception is that a single copy can be created. In actuality, the economies of scale for one copy would be outrageous, or at least will be if the cover is 4 color, laminated, and attempts to mimic the quality of a webpress book(a big machine which rolls out the covers and pages in signatures ((32 pages))). Even places like well known POD publishers for cash, vanity places like Exlibris probably run a few hundred of the cover and then print out the interior for POD.

all I can think of for now--

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

--

No virus found in this incoming message.

Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.11.1/104 - Release Date: 16/09/05

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.11.3/106 - Release Date: 19/09/05

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440. **Irving Weiss**

Re: Attention: Everyone - Send me a copy of your xeroxed hand

Tue 20 Sep 2005

Photocopy only, not scanned ? Print, not e-mailed?

Irving Weiss

www.irvingweiss.net

On 9/16/05 5:35 PM, "furniture_press" <[REDACTED]> wrote:

I'm thinking about doing something quite clever. Send me a xerox copy of your hand, any size will do. I must collect 100 xeroxes by next April!!! Please forward this message to everyone and their mothers.

Send to:

*Christophe Casamassima
"Hands Off" Project
304 A7 Stevenson Lane
Baltimore MD 21204*

Gracias!

Chris

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441. **furniture_press**

Re: Attention: Everyone - Send me a copy of your xeroxed hand

Tue 20 Sep 2005

Irving et al,

You're idea sounds much more viable in this situation.

Revision:

Everyone please send me either a photocopied hand or a scanned hand, e-mail or otherwise.

Chris

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

From: "Irving Weiss" <[REDACTED]>

To: [REDACTED]

Subject: Re: Attention: Everyone - Send me a copy of your xeroxed hand

Date: Tue, 20 Sep 2005 10:15:54 -0400

Photocopy only, not scanned ? Print, not e-mailed?

*Irving Weiss
www.irvingweiss.net*

On 9/16/05 5:35 PM, "furniture_press" <[REDACTED]> wrote:

I'm thinking about doing something quite clever. Send me a xerox copy of your hand, any size will do. I must collect 100 xeroxes by next April!!! Please forward this message to everyone and their mothers.

Send to:

*Christophe Casamassima
"Hands Off" Project
304 A7 Stevenson Lane
Baltimore MD 21204*

Gracias!

Chris

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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442. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 9-20-05

Tue 20 Sep 2005

FALL WORKSHOPS

THIS SATURDAY!!

Let's Be Quick About This: An Intro To Short Short Fiction, with Forrest Roth
Saturday, September 24, 12 a.m. - 4 p.m. CEPA's Flux Gallery, Market Arcade
Building, 617 Main St., First Floor \$50, \$40 members

The Working Writer Seminar

In our most popular series of workshops, writers improve their writing for publication, learn the ins and outs of getting published, and find ways to earn a living as writers. Usually taught by Kathryn Radeff, who is taking off from teaching this fall, we have invited a series of visiting writers to participate in these

four one-day workshops. Writers who wish to pay for all four in advance receive a discount. \$175 for all four workshops, \$140 for members.

Session 1: Writing and Publishing Feature Articles, with Lauren Newkirk Maynard Saturday, October 1, 10 a.m. - 2 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 2: Writing and Publishing Personal Essays, with Paul Beston Saturday, October 29, 10 a.m. - 2 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 3: Independent Publishing and Print-on-Demand, with Geoffrey Gatza Saturday, November 12, 12-4 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 3: Newsgathering, with Laura Legere
Saturday, December 3, 12-4 p.m.
CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor
\$50, \$40 members

Creative Writing Workshops:

Playing the Fiddle While Rome Burns, or Writing Lyric Poems in the Age of Globalization, with Michael Kelleher
8 Tuesdays, October 11 - November 29, 7 - 9 p.m.
CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor
\$235, \$200 members.

Playwriting Basics, with Kurt Schneiderman
6 Tuesdays, October 4-November 8, 7-9 p.m.
CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor
\$175, \$140 for members

For more info on workshops, please visit our website.

ORBITAL SERIES

September

29 Sesshu Foster and James Thomas Stevens, Fiction and Poetry, 7 p.m., Big Orbit Gallery

October

8 Michael Davidson, Poetry, 7 p.m., Big Orbit Galllery. Please note change of date AND venue. 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....

SPOKEN ARTS RADIO with host Sarah Campbell

A joint production of Just Buffalo Literary Center and WBFO 88.7 FM

Airs Sundays during Weekend Edition at 8:35 a.m. and Mondays during Morning Edition at 6:35 A.M. & 8:35 a.m.

Upcoming Features:

September 25-26: Sesshu Foster

October 2-3: Paul Auster

October 9-10: John Ashbery

WORLD OF VOICES RESIDENCIES

October 24-28, 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 Zensky 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.

LITERARY BUFFALO EVENTS

All events free and open to the public unless otherwise noted

TALKING LEAVES BOOKS

Mark Anthony Neal

Reading and book signing for: *The New Black Man, Rethinking Black Masculinity*

Thursday, September 22, 7 p.m.

Talking Leaves Books, Elmwood Avenue Store

THE WRITE THING READING SERIES AT MEDAILLE COLLEGE

Franz Wright, Poetry Reading

Thursday, September 22, 7 p.m.

Library at Huber Hall, Medaille College, 1 Agassiz Circle, Buffalo

POETICS PLUS AT UB

Elizabeth Willis, Poetry Reading

Friday, September 23, 4 p.m.

120 Clemens Hall, UB North Campus, Amherst

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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443. **Michael Tod Edgerton**

Boston Review Poetry Party?

Tue 20 Sep 2005

I'm trying to quickly put together a benefit reading for New Orleans here in Providence, and one of the readers I have asked said that there is a Boston Review reading/party that same night, October 11. I couldn't find anything on their site or by googling it. Does anyone have any info on it? I'm worried I should maybe change the date before it's too late...

Many thanks,

Tod

Rebuild New Orleans / Bulldozer Bush

Do You Yahoo!?

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

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444. **Mairead Byrne**

Re: Boston Review Poetry Party?

Tue 20 Sep 2005

I hope you do change the date, Tod, for selfish reasons as I am reading in the Belladonna Series in New York on Oct 11, and wouldn't like to miss this Providence reading. Mairead

>>> [REDACTED] 09/20/05 10:26 AM >>>

I'm trying to quickly put together a benefit reading for New Orleans here in Providence, and one of the readers I have asked said that there is a Boston Review reading/party that same night, October 11. I couldn't find anything on their site or by googling it. Does anyone have any info on it? I'm worried I should maybe change the date before it's too late...

Many thanks,

Tod

Rebuild New Orleans / Bulldozer Bush

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<http://mail.yahoo.com>

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445. **Ishaq**

Welfano News: President Hugo Chavez Visits Bronx

Tue 20 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43711.php>

Hip Hop: Welfano News: President Hugo Chavez Visits Bronx

In contrast to the official U.S government treatment of the Pres. Chavez, in the Bronx, at the Point CDC, hundreds of people came to meet and greet the popular Latin America president with music, love and admiration. The Welfare Poets, who only a month ago traveled to and performed in Venezuela at the International Youth and Student Festival, played a funky African 6/8 rhythm as he entered the Live From the Edge Theatre and greeted local politicians and supporters who were present.

Welfano News

N.Y.C.

September 17, 2005

Welfanos sing: "Ooo ahh! Chavez no se va!"

President Hugo Chavez of the Bolivarian Republic of Venezuela was welcomed to the Bronx yesterday by the cheers of "Ooo ahh, Chavez no se va, Ooo ahh, Chavez no se va."

Pres. Chavez was in NYC for the Security Council meeting at the United Nations where he blasted the council's initial document as well as the council's undemocratic nature, citing the outdated veto ability of five nation members of the Security Council.

"Who has the obligation to protect other [nations]?"

The United States, to protect Iraq, invades Iraq.

The United States, to protect Venezuela, launches a coup in

Venezuela," Pres. Chavez responded when asked about the integrity of the United Nations.

In contrast to the official U.S government treatment of the Pres. Chavez, in the Bronx, at the Point CDC, hundreds of people came to meet and greet the popular Latin America president with music, love and admiration. The Welfare Poets, who only a month ago traveled to and performed in Venezuela at the

International Youth and Student Festival, played a funky African 6/8 rhythm as he entered the Live From the Edge Theatre and greeted local politicians and supporters who were present.

The packed theatre became silent when Pres. Chavez made his way to the Welfare Poets to meet the members of the crew. Welfare Poets elder, Angel Rodriguez, presented Pres. Chavez with the latest album, Rhymes for Treason. Pres. Chavez asked for a translation of the album title to which Hector responded "rimas (lirica) para la traicion" al imperialismo. Pres. Chavez went on to say that "capitalism was the science of destruction," before stopping and talking to each member of the group.

When asked by Pres. Chavez to perform another song, the Welfare Poets performed "Se Acabo," a song about the struggle for demilitarization and decontamination in Vieques, Puerto Rico. Pres. Chavez commented that one of the first things he did when he was democratically elected was to end Venezuela's participation in bombing maneuvers in Vieques, sponsored by the United States Navy, where the navy rented the bombing range to other nations.

As he bopped and sang "Se Acaboooooooooooo" with the Welfare Poets and the gathered crowd, the Welfare Poets went from bomba to hip hop representing lyrics of liberation with rooted rhythms of Puerto Rico, Africa and the Americas. Pres. Chavez left the theatre in parade fashion with the Welfare Poets leading the crowd in a chant of "Ooo ahh, Chavez no se va, Oo ahh, Chavez no se va."

In the Point's atrium, Palo Monte and Bronx community groups greeted President Chavez, where he pledged to assist river restoration projects and played guira to Dominican-Haitian music.

Spirits where high for the Welfare Poets, who less than a month ago performed in one of Venezuela's "hoods" during the International Youth and Students Festival and where honored for this chance opportunity to meet and perform for Pres. Chavez. Pres. Chavez left them saying "The mere fact that you are producing these rhymes in the belly of the beast is testament to your strength." They will remember the encounter as it inspires them to continue playing their role educating, organizing, and performing for the welfare of people under a system where we don't fare too well. Bidding Farewell to downpression!

Welfanos of the World Unite!

Support the Bolivarian Revolution!

Condemn Robertson and the US' Government Terrorism against Venezuela and around the world!

Build a new world of peace and justice!

Quotes of Chavez from <http://www.vtv.gov.ve> and Welfano News

<http://www.welfarepoets.com>
educating, organizing, performing

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

Calendar: Celebrate Grito de Lares and Puerto Rican Resistance with these two events

1) Despierta Boricua: September 23rd, 2005 645am, HecOne of the Welfare Poets live on air!

Tune in every week to Despierta Boricua, whether you receive a reminder or not, 6:45am WBAI 99.5fm or via web stream, for those of you outside of NYC,
<http://www.wbai.org>

2)Grito de Lares, Month of Puerto Rican Resistance from Grito de Lares to Nationalists Uprising

When: September 23rd, 2005 7pm

Where: Maestro Cultural Center 700 Elton Ave., Bronx, NY

#2, 5 to 149th Street and Third ave, walk to 154th street and make a left onto Elton Ave

Invited Speakers:

Antonio Camacho Negrón, former Puerto Rican political prisoner-
Esperanza Martell - Prolibertad, Freedom campaign for Puerto Rican
Political Prisoners and Prisoners of War

Hector Luis Rivera - Welfare Poets - speaking on New Generations of
Struggle

Dj Mellow G. - spinning records and cd's

\$5 donation includes food

see also:

NB. more Hip Hop crews (The Welfare Poets) who take their skillz to teach kids and put back into the hoods and barrios they come from -- the deed we need in Victoria: "the Welfare Poets have joined and led campaigns for the Freedom of Political Prisoners, for the establishment of Cop Watch, Environmental Justice in NYC, Vieques, and fighting for human rights worldwide...."

Free Downloads of Sak Pas:

<http://victoria.indymedia.org/news/2005/05/40601.php>

or

<http://www.welfarepoets.com>

and

The Welfare Poets' music is Urban Plena, the street news of the ghettos in the United States. Bringing poetry and rhyme with a mixture of Hip Hop, Funk, Salsa, Blues and Jazz, the Welfare Poets make music to uplift oppressed people all over the world.

<http://victoria.indymedia.org/news/2003/06/14970.php>

or

<http://awol.objector.org/artistprofiles/welfarepoets.html>

and

The massive orgulloso yells of "Boricua" (Taino word for Puerto Rican and term of pride and consciousness) and waves upon waves of single starrrred Puerto Rican Flags always sent wonderful chills throughout my body. Later, after reading history of the United States' colonial project in Puerto Rico, I realized that waving our flag was more than just a nationalistic act of pride but also an act of resistance and an affirmation of our right to self-determination.--HecOne of the Welfare poets -- "A Meditation on Puerto Rican Day Parade & La Ley Mordaza (Gag Law)"

<http://victoria.indymedia.org/news/2005/06/41929.php>

<http://www.welfarepoets.com>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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&orderBy=date>

\

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

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446. **J. Michael Mollohan**
Re: 14 by David-Baptiste Chirot
Tue 20 Sep 2005

Those rub me the RIGHT way.

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

From: "Dan Waber" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, September 20, 2005 7:05 AM

Subject: 14 by David-Baptiste Chirot

Poetics,

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcretepoetry/>

has been updated with 14 new pieces by David-Baptiste Chirot.

If you spend one hour of your walking around outside life thinking "what could I make that's like these" you will never look at the world around you the same again. You will see that poetry surrounds us all, and you'll thank David-Baptiste Chirot for the epiphany.

*Enjoy,
Dan*

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447. **Jonathan Skinner**
Re: Weekend Anti-War etc Demo question(??)
Tue 20 Sep 2005

I haven't been in on the D.C. buzz regarding this march, but am hoping to drive down from Philadelphia. (Any poets from the Philly area who want a ride, please backchannel.)

I was planning to attend this march well before Katrina blew into town, and I would presume the attitude of most demonstrators is, as mine, a sense of outrage and horror at the criminality of the war. This outrage was difficult enough to support before Katrina, and my own need to march may be more therapeutic than anything else. Katrina has only focused, rather than distracted from, my intention to vocally oppose the war in Iraq.

I'm not clear on whether to march for "immediate withdrawal," etc. That seems simple-minded. There is now a sense in which we are, and must remain, accountable beyond ourselves. I'm more concerned about focusing attention on

the administration's failures and demanding accountability from the criminals at the top (many of them unelected), who have been driving this country into the ground: Cheney, Wolfowitz, Perle, Rumsfeld, Rove, Bush (who is the least of them) . . . And that includes accomplices such as Rice and Powell. I am not, Nudel, demanding someone's head on a stick. Rather, a modicum of public outrage, and that Congress exercise its duty as a "balance" of power. Failing that, the people must make themselves heard.

I share Tom's concern regarding the dismissability of catch-all puppets-against-everything-bad demos: I honestly don't think this will be one of those. The Cindy Sheehan media coup--again, well before Katrina--is a good indication of mainstream momentum building against the administration. Sheehan has been touring the country since and the rallies have been ever larger. I know, for example, that all the buses chartered to take protestors from Buffalo to the rally have sold out, and that the bus charter companies are now saying they are over-booked. (Maybe they're still mired in Louisiana.)

There was some initial dispute over the planning of this march, with two marches planned: one by ANSWER (the less-focused group, in my opinion) and a larger one by United for Peace and Justice. Some weeks ago they came to an agreement, and decided to join forces.

There is a fairly clear statement on the "Aftermath of Katrina" on the United for Peace and Justice website (<http://www.unitedforpeace.org/>). It emphasizes the extent to which Katrina only focuses the outrage against the war: not a matter of "expanding to include" the hurricane catastrophe.

Rather, as just one example, the connections between this administration's irresponsibility and the dismantling of FEMA are clear enough--blowing wide open the lie of "homeland security. This time it's not even a stretch. Editorials for the NY Times in the week after Katrina by Frank Rich, Bob Herbert, even David Brooks, did not hesitate to connect the dots, all the way back to ENRON.

I don't have a TV, so can't say what the living room media climate is like, how effective Bush's rhetorical airbrushing was last Thursday, etc. But I know I'm not going to wait to "test the waters" before throwing in my two cents, especially now that the Beltway is within spitting distance.

I've been pretty skeptical about the effectiveness of these sort of demos, but this Saturday I think we are going to see on the streets of D.C., rather than incoherence, a convergence and strengthening of momentum against those corrupt leaders whose veneer of coherence has pretty much been washed away once and for all. Hope to see as many of you there as possible: anyone who wants to try to hook up before the march, please backchannel.

That said, the venue for really effective action against the war is the building counter-recruitment movement on campuses. American Friends Service Committee (<http://www.afsc.org/>) has a good site, including information on how to opt-out of the biggest ever illegal database, the Joint Advertising and Marketing Research Services (or JAMRS) database, compiled by a private marketing firm (BeNow, Inc.) for recruiting purposes to the four branches of the military.

This database, empowered by a little known provision in the federal Leave No Child Behind law, includes such sensitive personal information as Social Security numbers, ethnicity, GPA, personal email addresses, height, weight, and even cell phone numbers of more than 30 million American citizens between the ages of 16 and 25. BeNow, Inc., has no statements on their web site regarding their own security or privacy policies.

Working Assets, Mainstream Moms and ACORN have also put together a website called LeaveMyChildAlone.org to help citizens "opt out" of this database. Needless to say, parents are pretty pissed off about this intrusion on privacy. I'm sure we'll see a few of them at the demo on Saturday as well.

JS

Date: Mon, 19 Sep 2005 18:33:29 -0400
From: Thomas Martin Orange <[REDACTED]>
Subject: Weekend Anti-War etc Demo question(??)

stephen,

my sense is that it's being perceived (i'm not sure if by its supporters, detractors or both) as a kitchen-sink protest, that is, against everything: bush, roberts, the war in iraq, poor response to katrina, the bank and the fund, global capitalism, etc. unfortunately in my view, as it only perpetuates the image of the left as inarticulate naysayers unable to focus and project a coherent message.

that said, there is a tentative plan for poetry folks from DC to rendezvous with out-of-town visitors saturday evening so if anyone wants more information please contact me backchannel.

sincerely,
tom orange / DC

Date: Mon, 19 Sep 2005 12:31:33 -0700
From: Stephen Vincent
Subject: Weekend Anti-War etc Demo question(??)

This Saturday's anti-war demonstration: Can anyone point me in the direction of any discussion about ways in the demonstration may or may not be

expanding to include the Katrina/Gulf Coast Bush/Gov disaster (the "unnatural" one). I mean I get the sense that Iraq has been marginalized by the huge focus on Katrina - which may either enhance or hinder this weekend's take on Iraq. I think it's important that these two Category 5 events not be mutually self-cancelling. Surely somebody has a syntactic welding iron at work out there(??)

Thanks,

Stephen V

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448. **Nathaniel Siegel**

Re: POETICS Digest - 18 Sep 2005 to 19 Sep 2005 (#2005-261)

Tue 20 Sep 2005

Dear Friends:

Hi !

I share two quotes from a book called "The Words of Peace" :

"Peace, in the sense of the absence of war, is of little value to someone who is dying of hunger or cold. It will not remove the pain of torture inflicted on a prisoner of conscience. It does not comfort those who have lost their loved ones in floods caused by senseless deforestation in a neighboring country. Peace can only last where human rights are respected, where people are fed, and where individuals and nations are free."

-The Dalai Lama (1989)

"Peace starts within each one of us. When we have inner peace, we can be at peace with those around us. When our community is in a state of peace, it can share that peace with neighboring communities, and so on. When we feel love and kindness towards others, it not only makes others feel loved and cared for, but it helps us also to develop inner happiness and peace."

-The Dalai Lama (1989)

"The Words of Peace"

The Nobel Prize Laureates of the Twentieth Century-
Selections from Their Acceptance Speeches

Selected and Edited by Irwin Abrams Foreword by President Jimmy Carter
Copyright 1990, 1995, 2000 by The Nobel Foundation
Newmarket Press

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449. **Elizabeth Robinson**
Save POETRY from stagnation
Tue 20 Sep 2005

I'm just checked some old e-mails and came across Catherine's citation of the Terry Quinn piece. Thanks for posting that, Catherine, and the points are well taken, but I'd like to add a few more observations: --editors are not the only ones complicit in the problem of simultaneous submissions. I work on 26 Magazine with 4 other editors and we find that poets will often simultaneously submit and then yank their work from your mag. if a more 'prestigious' publication accepts the work. Perhaps the publish-only-once scenario makes poets feel like they have to get the most bang for their poetic buck, but I find it really irresponsible when poets do this and I think it promotes a conversation that is more about status than the work itself.

--my other comment is meant only to augment Quinn's observations. Zines and journals have a misguided sense that there is a time limit during which newly published books are reviewable. After about 6 months, maybe less, a book is 'too old' to be reviewed. I strongly disagree with this approach as it's often the case that I only happen upon an interesting book after the allotted 6 months is up.

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450. **Tom Beckett**
New now at E-X-C-H-A-N-G-E-V-A-L-U-E-S
Tue 20 Sep 2005

EILEEN TABIOS interviews BARBARA JANE REYES and PAOLO JAVIER about their second poetry books, both forthcoming this Fall 2005: respectively *_poeta en san francisco_* (Tinfish) and *'60 lv bo(e)mbs'* (O Books). This is the first published interview of REYES after the news that *_poeta en san francisco_* has received the Academy of American Poets' James Laughlin Award (the Academy made its announcement while the interview was being conducted). Topics addressed include how the MFA experience was supportive--or not--for these two Filipino poets (who attended Bard and SF State), translation, the use of footnotes, colonialism and marginalization, the "Dufusly-Disembodied-Poet from the Suny Buffalo List", the Phillipine influence on American poetry, the limits as well as responsibilities of representation, and various other subversions.

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451. **Tom Beckett**
exchangevalues/interviews
Tue 20 Sep 2005

is located at <http://willtoexchange.blogspot.com>

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452. **Craig, Ray (SOA)**
Gengoro (Diving Beetle) upcoming readings in Tokyo
Tue 20 Sep 2005

forwarding announcement on behalf on Taylor Mignon

From: Taylor Mignon [mailto:]
Sent: Tuesday, September 20, 2005 12:09 AM
To: Craig, Ray (SOA)
Subject: upcoming readings

Dear Writers, Readers, Speakers & Listeners,

On September 30, at 7pm, the library of Temple University Japan will be the setting for a bilingual oral reading of senryu, authored by Gengoro ("Diving Beetle"), pen name for Tobe Yoshiro. Senryu, like its uncle haiku, is the Japanese verse form of the syllabic meter 5/7/5, but ignores the seasonal reference and often contains more meaning compared to haiku. His works run the thematic gamut: social and political commentary, human loneliness, and women and business, to mention a few. In a great parody he modernizes the famous Matsuo Basho haiku "old pond / frog leaps in / splash" and Gengoro's senryu (translated in simple syllable counts)

REDUCE

GLOBAL

WARMING:

PEDAL

is a ringer for a possible Greens party poster. Reading alongside the author from the book *Distant Frogs* will be co-translator Taylor Mignon. Entrance is free, but kindly bring wine or bread and cheese to share for this casual evening of short verse, and possible discussions on senryu and translation. For the map, click <http://www.tuj.ac.jp/newsite/main/maps/index.html>

Gengoro's senryu and translations have been read at Ben's Cafe, The Bowery Club (New York, hosted by Bob Holman), What the Dickens and at Kwangsei University. In print they can be found in Atlanta Review's Asian issue, the

Atlanta Review 10th Anniversary anthology "The Gift of Experience," Hummingbird: Magazine of the Short Poem, Poetry Nippon, Sei-en (Blue flame), Stroker, and, upcoming in Tundra: The Journal of the Short Poem.

Distant Frogs: Selected Senryu by Gengoro, The Hokuseido Press, June, 2003. Illustrated by Miyagawa Yoriko, designed by Koyama Takako, translated by The Aogiri Group, ed. by Fukabori Shige and Taylor Mignon, with an introduction & preface.

Hillel Wright

██████████

██████████

Printed Matter Press will present our second "5th Sunday Fiction" event on Sunday, October 30th, from 3:00-6:00p.m. at Bobby's Bar, Ikebukuro
<http://www.tokyo.to/bobbys/bobbysmap.html>

This will be an open stage for writers of fiction, including short stories, novel excerpts, "gonzo"

journalism, etc. The theme for the evening will be "Ghost Stories" and masks & costumes are welcomed.

We will be featuring recent P/M Press fiction titles such as:

Tokyo Nights and A View from the Chuo Line by Donald Richie, Green Tea to Go by Leza Lowitz and Rotary Sushi by Hillel Wright. We will also have as guests a group of touring writers from Mexico.

Bobby's Bar has the best selection of absinthe in Tokyo.

For updates & details check <http://www.printedmatterpress.com>

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453. **Michael Rothenberg**
Re: Save POETRY from stagnation

Tue 20 Sep 2005

totally agree with second part of your post regarding reviewable time frame. some times it takes a year before people realize a new book is out and another few months to read it and then some months for it to mean something to them and then the aha! that they might want to review it. a good book should have a shelf life and we are not dealing with highpowered bestsellers and fast turning money or some thing like that, I have two books on my desk i received a year ago, just before the last big bridge came out and had no time to read them, was already closing up the issue, and after the issue was up I had some time to look the books over and see how much I liked them, so I am going to present them in the January issue 2006. some times i think publishers and writers play into the scenarios of the pop market economy, "what's new, what's hot" and it is really dull...on the other hand don't you think it's about time we stopped talking about Chaucer, I mean, I'm soooo over him! ----- Original Message ----- From: "Elizabeth Robinson" <[REDACTED]> To: <[REDACTED]> Sent: Tuesday, September 20, 2005 12:21 PM Subject: Save POETRY from stagnation

I'm just checked some old e-mails and came across Catherine's citation of the Terry Quinn piece. Thanks for posting that, Catherine, and the points are well taken, but I'd like to add a few more observations: --editors are not the only ones complicit in the problem of simultaneous submissions. I work on 26 Magazine with 4 other editors and we find that poets will often simultaneously submit and then yank their work from your mag. if a more 'prestigious' publication accepts the work. Perhaps the publish-only-once scenario makes poets feel like they have to get the most bang for their poetic buck, but I find it really irresponsible when poets do this and I think it promotes a conversation that is more about status than the work itself.

--my other comment is meant only to augment Quinn's observations. Zines and journals have a misguided sense that there is a time limit during which newly published books are reviewable. After about 6 months, maybe less, a book is 'too old' to be reviewed. I strongly disagree with this approach as it's often the case that I only happen upon an interesting book after the allotted 6 months is up.

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454. **Camille Martin**

New Orleans re-entry Sunday, 9/18

Tue 20 Sep 2005

First, thanks to all who responded to my earlier message about my experience evacuating the city. Your expressions of friendship and emotional support helped me a lot, and your offers to send books and even to let me stay in your homes were very kind and generous. Since I left the question of the condition of my apartment and collection of books up in the air, I wanted to offer an update on my situation:

I snuck into the city of New Orleans by car on Sunday two days ago with my ex, John Clark, in order to inspect our respective homes. We've all seen images of Katrina's devastation, but viewing things for yourself has a much more visceral impact. Uprooted trees and broken limbs everywhere, downed powerlines draped across the roads, buildings with varying degrees of roof and window damage. Frequent waves of stench floating through the air. Dead grass. No birds. Military convoys patrolling the streets. Phone and electricity repair personnel hard at work in the neighborhoods trying to restore a semblance of a working infrastructure.

We were pretty surprised to find that we were able to drive directly into the city, unchallenged by officials asking for id or a reason for being there. We drove into our neighborhood to find a neighbor already there, being a good Samaritan patching up his roof and the roofs and windows of other neighbors' homes. Other than that, the neighborhood seemed completely deserted.

I looked over to my apartment house and was very hopeful when I didn't see any shingles out of place or missing. I walked up the dark stairs of the boarded-up house, opened my apartment doors, and was overjoyed to see everything just as I had left it - not even a window broken or a telltale ceiling stain indicating leaky roof! My library and other possessions are intact and safe, for which I am very grateful. I'm one of the fortunate ones.

With a perfumed bandana across my nose, I managed to coax the mutated and very ripe chickens from my freezer and scrub out the whole refrigerator with Lysol. Then I helped John to retrieve his truck from his son's house, where he had left it (someone had tried to hotwire it, but he did manage to get it started). He stayed overnight with some Food Not Bombs folks and young anarchists who have set up a sort of headquarters on Desire Street, assisting and supplying with food and water many of the remaining residents in the city.

I departed for Lafayette, three hours to the west, before the 6:00 pm curfew, relieved but also sad about all the suffering that the city and its people have seen. That feeling never seems to go away. The last thing I observed in my

neighborhood before I left was a mockingbird in an elderberry tree, which seemed hopeful somehow.

Camille Martin

PS Now here we go again, this time with Rita threatening another mandatory evacuation of New Orleans and the Gulf Coast and delaying official plans to allow residents to re-enter the city!

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455. **Jane Sprague**

Palm Press: (dis)Orient & Birds of Los Angeles

Tue 20 Sep 2005

:::NEW FROM PALM PRESS:::

(DIS)ORIENT

James Thomas Stevens

ISBN 0-9743181-3-2

28 pages

\$10.00

Borrowing from the North American Jesuit Relations and the Lettres Edifiantes et Curieuses of the Jesuits in China, and woven into sensual personal narrative, this long poem focuses on the obsession of charting. Charting the lakes and rivers of lands on both sides of the Bering Strait, charting the borders of our own containers. Mapping as a means of showing greatness or inferiority. Do we map our borders based on what is reported or echoed back by other?

(DIS)ORIENT is an exploration of borders, based partially on the ideas of psychoanalyst Wilfred Bion, partially on history, but mostly of the self experienced through the other. James Thomas Stevens is the author of Tokinish (First Intensity Press) and Combing the Snakes from His Hair (Michigan State UP) and The Mutual Life, forthcoming from Cambridge. He is a member of the Akwesasne Mohawk tribe, holds an MFA from Brown University, and is a 2000 Whiting Award recipient. He currently teaches English and Native American Studies at the State University of New York at Fredonia.

BIRDS OF LOS ANGELES

Wendy S. Walters

ISBN 0-9743181-2-4

32 pages

\$10.00

Los Angeles is known to be the most photographed city in the world, and its deep connection to the movie industry means that it is frequently mistaken for someplace else. Through gesture and image, BIRDS OF LOS ANGELES is a

modern, metaphysical exploration of the way Southern California's rich cultural and environmental landscapes are misperceived. Wendy S. Walters is Assistant Professor of English at the Rhode Island School of Design.

To read more about these and other Palm Press titles, go here:

<http://www.palmpress.org/chapbooks.html>

mention poetics & we'll cover the shipping. reviewers? give us a shout.

www.palmpress.org

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456. **Rob McLennan**
ottawa poetry newsletter

Tue 20 Sep 2005

new at ottawa poetry newsletter:

Observations of an Ottawa spoken word artist

by Ritallin

a response to:

a boy's first poetry slam

by Max Middle

www.ottawapoetry.blogspot.com

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W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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457. **Vernon Frazer**
Re: Save POETRY from stagnation

Tue 20 Sep 2005

I disagree, as well. It can take several years for a book to reach all of the magazines that review books and the book, in terms of actual readers, might still be "new."

Vernon

<http://vernonfrazer.com>

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

From: "Elizabeth Robinson" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, September 20, 2005 12:21 PM

Subject: Save POETRY from stagnation

After about 6 months, maybe less,
> a book is 'too old' to be reviewed. I strongly disagree with this
> approach as
> it's often the case that I only happen upon an interesting book after the
> allotted 6 months is up.
>

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458. **David A. Kirschenbaum**

Boog City 28 Now Available

Tue 20 Sep 2005

Please forward

Boog City 28, September/October 2005

Available

featuring:

Our Music section, edited by Jonathan Berger, featuring:

--Berger on Curtis Eller's American Circus and
Don McCloskey's Bombs Over Bristol

--Roger Hitts on all that is his Courtney Love

Our Printed Matter section, edited by Jean-Paul Pecqueur, featuring:

--Nick Bredie on Maria Damon and mIEKAL aND's pleasure-TEXT-possession

--Pecqueur on John Olson's Oxbow Kazoo

Our Poetry section, edited by Dana Ward, features work from:

--Julia Cohen

--Michael Cross

--Dylan Michel

--K. Silem Mohammad

Art editor Brenda Iijima brings us work from artist Anna Tsouloufi of Chicago.

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Shakespeare & Co.

Sidewalk Café

Sunshine Theater

Tonic

Tower Video

Trash and Vaudeville

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Hotel Chelsea

Poets House

in Williamsburg

Bliss Cafe

Clovis Press

Earwax

Galapagos

Northsix

Sideshow Gallery

Soundfix/Fix Café

Spoonbill & Sugartown

Supercore Cafe

--

David A. Kirschenbaum, editor and publisher

Boog City

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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459. **Irving Weiss**

Re: 14 by David-Baptiste Chirot

Tue 20 Sep 2005

Wickedly teasing pieces that say hello and goodbye at the same time! Nothing other than these.

Irving

www.irvingweiss.net

On 9/20/05 7:05 AM, "Dan Waber" <[REDACTED]> wrote:

Poetics,

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcretetry/>

has been updated with 14 new pieces by David-Baptiste Chirot.

If you spend one hour of your walking around outside life thinking "what could I make that's like these" you will never look at the world around you the same again. You will see that poetry surrounds us all, and you'll thank David-Baptiste Chirot for the epiphany.

*Enjoy,
Dan*

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460. **Maria Damon**

Fwd: Invitation to California, Spain, and Italy; c/bb

Tue 20 Sep 2005

*Subject: Invitation to California, Spain, and Italy; c/bb
To: Maria Damon <[REDACTED]>
From: IPSI Conferences <[REDACTED]>
Date: Tue, 20 Sep 2005 22:21:39 +0200*

Dear potential Speaker:

Based on your explicit or implicit interest expressed in the past, on behalf of the organizing committee, we would like to extend a cordial invitation for you to submit a paper to the IPSI Transactions journal, or to attend one of the upcoming multidisciplinary, interdisciplinary, and transdisciplinary conferences:

*The 1st one will take place in Palo Alto, California, USA
(in the heart of Silicon Valley, near Stanford and San Francisco):*

IPS-USA-2006 CALIFORNIA

*Hotel Stanford Terrace (arrival: 8 Jan 2006 / departure: 11 Jan 2006)
Deadlines: 10 October 2005 (abstract), 25 October 2005 (full paper)*

The 2nd one will take place in Marbella, SPAIN

(Marbella is in the heart of Costa del Sol, with a unique climate):

IPSI-2006 MARBELLA

*Hotel Puente Romano (arrival: 10 Febr 2006 / departure: 13 Febr 2006)
Deadlines: 30 October 2005 (abstract), 15 December 2005 (full paper)*

*The 3rd one will take place in Amalfi, ITALY
(near Naples, Pompei, in the heart of the famous Costiera Amalfitana):*

IPSI-2006 AMALFI

*Hotel Santa Caterina (arrival: 23 March 2006 / departure: 26 March 2006)
Deadlines: 15 November 2005 (abstract), 15 January 2006 (full paper)*

*Please, note that the 2nd and 3rd conferences are in the same general
area (Mediterranean Sea) and can be combined!*

*All our conferences are non-profit. They bring together the elite of
the world science; so far, we have had seven Nobel Laureates
speaking at the opening ceremonies. The conferences always take
place in some of the most attractive places of the world. All those
who come to our conferences once, always love to come back (because
of the unique professional quality and the extremely creative
atmosphere); lists of past participants are on the web, as well as
details of future conferences.*

*These conferences are in line with the newest recommendations of the
US National Science Foundation and of the EU research sponsoring
agencies, to stress multidisciplinary, interdisciplinary, and
transdisciplinary research (M+I+T++ research). The speakers and
activities at the conferences truly support this type of scientific
interaction.*

Among the main topics of these conferences are: "E-education and E-business with Special Emphasis on Semantic Web and Web Datamining". All topics directly or indirectly related to current and future DARPA projects are also welcome. Other topics of interest include, but are not limited to:

- * Internet*
- * Computer Science and Engineering*
- * Mobile Communications/Computing for Science and Business*
- * Management and Business Administration*
- * Education*
- * e-Medicine*
- * e-Oriented Bio Engineering/Science and Molecular Engineering/Science*
- * Environmental Protection*
- * e-Economy*
- * e-Law*
- * Technology Based Art and Art to Inspire Technology Developments*
- * Internet Psychology*

If you would like more information on either conference, please reply to this e-mail message.

If you plan to submit an abstract and paper, please let us know immediately for planning purposes. Remember that you can submit your paper also to one of the two IPSI Transactions journals.

Sincerely Yours,

*Prof. Veljko Milutinovic, Chairman,
IPSI Conferences, Journals, and Tutorials*

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if you like to obtain more information about a conference from this call, please reply with the conference name in the subject.

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461. **Stephen Vincent**

Re: Weekend Anti-War etc Demo question(??)

Tue 20 Sep 2005

Thanks for providing this, Jonathan. Helpful and sanguine. That will be the day when we see arrest warrants out on more than a few of these folks. I wish a few Democrats "in power" could come out and say what you have said.

But for the immediate moment I think walking on Saturday will have to do it. I got my feet on.

Stephen V

Blog: <http://stephenvincent.net/blog/>

New blog site / same archives!

I haven't been in on the D.C. buzz regarding this march, but am hoping to drive down from Philadelphia. (Any poets from the Philly area who want a ride, please backchannel.)

I was planning to attend this march well before Katrina blew into town, and I would presume the attitude of most demonstrators is, as mine, a sense of outrage and horror at the criminality of the war. This outrage was difficult enough to support before Katrina, and my own need to march may be more therapeutic than anything else. Katrina has only focused, rather than distracted from, my intention to vocally oppose the war in Iraq.

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I share Tom's concern regarding the dismissability of catch-all puppets-against-everything-bad demos: I honestly don't think this will be

one of those. The Cindy Sheehan media coup--again, well before Katrina--is a good indication of mainstream momentum building against the administration. Sheehan has been touring the country since and the rallies have been ever larger. I know, for example, that all the buses chartered to take protestors from Buffalo to the rally have sold out, and that the bus charter companies are now saying they are overbooked. (Maybe they're still mired in Louisiana.)

There was some initial dispute over the planning of this march, with two marches planned: one by ANSWER (the less-focused group, in my opinion) and a larger one by United for Peace and Justice. Some weeks ago they came to an agreement, and decided to join forces.

There is a fairly clear statement on the "Aftermath of Katrina" on the United for Peace and Justice website (<http://www.unitedforpeace.org/>). It emphasizes the extent to which Katrina only focuses the outrage against the war: not a matter of "expanding to include" the hurricane catastrophe.

Rather, as just one example, the connections between this administration's irresponsibility and the dismantling of FEMA are clear enough--blowing wide open the lie of "homeland security. This time it's not even a stretch. Editorials for the NY Times in the week after Katrina by Frank Rich, Bob Herbert, even David Brooks, did not hesitate to connect the dots, all the way back to ENRON.

I don't have a TV, so can't say what the living room media climate is like, how effective Bush's rhetorical airbrushing was last Thursday, etc. But I know I'm not going to wait to "test the waters" before throwing in my two cents, especially now that the Beltway is within spitting distance.

I've been pretty skeptical about the effectiveness of these sort of demos, but this Saturday I think we are going to see on the streets of D.C., rather than incoherence, a convergence and strengthening of momentum against those corrupt leaders whose veneer of coherence has pretty much been washed away once and for all. Hope to see as many of you there as possible: anyone who wants to try to hook up before the march, please backchannel.

That said, the venue for really effective action against the war is the building counter-recruitment movement on campuses. American Friends Service Committee (<http://www.afsc.org/>) has a good site, including information on how to opt-out of the biggest ever illegal database, the Joint Advertising and Marketing Research Services (or JAMRS) database, compiled by a private marketing firm (BeNow, Inc.) for recruiting purposes to the four branches of the military.

This database, empowered by a little known provision in the federal Leave No Child Behind law, includes such sensitive personal information as Social Security numbers, ethnicity, GPA, personal email addresses, height, weight,

and even cell phone numbers of more than 30 million American citizens between the ages of 16 and 25. BeNow, Inc., has no statements on their web site regarding their own security or privacy policies.

Working Assets, Mainstream Moms and ACORN have also put together a website called LeaveMyChildAlone.org to help citizens "opt out" of this database. Needless to say, parents are pretty pissed off about this intrusion on privacy. I'm sure we'll see a few of them at the demo on Saturday as well.

JS

*Date: Mon, 19 Sep 2005 18:33:29 -0400
From: Thomas Martin Orange <[REDACTED]>
Subject: Weekend Anti-War etc Demo question(??)*

stephen,

my sense is that it's being perceived (i'm not sure if by its supporters, detractors or both) as a kitchen-sink protest, that is, against everything: bush, roberts, the war in iraq, poor response to katrina, the bank and the fund, global capitalism, etc. unfortunately in my view, as it only perpetuates the image of the left as inarticulate naysayers unable to focus and project a coherent message.

that said, there is a tentative plan for poetry folks from DC to rendezvous with out-of-town visitors saturday evening so if anyone wants more information please contact me backchannel.

*sincerely,
tom orange / DC*

*Date: Mon, 19 Sep 2005 12:31:33 -0700
Sender: UB Poetics discussion group
From: Stephen Vincent
Subject: Weekend Anti-War etc Demo question(??)*

This Saturday's anti-war demonstration: Can anyone point me in the direction of any discussion about ways in the demonstration may or may not be expanding to include the Katrina/Gulf Coast Bush/Gov disaster (the "unnatural" one). I mean I get the sense that Iraq has been marginalized by the huge focus on Katrina - which may either enhance or hinder this weekend's take on Iraq.

I think it's important that these two Category 5 events not be mutually self-cancelling. Surely somebody has a syntactic welding iron at work out there(??)

Thanks,

Stephen V

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462. **Editors, Tarpaulin Sky**

Sept 24 Reading --Tarpaulin Sky / Frequency Series

Tue 20 Sep 2005

Please join us for the second reading in our series. More details (as well as a few photos from the first reading) maybe found at the link below.

TARPAULIN SKY / FREQUENCY SERIES FALL READINGS

http://www.tarpaulinsky.com/READINGS/NYC_FALL_05/index.html

Saturday, September 24, at 2pm Featured readers: Dan Chelotti, Mary A. Koncel, and Jeffrey Levine. The Four-Faced Liar, 165 West 4th Street between 6th & 7th Ave, in NYC. (Scroll down for subways.)

Jeffrey Levine is the author of Sanctuaries (Red Hen Press) and Mortal, Everlasting, winner of the 2000 Transcontinental Poetry Award from Pavement Saw Press. His individual poems and groups of 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. Jeffrey Levine is Editor-in-Chief of Tupelo Press.

Mary A. Koncel is the author of You Can Tell the Horse Anything (Tupelo Press, 2004) and the chapbook Closer to Day (Quale Press, 1999). Her work has appeared in a variety of journals and anthologies, including The Massachusetts Review, Denver Quarterly, The Journal, The Prose Poem: An International Journal, and No Boundaries: Prose Poems by 24 American Poets.

Dan Chelotti is currently pursuing his MFA at UMASS-Amherst. He has worked as an Assistant Managing Editor at Verse Press for the past three years. He lives in Easthampton, MA.

The Four-Faced Liar is near the Christopher Street (1, 9) and West 4th St. subway stops (F, V, A, C, E, F, V, B, D).

UPCOMING READINGS

1 October

Amy King, Dan Machlin, Paul McCormick, and Jonah Winter

8 October

Jenny Boully, Jan Clausen, Sasha Watson, and TBA

22 October

Barbara DeCesare, Elena Georgiou, Joan Larkin, and Ada Limon

5 November

Julie Carr, Cheryl Pallant, & TBA

We hope to see you there--

Christian Peet, Elena Georgiou, Lizzie Harris, & Co.

Tarpaulin Sky



<http://www.tarpaulinsky.com>

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463. **Vernon Frazer**

Re: Save POETRY from stagnation

Tue 20 Sep 2005

I don't think publishers of the kind of work we write should review along the pop economy terms Michael described. Most of us have chosen to write things that we hope will last well past our lifetimes instead of something that will make us rich in this one. And in our field, you could easily say that a book is new whenever you read it for the first time. Yesterday I bought a brand-new book: Collected Poems by Lorine Neidecker.

Vernon

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

From: "Michael Rothenberg" <>

To: <>

Sent: Tuesday, September 20, 2005 1:08 PM

Subject: Re: Save POETRY from stagnation

totally agree with second part of your post regarding reviewable time frame. some times it takes a year before people realize a new book is out and another few months to read it and then some months for it to mean something to them and then the aha! that they might want to review it. a good book should have a shelf life and we are not dealing with highpowered bestsellers and fast turning money or some thing like that, I have two books on my desk i received a year ago, just before the last big bridge came out and had no time to read them, was already closing up the issue, and after the issue was up I had some time to look the books over and see how much I liked them, so I am going to present them in the January issue 2006. some times i think publishers and writers play into the scenarios of the pop market economy, "what's new, what's hot" and it is really dull...on the other hand don't you think it's about time we stopped talking about Chaucer, I mean, I'm soooo over him!

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

From: "Elizabeth Robinson" <[REDACTED]>
To: <[REDACTED]>
Sent: Tuesday, September 20, 2005 12:21 PM
Subject: Save POETRY from stagnation

I'm just checked some old e-mails and came across Catherine's citation of the Terry Quinn piece. Thanks for posting that, Catherine, and the points are well taken, but I'd like to add a few more observations: --editors are not the only ones complicit in the problem of simultaneous submissions. I work on 26 Magazine with 4 other editors and we find that poets will often simultaneously submit and then yank their work from your mag. if a more 'prestigious' publication accepts the work. Perhaps the publish-only-once scenario makes poets feel like they have to get the most bang for their poetic buck, but I find it really irresponsible when poets do this and I think it promotes a conversation that is more about status than the work itself.

--my other comment is meant only to augment Quinn's observations. Zines and journals have a misguided sense that there is a time limit during which newly published books are reviewable. After about 6 months, maybe less, a book is 'too old' to be reviewed. I strongly disagree with this approach as it's often the case that I only happen upon an interesting book after the allotted 6 months is up.

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464. **Susan Webster Schultz**

TINFISH news

Tue 20 Sep 2005

Some good news for us at Tinfish, and for Barbara Jane Reyes, whose book highly deserves any prize that comes its way!

<http://www.poets.org/page.php/prmID/319>

The book will be out later this Fall.

aloha, Susan

<http://tinfishpress.com>

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465. **Alison Croggon**

TN: Telefunken

Tue 20 Sep 2005

Telefunken written and performed by Stuart Orr, directed by Barry Laing. Table 9 Productions @ the Tower Theatre, Malthouse, until September 25.

"Art, like suicide," says Ralph Manheim Mann blackly during the course of this fascinating show, "is very, very personal."

It's an illuminating analogy. Suicide is at once the ultimate assertion of self - the conscious decision to override even the deepest survival instinct, a blasphemous refusal of life - and the self's ultimate erasure. And if art, as Freud argued, is the sublimation of certain instincts towards death and sex, it is not a sublimation which yields gratification but is peculiarly circular. It is, in fact, a masochistic sublimation, erasing rather than aggrandising the self.

Stuart Orr's one-man aria Telefunken is art of this kind. Orr's electrifying physical presence is at the centre of the show, but all our attention is splintered and diverted from Orr himself by his very expressiveness. Personal this show may be, but it is the antithesis of confessional.

It's a bit of a challenge to describe its complexities. Telefunken works on several levels, and in reflecting on it, all of them seem to metastasise uncontrollably, creating dense clusters of allusion and metaphor which themselves collect more allusions, more metaphors...and it is no accident that one of the presiding gods in this piece is Loki, the trickster. I fear that one viewing is not nearly enough to absorb all of its implications.

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

All the best

Alison

Alison Croggon

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

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

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

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466. **ALDON L NIELSEN**

Re: TINFISH news

Tue 20 Sep 2005

great news, Susan -- Yunte was here last night and told me that you had emailed that there would be good news about the press shortly -- he was

to innumerable readers through hundreds and hundreds of years, with an untold number of books.

*From: Vernon Frazer <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Save POETRY from stagnation
Date: Tue, 20 Sep 2005 19:03:13 -0400*

I don't think publishers of the kind of work we write should review along the pop economy terms Michael described. Most of us have chosen to write things that we hope will last well past our lifetimes instead of something that will make us rich in this one. And in our field, you could easily say that a book is new whenever you read it for the first time. Yesterday I bought a brand-new book: Collected Poems by Lorine Neidecker.

Vernon

*----- Original Message ----- From: "Michael Rothenberg"
<[REDACTED]>
To: <[REDACTED]>
Sent: Tuesday, September 20, 2005 1:08 PM
Subject: Re: Save POETRY from stagnation*

totally agree with second part of your post regarding reviewable time frame. some times it takes a year before people realize a new book is out and another few months to read it and then some months for it to mean something to them and then the aha! that they might want to review it. a good book should have a shelf life and we are not dealing with highpowered bestsellers and fast turning money or some thing like that, I have two books on my desk i received a year ago, just before the last big bridge came out and had no time to read them, was already closing up the issue, and after the issue was up I had some time to look the books over and see how much I liked them, so I am going to present them in the January issue 2006. some times i think publishers and writers play into the scenarios of the pop market economy, "what's new, what's hot" and it is really dull...on the other hand don't you think it's about time we stopped talking about Chaucer, I mean, I'm soooo over him!

*----- Original Message ----- From: "Elizabeth Robinson"
<[REDACTED]>
To: <[REDACTED]>
Sent: Tuesday, September 20, 2005 12:21 PM
Subject: Save POETRY from stagnation*

I'm just checked some old e-mails and came across Catherine's citation of the Terry Quinn piece. Thanks for posting that, Catherine, and the

*points are well taken, but I'd like to add a few more observations:
--editors are not the only ones complicit in the problem of simultaneous submissions. I work on 26 Magazine with 4 other editors and we find that poets will often simultaneously submit and then yank their work from your mag. if a more 'prestigious' publication accepts the work. Perhaps the publish-only-once scenario makes poets feel like they have to get the most bang for their poetic buck, but I find it really irresponsible when poets do this and I think it promotes a conversation that is more about status than the work itself.*

--my other comment is meant only to augment Quinn's observations. Zines and journals have a misguided sense that there is a time limit during which newly published books are reviewable. After about 6 months, maybe less, a book is 'too old' to be reviewed. I strongly disagree with this approach as it's often the case that I only happen upon an interesting book after the allotted 6 months is up.

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

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468. **mIEKAL aND**

Fwd: Coral Lambert, International Sculpture Works in New Orleans, Louisiana

Tue 20 Sep 2005

From: "John Hock" <[REDACTED]>

Date: September 20, 2005 12:24:16 PM CDT

To: <[REDACTED]>

Subject: Coral Lambert, International Sculpture Works in New Orleans, Louisiana

Dear Friends, Fellow Artists, & Katrina refugee supporters,

I am, and many of you are too, friends and peers with Coral Lambert of the International Sculpture Works, New Orleans, Louisiana.

Coral, co-founder of the International Sculpture Works in New Orleans with her husband Paul Higham were, like most in New Orleans-Lost Everything. Devastated and displaced by Hurricane Katrina and the flooding in New Orleans, we are trying to help, directly.

Franconia Sculpture Park is sponsoring Coral and Paul at the Park for the next 3 to 6 months as refugees.

Franconia Sculpture Park, is setting up a fund to help Coral and Paul recover their losses.

100% of donations will be passed onto Coral and Paul.

Donations should be made out to: Franconia Sculpture Park.

Please indicate on the check memo: Katrina Artist's Relief.

Please make sure we have your name and address so we can send you the appropriate write-off acknowledgement for tax purposes.

Please send donations to:

Franconia Sculpture Park

Katrina Artists Relief

29815 Unity Ave.

Shafer, MN 55074 USA

An article on Coral and Paul with images of their studio in New Orleans pre and post Katrina is at:

[http://www.mnartists.org/article.do;](http://www.mnartists.org/article.do;jsessionid=7FD5DAFC467B27A7F30589B748DBC6E4?rid=78409)

[jsessionid=7FD5DAFC467B27A7F30589B748DBC6E4?rid=78409](http://www.mnartists.org/article.do;jsessionid=7FD5DAFC467B27A7F30589B748DBC6E4?rid=78409)

An article in the UK Independent.

<http://news.independent.co.uk/world/americas/article311904.ece>

Also a link to another article:

<http://mnartists.org/article.do?rid=78409>

John Hock

Artistic Director

Franconia Sculpture Park

29815 Unity Ave

Shafer, Mn 55074

Phone/Fax [REDACTED]

FSP/website [www.franconia .org](http://www.franconia.org)

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469. **noah eli gordon**

Eula Biss email

Tue 20 Sep 2005

Would someone please b/c me an email address for Eula Biss...

thanks,

Noah

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470. **Frank Sherlock**

XConnect Issue 23

Wed 21 Sep 2005

The new web issue of XConnect <http://www.xconnect.org/> is up. This issue features Pierre Joris, Laura Solomon, Will Esposito, Divya Victor, Ish Klein, Tom Devaney & many others. Check it out.

- Frank Sherlock

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

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471. **Tom Beckett**

E-X-C-H-A-N-G-E-V-A-L-U-E-S

Wed 21 Sep 2005

EILEEN TABIOS interviews BARBARA JANE REYES and PAOLO JAVIER about their second poetry books, both forthcoming this Fall 2005: respectively *_poeta en san francisco_* (Tinfish) and *'60 _ 'lv bo(e)mbs'* (O Books). This is the first published interview of Reyes after the news that *_poeta en san francisco_* has received the Academy of American Poets' James Laughlin Award (the Academy made its announcement while the interview was being conducted). Topics addressed include how the MFA experience was supportive -- or not -- for these two Filipino poets (who attended Bard and SF State), translation, the use of footnotes, colonialism and marginalization, the "Dufusly-Disembodied-Poet from the Suny Buffalo List", the Philippine influence on American poetry, the limits as well as responsibilities of representation, and various other subversions

Go to: <http://willtoexchange.blogspot.com>

(I'm reposting this information since I managed the announcement a little clumsily yesterday.)

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472. **Derek White**

Calamari Press & Sleepingfish moving & other misc.

Wed 21 Sep 2005

The new address after 10/15 or so will be:

c/o

Derek White

35 Essex St. #7B
New York, NY 10002

other news:

The Land of the Snow Men by George Belden, taken from his purported Antarctic expedition journals that were recently discovered by Norman Lock, will be available October 4: www.calamaripress.com/Land_of_the_Snow_Men.htm

An inspired "review" of Kamau Brathwaite's Born to Slow Horses is up on 5cense Reviews:
www.5cense.com

For those that didn't get it online, Sleepingfish 0.75 (www.sleepingfish.net) should now be available at these bookstores:
<http://calamaripress.com/directorder.htm>

For those in the Detroit area, Peter Markus will be reading in a word and song event with musician Chris Moore (www.mooresong.com) at the Contemporary Art Institute of Detroit on Sept. 27 at 8 PM.

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473. **Joel Weishaus**
"Adam[i]n Paradise"
Wed 21 Sep 2005

Conclusion of latest project:

<http://web.pdx.edu/~pdx00282/Adam/text.htm>

-Joel

Joel Weishaus
Research Faculty
Center for Excellence in Writing
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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474. **Michael Kelleher**

OlsonNow

Wed 21 Sep 2005

OlsonNow

Thirty five years have passed since the death of Charles Olson in 1970. While all the signs were there when he died, the country he lived in is almost unrecognizable: decades of covert wars, domestic and international imprisonment on a massive scale, and the flexing of imperial muscle that now finds the U.S. military in Iraq reveal that the “pejorocracy” Olson warned of is well entrenched. As almost all forms of knowledge and culture have become administered and poetry has become a profession, the questions Olson raised about the world and the role of poetry and knowledge in it are more pointed than ever.

The first major public event emerging from the project will take place on:

December 3, 2005, from 12 to 7 at the

Poetry Project at St. Mark’s Church-in-the-Bowery in New
York City

131 East 10th st. <http://www.poetryproject.com>

There will be two components to the event; an open symposium held during the day followed by the New York premiere of Henry Ferrini’s film-in-progress:

Poet and the City: Charles Olson and the Persistence of Place, with Amiri Baraka, Diane di Prima, John Malkovich, and many others. The screening will be accompanied with performances by David Amram, Ed Sanders, Anne Waldman, and others to be announced, followed by a reception.

Our idea is to keep the structure of the symposium as open as possible: we would like to see discussion form according to interests and affinities in the format of a town meeting.

The structural configuration of the day is still evolving and we welcome any ideas.

We have opened a blog (<http://www.olsonnow.blogspot.com>) to create a forum prior to the symposium and use material posted there as an entryway into the topics of the day, including:

First Fact: SPACE

Polis is eyes

The special view of history

The initiation of another kind of nation

This is not a call for papers, keynote speakers and panels, but a space for ideas in action in order to articulate our own histories and places within it. Please send material, and/or inquiries addressed to either Michael Kelleher or Ammiel Alcalay at: [REDACTED]

There is no need to register but please let us know if you plan to attend.

The event is open to the public: admission is \$8; students and seniors \$7; members \$5 or free.

We invite neophytes, initiates, the immersed and the curious, students and teachers,

come one and all, no one will be turned away.

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475. **Ward Tietz**

Spahr and Kinsella @ Georgetown U on September 28

Wed 21 Sep 2005

The Georgetown Poetry and Seminar Series Presents:

John Kinsella & Juliana Spahr--Poetic (Dis)location

September 28

Seminar: "Poetic (Dis)location": 5:30 PM, 462 ICC

Poetry Reading: 8:00 PM, ICC Auditorium

Juliana Spahr's poetry, according to the New York Times, "reach[es] after the whole shebang." Her books include *This Connection of Everyone with Lungs*, *Fuck You-Aloha-I Love You*, *Everybody's Autonomy: Connective Reading and Collective Identity and Response*. She co-edits the journal *Chain* with Jena Osman.

Australian poet and editor John Kinsella is the author of more than thirty books. His most recent volumes, *The New Arcadia* and *Peripheral Light: New and Selected Poems* (selected and introduced by Harold Bloom) were published by WW Norton. A volume of essays and a book of short stories (with Tracy Ryan) are forthcoming.

For further information about the series or this event, contact Ward Tietz, Director, Georgetown Poetry and Seminar Series, at [REDACTED].

For more information about the Lannan Literary Programs at Georgetown visit:

<http://www.georgetown.edu/departments/english/Lannan/Index.html>

The ICC Auditorium and ICC room 462 are in the red brick building located near the Georgetown University main gate at 37th and O Streets in Washington, DC.

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476. **Kevin Hehir**
concrete poetry in german

Wed 21 Sep 2005

I have yet to go and find this but i thought it would interest some on this list. it gives me hope that there is a Library of Congress Subject heading called "Concrete poetry, German--Study and Teaching(Secondary).

cheers,
kevin

Personal author Poppe, Reiner.

Title Spiele mit Sprache, lyrischer Humor, Konkrete Poesie : Studien zum Literaturunterricht auf der Sekundarstufe 1 / Reiner Poppe, Gnther Marx ; bearbeitet von M. H. Ludwig. --

Publication info Hollfeld : C. Bange, [198-]

Physical description 159 p. --

Series (Bausteine. 1/1, Lyrik ; 1)

LC Subject Concrete poetry, German--Study and teaching (Secondary).

LC Subject Play on words.

LC Subject Humorous poetry, German--Study and teaching (Secondary).

Personal author Marx, Gnther.

Personal author Ludwig, M. H.

ISBN 3804406505

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477. **Ishaq**
[Underworld Hip Hop] Racist band plays Vancouver this Saturday!

Wed 21 Sep 2005

<http://victoria.indymedia.org/news/2005/09/43737.php>

Racist band plays Vancouver this Saturday!

WE MUST SHOW THAT THIS SORT OF IGNORANCE IS NOT WELCOME IN OUR CITY!!!

Racist band plays Vancouver this Saturday!

Submitted by bella_donna

This band is called Operation Wintermist (named after a nazi military exercise)! They're a "war metal" band from Calgary, AL, they use nazi imagery on their album covers, wear nazi helmets on stage and their singer calls himself Panzer. they have also been known to commit various hate crimes in their home town against minorities. They are playing this Saturday (September 24) at The Columbia Hotel in Vancouver. This must be stopped!!!! WE MUST SHOW THAT THIS SORT OF IGNORANCE IS NOT WELCOME IN OUR CITY!!!

Trackback URL for this post:
<http://mostlywater.org/trackback/3320>

<http://owm.ark11.net/> this

Submitted by train_of_thought on Wed, 2005-09-21 02:20.

<http://owm.ark11.net/>

<http://mostlywater.org/trackback/3320>

see also:

"anyone with a real sense of rebellion and struggle became a gangsta, a wigger, or gave up and became a junkiepunk during the grunge years. I can't see anybody deciding to be a part of something and not knowing anything about it. Mostly kids in small towns or ones in which there is high unemployment and poor education fall prey to this. They are targeted. They feel powerless and are told that they can have power over others if they just bully and walk the walk. The kids are lead to believe that non-Whites are out to get them, having meetings and planning this great takeover. Not to mention, people are willing to offer these scared, pissed off kids as much beer, free tats, Celtic pride, and nifty hate-rock CDs as they can drink, fit on themselves, and carry." lawrence ytzhak braithwaite -- "The Way Things Are...: a conversation with author Lawrence Ytzhak Braithwaite"

<http://victoria.indymedia.org/news/2004/11/34659.php>

or

http://www.alyson.com/html/00_files/00_interviews/0300/0300ratz_interview.html

http://groups.yahoo.com/group/drumbeat-weekend_edition/

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___\

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&orderBy=date>

\

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

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478. **mIEKAL aND**

Authors sue Google over Google Print

Wed 21 Sep 2005

Authors sue Google over Google Print

By Nancy Gohring, PC World.com

The Authors Guild and three other writers filed a class action suit on Tuesday against Google Inc. over the Google Print program. The lawsuit charges Google with massive copyright infringement. Google Print is a beta, or test, project that allows Internet users to search for content in books. Google is in the process of scanning books from several libraries into the searchable database. The Authors Guild, a society of published writers representing over 8,000 U.S. authors, charges that Google has not sought the approval of authors to include their works in the program. Google does allow copyright holders to exclude their books from the program. However, traditionally, content users must have affirmative authorization from a copyright owner to use the copyrighted material, said Terence Ross, a partner and copyright law specialist at Gibson, Dunn & Crutcher, a Washington, D.C., law office. "Merely saying that if we don't hear from you we assume it's okay has never been accepted by any court and I doubt it would ever be accepted," he said. Google said in a statement responding to the lawsuit that its activities are consistent with the fair use doctrine under U.S. copyright law and the principles underlying copyright law. Fair use is a concept within U.S. copyright law that allows copyright material to be used in limited circumstances, such as quoting parts of a novel for a book review, without the permission of the author. When users search the Google Print database, they find a "brief snippet of text where their search term appears," not the entire text, Google explained in the statement. Still, Google is copying entire works into its database. "It's not what's delivered to the PC user that's the copyright issue, it's the fact that they have copied the entire work in the first

place,” said Ross. “I don’t see fair use.” Google also points to a paper issued by Jonathan Band, an intellectual property lawyer, who cites potentially relevant cases. In one, a company was allowed to make copies of images on Web sites and offer them in smaller, lower quality form because such a format doesn’t alleviate the need for the higher-quality originals. Similarly, rather than erode the potential for authors to sell books, Google argues the program will encourage sales. “This ability to introduce millions of users to millions of titles can only expand the market for authors’ books, which is precisely what copyright law is intended to foster,” the statement said. Google is working with University of Michigan, Harvard University, Stanford University, The New York Public Library and Oxford University to scan all or part of their books into the Google Print database. The lawsuit was filed in a New York federal court. The three writers named in the suit in addition to the Authors Guild are Herbert Mitgang, a former New York Times writer and book author, Betty Miles, a children’s book author and Daniel Hoffman, a poet and author.

<http://www.macworld.com/news/2005/09/21/googleprint/index.php=>

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479. **Michael Rothenberg**

SIX GALLERY GOES GOLDEN event in SF oct 2

Wed 21 Sep 2005

The San Francisco Public Library Presents:

The Six Gallery Goes Golden:

Fifty Years of Poetry Renaissance, Howl,
and Literary Activism

An afternoon of live poetry and literary memory, recalling the San Francisco poetry reading in 1955 that gave birth to the Beat Generation and the American counterculture

Tributes will be given to each of the original readers: Philip Lamantia, Michael McClure, Philip Whalen, Allen Ginsberg, and Gary Snyder, as well as MC Kenneth Rexroth

Highlights of the afternoon include Peter Coyote reading Howl, and poet David Meltzer performing authentic 1950's jazz poetry with John Clark on bass

Readers and speakers include: Matt Gonzalez, Herbert Gold, Ntozake Shange, Ron Loewinsohn, Michael Rothenberg, Lee Swenson, Neeli Cherkovski, A.D. Winans, Latif Harris, David Gitin, Steve Dickison, Jessica Loos, Nicole Henares, Jami Cassady, Mariana Rexroth, David Koven, Inez Storer, and Surprise Guests

MC's: Gerald Nicosia, Jonah Raskin

Sunday October 2, 1-4PM, Koret Auditorium, Main Public Library, 100 Larkin St., San Francisco

For information, call: [REDACTED] or [REDACTED]

Cosponsored by Friends of the San Francisco Public Library, Poetry Flash, City Lights Bookstore, the New College of California, and the Poetry Center, San Francisco State University

Michael Rothenberg

[REDACTED]

Big Bridge

www.bigbridge.org

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480. **Charlie Rossiter**

websites/blogs looking for Katrina (huirricane) related poems/stories?

Wed 21 Sep 2005

The National Assoc. for Poetry Therapy is planning to add a resource page to the website www.poetrytherapy.org

this will most likely be a listing of annotated lnks telling people where they can send their poems and stories.

I've lost the note in which someone of you said you have a blog where you are collecting these items

Please sent that reference to me.

Also if you become aware of any other sites on the web that are posting poems/stories from the disaster zone....soon to zones I'm afraid...please send them to me at

[REDACTED]

Many thanks

Charlie

--

The truth is such a rare thing
it is delightful to tell it

Emily Dickinson

www.poetrypoetry.com

where you hear poems read
by the poets who wrote them

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481. **Joe Brennan**

U.S. Adopts McNamara 'Accounting Methods

Wed 21 Sep 2005

Click here: The Assassinated Press

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

U.S. Adopts McNamara 'Accounting Methods,' Claims Success in Iraq Despite Onslaught: Vietnam Era Body Counts Now Cited as Benchmarks: Using The MACV Body Count 4000 Quantum Computer, U.S. Is Projected To Kill Every Man, Woman, Child & Goat In Iraq Eight Times Over By 2009: British Caught Planting Bombs In Shi'ite Basra To Blame It On The Sunnis; Limeys Kill New York Times Journalist: Dobie Gillis Snitches A Bust; Teen Aged Iraqi Informants Finger Innocent Iraqis For U.S. Military Intelligence; Some Were Al-Qaeda Operatives In U.S. Supplied Masks By OLEO 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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482. **Kimmelman, Burt**

Book Party/Reading in NYC on Friday (Sept. 23rd)

Thu 22 Sep 2005

Poetics Listserv members are invited to the Marsh Hawk Press book party and reading by authors of its fall books on Friday, September 23rd, at Poets House, 72 Spring Street, Manhattan, at 7 PM.

There will be readings and book signings by Sandy McIntosh, Eileen Tabios, and Harriet Zinnes.

Refreshments will be served, of course.

- Burt Kimmelman

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483. **Joel Lewis**

House For Rent Near Bard College

Thu 22 Sep 2005

hello--

i am forwarding info from an old friend, NYC poet Donna Cartelli. Rhinebeck is a beautiful Hudson valley town, w/ Amtrak nearby and about 2 hours north of NYC. Please contact her at below info for photos and details.

Joel Lewis

Furnished OR unfurnished 19th century cottage on quiet, tree-lined street. 2 BR, 2 baths, study/3rd BR, washer/dryer, large yard. Convenient to Bard, Albany, Antiquing, etc. Non-smokers. Pets upon approval. Up to 3 adults. Rent + Utilities. Security, first & last month's rent. Rent: \$1500. Requires credit check and interview with owner. Photos available. Contact Donna [REDACTED] or email [REDACTED]

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484. **St. Thomasino**

eratio postmodern poetry issue six, fall 2005 is online

Thu 22 Sep 2005

please share this announcement with others

9

ERATIO POSTMODERN POETRY ISSUE SIX, FALL 2005

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eratio postmodern poetry issue six, fall 2005

<http://www.eratiopostmodernpoetry.com>

* poetic language *

Jack Foley

Nicholas Manning

Dan Masterson

Salvatore Quasimodo, Tr. Anny Ballardini

Jorge Lucio de Campos

Todd Swift

Hugh Tribbey
Eileen Tabios
Ashok Niyogi
Dustin Hellberg
Amy J. Grier
Lorcan Ryan-Black
Graham Nunn
Phil Cordelli & Brandon Shimoda
Mark Young
Sandy Florian
Marcia Arrieta
Emily Waples
Erin McElroy
Jane Adam
Crag Hill
Jeffrey Side
C. L. Bledsoe
Timothy David Orme
José Alejandro Peña
Thomas Lowe Taylor
Al Swanson
David Chikhladze
PR Primeau

* eidetics *

Vadim Bystritski

* the eratio broadside *

Keith Tuma & jUStin!katKO

Jo Cook

Aryan Kaganof

Catherine H.

* bookshelf *

Jake Berry reads Hank Lazer

* the eratio gallery *

Jeff Crouch

Jukka-Pekka Kervinen

Márton Koppány

.
edited by Gregory Vincent St. Thomasino
.

eratio appears for spring and fall and is always reading
please read the guidelines before sending:

<http://www.eratiopostmodernpoetry.com/contact.html>

* visit the eratio blog-auxiliary for updates *

<http://eratio.blogspot.com>

.
eratio postmodern poetry issue six, fall 2005

<http://www.eratiopostmodernpoetry.com>

.
"The noise of them that sing I do hear."

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485. **furniture_press**

O

Thu 22 Sep 2005

O blow me a post-modern blowholio
and give me a modern portfolio

--

Graffiti.net free e-mail @ www.graffiti.net
Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

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486. **Thomas savage**

Re: OlsonNow

Thu 22 Sep 2005

I plan to attend at least some of this event and am glad it is occurring now. Re-
gards, Tom Savage

Michael Kelleher <[REDACTED]> wrote:OlsonNow

Thirty five years have passed since the death of Charles Olson in 1970. While all the signs were there when he died, the country he lived in is almost unrecognizable: decades of covert wars, domestic and international imprisonment on a massive scale, and the flexing of imperial muscle that now finds the U.S. military in Iraq reveal that the “pejorocracy” Olson warned of is well entrenched. As almost all forms of knowledge and culture have become administered and poetry has become a profession, the questions Olson raised about the world and the role of poetry and knowledge in it are more pointed than ever.

The first major public event emerging from the project will take place on:

December 3, 2005, from 12 to 7 at the

Poetry Project at St. Mark’s Church-in-the-Bowery in New York City

131 East 10th st. <http://www.poetryproject.com>

There will be two components to the event; an open symposium held during the day followed by the New York premiere of Henry Ferrini’s film-in-progress:

Poet and the City: Charles Olson and the Persistence of Place, with Amiri Baraka, Diane di Prima, John Malkovich, and many others. The screening will be accompanied with performances by David Amram, Ed Sanders, Anne Waldman, and others to be announced, followed by a reception.

Our idea is to keep the structure of the symposium as open as possible: we would like to see discussion form according to interests and affinities in the format of a town meeting.

The structural configuration of the day is still evolving and we welcome any ideas.

We have opened a blog (<http://www.olsonnow.blogspot.com>) to create a forum prior to the symposium and use material posted there as an entryway into the topics of the day, including:

First Fact: SPACE

Polis is eyes

The special view of history

The initiation of another kind of nation

This is not a call for papers, keynote speakers and panels, but a space for ideas in action in order to articulate our own histories and places within it. Please send material, and/or inquiries addressed to either Michael Kelleher or Ammiel Alcalay at: 

There is no need to register but please let us know if you plan to attend.

The event is open to the public: admission is \$8; students and seniors \$7; members \$5 or free.

We invite neophytes, initiates, the immersed and the curious, students and teachers,

come one and all, no one will be turned away.

Do You Yahoo!?

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

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487. **Rob McLennan**
The Peter F. Yacht Club

Thu 22 Sep 2005

new from above/ground press

The Peter F. Yacht Club #4 (writers festival special)
edited & produced by rob mclennan

with writing by George Bowering, Stephen Brockwell, Suzanne Buffam, Stephen Cain, Margaret Christakos, Anita Dolman, Gwendolyn Guth, William Hawkins, rob mclennan, Max Middle, James Moran, Jennifer Mulligan, Susan Musgrave, Wanda O'Connor, Sandra Ridley & Vivian Vavassis.

Available free at this years Ottawa International Writers Festival
(www.writersfest.com), otherwise send \$5 to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa Ontario K1R 6R7.

watch for: the first ever Peter F. Yacht Club reading & regatta in early November.

=====

above/ground press chapbook subscriptions - starting January 1st, \$30 per calendar year (outside of Canada, \$30 US) for chapbooks, broadsheets + asides. Current & forthcoming publications by Adam Seelig, Julia Williams, Karen Clavelle, Eric Folsom, Alessandro Porco, Frank Davey, John Lavery, donato mancini, rob mclennan, kath macLean, Andy Weaver, Barry McKinnon, Michael Holmes, Jan Allen, Jason Christie, Patrick Lane, Anita Dolman, Shane Plante, David Fujino, Matthew Holmes + others. payable to rob mclennan.

STANZAS subscriptions, \$20 (CAN) for 5 issues (non-Canadian, \$20 US). recent & forthcoming issues featuring work by J.L. Jacobs, rob mclennan & Jan Allen. bibliography on-line.

=====

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...10th coll'n - stone, book one (Palimpsest Press) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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488. **Steve Dalachinsky**

Fw: HURRICANE RELIEF BENEFIT

Thu 22 Sep 2005

HURRICANE RELIEF BENEFIT

OCTOBER 1, 2005

1-4 p.m.

PERFORMANCES BY TONI MORRISON, CECIL TAYLOR, YUSEF

KOMUNYAKAA, EDDIE

BOBÉ,

DENIZÉ LATURE, DAEL ORLANDERSMITH, ANNE WALDMAN, EDWIN

TORRES, SUHEIR

HAMMAD

AND MANY OTHERS

MUSICIANS, POETS, AND ARTISTS JOIN FORCES

FOR HURRICANE KATRINA SURVIVORS*

The Poetry Project

St. Mark's Church

131 E. 10th St. (at 2nd Ave.)

New York, NY 10003

*SUGGESTED DONATION \$20

CONTACT: STACY SZYMASZEK

██████████

<mailto:██████████> ██████████

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

HIGHLIGHTS

NEW YORK, NY-On October 1st, 2005, artists, musicians, and poets from New York and New Orleans band together at the Poetry Project at St. Mark's Church

to help survivors of Hurricane Katrina rebuild their lives and their city. Featuring performances by Toni Morrison, Cecil Taylor, Yusef Komunyakaa, Dael Orlandersmith, Anne Waldman, Denize Lauture, Suheir Hammad, Roger Kamenetz, Steve Cannon, Bill Martin, Eddie Bobé, Moira Crone, Hal Sirowitz, Patricia Spears Jones, and others, the Poetry Project will donate 100 percent of proceeds from the event directly to the 21st Century Foundation's Hurricane Katrina Recovery Fund.

Emceed by poets and New Orleans natives Tonya Foster and Greg Fuchs, this all-star afternoon of music, poetry, and testimonials begins at 1 pm and ends at 4 pm in the Sanctuary of St. Mark's Church. Performances will be followed by a party from 4 pm to 7 pm in St. Mark's Church's Parish Hall, where books and New Orleans-themed food, including pralines, gumbo, red beans and rice, and chicory coffee will be for sale, with proceeds going to the 21CF Hurricane Katrina Recovery Fund. The Poetry Project is also asking for donations of books, journals, artworks, and clean clothing in good condition to go to Hurricane Katrina survivors.

The evening is co-sponsored with A Gathering of the Tribes, The Federation of East Village Artists and the Bowery Poetry Club. These arts organizations have banded together to pool their talent and resources toward helping Hurricane Katrina survivors rebuild while also honoring the deep and vibrant artistic history and spirit of New Orleans. We raise our voices to remember Louis Armstrong, Jelly Roll Morton, Buddy Bolden, Kate Chopin, Tennessee Williams, John Kennedy O'Toole, and the myriad other giants of American creative history who found their home in the Crescent City, in the hopes that a new generation of musicians, poets, dancers, visual artists, and other creative artists, will again make it their home. New Orleans musicians, artists, and poets who have taken shelter in New York are particularly welcome to the event.

The Bowery Poetry Club will also be hosting a benefit for Hurricane Katrina victims on Friday, September 30 beginning at 9 pm, based on the work of New Orleans-based poet Kalamu ya Salaam, with performances by Amiri Baraka and Eric Bogosian, among others. For more information please contact the Bowery Poetry Club at [REDACTED].

ABOUT THE PARTICIPANTS: Toni Morrison is the author of *Beloved* and a recipient of the Nobel Prize in Literature. A pioneer in musical improvisation, Cecil Taylor has steadily been on the forefront of jazz since the mid-1950s; his recent albums include the re-released *Conquistador* and *Incarceration*. Born in

rural Louisiana, Yosef Komunyakaa's books include *Neon Vernacular: New and Selected Poems*. He is the recipient of the Pulitzer Prize in Poetry. Dramatist Dael Orlandersmith received the Obie Award for *Beauty's Daughter* and was a Pulitzer Prize finalist for *Yellowman*. Anne Waldman is the author of most recently *The Room of Never Grieve: New and Selected Poems 1985-2000* and the co-founder of Poetry Is News coalition. Haitian poet Denizé Lauture is the author of several children's books, and a forthcoming collection of poems. Palestinian poet and performer Suheir Hammad recently appeared in Def Poetry Jam on Broadway. A Louisiana resident Roger Kamenetz is the author of *The Jew in the Lotus*. Steve Cannon is the leading light behind the Lower East Side arts group A Gathering of the Tribes; Bill Martin, master percussionist Eddie Bobé integrates Cuban, Puerto Rican, and Haitian traditions into his music; Hal Sirowitz is the author of *Mother Said, My Therapist Said, and Father Said*; he has performed on MTV's *Spoken Word Unplugged*, PBS's *Poetry Heaven*, and NPR's *All Things Considered*; Poet and playwright Patricia Spears Jones is the author of *The Weather that Kills*.

Photographer, poet, and arts organizer extraordinaire of the annual HOWL! Festival of East Village Arts, Greg Fuchs was raised in New Orleans and is the author of *Came Like It Went*.

Tonya Foster is a New Orleans-raised-Harlem-living poet and writer. She is co-editor of *Third Mind: Teaching Creative Writing through Visual Art*, and the author of *A Swarm of Bees in High Court*.

Food will be donated by Bubby's, Two Boots, and Angelica's Kitchen.

Books will be donated by Erato Press, Soft Skull Press and others to come.

For more information on the 21st Century Foundation Hurricane Katrina Recovery Fund, please visit www.21cf.org/ or call

██████████. The 21CF is a national public charity, and one of the few endowed African American institutions to promote strategic black philanthropy, donor services and grantmaking. The mission of the Hurricane Katrina Recovery Fund is to provide targeted support to rebuild the lives of displaced low-income people impacted by Hurricane Katrina. The fund will provide strategic grants for relief, recovery and advocacy efforts that promote long-term equitable solutions.

No virus found in this incoming message.
Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.10.24/101 - Release Date:
9/13/2005

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489. **Steve Dalachinsky**

**Re:)))))))))))((((((((((((WAYS TO USE LANCE, by Brett
Evans)))))))))))((((**

Thu 22 Sep 2005

deadline for this

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490. **Poetry Project**

Events at the Poetry Project 9/26 - 10/1

Thu 22 Sep 2005

Hello to All,

The season is off to a good start. Please join us this coming week and see for yourselves. Also, peruse our fine offerings of Fall workshops (<http://poetryproject.com/workshop.html>), reservations are being made now. We hope to see you soon, take care.

Monday, September 26, 8:00 pm

Open Reading

Sign-up begins at 7:45 pm.

Wednesday, September 28, 8:00 pm Sergey Gandlevsky & Franck André Jamme
An underground poet during the Soviet seventies and eighties who has survived the Soviet regime, alcoholism, the asylum, and a life-threatening brain tumor, Sergey Gandlevsky has emerged as a major figure in the Russian literary scene. Winner of both the Little Booker Prize and the Anti-Booker Prize in 1996 for his poetry and prose, Gandlevsky is the author of numerous books of poems, a memoir, *Trepanation of the Skull* (1996); a book of essays, *Poetic Cuisine* (1998); and a novel. His books consistently are short-listed for the top Russian literary prizes. His work has been translated into English in *A Kindred Orphanhood: Selected Poems of Sergey Gandlevsky* (Zephyr Press), by Philip Metres. Gandlevsky's poetry melds a slangy vernacular with traditional forms and meters to create what one poet has termed the ³explosive cocktail² of Gandlevsky's verse. His poems document the underground life of a bohemian traveler and debauchee during the twilight of the Soviet regime with humor and world-weariness, formal severity and sentimentality. Translations will be read by Philip Metres. Franck André Jamme lives and works in Paris and Burgundy, France. Since 1981, he has published thirteen volumes of poetry and fragments, such as

Pour les simples, La Récitation de l'oubli, Encore une attaque silencieuse and Extraits de la vie des scarabées (Fata Morgana, Melville, Flammarion), as well as numerous limited editions illustrated by such artists as Suzan Frecon, James Brown, Zao Wou-Ki, Acharya Vyakul, Jan Voss and Jaume Plensa, among others. He has translated in French some poets, who are friends, such as Lokenath Bhattacharya, Udayan Vajpeyi and John Ashbery, who translated his work (John Ashbery translated The Recitation of Forgetting, Black Square Editions). His poetry is included in The New French Poetry (Bloodaxe Books) and The Yale Book of French Poetry (Yale University Press). In 2005 he was awarded the "Grand Prix de Poésie de la Société des Gens de Lettres" for his life's work.

BOWERY POETRY CLUB AND ST. MARK'S POETRY PROJECT UNITE TO PRODUCE MASSIVE TWO-DAY BENEFIT FOR VICTIMS OF HURRICANE KATRINA, SEPT 30 + OCT 1

Performances by Toni Morrison, Amiri and Amina Baraka, Cecil Taylor, Eric Bogosian, Yusef Komunyakaa, Anne Waldman, Marc Ribot, Suheir Hammad, Beau Sia, Eddie Bobé, Denizé Lature, Willie Perdomo, Dael Orlandersmith, Edwin Torres and New Orleans¹ ³People's Poet² Kalamu ya Salaam, many more

In the deafening wake of the disaster wrought by Hurricane Katrina, performers, poets and artists of all colors and shapes are gathering for a weekend of roof-busting fund and fist-raising at the Bowery Poetry Club and St. Mark's Poetry Project.

On Friday, September 30th, the Bowery Poetry Club, 308 Bowery (Bleecker-Houston, [REDACTED]), will host "Shelter from the Storm" from 6pm until 4am, including performances by groups from the Anti-Folk scene, Amiri and Amina Baraka, Marc Ribot, New Orleans poet Kalamu ya Salaam, Eric Bogosian, Bob Holman, Anne Waldman, John Kruth, Suheir Hammad, Willie Perdomo, A Brief View of the Hudson, Kevin Powell, Rev. Osagyefo Uhuru Sekou, Beau Sia, Taylor Mead, Jose Angel Figueora, Ewuare Osayande, Wallace Rooney, the O'Debra Twins, Third Party (Say Word?!?), and many, many more. Booze-n-Yarn will also be conducting a special "Knit for New Orleans" session throughout the evening in the Café. Slainte, next door to the Club, will be hosting a N'awlins buffet complete with jambalaya, cornbread and more, donated by Sage American Kitchen. Admission for Friday night is \$25 for performances only; \$40 including food.

On Saturday, October 1st, from 1pm - 7pm, the Poetry Project at St. Mark's Church (2nd Av at 10th St, [REDACTED]) will be featuring performances by Toni Morrison, Cecil Taylor, Yusef Komunyakaa, Dael Orlandersmith, Anne Waldman, Denizé Lature, Suheir Hammad, Roger Kamenetz, Steve Cannon, Bill Martin, Eddie Bobé, Moira Crone, Hal Sirowitz, Patricia Spears Jones, and others, Books and New Orleans-themed food, including pralines, gumbo, red beans

and rice, and chicory coffee will be for sale, with proceeds going to the 21CF Hurricane Katrina Recovery Fund. The Poetry Project is also asking for donations of books, journals, artworks, and clean clothing in good condition to go to Hurricane Katrina survivors. The evening is co-sponsored with A Gathering of the Tribes and The Federation of East Village Artists

100% of the proceeds will be donated to 21st Century Foundation's Hurricane Katrina Recovery, ACORN, the New Orleans Musicians' Clinic, and Kalamu ya Salaam's Neo-Griot project.

The Fall Schedule: www.poetryproject.com

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City, 10003
Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call

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491. **Lea Graham**

Re: Events at the Poetry Project 9/26 - 10/1

Thu 22 Sep 2005

sounds good.

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

From: "Poetry Project" < >

To: < >

Sent: Thursday, September 22, 2005 5:52 PM

Subject: Events at the Poetry Project 9/26 - 10/1

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In the deafening wake of the disaster wrought by Hurricane Katrina, performers, poets and artists of all colors and shapes are gathering for a weekend of

roof-busting fund and fist-raising at the Bowery Poetry Club and St. Mark's Poetry Project.

On Friday, September 30th, the Bowery Poetry Club, 308 Bowery (Bleecker-Houston, [REDACTED]), will host "Shelter from the Storm" from 6pm until 4am, including performances by groups from the Anti-Folk scene, Amiri and Amina Baraka, Marc Ribot, New Orleans poet Kalamu ya Salaam, Eric Bogosian, Bob Holman, Anne Waldman, John Kruth, Suheir Hammad, Willie Perdomo, A Brief View of the Hudson, Kevin Powell, Rev. Osagyefo Uhuru Sekou, Beau Sia, Taylor Mead, Jose Angel Figueora, Ewuare Osayande, Wallace Rooney, the O'Debra Twins, Third Party (Say Word?!?), and many, many more. Booze-n-Yarn will also be conducting a special "Knit for New Orleans" session throughout the evening in the Café. Slainte, next door to the Club, will be hosting a N'awlins buffet complete with jambalaya, cornbread and more, donated by Sage American Kitchen. Admission for Friday night is \$25 for performances only; \$40 including food.

On Saturday, October 1st, from 1pm - 7pm, the Poetry Project at St. Mark's Church (2nd Av at 10th St, [REDACTED]) will be featuring performances by Toni Morrison, Cecil Taylor, Yusef Komunyakaa, Dael Orlandersmith, Anne Waldman, Denize Lauture, Suheir Hammad, Roger Kamenetz, Steve Cannon, Bill Martin, Eddie Bobé, Moira Crone, Hal Sirowitz, Patricia Spears Jones, and others, Books and New Orleans-themed food, including pralines, gumbo, red beans and rice, and chicory coffee will be for sale, with proceeds going to the 21CF Hurricane Katrina Recovery Fund. The Poetry Project is also asking for donations of books, journals, artworks, and clean clothing in good condition to go to Hurricane Katrina survivors. The evening is co-sponsored with A Gathering of the Tribes and The Federation of East Village Artists

100% of the proceeds will be donated to 21st Century Foundation's Hurricane Katrina Recovery, ACORN, the New Orleans Musicians' Clinic, and Kalamu ya Salaam's Neo-Griot project.

The Fall Schedule: www.poetryproject.com

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City, 10003
Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

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492. **Stephen Vincent**

Why Hurricane?

Thu 22 Sep 2005

A little public service announcement from England's morning edition of the Independent:

This is global warming, says environmental chief

As Hurricane Rita threatens devastation, scientist blames climate change

By Michael McCarthy, Environment Editor

Published: 23 September 2005

Super-powerful hurricanes now hitting the United States are the "smoking gun" of global warming, one of Britain's leading scientists believes. The growing violence of storms such as Katrina, which wrecked New Orleans, and Rita, now threatening Texas, is very probably caused by climate change, said Sir John Lawton, chairman of the Royal Commission on Environmental Pollution. Hurricanes were getting more intense, just as computer models predicted they would, because of the rising temperature of the sea, he said. "The increased intensity of these kinds of extreme storms is very likely to be due to global warming." In a series of outspoken comments - a thinly veiled attack on the Bush administration, Sir John hit out at neoconservatives in the US who still deny the reality of climate change. Referring to the arrival of Hurricane Rita he said: "If this makes the climate loonies in the States realise we've got a problem, some good will come out of a truly awful situation." As he spoke, more than a million people were fleeing north away from the coast of Texas as Rita, one of the most intense storms on record, roared through the Gulf of Mexico. It will probably make landfall tonight or early tomorrow near Houston, America's fourth largest city and the centre of its oil industry. Highways leading inland from Houston were clogged with traffic for up to 100 miles north. There are real fears that Houston could suffer as badly from Rita just as New Orleans suffered from Hurricane Katrina less than a month ago. Asked what conclusion the Bush administration should draw from two hurricanes of such high intensity hitting the US in quick succession, Sir John said: "If what looks like is going to be a horrible mess causes the extreme sceptics about climate change in the US to reconsider their opinion, that would be an extremely valuable outcome." Asked about characterising them as "loonies", he said: "There are a group of people in various parts of the world ... who simply don't want to accept human activities can change climate and are changing the climate." "I'd liken them to the people who denied that smoking causes lung cancer." With his comments, Sir John becomes the

third of the leaders of Britain's scientific establishment to attack the US over the Bush government's determination to cast doubt on global warming as a real phenomenon. Sir John's comments follow and support recent research, much of it from America itself, showing that hurricanes are getting more violent and suggesting climate change is the cause. A paper by US researchers, last week in the US journal *Science*, showed that storms of the intensity of Hurricane Katrina have become almost twice as common in the past 35 years. Although the overall frequency of tropical storms worldwide has remained broadly level since 1970, the number of extreme category 4 and 5 events has sharply risen. In the 1970s, there was an average of about 10 category 4 and 5 hurricanes per year but, since 1990, they have nearly doubled to an average of about 18 a year. During the same period, sea surface temperatures, among the key drivers of hurricane intensity, have increased by an average of 0.5C (0.9F). Sir John said: "Increasingly it looks like a smoking gun. It's a fair conclusion to draw that global warming, caused to a substantial extent by people, is driving increased sea surface temperatures and increasing the violence of hurricanes." Super-powerful hurricanes now hitting the United States are the "smoking gun" of global warming, one of Britain's leading scientists believes. The growing violence of storms such as Katrina, which wrecked New Orleans, and Rita, now threatening Texas, is very probably caused by climate change, said Sir John Lawton, chairman of the Royal Commission on Environmental Pollution. Hurricanes were getting more intense, just as computer models predicted they would, because of the rising temperature of the sea, he said. "The increased intensity of these kinds of extreme storms is very likely to be due to global warming." In a series of outspoken comments - a thinly veiled attack on the Bush administration, Sir John hit out at neoconservatives in the US who still deny the reality of climate change. Referring to the arrival of Hurricane Rita he said: "If this makes the climate loonies in the States realise we've got a problem, some good will come out of a truly awful situation." As he spoke, more than a million people were fleeing north away from the coast of Texas as Rita, one of the most intense storms on record, roared through the Gulf of Mexico. It will probably make landfall tonight or early tomorrow near Houston, America's fourth largest city and the centre of its oil industry. Highways leading inland from Houston were clogged with traffic for up to 100 miles north. There are real fears that Houston could suffer as badly from Rita just as New Orleans suffered from Hurricane Katrina less than a month ago. Asked what conclusion the Bush administration should draw from two hurricanes of such high intensity hitting the US in quick succession, Sir John said: "If what looks like is going to be a horrible mess causes the extreme sceptics about climate change in the US to reconsider their opinion, that would be an extremely valuable outcome."...

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493. **Bill Berkson**
Bill Berkson reading
Fri 23 Sep 2005

Bill Berkson
Reading from GLORIA*
& other new works

November 1, 7 p.m.
With Wendy Walters
Downcity Poetry Series
Tazza Café
250 Westminster Street
Providence RI

+

November 2, 8 p.m.
With Dawn Baude
The Poetry Project
St. Marks Church
10th Street/Second Avenue
New York NY

*

November 3, 5-7 p.m.
Reception for GLORIA
Arion Press
Print Fair
69th Regiment Armory,
67th Street & Park Avenue
New York NY

*GLORIA
Poems by Bill Berkson
Etchings by Alex Katz
Limited fine edition
Arion Press, September 2005

For more information contact:
THE ARION PRESS
1802 Hays Street, The Presidio, San Francisco, California 94129
Telephone: [REDACTED]; Fax: [REDACTED];
E-mail: [REDACTED]

494. **K Zervos*****Re: OlsonNow****Fri 23 Sep 2005*

There are no more readers of Australian poetry, only writers. Some time ago, shortly after the bombing of Hiroshima and Nagasaki, we considered the poet, the writer, the author, to be the ultimate authority of the text. In Australia our poetry was appreciated largely for its phonic qualities. The pentameter rhyming verse being the standard. Then as we questioned the restrictiveness of structuralism and developed post-modern theories of literature, we questioned the role of author, we questioned the role of the central authority in anything and looked around us at various models like Adolph Hitler, Joseph Stalin, religions and the Atom Bomb and decided that monocentric administrations in any field of human endeavour were indeed not the way forward. We had a canon of poets, and that was that.

Roland Barthes, (the death of the author), around the time of the May '68 student revolutions in Paris, questioned the whole authority of the author. From that point on, the reader and critic became more prominent in the process. There was the poet, the poems printed in a volume and a person who was reading those poems. Of course, as the role of criticism increased the number of possible discourses increased. The poetics and aesthetics of Australian poetry, and also the role of critic became prominent in that equation. So we had the poet, the critic, the eventual reading public and the poem.

With the increased activity in poetry and poetics in the 60's and 70's, the establishment of small presses, new technologies to get things published more quickly and the growing influence of the Australian literature academy in Australia, which was set up in the early 60's, meant that the role of author, the poet, was also changing, increasing in prominence, once again in Australia having started to develop communities of poetry and small groups of like-minded people, pockets or movements of poetry of particular styles and particular interests, particular lifestyles, and so a real poetic culture began to develop for the first time in Australia in the 70's. People were living the style of poets, spending the majority of their time on the work of being poets and being considered quite serious about their work. People like Eric Beech who refused any other kind of employment to be a poet and there were plenty like him in the 70's and early 80's.

The 70's brought with it the performance poetry scene, not just a reading along with a book launch or a reading by a visiting poet to a literary group

but venues dedicated to presenting poetry as performance with an audience and so the new activity of performance poetry was promoted by the newly formed movements and groups in Sydney and Melbourne all over Australia, feminist groups; ethnic groups; political groups and simply new literary groups monitoring and learning from trends from overseas. By 1978 the performance poets were recognised as an identifiable grouping for the first time. So the performance poetry reading, the reading became a great part of the poetic culture during the 70's and into the 80's. Of course, in the mid-80's, performance poetry and actually literature as performance, took a big step further and started having weekly events in large general public arenas and venues open to the media and the attention of the general public and not merely confined to a literary festival or a university seminar or conference. I might add that if any influences might be attributed to the Australian performance poets it was that of Charles Olson and the Beats. Whilst English performance poetry of the same era relied heavily on rhyming comic poetry. The theory/paratactic techniques of the L=A=N=G=U=A=G=E poets dominated the progressive USA performance poetry scene at that time. In Australia, the conversational and projectivist styles proliferated amongst performance poets.

So hearing poetry was taking off as a way of receiving poetry again. It was a popular way of receiving the poetry in a social environment, and we started to get specialists in that field, of which I was one in the early 80's. As a performance poet, I started to earn my living through poetry, through the activities of poetry and through the activities of teaching other people to write poetry.

The boom of the early 80's of the small presses towards the end of the 80's started to diminish, and in 1995 the major publishers decided that they were not publishing any more first edition, Australian-written poetry volumes which meant that a new publishing model had to be developed. One successful publishing model was Five Island Press where they published 6 authors a year and the author undertook to be the sales person and distributor of that publication over the next however-many-years it may take to sell the print-run. A Penguin editor stated in 1996, at a Queensland Poetry Festival that why would they want to publish something that only had a print run of 300 copies, because they could be sure that they could sell 300 copies and that was probably just to libraries in Australia.

So it would appear from 1995, the commercial value of the readership of poetry was zero and so small presses had to take over that role. And, it appears that around 1995, there doesn't seem to be a readership for poetry, although there was a lot of activity still happening in the area of poetry. In terms of publication and in terms of performance and in terms of the poet

being the promoter of their published works and not the publisher. Publication of poetry actually increased at the same rate as prior to 1995. Activity of poetry at the literary festivals started to decrease, whereas in the 70's and early 80's it was quite high. Activity at literary festivals has diminished quite a lot because there is no product, no sales, no books being produced by major publishers who support the literary festivals so they've got nothing to sell. Why should they promote any poet that's self-published or published via regional press?

So, when I say nobody is reading poetry any more, they are reading it, but they are reading it as an activity which has been as a result of a live event in which they have seen the poet reading and perhaps purchased that volume from the poet and so they haven't come to it by finding it on bookshelves as we would traditionally think in libraries or in bookstores.

We may ask if perhaps the quality of Australian poetry diminished and that is why it lost its readership? In the mid-80's, the introduction of creative writing courses to universities came about, following the rationalisation of colleges of advanced education and other tertiary institutions into universities and multi-campus universities like my own Griffith University. The more traditional English departments, had resisted introducing creative writing as a subject to teach. The English departments and Australian literature departments were, as well, at that stage, being challenged by the up and coming media and cultural studies elements of humanities departments. As the importance of the reading of all kinds of media as text and the acknowledgement that there were many different constructions of culture, English literature professors seemed to become less of a voice of power in the way humanities developed at the universities. Cultural studies and media studies, including television and film studies was now starting to dominate more within the Academy and it could be true that it was dominating also in the market of available media. It could also be one of the reasons the readership of poetry has become less and less and less as an activity, when there are so many other media-type-related activities to choose from these days which are relatively easier and involve switching on something electrical.

So, around about that time in 1985, when certainly the public face of literature was highest, the book publishers were finding it very expedient to attach celebrity status to those authors and have those authors promoting their works on television, radio etc. and making Australian literature a lively activity. We had also a lot of experimentation in the late 80's, early 90's with poetic form, having finally realised that there were no rules about how one wrote poetry, or that governed the poetics of poetry or the aesthetics, that it was pluralist ideas domain which could accommodate many different types of poetry. The prominence of poetry, that was written to be read, and not sounded, was promoted by academics charged with the arguments of Derrida, that poetry was

phonocentric and phonologic in nature, and the written word was the other side of a falsely constructed duality. The complete abandonment of poetry that had rhyme, metre, phonic qualities of assonance and alliteration, line/breath, etc, in the publications of the university and mainstream presses in the 80s and early 90s, poetry that didn't always resolve, that defied ultimate interpretation, that removed elements of the self, that challenged the phonic elements of speech, was the poetry chosen by critics and editors as being the most theoretically advanced poetry, and the poetry that should be published.

But in the mid-80's or so we started to realise that it was something that people wanted to learn to do. University courses being established throughout Australia and a network of creative writing courses being set up. The creative writing courses that were being set up, not wanting to be associated with the creative writing programs and criticisms of the creative writing programs from the USA which had developed into a very workshop, confessional, autobiographical type of writing by these university courses. I think the universities were keen not to have this style of workshop or creative writing course but more theory-based creative writing courses, post-modernist theories which challenged the traditional poetry and the traditional writing styles and encouraged experimentation with meaning and experimentation with imagery and experimentation with the written word on the page in particular and what that could do. It was an experimentation with words, not sonic experimentations, not being explored for the sonic or phonic qualities of the words and how they were being combined, not using rhyme and rhythm and even line per breath or projective verse type of sonic considerations, phonological considerations for that poetry but the poetry as it happened on the page and the words that were happening on the page and

their relationship to each other and the spaces around them.

So, there was a lot of academic experimentation with theory and with poetry and there was a lot of publishing along those lines here in Australia after the introduction of creative writing courses to universities into academia. But it also produced a generation of writers, new writers, who knew what the

histories and issues and theories of writing and how they had developed from the time of AD hope until the present. They knew of movements in the United States and their effect on Australian writing. They knew of how Australian writing fitted into a global literature scene because they were studying this in their creative writing courses and so they were not only experimenting with form, they were introducing and allowing their practice to be determined by the theories that they had learned and the movements they had learned about. So we got a very high quality of poetry being produced and there is still an extremely high quality of poetry being produced in this country but the avenues for its

publication have become less and less and less. Self-publication is increasing. Regional publication is still happening. People are moving to the Web to publish. There are established literary journals. There are established poetry magazines, ezines, poetry on the Web where people can publish these days but apart from self-publication, publication by newspapers, literary journals and occasional anthologies, are limited. University of Queensland Press brings out the best of 2005 poets. They are chosen from works that have been published in journals and poems that have been published in literary journals and the same with Penguin.

So, instead of having twelve single authors' publications coming out a year as they used to have before 1995, UQP is now one anthology with the best of, for the year but at least you're getting a slice of what's happening in the print publication scene. There are other publications like Papertiger (annual cd-rom of multimedia poetry) which is, I suppose, a truer representation of what's happening across the scene of poetry in Australia in terms of the areas of digital publication, print publication and sound publication and audio-visual. So, the reading of poetry, well, as I say, no-one reads poetry any more.

What some people have realised is the tremendous benefit to themselves of writing poetry and it doesn't seem to matter too much these days if it's read or not or bought to be read as long as the person who's written the poem gets some sort of acknowledgement for it for being a poet which seems strange because it seems like the whole industry has changed from being something that people appreciated what an author did to something that people appreciated for something they can do; and they do. So, whilst there is a large writership, there is a very little readership of poetry in 2005, people are doing it, people are now listening to it, people are buying it, people are publishing it, people may occasionally read it but not in the way they used to do it in 1985 or prior to 1995.

komninos zervos

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

broadband experiments:

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

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.11.4/109 - Release Date: 21/09/05

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495. **Deb King**
mark(s) v6.02 available now
Fri 23 Sep 2005

mark(s) v6.02 features:

Poetry by Rachel Levitsky and Vievee Francis, paintings by Rose deSloover and Dennis Michael Jones and a net.piece by Caitlin Berrigan.

New this issue -- *a quick graph* -- Carla Harryman's *Baby* by Ted Pearson.

<http://www.markszine.com>

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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496. **matvei yankelevich**
BALAKLAVA reading and OPEN MIC
Fri 23 Sep 2005

Dear fans of contemporary Eastern European poetry,

The BALAKLAVA series is back:

This SUNDAY, September 25, 8pm - 10pm

BOWERY POETRY CLUB, 308 Bowery, between Bleecker and
Houston

Presenting the Eastern European OPEN MIC
plus featured readers, including:

Alexander STESSIN | Leonid DROZNER
Filip MARINOVIC | Igor SATANOVSKY

-- (NOTE: due to changes in travel plans, Sergei Gandlevsky and Sebastian Reichmann will not be reading this Sunday.)

*** OPEN MIC sign-up is between 7:45 - 8:15, so get there
on time.

We welcome all emigre POETS from Eastern Europe, and
TRANSLATORS of Eastern European poetry. Readings can be
done in English or any Eastern European language, or both!

\$5 Entrance and/or participation in the open mic.

\$3 vodka shots.

Come prepared. Balaklava is now begun!

your hosts...

Matvei Yankelevich and Genya Turovskaya

(co-curator Eugene Ostashevsky is on sabbatical,
but his book "Iterature" is available... go to
www.UglyDucklingPresse.org)

*** Stay tuned for the following BALAKLAVA readings:

OCTOBER 30 -- Ilya Bernstein, Keith Gessen, Genya
Turovskaya

NOVEMBER 27 -- Lidija Dimkovska (from Macedonia, via
Slovenia)

DECEMBER 25 -- Sebastian Reichman (from Romania, via Paris)

Matvei Yankelevich

259 Van Brunt St., #2, Brooklyn NY 11231

██████████ / ██████████

Ugly Duckling Presse / Eastern European Poets Series

106 Ferris St., 2nd Floor, Brooklyn NY 11231

██████████ / ██████████

www.uglyducklingpresse.org

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497. **Jim Andrews**

Re: OlsonNow

Fri 23 Sep 2005

You say 'There are no more readers of Australian poetry, only writers.'

There was a somewhat-related post to rhizome today called "Anyone can Edit: understanding the produser" in which it was argued that

"Marshall McLuhan's dictum "everyone's a publisher" is on the verge of becoming a reality and, more to the point, as the Wikipedia proudly proclaims, anyone can edit. The effect of these changes is not simply more (and more informed) consumption. We are not turning into Alvin Toffler's prosumers: consumers with an almost professional level of knowledge about what they consume, but consumers nonetheless. Instead, users are becoming active producers of content in a variety of open and collaborative environments."

Being able to both read and write is of course crucial to literacy. The ubiquity of digital communications routinely puts people in situations where they have to produce something with a computer, whether it's a document or picture, web page, sound file, video, etc. This increase in media production, whether for personal, interpersonal, or public use/consumption is, in a sense, the triumph of an

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499. **Jeffrey Side**
(no subject)

Fri 23 Sep 2005

Would anyone be interested in interviewing poet Anne Blonstein for The Argotist Online? Blonstein would prefer, if possible, an interviewer with some familiarity of her work. The original interviewer had to pull out due to work pressures. Jeff Side

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500. **Mark Salerno**

Jane Sprague & Mark Salerno Reading In Los Angeles

Fri 23 Sep 2005

Sunday September 25, 2005

At the Smell,

(between 2nd and 3rd on Main St.)

Readings by

Jane Sprague

And

Mark Salerno

Music by

Eagle Quest

plus much more

Evening gets underway at 7:00 pm

5 dollars at the door to support

Make Now Press

www.makenow.org

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501. **Chris Stroffolino**

Progressive USA performance poetry?????

Fri 23 Sep 2005

It also depends upon how you define "performance"---
ohmigosh....

>From: ALDON L NIELSEN <>

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

502. **Jane Sprague**
New Books from Make Now Press
 Fri 23 Sep 2005

MAKE NOW PRESS is pleased to announce the publication of three titles available during the first week of November.

Pre-orders at a discount support the Press, as we have never before released three books concurrently.

Writings for the OuLiPo

By Ian Monk

0-9743554-4-5

66 pages

\$16.50 (presale price \$14, includes shipping in the US)

(available November 2005)

From the hilarious univocalisms of "Homage to Georges Perec" to the dizzying "information" provided in the literally falling "Twin Towers," Ian Monk demonstrates that Oulipo is by no means only-or even primarily-- a French import; on the contrary, its possibilities for Anglophone poets are enormous. Monk's sheer inventiveness and intellectual agility, his verbal wit and prosodic skill will have you chuckling over his "Snowballs" and marveling at his anagrammatic threnodies. Writings for the Oulipo is a book to savor-good to the last drop!--Marjorie Perloff

Ian Monk's new collection of poetry and prose is a major breakthrough in English literature. Writings for the Oulipo is powerful, witty, original, and uniquely combines dazzling verbal skills with a robust and raunchy approach to contemporary life. I've never read and enjoyed anything like it, and neither have you.--Harry Mathews

Seance

Edited by Christine Wertheim and Matias Viegner

0-9743554-5-3

217 pages

\$18.50 (presale price \$15, includes shipping in the US)

(Available November 2005)

Seance is a volume of readings and papers on the subject of the condition of language and narrative in contemporary writing. Pairing poetic formalists and sex writers, language poets and 'pataphysical researchers, the collection examines the translation of the ordinary into words, from the extraordinary writing of sex to the supposed disappearance of the author. Further sections are on the phenomenological training of the person, radical artifice, and the magic of letters freed from the grid of the page. Among the short stories, poems and essays are texts by Charles Bernstein, Dodie Bellamy, Christian Bök, Dennis Cooper, Robert Gluck, Kenneth Goldsmith, Shelley Jackson, Ben Marcus, Eileen Myles, and Joan Retallack.

Oulipo Compendium

Edited by Harry Mathews

and Alastair Brotchie

Revised & Updated

ISBN 0-9746554-3-7

341 pages

\$36.00 (US and Canada only!) (presale price \$32, includes shipping in the US)

(Available November 2005)

Make Now Press of Los Angeles and Atlas Press of London will be releasing a revised and updated edition of the Oulipo Compendium in November 2005 in a limited edition print run of 1,000 copies to be released from Los Angeles and 1,000 copies to be released from London. The Oulipo Compendium is a dictionary of mathematical constraints used in the composition of literature. The Oulipo's foremost concern has been to devise formal constraints and compose a few examples of each for the express purpose of pointing to the potential these formalisms create. Oulipian constraints have been responsible for some of the most original works of literature ever produced.

If interested in any of these titles, please write the editor Ara Shirinyan at:

██████████

Or make checks out to

Ara Shirinyan

And mail them to:

8152 Coldwater Cyn.

North Hollywood, Ca. 91605

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503. **tb2h**

Re: Save POETRY from stagnation

Fri 23 Sep 2005

Dave, agree. read my post on "challenge" also please send your email to ██████████. I lost a lot of addresses thwn I lost my puter.

tom bell

>===== Original Message From UB Poetics discussion group

<██████████> =====

>Thank you Vernon.

>Today I began a new book: Gravitations precde de Debecaderes --Jules

>Supervielle

> (if you have never before read his poetry--do and you will be

>in for a great and lasting surprise, on each page--)

> What Vernon says is true--books stay new because this experience occurs

>to innumerable readers through hundreds and hundreds of years, with an
>untold number of books.

>

>>From: Vernon Frazer <[REDACTED]>

>>Reply-To: UB Poetics discussion group <[REDACTED]>

>>To: [REDACTED]

>>Subject: Re: Save POETRY from stagnation

>>Date: Tue, 20 Sep 2005 19:03:13 -0400

>>

>>I don't think publishers of the kind of work we write should review along
>>the pop economy terms Michael described. Most of us have chosen to write
>>things that we hope will last well past our lifetimes instead of something
>>that will make us rich in this one. And in our field, you could easily say
>>that a book is new whenever you read it for the first time. Yesterday I
>>bought a brand-new book: Collected Poems by Lorine Neidecker.

>>

>>Vernon

>>

>>----- Original Message ----- From: "Michael Rothenberg"

>><[REDACTED]>

>>To: <[REDACTED]>

>>Sent: Tuesday, September 20, 2005 1:08 PM

>>Subject: Re: Save POETRY from stagnation

>>

>>

>>>totally agree with second part of your post regarding reviewable time
>>>frame. some times it takes a year before people realize a new book is out
>>>and another few months to read it and then some months for it to mean
>>>something to them and then the aha! that they might want to review it. a
>>>good book should have a shelf life and we are not dealing with highpow-
ered

>>>bestsellers and fast turning money or some thing like that, I have two
>>>books on my desk i received a year ago, just before the last big bridge
>>>came out and had no time to read them, was already closing up the issue,
>>>and after the issue was up I had some time to look the books over and see
>>>how much I liked them, so I am going to present them in the January issue
>>>2006. some times i think publishers and writers play into the scenarios of
>>>the pop market economy, "what's new, what's hot" and it is really
>>>dull...on the other hand don't you think it's about time we stopped
>>>talking about Chaucer, I mean, I'm soooo over him!

>>>----- Original Message ----- From: "Elizabeth Robinson"

>>><[REDACTED]>

>>>To: <[REDACTED]>
>>>Sent: Tuesday, September 20, 2005 12:21 PM
>>>Subject: Save POETRY from stagnation
>>>
>>>
>>>I'm just checked some old e-mails and came across Catherine's citation
>>>of the Terry Quinn piece. Thanks for posting that, Catherine, and the
>>>points are well taken, but I'd like to add a few more observations:
>>>--editors are not the only ones complicit in the problem of simultaneous
>>>submissions. I work on 26 Magazine with 4 other editors and we find that
>>>poets will often simultaneously submit and then yank their work from your
>>>mag. if a more 'prestigious' publication accepts the work. Perhaps the
>>>publish-only-once scenario makes poets feel like they have to get the
>>>most bang for their poetic buck, but I find it really irresponsible when
>>>poets do this and I think it promotes a conversation that is more about
>>>status than the work itself.
>>>
>>>--my other comment is meant only to augment Quinn's observations. Zines
>>>and journals have a misguided sense that there is a time limit during
>>>which
>>>newly published books are reviewable. After about 6 months, maybe less,
>>>a book is 'too old' to be reviewed. I strongly disagree with this
>>>approach as
>>>it's often the case that I only happen upon an interesting book after the
>>>allotted 6 months is up.
>>>
>>>
>
>
>Express yourself instantly with MSN Messenger! Download today - it's FREE!
><http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

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504. **Anny Ballardini**
the Corner in the Press
Fri 23 Sep 2005

Thanks to the brilliant idea of one of the best poets I know (won't say whom), I won't destroy your inbox with an attachment to share this piece of news:

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

And I am happy that you do not speak Italian because there is some good

praise for me. Even if I wrote the article, my friend the editor was able to
open a bracket and so and such,
cheers,
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

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505. **Brenda Coultas**
Oct 1st Katrina Benefit, NYC
Fri 23 Sep 2005

LgoK

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506. **Alex Jorgensen**
Re: Progressive USA performance poetry?????
Fri 23 Sep 2005

For those unaware, Beijing's good news! Best get there
before its Prague.

AJ

--- Chris Stroffolino <[REDACTED]> wrote:
> It also depends upon how you define "performance"---
> ohmigosh....
>
>
>
> -----
> >From: ALDON L NIELSEN <[REDACTED]>
> >To: [REDACTED]
> >Subject: Re: OlsonNow
> >Date: Fri, Sep 23, 2005, 4:01 AM
> >
>
> > On Fri, 23 Sep 2005 20:30:59 +1000, K Zervos
> wrote:
> >

[illegible]

> > 116 Burrowes
> > University Park, PA 16802-6200
> >
> > [REDACTED]
>

Do You Yahoo!?

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

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507. **Ishaq**

SLAM IDOL WINNER!!!

Sat 24 Sep 2005

the winner of the SLAMIDOL contest was

"American Dream" by Al Brenner <<http://alseye.com>>

<http://slamidol.tripod.com/>

http://groups.yahoo.com/group/drumbeat-weekend_edition/

\

___\

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&orderBy=date>

\

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

\

}

[↑ Contents](#)

508. **Maria Damon**

Re: SLAM IDOL WINNER!!!

Sat 24 Sep 2005

shoot! after all the trouble i went to to vote for you...but really, it was fun.

At 9:57 PM -0700 9/23/05, Ishaq wrote:

>the winner of the SLAMIDOL contest was

>

>"American Dream" by Al Brenner <<http://alseye.com>>

>

><http://slamidol.tripod.com/>

>

>

>http://groups.yahoo.com/group/drumbeat-weekend_edition/

>\

>__\

>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&orderBy=date>

>\

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

>\

>}

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509. **derekrogerson**

Assistant Professor of English, tenure track, poetry

Sat 24 Sep 2005

Des Moines, IA

Drake University's Department of English seeks an outstanding teacher and active poet to teach courses in poetry writing and worldwide poetic traditions (pending final budgetary approval).

Secondary interest in one of the following:

- hybrid or postmodern writing
- multimedia poetics
- performance poetry
- critical theory/history
- law and literature
- new global perspectives on literary study

Three classes per semester, all undergraduate, including a first year seminar in the fall term.

Drake University values interdisciplinary research and teaching and seeks to attract candidates prepared to develop courses and programs that integrate classroom learning with learning that takes place outside the classroom.

Requirements:

Candidates must have:

- relevant teaching experience
- commitment to ongoing research and writing
- Ph.D. or M.F.A. in hand at beginning of first term of appointment

Application Process Instructions:

For December interview consideration send:

- letter of application
- c.v. (include e-mail address to acknowledge receipt)

postmarked by Oct. 20 to:

Joseph Lenz, Chair
Department of English
Drake University
Howard Hall, 2507 University
Des Moines , IA 50311
mailto: [REDACTED]

The department has 14 full-time faculty members and 120 majors in English and Writing. All faculty hold the appropriate terminal degree. Many faculty members have been recognized for their teaching and writing both locally and nationally by NEH, NEA, Fulbright Foundation, Guggenheim Foundation and the National Council of Teachers of English. Students develop their program of study with their faculty advisers in English.

The vitality of our commitment to the classroom is evidenced in the many changes we have made in our curriculum. In particular, we are excited about our Writing Major and Minor, a program designed for those students who wish to concentrate their course work on developing their writing. We are happy to give students the option of choosing either the English Major and Minor and the new Writing Major and Minor.

Drake's location in Des Moines, Iowa's capital city and cultural center means plenty of variety - from bike trails and botanical gardens to comedy clubs and consignment shops. The city's diverse offerings include the antique shops and one-of-a-kind boutiques of historic Valley Junction; downtown's lively Court Avenue restaurant district; a zoo, science center and art center, a local symphony orchestra; several theatre companies; and one of the top 10 arts festivals in the nation.

Drake's 150-acre campus is nestled in a residential neighborhood in the heart of Des Moines. Just 10 minutes from downtown and minutes from the Interstate, the Drake neighborhood is an eclectic mix of shops, services and beautiful turn-of-the-century homes, some located on the National Historic Register. There are coffeehouses, local and chain restaurants, an art-house movie theater, grocery stores, drug stores, and specialty shops - all within walking distance of campus.

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510. **Kass Fleisher**
&Now Literary Festival

Sat 24 Sep 2005

*PLEASE FORWARD TO ALL INTERESTED PARTIES/LISTS/INDIVIDUALS:
&NOW / Lake Forest Literary Festival
April 5-7, 2006, Lake Forest College, Lake Forest, IL.
Proposal Deadline, October 15, 2005
<<http://www.lakeforest.edu/&now>><http://www.lakeforest.edu/&now>*

██████

The second iteration of &NOW: A Festival of Innovative Writing and Art, merged with the second annual Lake Forest Literary Festival (LFLF), will be held on April 5-7, 2006 at Lake Forest College, 30 miles north of Chicago. We are pleased to announce that two-time National Book Critics' Circle Award winner William H. Gass will be one of &NOW's featured writers.

This three-day festival will celebrate contemporary aesthetic practice in its most inventive forms: writing, visual, and multimedia art that is aware of its own institutional and extra-institutional history, that is as much about its form and materials-about

language-as about subject matter.

&NOW/LFLF will bring together a range of writers and artists interested in exploring the possibilities of form and the limits of expression; writers and artists working to emphasize text as a medium and as an influence.

Please note that &NOW not only seeks creative proposals, but also appropriate critical presentations, panels, and papers. The 2004 &NOW Festival at Notre Dame University, for instance, offered papers about the relation of language to formally experimental fiction in the 21st century, the theory of "image-text," and the explosion of webwork fictions, blogs, and zine publishing, among other topics. &NOW welcomes innovative scholarly work, as well as work that blurs the traditional boundaries between scholarly and creative work.

If traditional, mainstream art and literature are the equivalents of 19th Century still-life, innovative production might be the text scrawled on genetically engineered cells--works more interested in producing fantastic machines of art, rather than creating transparent windows to a world that no longer exists.

By bringing together innovative writers, artists, and critics &NOW/LFLF will take stock of the "other" tradition-and perhaps offer a glimpse of where it is going.

Also, &NOW is pleased offer support for graduate student participation, and we will waive the conference registration fee for a limited number of graduate students. Please note in your proposal if you would like be considered for this benefit, and if you have already sent in a proposal, simple e-mail us to get your name on the list.

Proposal Deadline: October 15, 2005

For more information, including guidelines for contributors and book fair exhibitors, see:

<<http://www.lakeforest.edu/&now>><http://www.lakeforest.edu/&now>

Send all correspondence to: [REDACTED]

--

Kass Fleisher

Assistant Professor

Department of English

Illinois State University

CB 4240

Normal IL [REDACTED] USA

[REDACTED]

Executive Editor

American Book Review

Illinois State University

CB 4241

Normal IL 61790-4241 USA

[REDACTED]

http://www.ilstu.edu/~hkfleis/

http://www.litline.org/ABR/

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511. **Nada Gordon**

stacy doris email?

Sat 24 Sep 2005

Could someone kindly backchannel me Stacy Doris' email? Many thanks...

Nada

([REDACTED])

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512. **Stephen Vincent**

Anti-War Demo San Francisco - a little report

Sat 24 Sep 2005

Brilliant Indian summer day in San Francisco. Parade route from Dolores Park over to and down Market, up Van Ness to Turk, West to Jefferson Park. Definition of a Post-Modern Demonstration is Don't listen to the speeches at the Start, Don't Listen to Speeches at the Finish. Walk and enjoy the costumes, signage, other people's conversations, the drumming, the cat-calls in unison up and down the parade, salute the City. Of course, take umbrage at the Police with numerous surveillance cameras operating in full view - umbrage because the equipment was no doubt bought with Homeland Security Federal Grants to the local police - that's Homeland Security, the Federal Agency that somehow could not use its surveillance equipment to see that a hurricane was coming dead on to the Gulf Coast. One of my favorite signs: Read Between the Pipelines The weirdest: Free Hinkley The day's tone: Unlike three years ago, in the build-up before the war, and the one in New York before the Republican convention, instead of an optimism that the demonstration might work to alter Administration policy, or produce a new Administration, one senses two things: 1. The built-up rage is much more focused on Bush, Cheney and Rumsfeld - their lies, deception, and what many have become to openly declare as criminal behavior. 2. A deep sense of collective violation and lament- that we, the Republic, have been almost irreparably damaged by the behavior, decisions and consequences of this regime. A hopelessness - in the process of the Demo - negated to a degree by walking, walking between the speeches, between Start and Finish. Even as this so-called leadership begins to openly implode, there is fear that the damage and debts incurred may be ones from which it will take great leadership to recover. And, 'pray tell us', I suspect many of us are asking, where on the political horizon is such leadership?

If interested, I got a few Demo photographs up on my blog: Blog:
<http://stephenvincent.net/blog/>

Love to hear an account of what things felt like in Los Angeles and Washington,
D.C. And London

Stephen V

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513. **Jeffrey Side**
Interviewer for Anne Blonstein needed

Sun 25 Sep 2005

I need someone to interview Anne Blonstein for The Argotist Online. Jeff Side

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514. **Jason Nelson**
1980s meets 15th century: hermeticon: spell maker

Sun 25 Sep 2005

New Work nearly done. Tech/aesthetic trouble shoot
asked.

Title: Hermeticon

<http://www.secrettechnology.com/commercial/comvid.htm>

A keyboard driven incantation engine, loaded with
1980s commercials
and 15th century alchemy.

cheers, Jason

1980s meets 15th century: hermeticon: spell maker

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<http://mail.yahoo.com>

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515. **K Zervos**
Re: 1980s meets 15th century: hermeticon: spell maker

Sun 25 Sep 2005

Toy?

komninos zervos

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.11.6/111 - Release Date: 23/09/05

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516. **K Zervos**

Re: 1980s meets 15th century: hermeticon: spell maker

Sun 25 Sep 2005

The messenger is the medium

Don't shoot the hermeti....bang

komninos zervos

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.11.6/111 - Release Date: 23/09/05

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517. **Jason Nelson**

Hermeticon: the correct URL

Sun 25 Sep 2005

Previous post had wrong URL

Sorry this contains the correct url

New Work nearly done. Tech/aesthetic trouble shoot asked.

Title: Hermeticon

<http://www.secretechnology.com/commercial/hermeticon.htm>

A keyboard driven incantation engine, loaded with
1980s commercials
and 15th century alchemy.

cheers, Jason

hermeticon: spell maker

Yahoo! Mail - PC Magazine Editors' Choice 2005

<http://mail.yahoo.com>

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518. **Steve Dalachinsky**

Re: stacy doris email?

Sun 25 Sep 2005

hi nada picked up 2 bboks of ywers at bpc yesterday very nice steve

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519. **Steve Dalachinsky**

Fw: Attention: Everyone - Send me a copy of your xeroxed hand

Sun 25 Sep 2005

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

From: furniture_press <[REDACTED]>

To: [REDACTED]

Date: Fri, 16 Sep 2005 16:35:19 -0500

Subject: Attention: Everyone - Send me a copy of your xeroxed hand

I'm thinking about doing something quite clever. Send me a xerox copy of your hand, any size will do. I must collect 100 xeroxes by next April!!! Please forward this message to everyone and their mothers.

Send to:

Christophe Casamassima
"Hands Off" Project
304 A7 Stevenson Lane
Baltimore MD 21204

Gracias!

Chris

--

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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520. **Mary Jo Malo**

this is a political poem i'm dreaming

Sun 25 Sep 2005

blue rose red brick cottage
styx nightmare

should have passed on the lethe
oblivious cnn numb
only a matter of time before my eye levees broke
carried my heart back down to delacroix
a gulf between the living and dead
stilted homes
built on silted islands
crumble down
bait and outfitters gone
fish for babies now

fuck nature's seneschal
kyoto accord bushwacker
manchurian candidate
hope he parishes
covered in black gold
mired in muck
lame duck choking on all that texas tea

no phone no tv no radio
me and my seven babies
stranded on a dilapidated rope bridge
3 of us can't carry 5
water rising above our knees
you choose

reposez dans la paix mes bébés
mes cousins acadiens

Mary Jo Malo

delacroix rhymes with buffalO, that other nearly endangered species

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521. **Tenney Nathanson**
Tucson Poetry Festival October 6-9
Sun 25 Sep 2005

I'm forwarding the following from Charles Alexander, Director of this year's Tucson Poetry Festival.

--Tenney

Dear Friends:

I'm writing this not from my "official" position as Artistic Director of the Tucson Poetry Festival this fall, but as a poet, fan of poetry, activist in this art, and friend to you -- members of POG, friends of those people, students of mine, colleagues, and others I know and have worked with in the last twenty-plus years in Tucson.

I am writing about the Tucson Poetry Festival, which runs from October 6-9, 2005. You may already have received a brochure in the mail, you may be paying attention to the web site at <http://www.tucsonpoetryfestival.org> (which will be growing in the next several days to include more information) or you may just wait for the schedules and articles coming in the Arizona Daily Star, Tucson Weekly, Downtown Tucson, and elsewhere the week before the festival begins.

I just want to say that it's been an amazing festival to help put together. From the beginning, friends here and around the country have been extremely helpful. All of the featured poets -- Kathleen Fraser, Will Alexander, David Shapiro, Tenney Nathanson, Patrick Pritchett, and Heather Nagami -- have been terrific to work with as the festival approaches. Some of these people you know, particularly if you have followed POG & Chax Press over the years.

Tenney Nathanson (living in Tucson) is co-founder of POG and has been one of the great poets, and activists for poetry, and teachers of poetry, in Tucson ever since I have been here, and I came in 1984, so I'm talking about a fair span of time. It has been my pleasure to call him a colleague and friend for these years, and to witness his thinking about poetry and his work in poetry -- his book on Walt Whitman, his teaching at the University of Arizona, his participation in many events, his chapbook *One Block Over*, and more. But now, this year, 2005, is Tenney's year -- with a new book, *Home on the Range*, from O Books, and a book to come (and be available for the first time at the festival), *Erased Art*, from Chax Press. You know him, you love him -- come hear him, come take his small group session, hear him on a panel with others. His thoughts may be those that power you the most in coming years, as you think about poetry.

Heather Nagami is the youngest poet of the festival, a recent graduate (3 years ago) from the MFA Program at the University of Arizona, currently about to move to the Boston area, from Raleigh-Durham, North Carolina. When in Tucson, Heather was at almost all POG events, helped plan some of them, edited the *Sonora Review*, and was one of the great poets here for that two-year period. Hearing and reading her work then made me a friend of it, from now on. I am very happy to help bring her back, and, while she is here, to unveil her first book, *Hostile*, from Chax Press.

Will Alexander has read for POG in the past, paired with Jim Waid in what was truly a cosmologically visionary evening. His work, springing from such writing influences as Aime Cesaire, and participating in a visionary black art tradition

that includes such musicians as Sun Ra, never fails to amaze me, spin me, thrill me, every time I read a page, a poem, a book. Will, who lives in Los Angeles, is both painter and poet (so is Heather), and he is ideal for the current festival, whose theme is Poetry & Painting. Pay close attention when you hear him read -- you will be well rewarded.

David Shapiro is a poetically thinking and acting, artistically inspiring, intellectually dizzying bundle of energy. Living in New York, he has been at the center of the New York School of poetry for a few decades. He has also written widely about painting and the visual arts in many books and catalogues, and has collaborated with Jasper Johns and many others. Some of you will remember that he appeared at the Tucson Poetry Festival about 7 or 8 years ago. I've been wanting to hear him again ever since. When I read his work (and I've been reading it a lot lately), it's such a rare combination of wit and compassion that it pleases me, puzzles me, makes me laugh, and makes me feel more at home in the world, as strange as that world may be. Try and spend time just talking with David while he is here. That's a memorable experience.

Patrick Pritchett is a mainstay of the poetry scene in Boulder, Colorado -- having taught at Naropa University, currently teaching at the University of Colorado, active in reading series and a chapbook publishing collective there. He's coming to be known around the country and beyond as a most careful and compelling poet and writer about poetry. Several years ago I began reading the most detailed reports from him, of conferences and readings in various places, that were just illuminating about poetry and ideas and people and their writing & thinking. I hoped then to someday meet him, so I felt really lucky when he contacted me and gradually became a friend of Chax Press. On three trips to Boulder I got to know him better, got to hear him speak, and ended up choosing his book *Burn: Doxology for Joan of Arc*, for Chax Press to publish -- it's been out just for a few weeks. Now, finally, I'll get to hear him read. I'm ready and excited.

And Kathleen Fraser. I don't exactly remember if I met Kathleen through Tom Mandel, or if it was the other way around. I know my life in poetry has not been the same since meeting her, but that her work was important to me long before I met her. I was a reader of her poetry for some years, but I became a real fan of her whole life in poetry when I was an early reader and subscriber of *HOW(ever)*, maybe my favorite 1980's poetry journal, just 16 or so pages several times a year, bringing feminist theory into conjunction with avant-garde writing by women, and in the process enlightening not just those two fields, but a much larger territory. My first connection of Tucson with Kathleen was when she edited an early mini-anthology of language poets for Tucson's premier journal of the time, *Ironwood*. That issue made me an *Ironwood* reader, and continued making me a Kathleen Fraser fan -- its care to articulate, somewhat from an

outsider's viewpoint, the importance of that poetic moment, was critical to many people's thinking about that poetry, and about the important poetry in general of that time. Later, I would be able to know Kathleen, to publish her book *When New Time Folds Up*, to write about her work, to see what she would write about mine, to present her in a residency when I lived in Minnesota, and to be, with great pleasure, a part of her company. Her book of essays, *Translating the Unspeakable*, published a couple of years ago, is one of the great works about poetry of the last several decades. Her selected poems, titled *Il Cuore: The Heart*, is a book we all should have, read, and re-read. All of our lives in poetry would be less without the work of Kathleen Fraser. I once wrote that I thought her work is sometimes misunderstood because readers are carried away first by its beauty, something that can be difficult to look beyond, but more recently I have been thinking that it is not so much beauty per se, but a compassion that allows the beauty to emanate from her work. Her compassion spreads to include all of us. Like all the others at this festival -- come hear her, talk with her, be in the company of this festival. You will be glad you did.

All of these people together. I'm just so pleased that it is happening. And that all of the poets have embraced the theme of Poetry & Painting in creative ways (that will be evident in their panel comments and small group sessions, and in many of the readings), and that all of these poets share a sense of wonder and courageous experiment in their work, make this, to me, the most cohesive Tucson Poetry Festival that has ever occurred, certainly that I've ever either witnessed or of which I have been a part.

There's a lot more at this festival -- student readings (ArtsReach students, with Marlon Evans) on Thursday night, a state poetry contest winner's reading, two painters (Tucsonans Katherine Josten & Josh Goldberg) participating in the festival panel along with the poets -- worth a message three times this long, but I've probably taken enough of your time.

I can just say, if you would ever consider immersing yourself in the whole of a poetry festival, this is the time. For yourself, for the poets, for the festival, and for more reasons that will become really clear when you are there, do it. Come. Be a part of it. If you can only come for one day or evening, or two, do that, and more if you can -- the more you make it your festival, the better for all of us.

Just about all events of the festival are at the Historic YWCA on 5th Avenue, just south of University Ave., just a couple of blocks north of 6th Street. I'll send something like a more official press release later (a week in advance, perhaps). But I just didn't feel that was enough. I hope I see all of you there.

And please . . . please pass this message and others about the festival on to any other lists to which you belong, to friends, to colleagues, to families, to students and teachers, to everyone.

Thank you,

Charles

charles alexander / chax press

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522. **Tenney Nathanson**

Tucson Poetry Festival: location and ticket information

Sun 25 Sep 2005

Location & Ticket Information: Tucson Poetry Festival 2005 events from October 6-9 will all take place at the Historic YWCA at 738 N. 5th Ave. (at the corner of University) Advanced admission for Readings on October 7, 8, and 9 is \$7/Reading, \$15 weekend pass. At the door, readings are \$10 each. Half price student tickets are available with valid ID. Small group sessions are \$5 each, no discounts available. Tickets are on sale September 15th through October 3rd at Antigone Books (411 N 4th Ave.); & Reader's Oasis (3400 E Speedway Blvd.). For advance tickets by mail, send a check payable to Tucson Poetry Festival. Orders must be received by October 3rd. Mail-ordered tickets will be held in the lobby. For confirmation of ticket order, include a self-addressed, stamped postcard or your email address. Send orders & inquiries to: TPF tickets, PO Box 44000, Tucson, AZ 85733.

charles alexander / chax press

(for more on the festival, go to <http://www.tucsonpoetryfestival.org/>)

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523. **Rob McLennan**

new(ish) on rob's clever blog

Sun 25 Sep 2005

new(ish) on rob's clever blog

-- Ongoing notes, late September 2005: Before the First Word: The Poetry of Lorna Crozier, selected with an introduction by Catherine Hunter, and Worth Fifty Thousand Finches: The Poetry of Don McKay, selected with an introduction by Meira Cook (Laurier Poetry Series, Wilfred Laurier University Press); Rousseaus Boat by Lisa Robertson (Nomados); More Than Three Feet of Ice by Brenda Schmidt (Thistledown Press); The Refrigerator Memory by Shannon Bramer (Coach House Books); Fence magazine; & casemate poems by Joe Blades (Widows & Orphans) -- two new publications from above/ground press -- brief note on the TREE Reading Series, Ottawa; from 25 Years of Tree (BuschekBooks, 2005) -- review of Sina Queyras, ed., Open Field: 30

Contemporary Canadian Poets (Persea Books, New York, 2005) -- some Ottawa (& area) writers (or at least some writers who lived here at one time) -- Ongoing notes, September: Nicole Markotic's Widows & Orphans (Nomados), C. D. Wright's Cooling Time: An American Poetry Vigil (Copper Canyon Press), Brenda Schmidt's Three Feet of Ice (Thistledown Press), Jordan Scott's blert (No Press) and blert (MODL Press), Yawp (University of Ottawa), The Rain Review, and Andrew Suknaski. -- Suzanne Buffam's Past Imperfect (Anansi) -- Jay Millar's False Maps for Other Creatures (Nightwood Editions / blewointment) etc

www.robmcclennan.blogspot.com

+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...10th coll'n - stone, book one (Palimpsest Press) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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524. **charles alexander**

Re: Tucson Poetry Festival October 6-9

Sun 25 Sep 2005

should be "Artistic Director" the "Director" would be the "Executive Director," who is Teresa Driver. Any questions about the Tucson Poetry Festival should be addressed to her, not to me. They could go to [REDACTED]

Charles

At 09:48 AM 9/25/2005, you wrote:

>I'm forwarding the following from Charles Alexander, Director of this year's

>Tucson Poetry Festival.

>

>--Tenney

>

>****

>

>Dear Friends:

>

>I'm writing this not from my "official" position as Artistic Director of the

>Tucson Poetry Festival this fall, but as a poet, fan of poetry, activist in

>this art, and friend to you -- members of POG, friends of those people,

>students of mine, colleagues, and others I know and have worked with in the

>last twenty-plus years in Tucson.

>

>I am writing about the Tucson Poetry Festival, which runs from October 6-9,

>2005. You may already have received a brochure in the mail, you may be

>paying attention to the web site at <http://www.tucsonpoetryfestival.org>

>(which will be growing in the next several days to include more information)

>or you may just wait for the schedules and articles coming in the Arizona

>Daily Star, Tucson Weekly, Downtown Tucson, and elsewhere the week before

>the festival begins.

>

>I just want to say that it's been an amazing festival to help put together.

> From the beginning, friends here and around the country have been extremely

>helpful. All of the featured poets -- Kathleen Fraser, Will Alexander, David

>Shapiro, Tenney Nathanson, Patrick Pritchett, and Heather Nagami -- have

>been terrific to work with as the festival approaches. Some of these people

>you know, particularly if you have followed POG & Chax Press over the years.

>

>

>Tenney Nathanson (living in Tucson) is co-founder of POG and has been one of

>the great poets, and activists for poetry, and teachers of poetry, in Tucson

>ever since I have been here, and I came in 1984, so I'm talking about a fair

>span of time. It has been my pleasure to call him a colleague and friend for

>these years, and to witness his thinking about poetry and his work in poetry

>-- his book on Walt Whitman, his teaching at the University of Arizona, his

>participation in many events, his chapbook *One Block Over*, and more. But

>now, this year, 2005, is Tenney's year -- with a new book, *Home on the*

>*Range*, from O Books, and a book to come (and be available for the first time

>at the festival), *Erased Art*, from Chax Press. You know him, you love him --

>come hear him, come take his small group session, hear him on a panel with

>others. His thoughts may be those that power you the most in coming years,

>as you think about poetry.

>

>Heather Nagami is the youngest poet of the festival, a recent graduate (3

>years ago) from the MFA Program at the University of Arizona, currently

>about to move to the Boston area, from Raleigh-Durham, North Carolina.

When

>in Tucson, Heather was at almost all POG events, helped plan some of them,

>edited the *Sonora Review*, and was one of the great poets here for that

>two-year period. Hearing and reading her work then made me a friend of it,

>from now on. I am very happy to help bring her back, and, while she is here,

>to unveil her first book, *Hostile*, from Chax Press.

>

>Will Alexander has read for POG in the past, paired with Jim Waid in what
>was truly a cosmologically visionary evening. His work, springing from such
>writing influences as Aime Cesaire, and participating in a visionary black
>art tradition that includes such musicians as Sun Ra, never fails to amaze
>me, spin me, thrill me, every time I read a page, a poem, a book. Will, who
>lives in Los Angeles, is both painter and poet (so is Heather), and he is
>ideal for the current festival, whose theme is Poetry & Painting. Pay close
>attention when you hear him read -- you will be well rewarded.

>

>David Shapiro is a poetically thinking and acting, artistically inspiring,
>intellectually dizzying bundle of energy. Living in New York, he has been at
>the center of the New York School of poetry for a few decades. He has also
>written widely about painting and the visual arts in many books and
>catalogues, and has collaborated with Jasper Johns and many others. Some of
>you will remember that he appeared at the Tucson Poetry Festival about 7 or
>8 years ago. I've been wanting to hear him again ever since. When I read his
>work (and I've been reading it a lot lately), it's such a rare combination
>of wit and compassion that it pleases me, puzzles me, makes me laugh, and
>makes me feel more at home in the world, as strange as that world may be.
>Try and spend time just talking with David while he is here. That's a
>memorable experience.

>

>Patrick Pritchett is a mainstay of the poetry scene in Boulder, Colorado --
>having taught at Naropa University, currently teaching at the University of
>Colorado, active in reading series and a chapbook publishing collective
>there. He's coming to be known around the country and beyond as a most
>careful and compelling poet and writer about poetry. Several years ago I
>began reading the most detailed reports from him, of conferences and
>readings in various places, that were just illuminating about poetry and
>ideas and people and their writing & thinking. I hoped then to someday meet
>him, so I felt really lucky when he contacted me and gradually became a
>friend of Chax Press. On three trips to Boulder I got to know him better,
>got to hear him speak, and ended up choosing his book Burn: Doxology for
>Joan of Arc, for Chax Press to publish -- it's been out just for a few
>weeks. Now, finally, I'll get to hear him read. I'm ready and excited.

>

>And Kathleen Fraser. I don't exactly remember if I met Kathleen through Tom
>Mandel, or if it was the other way around. I know my life in poetry has not
>been the same since meeting her, but that her work was important to me long
>before I met her. I was a reader of her poetry for some years, but I became
>a real fan of her whole life in poetry when I was an early reader and

>subscriber of HOW(ever), maybe my favorite 1980's poetry journal, just 16 or
>so pages several times a year, bringing feminist theory into conjunction
>with avant-garde writing by women, and in the process enlightening not just
>those two fields, but a much larger territory. My first connection of Tucson
>with Kathleen was when she edited an early mini-anthology of language poets
>for Tucson's premier journal of the time, Ironwood. That issue made me an
>Ironwood reader, and continued making me a Kathleen Fraser fan -- its care
>to articulate, somewhat from an outsider's viewpoint, the importance of that
>poetic moment, was critical to many people's thinking about that poetry, and
>about the important poetry in general of that time. Later, I would be able
>to know Kathleen, to publish her book *When New Time Folds Up*, to write
about

>her work, to see what she would write about mine, to present her in a
>residency when I lived in Minnesota, and to be, with great pleasure, a part
>of her company. Her book of essays, *Translating the Unspeakable*, published a
>couple of years ago, is one of the great works about poetry of the last
>several decades. Her selected poems, titled *Il Cuore: The Heart*, is a book
>we all should have, read, and re-read. All of our lives in poetry would be
>less without the work of Kathleen Fraser. I once wrote that I thought her
>work is sometimes misunderstood because readers are carried away first by
>its beauty, something that can be difficult to look beyond, but more
>recently I have been thinking that it is not so much beauty per se, but a
>compassion that allows the beauty to emanate from her work. Her compassion
>spreads to include all of us. Like all the others at this festival -- come
>hear her, talk with her, be in the company of this festival. You will be
>glad you did.

>

>All of these people together. I'm just so pleased that it is happening. And
>that all of the poets have embraced the theme of Poetry & Painting in
>creative ways (that will be evident in their panel comments and small group
>sessions, and in many of the readings), and that all of these poets share a
>sense of wonder and courageous experiment in their work, make this, to me,
>the most cohesive Tucson Poetry Festival that has ever occurred, certainly
>that I've ever either witnessed or of which I have been a part.

>

>There's a lot more at this festival -- student readings (ArtsReach students,
>with Marlon Evans) on Thursday night, a state poetry contest winner's
>reading, two painters (Tucsonans Katherine Josten & Josh Goldberg)
>participating in the festival panel along with the poets -- worth a message
>three times this long, but I've probably taken enough of your time.

>

>I can just say, if you would ever consider immersing yourself in the whole

>of a poetry festival, this is the time. For yourself, for the poets, for the
>festival, and for more reasons that will become really clear when you are
>there, do it. Come. Be a part of it. If you can only come for one day or
>evening, or two, do that, and more if you can -- the more you make it your
>festival, the better for all of us.

>

>Just about all events of the festival are at the Historic YWCA on 5th
>Avenue, just south of University Ave., just a couple of blocks north of 6th
>Street. I'll send something like a more official press release later (a week
>in advance, perhaps). But I just didn't feel that was enough. I hope I see
>all of you there.

>

>And please . . . please pass this message and others about the festival on
>to any other lists to which you belong, to friends, to colleagues, to
>families, to students and teachers, to everyone.

>

>Thank you,

>

>Charles

>

>charles alexander / chax press

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525. **Bill Berkson**

FW: IMOMF

Sun 25 Sep 2005

The Museum of Modern Art has just issued a new facsimile edition of the 1967 commemorative folio of poems by Frank O'Hara, IN MEMORY OF MY FEELINGS, edited and with an afterword by Bill Berkson, with a selection of 30 O'Hara poems accompanied by drawings by 30 American artists. (The artists are Philip Guston, Elaine deKooning Barnett Newman, Reuben Nakian, Helen Frankenthaler, Al Held, Giorgio Cavallon, Jasper Johns, Niki de St. Phalle, Joan Mitchell, Larry Rivers, Jane Wilson, Michael Goldberg, Grace Hartigan, Allan D'Arcangelo, Alfred Leslie, Roy Lichtenstein, Matsumi Kanemitsu, Willem deKooning, Philip Guston, Nell Blaine, Marisol, Robert Rauschenberg, Alex Katz, Jane Freilicher, Lee Krasner, Robert Motherwell, Joe Brainard, Norman Bluhm, John Button.) The price is \$65.00.

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526. **C Daly**

LA: 2 events this week

Sun 25 Sep 2005

Casa Romantica Poetry Reading Series

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

San Clemente, CA

Wed., Sept. 28, 7 pm

Molly Bendall and Catherine Daly read

Bendall is the author of three collections of poems, *After Estrangement*, *Dark Summer*, and *Ariadne's Island*.

Daly is author of *DaDaDa* (Salt Publishing, 2003) and *Locket* (Tupelo Press, 2005).

West Hollywood Book Fair

<http://www.weho.org/index.cfm?fuseaction=ptailgroup>

<<http://www.weho.org/index.cfm?fuseaction=ptailgroup&navid39&cid80>>
&navid39&cid80

Sunday, October 2, 2005

10am-6pm

West Hollywood Park (647 N. San Vicente Blvd.)

panels including

SCISSORS, PAPER, ROCK: POSTMODERN WRITING AND MUSIC

(12:45-1:45pm)

Moderator: Catherine Daly

Panelists: Domenic Priore, Rob Roberge, Mike Watt

Book Signing afterwards at Skylight Books booth

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527. **Matt Henriksen**

September 26th @ the KGB

Mon 26 Sep 2005

Valzhyna Mort gave her first incredible NYC reading last night. Your last chance to see her in 2005 comes tomorrow @ the KGB @ 7:30 with Eva Salzman. Free.

Yahoo! for Good

Donate to the Hurricane Katrina relief effort.

<http://store.yahoo.com/redcross-donate3/>

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528. **Tenney Nathanson**

Tucson Poetry Festival (correction: executive director, artistic director)

Mon 26 Sep 2005

My short intro to Charles Alexander's email about the Poetry Festival was imprecise (where his announcement was precise). Charles is the Festival's Artistic Director. The Executive Director is Teresa Driver, and questions about the festival can be addressed to her at mailto: [REDACTED].

Tenney

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529. **Chris Stroffolino**

U can listen to our NEW ORLEANS SONG now!

Mon 26 Sep 2005

So, finally got a version of our "New Orleans" song (called "Where Were You Yesterday?"), written in the aftermath (and continuance) of what many in the black community are aptly calling HURRICANE AMERIKKA, up on our myspace page ([www.myspace.com/continuous peasant](http://www.myspace.com/continuous_peasant)). This version is song by Ms. Miriam Jacobson (there's another that I sing with my less "commercial" raspy voice that will also surface soon). I apologize for not making the song downloadable right now, but at least you can hear it (and, yes, even TALK BACK TO IT if you want!).

If you're interested in downloading, all proceeds from downloads will go to Hurricane Relief (NOT THE RED CROSS---more on that, when I get the download mechanism in place). Also, I'm handmaking an EP that features these two versions of the song, along with another non-New Orleans related song, which you can purchase directly from me (again all proceeds will be donated) for \$5.99

But in the meantime, feel free to listen, and spread the word and request it on KPFA, KALX, KUSF, KPOO, KZSU, Pirate Cat Radio and Air America (of the Bay Area stations) ; and, last but not least, PLEASE LET ME KNOW if you or anybody else you know has written a song about this crisis. Maybe we could convince somebody like JELLO BIAFRA (don't know why I'm singling him out; probably coz he's local) to put a COMPILATION together.

More later--Chris Stroffolino,
Continuous Peasant
www.continuouspeasant.com
www.myspace.com/ continuous peasant

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530. **poetics**
Call for Participation
Mon 26 Sep 2005

Call for Participation

I'm looking for poets and fiction writers willing to participate in a project to archive versions of texts in progress. An electronic document repository (known as a Concurrent Versions System, or CVS) will be used to track revisions and changes to original fiction and poetry contributed by participating writers who will work by checking their drafts in and out of the repository system. The goal is to provide access to a work at each and every state of its composition and conceptual evolution--thereby capturing the text as a living, dynamic object-in-the-making rather than a finished end-product.

Participating writers must agree to:

- * Work with your text exclusively within the confines of the CVS, checking it in and out each and every time you wish to edit or compose.
- * Give their consent to make all archived versions of the work publicly accessible.

The result will be a Web-accessible archive, with the full text of each and every version of a writer's text available for reading and relations between the versions expressed by means of maps and visualizations.

To participate, please contact Matthew Kirschenbaum, Department of English and Maryland Institute for Technology in the Humanities (MITH), University of Maryland, [REDACTED]. Please indicate your willingness to abide by the above constraints.

(Note that I'm not on the Poetics list and won't see replies posted there.)

Matthew Kirschenbaum
Assistant Professor of English
Acting Associate Director,
Maryland Institute for Technology in the Humanities (MITH)
[REDACTED] or [REDACTED] (fax)
<http://www.mith.umd.edu/>
<http://www.otal.umd.edu/~mgk/>

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531. **Ron Silliman**

Silliman's Blog

Mon 26 Sep 2005

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

RECENT POSTS

What is a lap?

The fold in Rachel Blau DuPlessis's Drafts

No Direction Home:

Bob Dylan & the crafting of lyrics

Andrew Cordier / simpleton's

Meaning in David Melnick's Eclogs

David Melnick's "Hasty Fields"

Reading Eclogs by David Melnick

Richard Nixon & Rachel Loden:

Follow the dark side

My Picayune Anxiety Room

by the late Marc Kuykendall

Robert Bolano & the art of extreme consequences

A new review of the Lawrence Renaissance

Born into Brothels

children at risk

Escape from New Orleans

the flight of Bill Lavender & Nancy Dixon

This is not Rosmarie, This is not Keith

- Memoirs of the Waldrops

The film hidden in the movie

The Constant Gardner and testing western medicine

The Americanization of Marjorie

The Vienna Paradox of M. Perloff

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

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532. **Lewis LaCook**

Return of the Incredibly Mixed-Up House of Blog Who Stopped Living and Became Xanax Pop!

Mon 26 Sep 2005

<http://lewislacook.corporatepa.com/xanaxpop/>

Xanax Pop has, after a too long hiatus, returned.

I missed Xanax Pop. It was friendly, like a numeric array.

Begun June 2004, Xanax Pop is poem-as-blog and blog-as-poem. Is it all just one long poem? Find out now.

The people like it.

<http://lewislacook.corporatepa.com/xanaxpop/>

***** 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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533. **Steve Dalachinsky**

Fw: DON CHERRY CELEBRATION

Mon 26 Sep 2005

October 1 - 23, 2005 at the Stone

A Don Cherry Celebration

curated by Adam Rudolph

On the tenth anniversary of the passing of this luminous being, colleagues, collaborators and torchbearers perform Don's compositions and play new music inspired by his creative spirit.

Performers include - Dewey Redman, Henry Grimes, Hassan Hakmoun, Bill Dixon, Karl Berger, Bob Stewart, Badal Roy, Jai Uttal, Cyro Baptista, Joseph Jarman, Mark Helias, Bobby Few, Bailo Bah, Graham Haynes, Peter Apfelbaum, Oliver Lake, Steve Gorn, and many more (complete schedule below).

THE STONE is located at the corner of avenue C and 2nd street ADMISSION \$10 per set unless otherwise noted students 13 to 19 admitted half price -

children 12 and under free there are no advance ticket sales -all admissions are at the door

Don Cherry bio:

<http://www.jazzhouse.org/gone/lastpost2.php3?edit=920558579>

The Stone on the Web:

<http://www.thestonenyc.com/calendar.php?month=1>

More about the curator, Adam Rudolph

<http://www.metarecords.com/adam.html>

For contact information for any of the participants please email: [REDACTED]

Curator's statement:

"I first met Don Cherry in 1978 – after recording together in Chicago, he invited me to live in his and Moki's house in Sweden and to perform with him – my first European tour. It was a life changing experience - we played music around the clock with musicians from around the world who stopped through. He also introduced me to Ornette Coleman's concept and got me started composing music.

Don was so generous – he opened the door for me, as he did for so many. He was educating at every moment – you only had to listen and look. In my travels since then, I am always meeting musicians who were inspired by Don.

Don pointed the way for so much of what is happening now in music. He was the prototype "world musician"; he knew how to lift the music of anyone he performed with, from any culture in the world, while always sounding like himself.

For me, Don was a musical mentor as well as a life mentor. Don's spirit, outlook and philosophy were so deep and radiant. From him I learned that music is more than a profession; that sound itself is sacred, that silence is sacred. I learned about having the courage to pursue your own creative vision, about the importance of listening and imagination, and about the relationship of knowledge to freedom. He showed that being open to seeking knowledge is integral to the life of an artist. Don said his trumpet was an amplifier to his inner voice. He showed how to reach for that. Don understood about humility. He often said "music doesn't belong to anyone; we come to music."

I feel like this Don Cherry Celebration is already a success before the music has even started: just all of the musicians connecting and talking about and remembering Brother Don. It is best now, though, to let the music speak for itself...so, see you there.... "in a minute."

Peace,

Adam Rudolph

A Don Cherry Celebration October 1—23, 2005

10/1 Saturday

8 and 10 pm

Karl Berger "In the Spirit of Don Cherry"

Karl Berger (vibraphone, piano, melodica) Graham Haynes (cornet, dusu'ngoni) Peter Apfelbaum (tenor sax, flute) Mark Helias (bass) Tani Tabbal (drums) Ingrid Sertso (vocal, poetry)

10/2 Sunday

8 pm

Opening Invocation: Mu

Joseph Jarman (poetry, song, bamboo, woodwinds)

Adam Rudolph (handrumset, percussion, voice)

10 pm

Mark Helias and Graham Haynes Duo

Mark Helias (bass) Graham Haynes (cornet)

10/4 Tuesday

8 pm

Cyro plays Don

Tim Keiper (drum set, percussion) Brian Marsella (pianoforte, keyboards, melodica) Peter Apfelbaum (piano forte, saxophone, melodica, percussion)

Cyro Baptista (percussion)

10 pm

Ira Cohen and Friends

Ira Cohen (poetry) Brahim Fribgane (oud, dumbek, vocal) Harris Eisenstadt (drums) Graham Haynes (electronics, cornet) Matt Waugh (live sampling, electronics, guitar)

10/5 Wednesday

8 pm

Ned Rothenberg Quartet

Ned Rothenberg (alto sax, bass clarinet) Ray Anderson (trombone)

Lindsay Horner (bass) Reggie Nicholson (drums)

Premier performance of this 4-tet playing tunes by Don Cherry or inspired by him.

10 pm

Avram Fefer Bobby Few Duo

Avram Fefer (reeds), Bobby Few (piano)

A rare visit from Paris by the master pianist. The duo presents material from their two new releases, "Kindred Spirits and Heavenly Places", as well as works by the great Don Cherry.

10/6 Thursday

8 pm

The Marty Ehrlich Trio--"I Don't Know This World Without Don Cherry"

Marty Ehrlich (woodwinds) Jerome Harris (bass guitar) Billy Martin (drums)

10 pm

Harris Eisenstadt's "Where Is Brooklyn?"

Vinny Golia (woodwinds) Achim Kaufmann (piano) Harris Eisenstadt (drums)

10/7 Friday

8 pm

Bob Stewart's "Don Cherry and Friends"

Bob Stewart (tuba) Jerome Harris (guitar) Abdou Mboup (kora, percussion)

James Zollar (trumpet) Carlton Holmes (piano) Buddy Williams (drums)

10 pm

Dewey Redman and Friends

20 dollars

10/8 Saturday

8 and 10 pm

Peter Apfelbaum and Friends

Peter Apfelbaum (tenor sax, flute, piano) Peck Almond (trumpet, flute, kalimba) Jessica Jones (alto and tenor sax) Tony Jones (tenor sax) David Phelps (guitar) Booker King (bass) Dafnis Prieto (drums)

10/9 Sunday

8 pm

Invocation: Mu

Graham Haynes (cornet) Adam Rudolph (hand drumset, percussion, voice)

10 pm

Bern Nix and Joe Morris Duo

Bern Nix (guitar) Joe Morris (bass)

10/11 Tuesday

8 pm

Berber Bahia Blues

Brahim Fribgane (oud, dumbek, vocal, percussion) Dende (Brazilian percussion) Adam Rudolph (hand drums, cajon, percussion)

10 pm

Speak in Tones

Tiokasan Ghosthorse (Lakota flute, opening prayer) Bai Koro Kouyate (tama) Marc Cary (piano) Fred "Catfish" Alais (drums) Tarus Mateen (bass) Daniel Moreno (percussion) Others tba

10/12 Wednesday

8 pm

Full Moon

Badal Roy (tabla) Steve Gorn (bansuri bamboo flute, soprano saxophone)

Kenny Wessel (guitar) Daniel Moreno (percussion)

10 pm

Jai Uttal and Friends

Jai Uttal (vocal, dotar) Steve Gorn (bansuri bamboo flute, soprano

saxophone) Charlie Burnham (violin, mandolin) Daniel Paul (tabla)

10/13 Thursday

8 pm

Invocation: Mu

Oliver Lake (saxophones) Adam Rudolph (handrumset, percussion, voice)

10 pm

Cameron Brown presents "Don in Copenhagen, March '66"

Russ Johnson (trumpet, cornet, flugelhorn) Jason Rigby (tenor and soprano saxophones, bass clarinet) Tony Jefferson (drums, cymbals) Brandon Ross (guitar)

Cameron Brown (bass)

10/14 Friday

8 pm

Hassan Hakmoun: Gift of the Gnawa

Hassan Hakmoun (vocal, sintir) Brahim Fribgane (dumbek, guitar) Adam

Rudolph (cajon, hand drums) special guest Graham Haynes (cornet)

20 dollars

10 pm

Hassan Hakmoun: Gift of the Gnawa

Hassan Hakmoun (vocal, sintir) Brahim Fribgane (dumbek, guitar) Adam

Rudolph (cajon, hand drums)

special guest Vishal Vaid (ghazal vocalist)

20 dollars

10/15 Saturday

8 and 10 pm

Adam Rudolph's Moving Pictures

Graham Haynes (cornet) Gorn (bansuri bamboo flute, soprano saxophone)

Shanir Blumenkrantz (bass, oud) Brahim Fribgane (oud, dumbek, vocal,

percussion) Tani Tabbal (drums, percussion) Jerome Harris (guitar and

acoustic bass guitar) Ned Rothenberg (shakuhachi, bass clarinet) Adam

Rudolph (handrumset, percussion, voice)

10/16 Sunday

8 pm

Gifts for Don Cherry

Henry Grimes (bass) and (im)possible surprises

Bill Dixon (trumpet(s)) and (im)possible surprises

10 pm

Don Cherry's Gifts

Bill Dixon (trumpet(s)) and (im)possible surprises

Henry Grimes (bass) and (im)possible surprises

"From the time he was a very young man, Don Cherry was one of the greatest pioneers of our music, and he always will be. A magnificent musical aesthete, his gifts led many other musicians in that category to develop and display their own natural gifts. I and many others are forever indebted to Don Cherry. His music continues to live in us all."

-- With love and respect, Henry Grimes

"I met Don shortly after he came to NY with Ornette. While I never knew him as well as I would have liked, his work on the instrument served as a repository of information and a source of inspiration. In my opinion, Don's best work has to be included with the work of the innovational performers on the instrument." --

Bill Dixon

20 dollars (15 dollars for elders & students) or 35 dollars for both sets (25 dollars for elders & students).

10/18 Tuesday

8 pm

Ravish Momin Trio

Ravish Momeen (drums, percussion, tabla) Shanir Blumenkrantz (bass, oud)

Jason Kao Hwang (violin)

10 pm

Jason Kao Hwang and Sang Won Park Duo

Jason Kao Hwang (violin) Sang Won Park (kayagum)

10/19 Wednesday

8 pm

Invocation: Mu

Sylvie Courvoisier (prepared piano) Adam Rudolph (handrumset, percussion, voice)

10 pm

Speak in Tones: El Cherry Tree

Tiokasan Ghosthorse (Lakota flute, opening prayer) Marc Cary (piano)

Daniel Moreno (percussion) Bai Koro Kouyate (tama) Fred "Catfish" Alais (drums) Tarus Mateen (bass) Others tba

10/20 Thursday

8 pm

Min Xiao-Fen, Okkyung Lee, Susie Ibarra

Min Xiao-Fen (pipa, voice) Okkyung Lee (cello) Susie Ibarra (drums, percussion)

10 pm

Invocation: Mu

Susie Ibarra (drums, percussion) Adam Rudolph (handrumset, percussion, voice)

10/21 Friday

8 pm

Closing Invocation: Mu

Joseph Jarman (poetry, woodwinds) Adam Rudolph (handrumset, percussion, voice)

10 pm

Flutists of Fula Flute

Bailo Bah and Sylvan Leroux

10/22 Saturday

8 and 10 pm

John Zorn Improv Party

Many Special Guests

A Stone benefit.

10/23 Sunday

8 pm

Basya Schechter and Queens Dominon

10 pm

Desireless

Steve Gorn (bansuri bamboo flute, soprano saxophone)

Adam Rudolph (handrumset, percussion, voice) Others tba

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

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534. **Joe Brennan**

Check out The Assassinated Press

Mon 26 Sep 2005

Click here: [The Assassinated Press](#)

"Go Daddy! Go Daddy! Beat The Shit Outta Momma! 'Cause You'll Never Be
Anything But A Marine. Rumsfeld's Tool."
'Domestic Violence And Rape Epidemic In the Marine Corps.'
"We Don't Need No Taliban To Tell Us How To Fuck Up Our Women," Says Gen.
Mattis.:
Wife Beating A Time Honored Tradition At The Corps.:
Do We Really Want Marines? Anymore Than, Say, Small, Defenseless Countries
Do.:
"'Serving' The Banks And Corporations Since 1805. Always Faithful To The
Interests Of The Rich. Semper Fi. The Marine Corps."
By BOBBIE 'HOT PANTS' PARSON

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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535. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 9-26-05

Mon 26 Sep 2005

ORBITAL SERIES

THIS THURSDAY!

Sesshu Foster and James Thomas Stevens

Poetry and Fiction Reading

Thursday, September 29, 7 p.m.

Big Orbit Gallery, 30 d Essex St.

Free and open to all.

Visit our website for directions to Big Orbit, or go to bigorbitgallery.com.

Sesshu Foster is the author of a science fiction novel, *Atomik Aztex* (City Lights, 2005) and a collection of prose poems, *City Terrace Field Manual* (Kaya Press, 1996), which was a finalist for a PEN Center West Poetry Prize, and he is co-editor with Naomi Quinonez and Michelle Clinton of *Invocation LA: Urban Multicultural Poetry* (West End Press, 1989), which won a 1990 American Book Award. He has taught composition and literature in East L.A. since 1985.

James Thomas Stevens is a member of the Akwesasne Mohawk tribe in upstate New York. Stevens is the author of *Tokinish* (First Intensity Press 1994) and *Combing the Snakes from His Hair* (Michigan State University Press 2002), a forthcoming chapbook, *(dis)Orient* (Palm Press), and *Mohawk/Samoa: Transmigratory Songs*, a collaborative book of poems with Samoan poet, Caroline Sinavaiana. Stevens is a 2000 Whiting Writers Award winner and is presently a finalist in the National Poetry Series.

WORKSHOPS

The Working Writer Seminar begins THIS SATURDAY!!

In our most popular series of workshops, writers improve their writing for publication, learn the ins and outs of getting published, and find ways to earn a living as writers. Usually taught by Kathryn Radeff, who is taking off from teaching this fall, we have invited a series of visiting writers to participate in these four one-day workshops. Writers who wish to pay for all four in advance receive a discount. \$175 for all four workshops, \$140 for members.

The Working Writer Seminar: Session 1:

Writing and Publishing Feature Articles, with Lauren Newkirk Maynard Saturday, October 1, 10 a.m. - 2 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 2: Writing and Publishing Personal Essays, with Paul Beston Saturday, October 29, 10 a.m. - 2 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 3: Independent Publishing and Print-on-Demand, with Geoffrey Gatza Saturday, November 12, 12-4 p.m. CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Session 3: Newsgathering, with Laura Legere Saturday, December 3, 12-4 p.m.

CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor \$50, \$40 members

Creative Writing Workshops:

Playing the Fiddle While Rome Burns, or Writing Lyric Poems in the Age of Globalization, with Michael Kelleher

8 Tuesdays, October 11 - November 29, 7 - 9 p.m.

CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor
\$235, \$200 members.

Playwriting Basics, with Kurt Schneiderman

6 Tuesdays, October 4-November 8, 7-9 p.m.

CEPA's Flux Gallery, Market Arcade Building, 617 Main St., First Floor
\$175, \$140 for members

For more info on workshops, please visit our website.

IF AL OF BUFFALO READ THE SAME BOOK

PAUL AUSTER IS COMING NEXT WEEK!!!

Schedule of Events

Wednesday, October 5

Student Q & A at Buffalo State College

Butler Library, Room 210, 9 a.m.

Students from all schools, colleges and universities welcome!

Book Signing

Talking Leaves Books, Elmwood Avenue Store, 12 p.m.

The Invention of Solitude, a reading and conversation with Paul Auster Trinity Church, 371 Delaware Ave. 8 p.m. \$10 To be followed by a reception sponsored by Hunt Real estate and Hunt Charitable Foundation Call [REDACTED] to purchase tickets in advance, or buy them at Talking Leaves Books and New World Record.

Thursday, October 6

Book Signing

Borders, 2015 Walden Avenue, Cheektowaga, 12 p.m.

Book Signing

Barnes & Noble, 1565 Niagara Falls Blvd., Amherst, 4 p.m.

Screening, "Smoke" Introduced by Paul Auster (screenwriter), followed by a Q&A. Market Arcade Film & Arts Center, 639 Main St., 7 p.m. \$10 Tickets at the door only. Co-sponsored by Hallwalls Contemporary Arts Center.

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.

ORBITAL SERIES

September

29 Sesshu Foster and James Thomas Stevens, Fiction and Poetry, 7 p.m., Big Orbit Gallery

October

8 Michael Davidson, Poetry, 7 p.m., Big Orbit Galllery. Please note change of date AND venue. 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 Gelsiinger, 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....

SPOKEN ARTS RADIO with host Sarah Campbell

A joint production of Just Buffalo Literary Center and WBFO 88.7 FM

Airs Sundays during Weekend Edition at 8:35 a.m. and Mondays during Morning Edition at 6:35 A.M. & 8:35 a.m.

Upcoming Features:

October 2-3: Paul Auster

October 9-10: John Ashbery

WORLD OF VOICES RESIDENCIES

October 24-28, Genie Zeiger

December 5-9, Nancy Logamarsino

JUST BUFFALO WRITER'S CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery. Group meets 1st and 3rd Thursday at 7 p.m. Call for details.

LITERARY BUFFALO EVENTS

All events free and open to the public unless otherwise noted

POETICS PLUS AT UB

Michael Palmer, Poetry Reading
Wednesday September 28, 4 p.m.
120 Clemens Hall, UB North Campus, Amherst

READINGS AT THE SCREENING ROOM

Featuring: Bill Kothe, Ed Taylor, Ross Runfola, Rob Nesbitt and Livio Farallo
Sunday, October 2, 2 p.m.

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

██████████ (fax)

www.justbuffalo.org

██████████

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536. **Sarah Trott**

Claudia Rankine Reading Tomorrow

Mon 26 Sep 2005

The Contemporary Writers Series at Mills College welcomes poet CLAUDIA RANKINE tomorrow, September 27th at 5:30 pm in the Mills Hall Living Room.

"Or Paul Celan said that the poem was no different than a handshake. I cannot see any basic difference between a handshake and a poem--is how Rosmarie Waldrop translated his German. The handshake is our decided ritual of both asserting (I am here) and handing over (here) a self to another. Hence the poem is that--Here. I am here. This conflation of the solidity of presence with the offering of this same presence perhaps has everything to do with being alive." --
Don't Let Me Be Lonely

Claudia Rankine was born in Kingston, Jamaica. Her most recent book, *Don't Let Me Be Lonely* (Graywolf, 2004) moves between essay, lyric and TV images

in a ruthless examination of contemporary U.S. culture and politics. Robert Creeley called it "the most articulate and moving testament to the bleak times we live in I've yet seen. It's master work in every sense, and altogether her own." She is the author of three other books, *Plot* (Grove Press, 2001), *The End of the Alphabet* (Grove Press, 1998) and *Nothing in Nature is Private* (Cleveland State University Press, 1995).

RECEPTION to follow reading.

Directions to Mills: <http://www.mills.edu/maps/index.php>

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537. **Rob McLennan**

jwcurry's sound score

Mon 26 Sep 2005

notes from the jwcurry reading you misst (with photos):

<http://www.johnwmacdonald.com/blog/blog.html>

ill probably be doing something myself, by end of week.

rob

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...10th coll'n - stone, book one (Palimpsest Press) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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538. **derekrogerson**

Visiting One-Year Assistant Professor in English (poetry)

Mon 26 Sep 2005

Portland, Oregon

Possible Visiting One-Year Assistant Professor in English (with a concentration in Poetry) beginning fall (August) 2006. To teach two undergraduate courses, one an introduction to poetry and poetics course for sophomores, one an upper-division course in the poetry of one period at a highly selective liberal arts college with an emphasis on excellence in teaching. The job also includes teaching one section per semester in a team-taught, writing-intensive Humanities course and advising senior theses in English.

Ph.D. in hand or near completion. We will be seeking someone with proven teaching ability and an active engagement in their field. Please send letters of

application along with curriculum vitae and dossiers with at least 3 letters of recommendation to:

Ellen Stauder
Professor of English and Humanities
and Chair of the English Search Committee
Reed College
3203 Southeast Woodstock Boulevard
Portland, OR 97202

Complete applications must be received by November 15.

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539. **Ishaq**

MEC Film & Culture Series :: MACHETERO!!!!!!

Mon 26 Sep 2005

MEDGAR EVERS COLLEGE

FILM & CULTURE SERIES

<http://www.mec.cuny.edu/filmandcultureseries>

Presents a brand new revolutionary drama from a young Nuyorican:
'MACHETERO'

PEDRO'S GOT A PIPEBOMB
SET FOR THE 4th OF JULY

MACHETERO - A French journalist Jean Dumont
(played by Isaach de Bankolé of The Keeper,
Ghost Dog, Coffee and Cigarettes) comes to NY
to interview Pedro Taino, (played by Not4Prophet
voice of Puerto Punk band RICANSTRUCTION)
to try and understand why Pedro has decided to
use violence to free both himself and his people
from the yoke of US imperialism.

As they speak another ghetto youth, (played
by Kelvin Fernandez, in his first starring role),
trapped in an unending cycle of violence is growing
up in the streets to become the next MACHETERO.

The film features songs from RICANSTRUCTION's
album LIBERATION DAY as well as an all new
improvised score from RICANSTRUCTION that
runs from hardcore be-bop puerto punk to

haunting and surreal afro-latin rhythms
and percussions.

The Evening Will Feature Live Performances By:

Tinsaedu

<http://tinsaedu.com>>

&

Renegades Of Punk

<http://www.ricanstruction.net/ropseditionaries.html>

The Film Will Be Followed By A Community Discussion With The Filmmaker,
Members Of The Cast And Others. Join Us For An Empowering Evening, As We
Ask The Question, How Do 21st Century Urban Guerrillas Come Into Being?

Tuesday, September 27, 2005

Medgar Evers College

Founders Auditorium

1650 Bedford Avenue

Brooklyn, NY 11225

ADMISSION IS FREE

Doors open at 6:15pm

Open mike hosted by Damali & Shadagga
of 'Mahogany Blues' magazine begins at 6:30

Film & Culture series program begins
at 7:00pm sharp!

Take the #2, 3, 4 or 5 train to the Franklin Ave. stop.
The auditorium is between Crown & Montgomery Sts.

To RSVP email [REDACTED] with your name and
number of guests or call [REDACTED]

Please Bring A Picture ID

The Original, The Most Conscious, The Best
Going Strong Since 2001,
For The People, By The People:

<http://www.mec.cuny.edu/filmandcultureseries>

MEC Film & Culture Series
'JUSTICE IN OUR LIFETIME'
Fall Film Screening Schedule

Thursday, October 6, 2005
'Lavender: an Adaptation'

Thursday, October 20, 2005
'Sorry Ain't Enough'

Tuesday, October 25, 2005
'No One Will Ever Know'

Wednesday, November 2, 2005
'Silence: In Search Of Black Female Sexuality In America'

Thursday, November 17, 2005
TBA

Wednesday, November 30, 2005
TBA

Thursday, December 8, 2005
'Goodnight Charlie'

EDUCATING-ORGANIZING-MOBILIZING

For more information on the programs and
performing, vending opportunities and screening
films contact, Miles at [REDACTED] or
[REDACTED]

This Series is produced in alliance with:

Hollah.com - <http://www.hollah.com/ads/m1.html/>

Imagination - <http://www.imagination.us/>

Artmattan Productions/ADFF - <http://www.africanfilm.com/>

International Black Panther Film Festival - <http://www.pantherfilmfest.com/>

Malcolm X Musuem - <http://www.themalcolmxmuseum.org/>

Harambee Radio - <http://www.harambeeradio.com/>

FAM - <http://www.gameforlife.com/>

'Mahogany Blues Magazine' - <http://www.mahoganyblues.com/>

Hank Shocklee Experience - <http://www.shocklee.com/>

Hard Hittin Harry Meridian Entertainment - <http://www.planetmeridian.com/>

Harriet's Alter Ego Clothing - [REDACTED] - <http://www.harrietsalterego.com/>
BigStan & Co - [REDACTED]
Underground Madness - <http://www.undergroundmadness.org/>
A-Marketing/Sista Factory - <http://www.sistafactory.com/>
The Shield - [REDACTED]/
AMAG - <http://www.awarenessmagazine.net/>
Black Documentary Collective - <http://www.BDCNY.net/>
The Malcolm X Grassroots Movement - <http://mxgm.org/>
NAACP Legal Defense and Educational Fund, Inc - <http://naacpldf.org/>
National Campaign For A Peace Tax Fund - <http://www.peacetaxfund.org/>
RCP - <http://rwor.org/>
XyayX Multimedia Productions - <http://xyayx.com/>
Joseph Webb Experience - <http://www.jwebb.info/>
Brecht Forum - <http://www.brechtforum.org/>
Da Ghetto Tymz - <http://www.daghettotymz.com/>
Hip-Hop Association - <http://hiphopassociation.org/>
TransAfricaForum - <http://www.transafricaforum.org/>
"Working Together Works" - Don King
http://groups.yahoo.com/group/drumbeat-weekend_edition/
\
__\
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&orderBy=date>
\
<http://www.lowliferecords.co.uk/>
\
}

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540. **furniture_press**

Politics : Writing :: Oil : Water

Mon 26 Sep 2005

No, but I say it succinctly:

Politics has no business in writing; when we write about politics we take sides.
Political writing is of politics and enacts the political. It is a political move
rather than a stance.

Can a stance be a move? The ball is in your courts.

Christophe Casamassima

--

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541. **Steve Dalachinsky**

Re: Politics : Writing :: Oil : Water

Mon 26 Sep 2005

politics as an undercurrent is fine it is part of everything

i rarely write overtly political

but do believe that the nature of all art is
in some way a political act

tho please no direct references

good political poetry ala lorca should be timeless

avoiding too many or any direct references to the present

sometimes a sentiment filled poem like forche's can pull it off

but hey bush has survived thousands of years so why
soil the piece by naming him outloud
the devil's the devil at any point in history

[↑ Contents](#)

542. **Jamie Gaughran-Perez**
Re: Save POETRY from stagnation

Mon 26 Sep 2005

Just to hop on the bandwagon... when you review older books you can better pretend that what your doing is more critical and less advertising?

I much more appreciate the reviewer that is going to call attention to an older book that is newly relevant or just plain good. The other day I reviewed a little comic only to find out it was years old (and yet I'd just bought it off the rack).

In the back of my mind I imagine some kid being able to get the older reviewed book out of the library... of course I just amble down to a bookstore...

no, I'm not that idealist, just throwin' it out there

jgp

Vernon Frazer wrote:

I disagree, as well. It can take several years for a book to reach all of the magazines that review books and the book, in terms of actual readers, might still be "new."

Vernon

<http://vernonfrazer.com>

----- Original Message ----- From: "Elizabeth Robinson"

<[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, September 20, 2005 12:21 PM

Subject: Save POETRY from stagnation

After about 6 months, maybe less,

a book is 'too old' to be reviewed. I strongly disagree with this approach as

it's often the case that I only happen upon an interesting book after the

allotted 6 months is up.

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543. **Editors, Tarpaulin Sky**
Tsky/Frequency Reading--King, Machlin, McCormick, Winter

Mon 26 Sep 2005

TARPAULIN SKY / FREQUENCY SERIES
FALL 2005 READINGS in NYC

www.tarpaulinsky.com

@ The Four-Faced Liar

165 West 4th Street (between 6th & 7th Ave), NY, NY

www.thefour-facedliar.com

SATURDAY, OCTOBER 1 @ 2PM

AMY KING, DAN MACHLIN, PAUL McCORMICK, AND JONAH WINTER

Amy King is the author of the poetry collection, *Antidotes for an Alibi* (Blazvox Books), a Lambda Book Award finalist, and the chapbook, *The People Instruments* (Pavement Saw Press Chapbook Award 2002). Her poems appear in such publications as *The Brooklyn Rail*, *Milk Magazine*, *The Mississippi Review*, *No Tell Motel*, *Riding the Meridian*, and *Shampoo Poetry*. She teaches English at Nassau Community College and spends much of her time between Brooklyn and Baltimore. Please visit www.amyking.org for more.

Dan Machlin is the author of *6X7 poems* (Ugly Duckling Presse 2005), *This Side Facing You* (Heart Hammer), and *In Rem* (@ Press). His work has recently appeared in *Fence*, *The Brooklyn Rail*, *Cy Press*, *Antennae*, *Crayon* and *The Portable Boog Reader*. He has also collaborated on a full length Audio-CD with cellist/singer Serena Jost (Immanent Audio) and contributed companion text to several visual art exhibitions in New York City and Germany. He is the founder and editor of *Futurepoem* books and a current curator at The Segue reading series at The Bowery Poetry Club in New York City.

Paul McCormick's recent work appears or is forthcoming in *Conjunctions*, *The Iowa Review*, *Verse*, *Fence*, *Conduit*, *Barrow Street*, *Word for/Word* and *DIAGRAM*.

Jonah Winter's first book of poems, *Maine*, won the Slope Editions Book Prize. His second book of poems, *Amnesia*, won the Field Prize and was published by Oberlin College Press in Spring 2004.

www.tarpaulinsky.com

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544. **Richard Jeffrey Newman**

Re: Politics : Writing :: Oil : Water

Mon 26 Sep 2005

>>Politics has no business in writing; when we write about politics we take sides. Political writing is of politics and enacts the political. It is a political move rather than a stance.<<

Seems to me this depends on what you mean by "about politics" and how that "about" functions in any given poet's practice. To limit our definition of politics

to what happens between the Democrats and Republicans in an election or to the machinations of Congress or the Supreme Court confirmation hearings seems to me both naïve and ignorant. (And I am not saying, Christopher, that you did this.) Politics is also about the way we interact with the world around us, the choices we make, the actions we perform, in the family, in relation to the environment, at work, and so on, and that kind of politics, it seems to me, very much belongs "in" writing.

Also, check out the following quote:

"Poetry can only be an exploration of ideology, not a means of expressing belief in it. Re-luctant to declare his ideology as the way out of alienation, Youssef shows how his ideology, transmuted within poetry, generates feelings of empathy and solidarity. For Youssef then, the commitment to justice and freedom stand beside his poetry, not above it. His political values, manifested in active participation in social struggle, are in reality fulfilling his abiding devotion to beauty. Justice and compassion in Youssef's verse are presented in a sensual manner that symbolizes his individualized appreciation of harmony and balance. They are aesthetic choices first and foremost."

-Khaled Mattawa, "Introduction," Without An Alphabet, Without A Face: Selected Poems of Saadi Youssef

Rich Newman

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545. **Mary Jo Malo**

politics, writing, oil, water (and my dream poem)

Mon 26 Sep 2005

If I incorporate dreams, especially those which are eerily clairvoyant; and if they happen to be dreams of political figures, why can't that be poetry? Everything else can be poetry. I wanna see that in writing, in oil or blood. Mary Jo

blue rose red brick cottage
styx nightmare
should have passed on the lethe
oblivious cnn numb
only a matter of time before my eye levees broke
carried my heart back down to delacroix
a gulf between the living and dead
stilted homes
built on silted islands

crumble down
bait and outfitters gone
fishing for babies now

fuck nature's seneschal
kyoto accord bushwacker
manchurian candidate
hope he parishes
covered in black gold
mired in muck
lame duck choking on all that texas tea

no phone no tv no radio
me and my seven babies
stranded on a dilapidated rope bridge
3 of us can't carry 5
water rising above our knees
you choose

reposez dans la paix mes bébés
mes cousins acadiens

Mary Jo Malo

delacroix rhymes with buffalO, that other nearly endangered species

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546. **ric carfagna**

NEW MYSTICS UPDATE--NEW LOOK, GREAT CONTENT

Mon 26 Sep 2005

This is from my friend Joey Madia:

http://www.newmystics.com/ IS PROUD TO BE OFFERING ONGOING WORKS BY RIC CARFAGNA, NICK PENDLETON, CLAUDIA BEECHMAN AND JOEY MADIA.

NICK PENDLETON'S MONUMENTAL IS NOW IN ITS 12 INSTALLMENT. HIS ILLUSTRATED SHORT STORY WHAT TREES HAVE DONE IS IN ITS SECOND INSTALLMENT OF THREE.

THE POETRY AND REVIEWS OF RIC CARFAGNA ARE AVAILABLE AS WELL AS THE FIRST AND SECOND INSTALLMENTS OF HIS NEW WORK NOMADIC ONTOLOGIES.

CLAUDIA BEECHMAN HAS SEVERAL POEMS AVAILABLE ON THE SITE AS WELL AS INFORMATION ABOUT HER CABARET WORK AND CDS.

JOEY MADIA OFFERS SEVERAL OF HIS POEMS, ESSAYS, ARTWORK AND CHAPTER ONE OF HIS EXPERIMENTAL NOVEL MINOR CONFESSIONS OF AN OFTEN FAILING ANTICHRIST, WHICH WAS PREVIOUSLY FEATURED IN FIFTEEN INSTALLMENTS AT LEGION STUDIOS ONLINE UNDER THE NAME THEATRICAL MEMOIRS OF AN OFTEN FAILING ANTICHRIST.

NEW MYSTICS IS A WEBSITE AND ORGANIZATION (THRU ITS THEATRE COMPANY) DEDICATED TO EXPLORING NEW AVENUES OF DIALOGUE SOCIALLY, PHILOSOPHICALLY AND SPIRITUALLY THRU ALL FORMS OF ART

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547. **Jim Andrews**

text zine #2

Tue 27 Sep 2005

issue 2 of text zine: <http://textzi.net>
edited by ivan monroy (mexico city)

featuring interviews in spanish with
fernanda g. weiden
tree wave
pablo gaytán
jim andrews

ja
<http://vispo.com>

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548. **Joe Brennan**

"Fodder For Oil" Chants Pro-War Crowd

Tue 27 Sep 2005

Click here: The Assassinated Press

"Fodder For Oil" Chants Pro-War Crowd

Iraq War Supporters Follow Anti-War Rallies:

Willingly Sacrifice Loved Ones For Oil:

Rush Limbaugh Says Numbers Don't Count:

March Comes Day After Opponents Descended on D.C.

Millions Of Dollars In Court Settlements That Washington DC Had To Pay Out To

Last Years WTO Protesters Prevents Chief 'Headbanger' Ramsey From Sending Cindy Sheehan And Other Mothers Of Dead Soldiers To The Hospital.:

By ELSBETH GOOPRIDGE

Forces Bolstered To Protect Pipeline Routes In Western Iraq: Commanders Hope to Block Sabotage, Decline In Stock Of Companies They Hope To Become Board Members Of: Sadistic Torture At Fallujah Considered, 'Recreational Sport' By 82 Airborne; "Beatings, Burnings, Brutality" Picked Up For Fourth Season By FOX and Coors Light: By BADLEY GROOMED

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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549. **alexander saliby**

Re: politics, writing, oil, water (and my dream poem)

Tue 27 Sep 2005

MJM,
Not only can they be poetry...they are poetical!
Alex

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

From: Mary Jo Malo<mailto:[REDACTED]>

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

Sent: Monday, September 26, 2005 6:01 PM

Subject: politics, writing, oil, water (and my dream poem)

If I incorporate dreams, especially those which are eerily clairvoyant; and if they happen to be dreams of political figures, why can't that be poetry? Everything else can be poetry. I wanna see that in writing, in oil or blood. Mary Jo

blue rose red brick cottage
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fishing for babies now

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kyoto accord bushwacker
manchurian candidate
hope he parishes
covered in black gold
mired in muck
lame duck choking on all that texas tea

no phone no tv no radio
me and my seven babies
stranded on a dilapidated rope bridge
3 of us can't carry 5
water rising above our knees
you choose

reposez dans la paix mes bébés
mes cousins acadiens

Mary Jo Malo

delacroix rhymes with buffalO, that other nearly endangered species

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550. **alexander saliby**

Re: Politics : Writing :: Oil : Water

Tue 27 Sep 2005

"Politics has no business in writing; when we write about politics we take sides. Political writing is of politics and enacts the political. It is a political move rather than a stance."

My response to that quote can be presented in two simple words: horse shit!

All writing is political; all writers are politicians...the difference though between the outward vote gathering candidates and the inward, note writing scribes is the scribes don't want to stand up publically and be counted. Instead, they want to be appreciated for their intellect. They want to stand on the sidelines and be admired for the brilliance of their wit and their words; they want to influence without the pain of disagreement or the embarrassment of losing an election.

Horse shit!!!

If writers want to send the George W. Bushs of the world into the bushes, they have to be willing to stand and politically be counted. Hell, some of the writers in the nation need to stand up and be willing to run for office...how else will America ever discover its own Vaclav Havel? Writers need to take more chances, not just with the creativity of their verbal constructs, but too with their egos in the electorate process.

Alex

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

From: Richard Jeffrey Newman<mailto:[REDACTED]>

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

Sent: Monday, September 26, 2005 4:52 PM

Subject: Re: Politics : Writing :: Oil : Water

>>Politics has no business in writing; when we write about politics we take sides. Political writing is of politics and enacts the political. It is a political move rather than a stance.<<

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devotion to beauty. Justice and compassion in Youssef's verse are presented in a sensual manner that symbolizes his individualized appreciation of harmony and balance. They are aesthetic choices first and foremost."

-Khaled Mattawa, "Introduction," Without An Alphabet, Without A Face: Selected Poems of Saadi Youssef

Rich Newman

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551. **Roger Day**

Re: Politics : Writing :: Oil : Water

Tue 27 Sep 2005

substitute "religion" for politics in that sentence. Or gardening.

Writing cannot stand free of the culture it partakes of - it uses language and language is the most profound, universal expression of any culture - and politics, like it or not, permeates all culture and cannot be separated out from culture (and writing) without causing loss to one or the other. By excising politics from your writing you will, in my opinion, cause your writing to reflect less of the whole, and be the lesser for it.

"All art is propaganda." Orwell.

Roger

On 9/26/05, furniture_press <[REDACTED]> wrote:

> No, but I say it succinctly:

>

> Politics has no business in writing; when we write about politics we take sides. Political writing is of politics and enacts the political. It is a political move rather than a stance.

>

> Can a stance be a move? The ball is in your courts.

>

> Christophe Casamassima

>

> --

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> _____
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<http://www.badstep.net/>
<http://www.cb1poetry.org.uk/>

[↑ Contents](#)

552. **Mary Jo Malo**
balls to the wall court jester

Tue 27 Sep 2005

stances move
i dance
stanza'd
for instance
reel life dream time
shifting grooves
mute me staccato'd hear me
tango you
circumstantial evidence
all we have
mary jo malo

[↑ Contents](#)

553. **Gerald Schwartz**
Re: Politics : Writing :: Oil : Water

Tue 27 Sep 2005

Yes: everything we are is everything we are.

Gerald Schwartz

substitute "religion" for politics in that sentence. Or gardening.

Writing cannot stand free of the culture it partakes of - it uses language and language is the most profound, universal expression of any culture - and politics, like it or not, permeates all culture and cannot be separated out from culture (and writing) without causing loss to one or the other. By excising politics from your writing you will, in my opinion, cause your writing to reflect less of the whole, and be the lesser for it.

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554. **Lewis LaCook**

***Incredible Math: being a remix, piece by piece, of Alan Sondheim's
Nine --2.mp3***

Tue 27 Sep 2005

http://lewislacook.corporatepa.com/incredible_math/

I think that's Julu on guitar;-)

~some help from William S. Burroughs and Ted Berrigan

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

Yahoo! for Good

Donate to the Hurricane Katrina relief effort.

<http://store.yahoo.com/redcross-donate3/>

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555. **Stephen Baraban**

Re: Politics : Writing :: Oil : Water

Tue 27 Sep 2005

Funny that people have pontificated and editorialized about Christophe's little provocation without reading the words as fully as they might--"oil" being the substance of so much need and desperation and conflict, & the love object of America's "oilagarchy", so the wish for separate water is the wish for something very different to cleanse out beings. My analysis doesn't say much about what to do about all this, but still let me say, fire up those reading glasses (I almost typed "gasses"!), ladies and gents!

--- Gerald Schwartz <[REDACTED]> wrote:

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Gerald Schwartz

*substitute "religion" for politics in that sentence.
Or gardening.*

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"All art is propaganda." Orwell.

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*Can a stance be a move? The ball is in your
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Christophe Casamassima

--

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--

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<http://www.cb1poetry.org.uk/>*

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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556. **Stephen Baraban**
What will you make of my error?
Tue 27 Sep 2005

I of course meant "cleanse our beings" rather than
"cleanse out beings", make of my error what you
will!?.

Stephen Baraban

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

*Funny that people have pontificated and
editorialized
about Christophe's little provocation without
reading
the words as fully as they might--"oil" being the*

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"oilagarchy",
so the wish for separate water is the wish for
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Or gardening.*

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*Can a stance be a move? The ball is in your
courts.*

Christophe Casamassima

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557. **poets house**

Troubadours Event in New York City Tomorrow

Tue 27 Sep 2005

Lark in the Morning: The Verses of the Troubadours
with W. D. Snodgrass & Robert Kehew

Wednesday, September 28, 7pm

Poets House, 72 Spring Street, 2nd Floor

\$7, Free to Members

Info: [REDACTED]

A celebration of the influential poetry of the troubadours, whose work flourished in southern France during the height of the Middle Ages. Snodgrass and Kehew present verse translations of poems by Bertran de Ventadorn, the Monk of Montaudou, Bertran de Born, Marcabru, and others, and discuss their history, relevance to 20th-century poetics, and the challenges of translating their work.

Robert Kehew is a poet and the editor of *Lark in the Morning: The Verses of the Troubadours*, A Bilingual Edition.

W. D. Snodgrass is the author of more than twenty books of poetry including *The Führer Bunker: The Complete Cycle*; *Each in His Season*; and *Selected Poems*, 1957-1987.

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558. **furniture_press**

Re: Politics : Writing :: Oil : Water

Tue 27 Sep 2005

Rich, I think you have exemplified, or paraphrased, my thoughts, and the quote just about hits it on the head. I was very interested to see what people made of the "about politics vs of politics", but I think folks over-reacted when they saw the word "politics" before making their (head)case. But like I'm trying to say, "enact" the political by writing, stay away from "taking a stance" by writing. There is, in my opinion, no "exploration" in standing firm. I mean, what if GW-Bush was on THEIR side? See, taking sides, whose? Who's they? Ah, colloquial stroke.

Please. And Steve, thanks for the "oiligarchy" reference - but I was just being literal (oil/water) - explore!

Yourses,

Christophe (and the "r" is no longer, folks)(oh, never was!)

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

From: "Richard Jeffrey Newman" <[REDACTED]>

To: [REDACTED]

Subject: Re: Politics : Writing :: Oil : Water

Date: Mon, 26 Sep 2005 19:52:51 -0400

Politics has no business in writing; when we write about politics we take sides. Political writing is of politics and enacts the political. It is a

political move rather than a stance.<<

Seems to me this depends on what you mean by "about politics" and how that "about" functions in any given poet's practice. To limit our definition of politics to what happens between the Democrats and Republicans in an election or to the machinations of Congress or the Supreme Court confirmation hearings seems to me both naïve and ignorant. (And I am not saying, Christopher, that you did this.) Politics is also about the way we interact with the world around us, the choices we make, the actions we perform, in the family, in relation to the environment, at work, and so on, and that kind of politics, it seems to me, very much belongs "in" writing.

Also, check out the following quote:

"Poetry can only be an exploration of ideology, not a means of expressing belief in it. Re-luctant to declare his ideology as the way out of alienation, Youssef shows how his ideology, transmuted within poetry, generates feelings of empathy and solidarity. For Youssef then, the commitment to justice and freedom stand beside his poetry, not above it. His political values, manifested in active participation in social struggle, are in reality fulfilling his abiding devotion to beauty. Justice and compassion in Youssef's verse are presented in a sensual manner that symbolizes his individualized appreciation of harmony and balance. They are aesthetic choices first and foremost."

-Khaled Mattawa, "Introduction," Without An Alphabet, Without A Face: Selected Poems of Saadi Youssef

Rich Newman

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

--

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559. **Richard Jeffrey Newman**
Re: Politics : Writing :: Oil : Water
Tue 27 Sep 2005

>>But like I'm trying to say, "enact" the political by writing, stay away from "taking a stance" by writing.<<

I'm glad, Christophe, that what I wrote makes sense to you, but what you wrote above presents to me what has always been a difficult and interesting dilemma. Unless by "taking a stance" you mean something akin to propaganda--and by propaganda, I should be clear, I mean everything from advertising to the progressive, left-wing op ed pieces I agree with--then the dichotomy you are proposing makes no sense to me. Most of the writers I respect most deeply--poets and novelists--are those that take on political issues in an explicit way and whose stance towards those issues is quite clear from the work they produce. I happen to be thinking right now about June Jordan, but I could name others, including Saadi, the 13th century Persian poet whose work I am translating. Here, for example, is a passage from his Gulistan. They are words spoken to a ruler who has asked Saadi to help him out by praying with the ruler that a difficult situation the ruler is facing be resolved in the ruler's favor. Saadi's answer is no, and here is what he says:

"Have mercy on the weak among your own people," I replied, "and no one will be able to defeat you."

To break each of a poor man's ten fingers
just because you have the strength offends God.
Show compassion to those who fall before you,
and others will extend their hands when you are down.

The man who plants bad seed hallucinates
if he expects sweet fruit at harvest time.
Take the cotton from your ears! Give
your people justice before justice finds you.

All men and women are to each other
the limbs of a single body, each of us drawn
from life's shimmering essence, God's perfect pearl;
and when this life we share wounds one of us,
all share the hurt as if it were our own.
You, who will not feel another's pain,
you forfeit the right to be called human.

Doesn't seem to me that you can get much more political than that, nor that you can get any more explicit in the stance you are taking, and you could even argue that Saadi takes sides quite explicitly, and yet I would agree that this is not propaganda in that it does not argue for a particular form of government or a particular ruling party, etc. Saadi was, in fact, quite-well entrenched in the political status quo of his time. And so, Christophe, I wonder about the terms you are using and how you are using them.

Rich Newman

560. **derekrogerson**

Professor of Digital or Media Arts in Technocultural Studies

Tue 27 Sep 2005

Davis, California (7 mi. east of Sacramento)

The University of California is looking for an artist, media artist, or cultural practitioner in any aspect of the digital or media arts to assume the position of core faculty member in the newly established, transdisciplinary Program in Technocultural Studies. This is a position in creative production for a person of substantial merit, who is also capable of teaching courses in history, theory and/or contemporary practice in her or his field, at the undergraduate and graduate levels. The applicant should be critically and creatively conversant with the practices and discourses relating to media/digital arts, documentary, community media or the fine and performing arts, and Demonstrate an understanding of the social and political dimensions of cultural practice as well as the aesthetic and poetic. Familiarity with discourses of science and technology is preferred.

Qualifications: Applicants must be adept at directing sophisticated and innovative projects from concept through realization, with a nuanced knowledge of the technological craft involved, as well as demonstrate an ability to communicate the conceptual and practical aspects in a provocative and compelling manner. Applicants should have a history or demonstrated potential for a high level of achievement. An MA or MFA and teaching at the university or tertiary level are required, while a PhD. and teaching both studies and production courses are preferred. Applicants must demonstrate the ability and willingness to work at the crossroads of the scientific and technological disciplines with the humanities, arts and cultural studies, in a critical and creative manner. Involvement is expected and experience is preferred in program development.

Starting Date: Fall 2006

Application deadline: 11/23/2005 (open until filled)

Applications: Please post (no emails please) a letter of application, curriculum vitae, examples of work, and the names, street addresses, telephone numbers, e-mail addresses, of four people from whom letters of reference may be requested (please do not request recommendations with initial application), and, if materials are to be returned, a self-addressed stamped envelope to:

Professor Douglas Kahn
Search Committee, Chair Digital Arts Position
Program in Technocultural Studies

One Shields Avenue, University of California
Davis, CA 95616-8528

For more information about the position:

phone: [REDACTED]

fax: [REDACTED]

web: <http://technoculture.ucdavis.edu/>

Affirmative Action: The University of California is an affirmative action/equal opportunity employer with a strong institutional commitment to the achievement of diversity among its faculty and staff.

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561. **Anny Ballardini**

Cipher Journal

Tue 27 Sep 2005

Thanks to Lucas Klein my ten in its double vest >Italian-English< is
on Cipher Journal,
<http://www.cipherjournal.com/html/ballardini.html>

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

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562. **Eric Hoffman**

TO inquiry

Tue 27 Sep 2005

Could anyone out there please give me the contact/subscription info for TO: A
JOURNAL OF POETRY, PROSE AND THE VISUAL ARTS?

Many thanks

Eric Hoffman

Richard Jeffrey Newman <[REDACTED]> wrote:

>>But like I'm trying to say, "enact" the political by writing, stay away
from "taking a stance" by writing.<<

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Rich Newman

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<http://mail.yahoo.com>

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563. **Eric Hoffman**

TO inquiry

Tue 27 Sep 2005

Does anyone have Philip Booth's contact information?

Yahoo! for Good

Click here to donate to the Hurricane Katrina relief effort.

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564. **Brenda Coultas**

From Dave Brinks, New Orleans

Tue 27 Sep 2005

Hi Everybody,

Here's a letter from Dave Brinks to friends of the New Orleans community.

He's seeking help with the clean up in New Orleans.

Brenda Coultas

Dear Dr. Jerry Ward, Andrei Codrescu, Brenda Marie Osbey, Kalamu ya Salaam, Bill Lavender, And All Friends and Family of the Community of New Orleans,

Dave Brinks here. Just able to check emails now from PC. I'm back in New Orleans as of yesterday, this being the fifth time in four weeks. Am here to stay and help move forward. I'll be staying above the saloon in the french quarter as our house isn't liveable right now (we had 5ft water there before it drained).

We need to get in touch with as many people as possible to help get people back to homes and begin heavy duty clean ups. Many neighborhoods can be helped from so-called "demolition" if we can just get people in and stop further damage from mold. It's imperative that we do this in order to reestablish people and businesses so that everything doesn't get swallowed up by further damage.

While there are hard hit areas which will be difficult to salvage in New Orleans East, some of Gentilly, and the Lower Nine, and further to the East, there are many many neighborhoods, for instance all around midcity, neighborhhods around the Community Book Center near Broad, the 7th ward, the Treme, upper ninth ward, and areas off both sides of lower Canal Street - all of this can easily be saved if we get the word out to help begin restoration & immediate clean up inside these homes. We need to organize a real hard-nosed effort, flesh

& blood, New Orleans people on the ground here, and get this process moving asap.

Having been through these neighborhoods many times, yes, some were flooded up to the porch, others inside anywhere from a few inches to several feet, but this flooding was not toxic or severely contaminated (as some media reports as a dangerous health hazard), and does not preclude hard-nosed work from getting in and beginning the process of bringing the structures back. Of course, many of these houses and businesses are not newer slab foundations and WILL BE ABLE to sustain themselves structurally if they are given the proper attentions and repairs.

Also, contrary to what people have been told by various media, you won't die breathing air in a room that has black mold on the walls while you are cleaning up. I have done this already in some houses, wearing a simple mask; yes everything doesn't smell like mama's kitchen on monday afternoon, but, as one doctor friend from Oschner Hospital told me, the threat of illness would only manifest if I carelessly or stupidly ingested the bacteria orally, or didn't use gloves, or didn't use bleach, and all the other normal precautions one might observe under these circumstances.

Of course dealing with the removal of soaked rugs, carpets, mattresses and furnitures means you must have the hepatitis and tetanus shots in order to be safe while getting the work done.

██████████ above gold mine saloon

██████████ gold mine saloon

██████████ cell

██████████

██████████

Love & Best,
Dave Brinks

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565. **Gabriel Gudding**

first live giant squid photographed in wild

Wed 28 Sep 2005

Will this change the face of poetry??!! THE GIANT SQUID HAS BEEN
PHOTOGRAPHED **LIVE** IN THE WILD!

<http://edition.cnn.com/2005/WORLD/asiapcf/09/27/japan.squid.ap/>

more on the nature of the squid (and some poems!):

<http://gabrielgudding.blogspot.com>

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566. **K Zervos**

Re: first live giant squid photographed in wild

Wed 28 Sep 2005

That's a lot of calamari

komninos zervos

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

broadband experiments:

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

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

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

|||On Behalf Of Gabriel Gudding

|||Sent: Wednesday, 28 September 2005 3:00 PM

|||To: ██████████

|||Subject: first live giant squid photographed in wild

|||

|||Will this change the face of poetry??!! THE GIANT SQUID HAS BEEN

|||**PHOTOGRAPHED** **LIVE** IN THE WILD!

|||

|||<http://edition.cnn.com/2005/WORLD/asiapcf/09/27/japan.squid.ap/>

|||

|||more on the nature of the squid (and some poems!):

|||<http://gabrielgudding.blogspot.com>

|||

|||--

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|||Version: 7.0.344 / Virus Database: 267.11.8/113 - Release Date: 27/09/05

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Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.11.8/113 - Release Date: 27/09/05

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567. **Poetics List Intern**
conference: the writer's edge
Wed 28 Sep 2005

Fiction Collective 2 in partnership with Portland
State University Presents:

the writer's edge
fc2's first annual innovative writing conference
July 28, 29, 30 2006
portland state university

workshops on innovative writing
one-on-one conferences
independent press panel
readings and multi-media events
books & dvd's

faculty:
r. m. berry
michael martone
lance olsen
susan steinberg
lidia yuknavitch

deadline for applications: February 1, 2006
information: 
applications: <http://www.fc2.org>

THE WORKSHOPS:

WHAT IS WRITING?
R. M. Berry

This workshop grows out of the idea that the principal mark of radically innovative writing is its somehow posing the question of its own nature and existence. This means that innovative writing is always in some sense about itself, but this does not mean that it is "metafiction." On the contrary, radically innovative writing takes the question of itself into its form and medium, making the achievement of the text a continuous discovery of what writing is. We will look at three examples of formally innovative fiction and determine how each manages to foreground the question of itself, and then we'll try some short exercises with disclosed frames, fake texts, narrative

displacements, self-consuming sentences, literalizations, and other formally convoluting devices. In particular, we'll be interested in how the meaning of words becomes both dizzyingly equivocal and unprecedentedly palpable whenever what the characters do begins to look like what the writer and reader are doing.

NIXON REMIX

Michael Martone

Philip Roth, in his essay on American fiction, suggested that the writers of American fiction are often outdone by the reality of American fact. He concluded that the sheer invention found in the news and in history engenders in the writer a professional envy. Who wouldn't have wanted to invent Richard Nixon let alone a character called Richard Nixon? Roth himself uses the president in his novel *Our Gang* only to see his fiction trumped by the even more outrageously creative script of Watergate. This will be a course on appropriation. We will be considering ways to use free-floating shared narratives and characters from the collective cultural consciousness of history, of fact in completely new (semi-fictional?) fictions. In a sense, we will be covering standards, sampling hits, importing the goings-on of the public domain into our own private precincts. You might think of this as a class on rewriting, on revision and it will very much be interested in satire, ventriloquism, counterfeiting, camouflage, parody, and outright plagiarism. What, in fact, is a fact? This is a workshop about making mythologies, fake essays and mock memoirs, and monologues of the rich and famous about which the rich and famous can only dream.

FICTION AS POSSIBILITY SPACE

Lance Olsen

This workshop will revolve around three generative exercises designed to explore how one can and should open up writing in unexpected and energizing ways. For instance, in one concerning Narratological

Amphibiousness, we shall investigate how fiction may become richer by living commensally alongside, in, and/or among several forms and genres at once. What might happen, we shall ask ourselves, at the intersection(s) of fiction and photography, music, video, literary theory, poetry, hypertext, drama, sculpture, painting? In other words, we shall think of fiction as a possibility space, and, while doing so, raise questions about the creative process, story-telling techniques, the ideas of "the workshop" and "the critique," and current trends in the literary marketplace, mainstream and otherwise--finally, I hope, bringing into greater relief why and how we do what we do, and giving rise to three nascent narraticules a piece.

FIVE EASY PIECES: HOW TO FORM, DEFORM, AND REFORM
NARRATIVE USING THE FICTIONAL FRAGMENT
Lidia Yuknavitch

What happens if we turn away from the idea that narrative form must be unified in traditional ways? Might other models of narrative form emerge which better articulate the present? Drawing from notions of narrative "micromovements" (Nathalie Saurate), the model of the narrative "kaleidescope" (Marcel Proust, Marguerite Duras), and more contemporary experiments using narrative fracturing devices and the interruption of narrative with the visual, this workshop will provide participants with strategies for understanding and practicing fiction writing let loose from mainstream meaning-making and market-driven forms. Participants will explore the gains and losses of using the fictional fragment to tell a story and produce a text.

WRITING OBSESSION, WRITING AS IF OBSESSED
Susan Steinberg

If one believes that stories (and poems) must be inspired, in part, by obsession, by those very things we can't keep from spinning around in our heads, then shouldn't the writing itself reflect the

narrator's/main character's focus? Could Ginsberg's "Howl" have been written in rhyming couplets? Could Duras' *The Lover* have been written as an un-fragmented text? Perhaps, perhaps not. In this workshop, we will explore the ways in which various modern and contemporary authors effectively writing obsession/obsessively consider the inextricable relationship of form and content, paying particular attention to (often unconsciously chosen) rhetorical and experimental devices: repetition, recursion, ranting, listing, among many others. We will also try for ourselves to extract the stories we find ourselves repeatedly writing, telling, and thinking in order to match our content, in a scene, to a form (or vice versa), exploring the multitude of options available to us in terms of narrative voice and storytelling.

FC2 is one of the few alternative presses in America devoted to publishing fiction considered by America's largest publishers too challenging, innovative, or heterodox for the commercial milieu. Please visit us at: <http://www.fc2.org>

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568. **Adam Fieled** ***Fieled's Blog/ Rain Taxi Article***

Wed 28 Sep 2005

A few new features at www.artrecess.blogspot.com:

-- a "mini-interview" with MIT linguists Noam Chomsky and Morris Halle (on the Adam Fieled page). I asked them about poetry & linguistics, what's innate, what's learned, what's mysterious, and got two fascinating responses.

-- a few new poems w/ explication (Adam Fieled) page, a Mary Walker Graham pastiche & a shameless foray into MOR metaphoric poetics.

-- advertisement for/ preview of interview w/ Bob Perelman in Autumn '05 Rain Taxi (main page), what we talked about, and why.

-- Mike Land's new ontological argument (Mike Land's page). We are (according to Mike) entering a new age of awareness. Don't know if I believe Mike's thesis, but I do find it interesting & worth a read.

-- please check it out!

Yahoo! for Good

Click here to donate to the Hurricane Katrina relief effort.

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569. **Nico Vassilakis**

Subtext Seattle - Steve Collis & Cathleen Shattuck

Wed 28 Sep 2005

Subtext continues its monthly series of experimental writing with readings by

Steve Collis and Cathleen Shattuck at Richard Hugo House on Wednesday, October

5, 2005. Donations for admission will be taken at the door on the evening of

the performance. The reading starts at 7:30pm.

Poet and critic Stephen Collis is the author of two books of poetry, *Mine* (New Star 2001) and *Anarchive* (New Star 2005), as well as numerous chapbooks, including *The Birth of Blue* (1997), *Anima/lung* (1998), *Midden* (2001) and *Blackberries* (2005). His essays on contemporary poetry and poetics have appeared in many Canadian and American journals, and he is the author of two forthcoming book-length studies, *Phyllis Webb and the Common Good* (Talonbooks 2007) and *Through Words of Others: Susan Howe/George Butterick, a Correspondence* (ELS 2006), and has edited *Companions & Horizons: An Anthology of Simon Fraser University Poetry* (WCL 2005). A member of the Kootenay School of Writing collective, he teaches American literature, poetry, and creative writing at Simon Fraser University. He lives with his family in Tsawwassen BC where he indulges his current obsession with Thoreau and berry picking.

Appearing in select living rooms, Cathleen Shattuck sings for the Strawberry Roans and is seven years into her Seattle residence. Her poems have appeared in *First Intensity*, *Five Fingers Review*, *Oblek*, *Ashen Meal* and *Notus* and has published two books: *The Three Queens* and *House*.

The future Subtext 2005 schedule is:

November 2, 2005: Dodie Bellamy and Kevin Killian (both SF, CA) December 7, 2005: Rebecca Brown, David McAleavey (Wa DC), Charles Alexander (AZ)

For info on these & other Subtext events, see our website:

<http://www.speakeasy.org/~subtext>

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570. **Thomas savage**

Re: Politics : Writing :: Oil : Water

Wed 28 Sep 2005

Hi Steve, in principle, I agree with you. Overtly political poetry tends to date quickly and requires context in an age when nobody remembers anything very long. Nevertheless, I've written many topical or political poems over the years. As for Bush surviving a thousand years, I hope we'll be well rid of him after his eight are up. Maybe I know what you mean here and maybe not. I don't see him as emblematic of our species, however. At least, I hope he isn't. This discussion reminds me of the TV show I saw on PBS on Monday in which Bob Dylan said he wasn't a topical songwriter and then the show shows him singing what were then topical or political songs. Nothing is prohibited, at least not in poetry yet, I hope. Whether Dylan is a poet or a popular musician is another matter not really relevant so I'll skip it here.

Steve Dalachinsky <[REDACTED]> wrote:poloitics as an undercurrent is fine it is part of everything

i rarely write overtly political

but do believe that the nature of all art is
in some way a political act

tho please no direct references

good political poetry ala lorca should be timeless

avoiding too many or any direct references to the present

sometimes a sentiment filled poem like forche's can pull it off

but hey bush has survived thousands of years so why
soil the piece by naming him outloud
the devil's the devil at any point in history

Yahoo! for Good

Click here to donate to the Hurricane Katrina relief effort.

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571. **Aaron Belz**

help locating a Hegel quote

Wed 28 Sep 2005

Friends-

Henri Breton quotes Hegel as saying:

"We have seen interest be paid sometimes to the accidents of the external world, sometimes to the whims of personality. But, now, if that interest goes so far as to absorb the mind in external contemplation, and if at the same time humor, while maintaining its subjective and reflective character, lets itself be captivated by the object and its real form, we obtain in this penetration a humor that is in a certain sense objective"

I have found the general vicinity of this quote, which must be Section III of *Poetics*, but I cannot, no matter how much I read this text, find the exact moment of this quote. Was Breton typing it in from memory? Paraphrasing?

Somebody help!

Aaron

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572. **derekrogerson**

Assistant Professor & Coordinator of Creative Writing

Wed 28 Sep 2005

Murray, KY

The Department of English and Philosophy at Murray State University has available full-time tenure-track position to begin August 2006.

Candidate must have MFA or Ph.D. in Creative Writing (poetry) by August 2006. Evidence of good teaching and creative potential. Administrative experience or experience with the coordination of a reading series is highly desirable.

Candidate will teach three courses each semester and coordinate the Creative Writing Program. May be also involved with Murray State's low-residency MFA in Creative Writing. Teaching will include introductory courses in poetry writing, courses covering one or more periods of literature with an emphasis in poetry, and a sophomore Humanities course. Coordination of the Creative Writing program will include responsibilities such as student advising and recruitment, program assessment, coordination of our reading series, and serving as advisor to MSU's undergraduate literary magazine.

Deadline: December 1, 2005.

Send letter of application, curriculum vitae, placement file with transcripts and 3 recent letters of recommendation addressing the above qualifications/responsibilities and teaching evaluations to:

Creative Writing (Poetry) Search
Department of English and Philosophy
Murray State University, 7C Faculty Hall
Murray, KY 42071

Women and minorities are encouraged to apply. Murray State University is an equal education and employment opportunity, M/F/D, AA employer.

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573. **derekrogerson**

Tenure-track specialist in poetry

Wed 28 Sep 2005

San Diego, California

Open rank tenure-track specialist in poetry with distinguished teaching experience and publications, with expertise in one or more areas of creative writing: program development and administration; literary publishing; fiction. Ph.D. or M.F.A. required.

The successful candidate should have significant experience in teaching poetry, as well as other genres of creative writing and literature. She/he should be a well-published writer, with at least two volumes of poetry, who has a deep commitment to teaching, writing, as well as experience in program development, program administration, and/or editing, and one who sees these responsibilities as complementary rather than competing activities. Teaching experience should include creative writing workshops, form and theory seminars, and literature classes. Administrative and editorial experience can be varied, but the successful candidate should be prepared to work toward assuming either the directorship of the MFA program and/or the editorship of an international poetry journal. Demonstrated commitment to working with diverse student population required.

Salary is commensurate with experience. Send applications to include cover letter, CV, and dossier (letters of recommendation and official or unofficial transcripts) to:

Sherry Burgus Little, Chair
Department of English and Comparative Literature
San Diego State University, 5500 Campanile Drive
San Diego, CA 92182-8140

Explain in cover letter how expertise in relevant areas is demonstrated by teaching experience, publications, and/or dissertation. Review of applications will begin November 1, 2004, continuing until position is filled.

We particularly seek candidates who mirror the diversity of the university and its surrounding urban community. SDSU is a Title IX, equal opportunity employer and does not discriminate against individuals on the basis of race, religion, national origin, sexual orientation, gender, marital status, age, disability or veteran status, including veterans of the Vietnam era.

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574. **furniture_press**

Christophe Casamassima's 'qui/etude' now available

Wed 28 Sep 2005

Dear all:

Christophe Casamassima's 'qui-etude', a dialogue with Edmond Jabes (a virtual writing through 'the book of...' is now available. They are made with stitched, hand-written covers, by Sarah Elizabeth Casamassima and have been pressed in an edition of 40.

\$20 post paid

To order:

Christophe Casamassima
304 A7 Stevenson Lane
Baltimore, MD 21204

Thanks!

--

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

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

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575. **laura oliver**

Got Lorca?

Wed 28 Sep 2005

Did Lorca ever write an opera for children?

many thanks,

Laura

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576. **Joe Brennan**

Bolton Determined To Destroy Top Ten Floors Of U.N.

Wed 28 Sep 2005

Click here: The Assassinated Press

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

Kissinger Pushes Bolton Into A Peacemaker Breaking Her Neck: Bolton Determined To Destroy Top Ten Floors Of U.N. Building With His Walrus Good Looks And 'Kiss Up, Blame Down' Individualism: Cheney's Air Force Two Pilot Harasses Small Business; Is Cheney Involved? By BUDD CROOK MOTOMOUTH & JONATHAN BEASLEY IV

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577. **Gloria Frym**

Re: Got Lorca?

Wed 28 Sep 2005

Hi Laura!

New Directions published a charming little bi-lingual book of poems and songs for children, *The Cricket Sings*, by Lorca, in 1980.

Love from your old teacher,
Gloria Frym

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

From: "laura oliver" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 28, 2005 10:44 AM

Subject: Got Lorca?

Did Lorca ever write an opera for children?

*many thanks,
Laura*

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578. **poets house**

Poets House Fall Courses

Wed 28 Sep 2005

Poets House Fall Courses

Making the Urban Poetic

Instructor: Amy King

6 sessions: Wednesdays, Oct. 12-Nov. 16, 7-9:30pm

Poets House, 72 Spring Street, 2nd Floor, NYC

\$240, Space is limited.

To register, call Poets House at [REDACTED].

Since the industrial revolution, the alleys, sewers, and towers of the city have provided a labyrinthine landscape that mirrors the poetic explorations of its inhabitants. Whitman's "I contain multitudes" boldly points out each city dweller's multiple ways of being in the world. This course explores the effects of the city's ever-changing spaces and systems within our own writing.

Readings by Cesar Vallejo, Kenneth Koch, and Elaine Equi will be discussed.

Amy King is the author of the poetry collection, *Antidotes for an Alibi*, a Lambda Book Award finalist, and the chapbook, *The People Instruments*. She teaches Creative Writing and English at Nassau Community College.

Kathleen Fraser Masterclass

Sat. Oct. 29, 10am-1pm & Sun. Oct. 30, 10am-3pm

Poets House, 72 Spring Street, 2nd Floor, NYC

\$250, Space is limited.

Applications must be received by October 5.

This course focuses on substitution and the art of revision: how the use of space and line can affect meaning and sound, the impact of sentences and paragraphs on an otherwise linear poetic text, the role of disappearing words, and the legal issues of using found material.

Kathleen Fraser is the author of more a dozen books of poetry and prose, including *Discrete Categories Forced into Coupling* and *Translating the Unspeakable: Poetry and the Innovative Necessity*. A professor of English at San Francisco State University for many years, she now teaches at the California College of the Arts.

C. S. Giscombe Masterclass

Sat. Nov. 12 & Sun. Nov. 13, 1:30-5:30pm

Poets House, 72 Spring Street, 2nd Floor, NYC

\$250, Space is limited.

Applications must be received by October 7

This class focuses on innovation, invention, and improvisation in the production of long and/or connected poems.

C.S. Giscombe, a professor of English at Penn State, is the author of several books of poetry, including *Here* and *Giscome Road*.

Applications for a Poets House Masterclass consist of three poems. No names on the poems, please. A cover sheet with only the applicant's name, address, email and phone numbers should accompany the poems. Send to Poets House, 72 Spring Street, 2nd Floor, New York, NY 10012.

Please call [REDACTED] with any questions or visit
<http://www.poetshouse.org>.

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579. **David Baratier**

Re: To Inquiry

Wed 28 Sep 2005

Phillip, who is skeptical of Alpacas and Nebraskans,
said not to give out the information,
but since my thoughts tend to be less
opinionated on this matter, I will let you know
he is happily undisturbed in Maine.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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580. **Lewis Warsh**

JOIN THE PLANETS by Reed Bye

Wed 28 Sep 2005

new from UNITED ARTISTS BOOKS

JOIN THE PLANETS by Reed Bye

New and Selected Poems

226 pages Cover by Donna Dennis

ISBN: 0-935992-23-5 \$14

Reed Bye's poems have appeared in numerous magazines and anthologies, among them *Out of the World*, *The Angel Hair Anthology*, *Nice to See You: Homage to Ted Berrigan*, *Sleeping on the Wing* and *Civil Disobediences*. His previous books include *Some Magic at the Dump*, *Erstwhile Charms*, *Border Theme*, *Heart's Bestiary* and *Passing Freaks and Graces*. His first CD, *Long Way Around*, was released in 2005 by Farfalla Press/McMillan and Parrish. He is a professor at Naropa University's Jack Kerouac School of Disembodied Poetics and lives, with his wife, in Boulder, Colorado. *Join The Planets* contains a

generous selection from his earlier books, plus almost one hundred pages of new poems.

"Philosophical, precise, always mindful of 'quick surprise,' Reed Bye's poems are quite unlike anyone else's. Saying that, I think I mean that they are for and about and around everybody else in the poets' company that has long delighted in their wit and musicality. There are times when their intelligent slapstick is like James Stewart splitting a pill with Alice, then following her down the rabbit hole and proceeding, impeccably, hand in hand, through wondrous narrative territories that go way beyond doctrinaire surrealism in their absolute real-ness. It is a great pleasure to see this substantial, long overdue collection of Reed's brilliant works in print." Anselm Hollo

"Such fine work over so many years' sheer poem! Modest, undernoticed, Reed Bye knows the ropes, holds to the adventure and shares out his finds. All praise!" Clark Coolidge

Join The Planets, esteemed reader, charts a history of a poet acutely observing and exalting, in the tradition of William Carlos Williams, the daily. Someone, a mysterious watcher watching the watcher goes by, and suddenly the visions turn to true, a true only made possible by poetry. Yet be prepared for a boisterous concertina, if you can hear it amidst the lovely quietude." Gloria Frym

"There is a kindness to Reed Bye's poetry that is impossible to separate from the considerable skills variously on display throughout his work; it is part of his sense of measure, and would alone, rare quality that it is, make Join the Planets a pleasure to engage. That Bye's poems are rich with observation and musical range, as well as a deeply nuanced sense of scale, raises the stakes: this is a sorely needed book, and it is a joy to have it in the world." Anselm Berrigan

"Back up against the Rocky Mountains, on the foothills and plains facing the great eastern sunrise, lives the poet, in his wry and modest existence of merit and wisdom. A singer with a becoming lightness of tone--'every notes anticipates the next.' A wakeful observant mind, checking out the decibels of the classic wake up and fly right think-talk of his odyssey." Joanne Kyger

JOIN THE PLANETS by Reed Bye can be ordered from

United Artists Books
114 W. 16th Street, 5C
New York, N.Y. 10011

or from 

or from Small Press Distribution
www.spdbooks.org

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581. **Stephen Vincent**

Speaking of teaching

Wed 28 Sep 2005

Speaking of teaching, of which I am currently doing some, a lovely class of 10 so-called seniors, maybe better called "young at heart elders" - all over 50, one or two over 70 - but anyway a peripatetic class called, "Walking & Writing", down in the lower Market area of San Francisco - the ten of us taking to the streets one morning a week, note and sketchbooks in hand ("Imagine that instead of a naked model in a drawing class, you have the City before, in and around you - go at it, with it, or however it arrives through your fingertips - words, images, conversations, involuntary thoughts, etc.), and it's been a sheer delight - particularly in the bright autumnal weather of late, the sun angling wonderfully in both buildings and bodies. There I, surrounded by folks, gripping their journals and feverishly taking note of whatever crosses ear, eye, or nose. Yes, I tell them no talking for the first half hour. I personally been a hound for the signage, particularly on Market Street, of which follows below. One question has been nagging me, of the last four lines here, were they product of a Creative Writing Degree, and which school or poet. I find'em pretty good. If you can get outside, I recommend 'peripatesis' as a wonderful way to teach - specially if you and your students - we say "members" - are hyperactive!

"Materialize, act or"

World Savings

Money to Buy or Refi

Men Working Above

Fog lifts for Haight-Ashbury

Warming Gains Converts

Towers of Babble

Stay in Touch

Homeless 7 1/2 Months Pregnant

Just Trying to Get Through

The Chaos of Consciousness

Smarter on Drugs?

The Intelligence Explosion

Einstein's Brains Come to Life

- And Go on A Rampage

Chocolate Bars from Around the World

Hospital Halts Organ Program

To Conserve Gas President

Calls for Less Driving

Try Our New Caramel Iced Latte

Slow Down Shape Up

Over Dump Expansion
Are You Prepared? 72Hours.Org
Almost Heaven
Expression Theater Presents
Dead Certain
Can You Hear Me Now? Good
It Might Be Three Days
Before Services
It's Affordable It's Effective
Advertise Here
Walk for Hope
Win the Ultimate baby Gap Shower
Every Epistle is a New Year
Closer to Truth
20 Years 6 Friends 1 Murder
Productivity Doesn't
Require Proximity
It's Time to Arrive
Before You Get There

1st & Market Street
San Francisco September 27, 2005

Stephen V
Blog: <http://stephenvincent.net/blog/>
New blog site / same archives!

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582. **tlrelf**

Re: JOIN THE PLANETS by Reed Bye

Wed 28 Sep 2005

Now here's a name I haven't heard for awhile...I used to work for him and Anne Waldeman when I went to Naropa!

Oh does that bring me back.

Ter

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

From: "Lewis Warsh" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 28, 2005 3:13 PM

Subject: JOIN THE PLANETS by Reed Bye

new from UNITED ARTISTS BOOKS

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583. **Michael Kelleher**
OlsonNow Update
Wed 28 Sep 2005

We are receiving a great response so far about the event in December and great interest in the blog. We hope people will contribute to the blog and we encourage you to email submissions or to leave public comments. If you would like to submit, please email us at olsonnow followed by the at symbol at gmail dot com. Our first submission is from Clayton Eshleman: Notes on Charles Olson and the Archaic, a talk he gave in Buffalo in 2003. Because of the length of this piece and the formatting issues involved in reproducing Olson's poems on the page, we have set up a Documents page at the Electronic Poetry Center, where you can download the paper as a pdf. Thanks to Charles Bernstein for providing the space! The link to the documents page is at the top of the links list on the blog page.

More to come soon!

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584. **Eric Elshtain**
Boys, forget the Whale!
Thu 29 Sep 2005

"Almost forgetting for the moment all thoughts of Moby Dick, we now gazed at the most wondrous phenomenon which the secret sea have hitherto revealed to mankind." - Melville

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585. **Gary Sullivan**
SEGUE SERIES FALL/WINTER CALENDAR
Thu 29 Sep 2005

SEGUE READING SERIES
@ BOWERY POETRY CLUB

Saturdays: 4:00 p.m. - 6:00 p.m.
308 BOWERY, just north of Houston
\$5 admission goes to support the readers
Fall / Winter 2005-2006

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit www.segue.org/calendar, bowerypoetry.com/midsection.htm, or call [REDACTED]. Curators: Oct.-Nov. by Nada Gordon & Gary Sullivan, October 15 by Matvei Yankelevich and Anna Moschovakis, Dec.-Jan. by Brenda Iijima & Evelyn Reiley.

These events are made possible, in part, with public funds from The New York State Council on the Arts, a state agency.

OCTOBER

OCTOBER 8 ANSELM BERRIGAN and MARIANNE SHANEEN Anselm Berrigan's lower-than-average credit rating and empirically biased relationship to the East Village where he grew up, lives, and works is no reason to despise his mellow distortion and de-centered personal autocracy. Current testimony to this Yankee fan's blatant war-mongering can be found on Yourblackeye.org. As he is a robot, the new book of his called *Some Notes On My Programming*, due to arrive sometime late this year from Edge Books, is the horrible truth. For interview see: www.chicagopostmodernpoetry.com/aberrigan. Marianne Shaneeen's new chapbook *Lucent Amnesia* has recently been released from Portable Press at Yo-Yo Labs. Her poems and fictions have appeared in *Crayon*, *The Hat*, *Snare*, *The Beehive*, *Faux/e*, and *VANITAS*. She's currently making a documentary film about "furries" and lives in Brooklyn.

OCTOBER 15

AARON KIELY and ELIZABETH REDDIN Aaron Kiely is 34, was raised in Boston and lives in New York. He has been published by Rattapallax, Lungfull!, CyPress and Pom Pom. He has a full-length book forthcoming from Ugly Ducking Presse this Fall. He is honored to be a part of this series. Elizabeth Reddin is a writer and performer based in New York City. Her poetry has been published most recently in the Brooklyn Rail newspaper. She teaches math and GED classes in Brooklyn. Her label, Deerhead Records, will soon be releasing, with the help of Ugly Duckling Presse, a live recording of Midwinter Day by Bernadette Mayer.

OCTOBER 22

ABIGAIL CHILD and JOEL KUSZAI Abigail Child is the author of 5 books of poetry, among them A Motive for Mayhem and Scatter Matrix. Her recent writing includes a new book of poetry and a book of criticism, THIS IS CALLED MOVING: a Critical Poetics of Film. Her most recent film, THE FUTURE IS BEHIND YOU (2004), premiered at the NYFF, winning the International Critic's Prize at Oberhausen, and First Prize at Black Maria Film Festival. Meow Books editor Joel Kuszai has been a member of the Factory School learning and production collective since 2000. His most recent publication is "The University is a Provocation: Fredy Perlman, the Committee on Higher Education and the Kalamazoo Days of Black and Red," a collection of primary documents from the student-milieu origins of the Detroit-based anarchist publisher.

OCTOBER 29

KATIE DEGENTESH and JENNIFER L. KNOX Katie Degentesh lives in New York City. Her poems and writings have appeared in Shiny, Fence, The Brooklyn Rail and numerous other venues. Her first book of poems is forthcoming from Combo Books in Spring 2006. Each poem in the book is titled with a question from the Minnesota Multiphasic Personality Inventory and constructed with the help of Internet search engines. Jennifer L. Knox's first book of poems, A Gringo Like Me, is out on Soft Skull Press. Her work has appeared in the anthologies Best American Poetry (2003 and 1997) and Great American Prose Poems: from Poe to Present. She is the co-curator of the Pete's Big Salmon poetry reading series in Brooklyn.

NOVEMBER

NOVEMBER 5

ALAN DAVIES and DREW GARDNER Alan Davies is author of many works including the poetry books Rave (Roof, 1994), Candor (O Books, 1990), Name (This, 1986) and Active 24 Hours (Roof). Recent chapbooks include Sei Shonagon (Hole, 1995), and an untitled collaboration with the photographer M. M. Winterford (Zasterle, 1994). Signage, a collection of writings on and about poetry and poets was published in 1986 by Roof. Drew Gardner is the author of Sugar Pill (Krupskaya), Water Table (Situations), and Student Studies (Detour). His arranged musical improvisations for Sugar Pill can be

heard at www.writing.upenn.edu/pennsound/x/Gardner.html, and his blog is available at drewgardner.blogspot.com. Copies of his new collection, *Petroleum Hat* (Roof Books 2005), will be available at the reading.

NOVEMBER 12 SARAH ANNE COX, YEDDA MORRISON, and ELIZABETH TREADWELL Sarah Anne Cox is the author of *Arrival* (Krupskaya, 2002), *Home of Grammar* (Double Lucy, 1997), and definite articles (a+bend, 1999). Her work has also appeared in *Technologies of Measure*, an anthology of Bay Area women poets. Yedda Morrison's books include *The Marriage of the Well Built Head* (Double Lucy, 1998), *Shed* (a+bend, 2000), and *Crop* (Kelsey Street Press, 2003). Elizabeth Treadwell's books include two poetry collections, *Chantry and Lilyfoil + 3* (both 2004); a collection of stories and prose poems, *Populace* (1999); and a novel, *Eleanor Ramsey: the Queen of Cups* (1997). *mub* or the false transgressive evangelista is forthcoming from furniture press.

NOVEMBER 19 DAVID SHAPIRO and RON SILLIMAN David Shapiro has written many books of poems and many volumes of translations, anthologies, the first book on John Ashbery, the first book on Jasper Johns' drawing, and the first book on Mondrian's flowers. He studied at Cambridge University and Columbia and has taught at Bard, Cooper Union, William Paterson, Columbia, and Princeton, among others. His most recent books have come out from Overlook: *Lateness*, *To an Idea*, *House(Blown Apart)*, *After a Lost Original*. He is currently working on a selected poems. Ron Silliman has written and edited 26 books to date, most recently *Under Albany*. Between 1979 & 2004, Silliman wrote a single poem, entitled *The Alphabet*. In addition to *Woundwood*, a part of *VOG*, volumes published thus far from that project have included *ABC*, *Demo to Ink*, *Jones*, *Lit*, *Manifest*, *N/O*, *Paradise*, (R), *Toner*, *What* and *Xing*. He has now begun writing a new poem entitled *Universe*.

NOVEMBER 26 NO READING-Happy holiday!

DECEMBER

DECEMBER 3 BETH ANDERSON and SUE LANDERS Beth Anderson is the author of *Overboard* (Burning Deck) and *The Habitable World* (Instance). Poems are forthcoming in *No: A Journal of the Arts*. She is one of the editors of *Subpress* and a contributing editor to *The Poker*, and she lives in Richmond, Virginia. Susan Landers is the author of *248 mgs*, a panic picnic (O Books, 2003) and a co-editor of *Pom2*. Recent poems have appeared in the *Chicago Review*, *Factorial*, and *Aufgabe*. She lives in Brooklyn.

DECEMBER 10 NORMA COLE and PAUL FOSTER JOHNSON Norma Cole is a poet, painter and translator. She is currently working on *Collective Memory*, a text-image letterpress book to be published by Granary Books in 2006. Among her poetry books are *Spinoza in Her Youth*, *MARS* and *SCOUT*, a text/image work from Krupskaya Editions in CD-ROM format. Paul Foster

Johnson's poems have recently appeared or are forthcoming in Logopoeia, Bird Dog, Octopus, and Lungfull!. Quadriga, a chapbook of his collaborations with E. Tracy Grinnell, will soon be published by g-o-n-g press. With fiction writer Sherry Mason, he curates the Experiments and Disorders reading series at Dixon Place in New York City.

DECEMBER 17 ALAN GILBERT and PETER LAMBORN WILSON A selection of Alan Gilbert's critical writings entitled Another Future: Poetry and Art in a Postmodern Twilight will be published by Wesleyan University Press in the spring of 2006. Peter Lamborn Wilson left New York City in 1999 to move to the country (New Paltz, NY) and write poetry, after years of "teaching it" at the Jack Kerouac School of Disembodied Poetics in Boulder, Colorado. Cross-Dressing in the Anti-Rent War was recently published by Portable Press at Yo-Yo Labs.

DECEMBER 24 & 31 NO READING-Happy holidays!

JANUARY

JANUARY 7 and 8 SALLY SILVERS and JEN ABRAMS present TALK TALK WALK WALK TALK TALKWALKWALK is a two-day festival of poetry/dance running the gamut from shot-gun weddings to long-term collaborations. Check www.bowerypoetry.com for complete listings of participants. \$8/day, 4pm-7pm.

JANUARY 14 STACY SZYMAZEK and DIANE WARD Stacy Szymaszek is the Program Coordinator at the Poetry Project at St. Mark's Church. She is the author of the chapbooks Some Mariners (EtherDome Press, 2004), Mutual Aid (gong, 2004), Pasolini Poems (CyPress, 2005) and There Were Hostilities (release, 2005). Her book Emptied of All Ships was published this year by Litmus Press. Diane Ward's most recent books are Portrait As If Through My Own Voice (Margin to Margin), and Portraits & Maps (NLF editions), a bi-lingual Italian/English book, in collaboration with Los Angeles artist Michael C. McMillen. She has work forthcoming from the series, "Heretical Texts" and in The New Review (Otis Art Institute).

JANUARY 21 ECO-PANEL A panel to observe the ways in which poetry (language) is engaged in an understanding of ecology and pressing environmental issues. Participants include Ed Roberson, Laura Elrick, Jill Magi, Jed Rasula and Karen Anderson.

JANUARY 28 HEATHER FULLER and CARLA HARRYMAN Heather Fuller is the author of perhaps this is a rescue fantasy (Edge Books, 1997), Dovecote (Edge Books, 2002), and Startle Response (O Books, 2005). She grew up in the tobacco/textile piedmont of NC, worked with nonprofits in DC for 12 years, and now lives in Baltimore. Her present writing is concerned with the collision of work, speciesism, and reportage. Carla Harryman's twelfth book and

latest challenge to the separation of literary genres, *Baby*, is just out from Adventures in Poetry. Other works by Harryman include two experimental novels, *Gardener of Stars* (2001) and *The Words: after Carl Sandburg's Rootabaga Stories and Jean-Paul Sartre* (1999); two volumes of selected writing, *There Never Was a Rose without a Thorn* (1995) and *Animal Instincts: Prose, Plays, Essays* (1989); and a forthcoming co-edited volume on the writings of Kathy Acker.

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586. **Kass Fleisher**

por favor, post to poetics for me?...

Thu 29 Sep 2005

*&NOW / Lake Forest Literary Festival
April 5-7, 2006, Lake Forest College, Lake Forest, IL.
Proposal Deadline, October 15, 2005
<http://www.lakeforest.edu/&now>*



The second iteration of &NOW: A Festival of Innovative Writing and Art, merged with the second annual Lake Forest Literary Festival (LFLF), will be held on April 5-7, 2006 at Lake Forest College, 30 miles north of Chicago.

This three-day festival will celebrate contemporary aesthetic practice in its most inventive forms: writing, visual, and multimedia art that is aware of its own institutional and extra-institutional history, that is as much about its form and materials-about language-as about subject matter.

&NOW/LFLF will bring together a range of writers and artists interested in exploring the possibilities of form and the limits of expression; writers and artists working to emphasize text as a medium and as an influence.

If traditional, mainstream art and literature are the equivalents of 19th Century still-life, innovative production might be the text scrawled on genetically engineered cells--works more interested in producing fantastic machines of art, rather than creating transparent windows to a world that no longer exists.

By bringing together innovative writers and artists, &NOW/LFLF will take stock of the "other" tradition-and perhaps offer a glimpse of where it is going.

Proposal Deadline: October 15, 2005

For more information, including guidelines for contributors and book fair exhibitors, see:

<http://www.lakeforest.edu/&now>

Send all correspondence to: [REDACTED]

The &NOW/LFLF organizing committee:

Davis Schneiderman

Tom Denlinger

Bob Archambeau

Steve Tomasula

Christina Milletti

Dimitri Anastasopoulos

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587. **Eileen Tabios**

THE BLURBED BOOK: A Poetry Project

Thu 29 Sep 2005

Dear All,

I've started a new project related to writing a book-length poem. I plan to write it under a set of constraints -- that is, I am asking for blurbs from anybody. After I collect those blurbs, I then plan to write a poem to fit them.

Those blurbs can reference anything as the book has yet to be written....samples of the first few that have been sent to me for this purpose are available at

<http://blurbproject.blogspot.com>

I'll take blurbs from anyone but please mention your real full name. Feel free to forward this Call to friends -- they don't even need to be poets, just people who might like literary games.

More information on this project is also available on the two Sept. 28 posts on my blog at <http://chatelaine-poet.blogspot.com> . What I'm finding interesting is not just the "praise" aspect of the blurb form but how their contents mean I must write about their raised topics. So as I say on my blog, please "Make my life hell. Blurb Moi!"

All contributors will be acknowledged.

Best,

Eileen Tabios

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588. **Poetry Project**

Events at the Poetry Project 10/1 - 10/5

Thu 29 Sep 2005

We have a full week ahead, with Saturday's Hurricane Katrina Benefit, our regular Monday and Wednesday Night Reading Series, and a special co-sponsored talk at Poets House with Robin Blaser on Tuesday. Please join us, and check our website at www.poetryproject.com for the events calendar through the end of November and information on our fall writing workshops.

SHELTER FROM THE STORM

ST. MARK'S POETRY PROJECT AND BOWERY POETRY CLUB UNITE TO PRODUCE MASSIVE TWO-DAY BENEFIT FOR VICTIMS OF HURRICANE KATRINA, SEPT 30 + OCT 1 In the deafening wake of the disaster wrought by Hurricane Katrina, performers, poets and artists of all colors and shapes are gathering for a weekend of roof-busting fund and fist-raising at the Bowery Poetry Club and St. Mark's Poetry Project:

Saturday, October 1, from 1pm - 7pm, \$20 suggested donation St. Mark's Poetry Project Katrina Relief Benefit Artists, musicians, and poets from New York and New Orleans band together at the Poetry Project at St. Mark's Church to help survivors of Hurricane Katrina rebuild their lives and their city. Featuring performances by Toni Morrison, Cecil Taylor, Yusef Komunyakaa, Dael Orlander-smith, Anne Waldman, Amiri Baraka, Denize Lauture, Suheir Hammad, Roger Kamenetz, Steve Cannon, Bill Martin, Eddie Bobé, Moira Crone, Hal Sirowitz, Patricia Spears Jones, The Zlatne Uste Balkan Brass Band, Rashida Bumbray, David Henderson, Nicholas Powers, Don Byron, Wendell Pierce, Nicole Cooley, Amy Ouzoonian, David Mills, Erica Hunt, Brian Boyles, Edwin Torres, LaMont Steptoe, Clyde Kerr, and The Hungry Marching Band. Hosted by poets and New Orleans natives Tonya Foster and Greg Fuchs, this all-star afternoon of music, poetry, and testimonials begins at 1 pm and ends at 4pm in the Sanctuary of St. Mark's Church. Performances will be followed by a party from 4 pm to 7 pm in St. Mark's Church's Parish Hall, where books and New Orleans-themed food, including pralines, gumbo, red beans and rice, and chicory coffee will be for sale, with proceeds going to the 21st Century Foundation's Hurricane Katrina Recovery Fund. The Poetry Project is also asking for donations of books, journals, artworks, and clean clothing in good condition to go to Hurricane Katrina survivors. The evening is co-sponsored with A Gathering of the Tribes and The Federation of East Village Artists.

100% of the proceeds will be donated to 21st Century Foundation's Hurricane Katrina Recovery, ACORN, the New Orleans Musicians' Clinic, and Kalamu ya Salaam's Neo-Griot project.

Friday, September 30th, from 6pm 4am, \$25.00/\$40.00 The Bowery Poetry Club 308 Bowery (Bleecker-Houston, [REDACTED]) Performances by groups from the Anti-Folk scene, Amiri and Amina Baraka, Marc Ribot, New Orleans poet Kalamu ya Salaam, Eric Bogosian, Bob Holman, Anne Waldman, John Kruth, Suheir Hammad, Willie Perdomo, A Brief View of the Hudson, Kevin Powell, Rev. Osagyefo Uhuru Sekou, Beau Sia, Taylor Mead, Jose Angel Figueora, Ewuare Osayande, Wallace Rooney, the O'Debra Twins, Third Party (Say Word?!?), and many, many more. Booze-n-Yarn will also be conducting a special "Knit for New Orleans" session throughout the evening in the Café. Slainte, next door to the Club, will be hosting a N'awlins buffet complete with jambalaya, cornbread and more, donated by Sage American Kitchen. Admission for Friday night is \$25 for performances only, \$40 including food.

Monday, October 3, 8pm

Thomas Evans & Shanxing Wang

Thomas Evans is the author of several chapbooks and is the editor of Tolling Elves, a mail-out magazine printing one poet and one artist monthly. He has collaborated on artist's books with Helen Douglas and Telfer Stokes. Recent work can be found at www.onedit.net and www.dcpoetry.com. A native of London, he now lives in New York.

Born and educated in China, Shanxing Wang moved to the US at 26 as a PhD student in mechanical engineering. He has studied at the University of California, Berkeley, and has been assistant professor of Industrial Engineering at Rutgers University. He was a 2003 finalist for the PEN USA Emerging Voices Rosenthal Fellows and a recipient of the Zora Neale Hurston Scholarship from the 2003 Summer Writing Program at Naropa University. *Mad Science in Imperial City* (Futurepoem, 2005) is his first book.

Tuesday, October 4, 7pm, \$7, FREE for Poetry Project and Poets House Members
The Irreparable: A Talk on Poetics by Robin Blaser

Note location!

Poets House, 72 Spring St., 2nd Floor

www.poetshouse.org

Renowned poet and essayist Robin Blaser articulates the philosophy of his poetics by considering the work of Giorgio Agamben, Jean-Luc Nancy, and John Berger in relation to writing, politics, and transcendence. A central figure in the San Francisco Renaissance, Blaser was born in 1925. He taught for many years at Simon Fraser University in Vancouver, where he still resides. The University of California Press will publish his collected poems and prose next year. His books include *Syntax*, *The Holy Forest* and *The Irreparable*.³ Retired at Simon Fraser University, 1986. Just a poet since then.² Co-sponsored by The Poetry Project. Funded in part by the Canadian Consul General in New York.

Wednesday, October 5, 8pm
Robin Blaser & Etel Adnan

A central figure in the San Francisco Renaissance, Robin Blaser was born in 1925. He taught for many years at Simon Fraser University in Vancouver, where he still resides. The University of California Press will publish his collected poems and prose next year. His books include *Syntax*, *The Holy Forest* and *The Irreparable*. ³Retired at Simon Fraser University, 1986. Just a poet since then.²

Etel Adnan, a Lebanese American poet, painter, and essayist, lives in Paris, Beirut, and the San Francisco Bay Area. Among her books, the novel *Sitt Marie Rose* is considered a classic of Middle Eastern Literature. She has been powerful voice for compassion and empowerment in feminist and antiwar movements. Her latest book, *In the Heart of the Heart of Another Country*, is a memoir told in lyrical vignettes that explores identity, history, displacement, and war from an Arab American perspective. Adnan writes, ³Contrary to what is usually believed, it is not general ideas and grandiose unfolding of great events that impress the mind during times of heightened historic upheavals, but rather the uninterrupted flow of little experiences, observations, disturbances, small ecstasies, or barely perceptible discouragements that make up day-to-day living.² Co-sponsored by Poets House. Funded in part by the Canadian Consul General in New York.

Friday, October 7, 7pm, FREE
Jumping pop-jazz!!! Michael Lydon with Ellen Mandel, piano, Wei Sheng Lin, bass and Rudy Lawless, drums. Also, flautist Rochelle Itzen and ensemble.

Third Street Music School Settlement
235 E. 11th St. (between 2nd & 3rd Avenues)
info [REDACTED]

Fall Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[REDACTED]

www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

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589. **Michael Rothenberg**
six gallery celebration oct 2 reminder

Thu 29 Sep 2005

from SF Chronicle today:

'Howl,' half a century later

- Heidi Benson

Thursday, September 29, 2005

The Beat Generation was born at the Six Gallery in San Francisco in 1955. On that historic evening, Allen Ginsberg for the first time read "Howl," the poem that came to define a generation.

Joining him, reading from their works, were poets Philip Lamantia, Michael McClure, Kenneth Rexroth, Gary Snyder and Philip Whalan.

On Sunday, the San Francisco Public Library will celebrate the anniversary by hosting a three-hour poetry extravaganza titled "The Six Gallery Goes Golden: Fifty Years of Poetry Renaissance, 'Howl' and Literary Activism."

Along with tributes to each of the original poets -- including actor Peter Coyote reading "Howl" -- poet David Meltzer will perform authentic '50s jazz poetry, with John Clark on bass.

Gerald Nicosia and Jonah Raskin will emcee. Readers and speakers include Jami Cassady, Neeli Cherkovski, Steve Dickison, David Gitin, Herbert Gold, Matt Gonzalez, Latif Harris, Nicole Henares, David Koven, Ron Loewinsohn, Jessica Loos, Mariana Rexroth, Michael Rothenberg, Ntozake Shange, Inez Storer, Lee Swenson, A.D. Winans and surprise guests.

The event is co-sponsored by City Lights Bookstore, Friends of the San Francisco Public Library, the New College of California, Poetry Flash magazine and the Poetry Center of San Francisco State University.

"The Six Gallery Goes Golden": 1-4 p.m., Sunday, Koret Auditorium, Main Public Library, 100 Larkin St. Call [REDACTED] or [REDACTED]

Michael Rothenberg

[REDACTED]

Big Bridge

www.bigbridge.org

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590. **dameadows**

poetry and jazz on Oct. 17

Thu 29 Sep 2005

**

You are invited to Poetry and Jazz at the W. Keith and Janet Kellogg Art Gallery Monday, October 17, 2005 at 5:00–6:30 p.m. The program will feature:

Ron Escheté Trio, a consummate master of the seven-string guitar as well as a CSULB Music department faculty will play with Todd Johnson on bass and Kendall Kay on drums.

Diane Ward, poet and author of numerous volumes of poetry including *On Duke Ellington's Birthday*, *Never Without One*, and *Portraits and Maps* [with art by Michael C. McMillen] (Piacenza, Italy: ML&NLF).

Rodrigo Toscano, a poet whose books include *To Leveling Swerve* and *Platform*, works in The Labor Institute in NYC, and is a 2005 Fellow in Poetry from the New York Foundation for the Arts. FREE For more information, please contact Deborah Meadows at [REDACTED] Many thanks to our sponsors: Department of Liberal Studies, Office of the Dean of College of Education and Integrative Studies, Instructional & Information Technology, Poets and Writers, Inc. through a grant received from The James Irvine Foundation, and the W. Keith and Janet Kellogg University Art Gallery.

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591. **dameadows**

Toscano and Meadows at Beyond Baroque

Thu 29 Sep 2005

You are invited to a poetry reading.

Deborah Meadows and Rodrigo Toscano Read Poetry At Beyond Baroque Day, Date @ Time: 16 October, Sunday at 7:30 p.m. Venue: Beyond Baroque Address: 681 Venice Blvd., Venice, CA Admission: \$7. or free for members Description of event: Poetry reading by Toscano, author of *Platform* and *To Leveling Swerve*. Reading by Meadows, author of *Representing Absence*, *Itinerant Men*, *Growing Still*. Info: [REDACTED], contact person: Fred Dewey

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592. **George Bowering**
Re: poetry and jazz on Oct. 17
Thu 29 Sep 2005

This seems to be at some university. Which one?

On 29-Sep-05, at 6:10 PM, dameadows wrote:

> **
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> Art
> Gallery Monday, October 17, 2005 at 5:00-6:30 p.m. The program will
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> well as a
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> Kay on drums.
>
> Diane Ward, poet and author of numerous volumes of poetry including On
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> Ellington's Birthday, Never Without One, and Portraits and Maps [with
> art by
> Michael C. McMillen] (Piacenza, Italy: ML&NLF).
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> Rodrigo Toscano, a poet whose books include To Leveling Swerve and
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> works in The Labor Institute in NYC, and is a 2005 Fellow in Poetry
> from the
> New York Foundation for the Arts.
> FREE
> For more information, please contact Deborah Meadows at [REDACTED]
> Many thanks to our sponsors:
> Department of Liberal Studies, Office of the Dean of College of
> Education and
> Integrative Studies, Instructional & Information Technology, Poets and
> Writers, Inc. through a grant received from The James Irvine
> Foundation, and
> the W. Keith and Janet Kellogg University Art Gallery.
>
> ***
>

>

Geo Bowering

Learning to live with one head.

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593. **David A. Kirschenbaum**

Boog City presents Katalanché Press and Limp Richard

Fri 30 Sep 2005

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Katalanché Press (Cambridge, Mass.)

Thurs. Oct. 6, 6 p.m., free

ACA Galleries

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

NYC

Event will be hosted by Katalanché Press editors

Michael Carr and Dorothea Lasky

Featuring readings from

Will Esposito

Chris Jackson

Mark Lamoureux

Lori Lubeski

Christopher Rizzo

&

Michael Carr w/poems by Samuel Greenberg

With music by

Limp Richard

There will be wine, cheese, and fruit, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

Will Esposito is an editor of the literature collective Hinchas de Poesia (Homicidal Fans of Poetry), a recipient of an Academy of American Poets prize, and, because he lives in Philadelphia, where he teaches at Temple, a member of the Philly Sound. His work can currently be read in Goodfoot, Spinning Jenny, and

Cross Connect. His chapbook, *Friedrich Schiller Von Von*, is forthcoming from Katalanché Press.

Samuel Greenberg (1893-1917) was an immigrant to NYC's Lower East Side and died at 23 after writing for only a handful of years. With a unique vision of language often considered to anticipate surrealism, his poems over time have found admirers in such poets as Hart Crane and John Ashbery. A new chapbook from Katalanché Press will be released featuring a selection of sonnets and other poems transcribed from his manuscripts.

Jackson, Chris (1967-?), was the first mannerist born in a log cabin. Earlier mannerists had come from well-to-do families. Jackson, the son of poor Scotch-Irish immigrants, became an orphan at 14. He grew up on the frontier of Massachusetts. Then he moved to Tennessee, where he became a successful sitter and viewer. Jackson won fame with no clue as to why he was even there. He was nicknamed ³Old Abstruse² because of his toughness.

Mark Lamoureux lives in Astoria, NY. His poems have appeared in numerous print and online publications. He is the author of three chapbooks. He is currently seeking a publisher for his first full-length book, *Astrometry Organon*.

Lori Lubeski is the author of the chapbook, *Eyes Dipped in Longitude Lines*, from Katalanché Press, as well as *Sweet Land*, *Stamina* and *Dissuasion Crowds the Slow Worker*. Recent poems have been published in *Traverse*, *Carve*, and *Art New England*. She lives in Boston and teaches at Boston University and Curry College.

Christopher Rizzo has a handful of chapbooks due out in the next year or so: *Claire Obscure* (Katalanché Press), *Zing* (Carve Editions), *Naturalistless* (dbqp), and *The Breaks* (Fewer & Further Press). He is also the editor of *Anchorite Press*, which he founded in 2003. Originally from Long Island and a longtime resident of Boston, Chris lives in Albany, New York, where he is working on a Ph.D. in English.

Limp Richard needs no introduction whatsoever, considering his work with his seminal outfit Limp Richard and The Disappointments. However, his longtime A & R rep/art therapist has recommended that he try to work some things out alone, leading to his current style, which Carter Buddlesby of the *Entirely Fictional Times* would refer to as "a demented alloy of Sonic Youth and Michael Penn" if he, in fact existed. Limp is also known by his alter ego, Todd Carlstrom, who plays lead guitar for The Domestics and writes and produces theatre with breedingground productions. Limp is managed by the beautiful and cultivated Remorah.

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

www.katalanchepress.blogspot.com

Next event Oct. 28, O Books (Oakland, Calif.)

--

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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594. **Mark Weiss**

Fwd: &Now / Lake Forest Literary Festival

Fri 30 Sep 2005

&NOW / Lake Forest Literary Festival

April 5-7, 2006, Lake Forest College, Lake Forest, IL.

Proposal Deadline, October 15, 2005

<http://www.lakeforest.edu/&now>

[REDACTED]

The second iteration of &NOW: A Festival of Innovative Writing and Art, merged with the second annual Lake Forest Literary Festival (LFLF), will be held on April 5-7, 2006 at Lake Forest College, 30 miles north of Chicago.

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If traditional, mainstream art and literature are the equivalents of 19th Century still-life, innovative production might be the text scrawled on genetically engineered cells--works more interested in producing fantastic machines of art, rather than creating transparent windows to a

world that no longer exists.

By bringing together innovative writers and artists, &NOW/LFLF will take stock of the "other" tradition-and perhaps offer a glimpse of where it is going.

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The &NOW/LFLF organizing committee:

Davis Schneiderman

Tom Denlinger

Bob Archambeau

Steve Tomasula

Christina Milletti

Dimitri Anastasopoulos

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595. **Jim Andrews**

Not My Type

Fri 30 Sep 2005

Not My Type

<http://www.lycettebros.com/notmytype>

You know, of course, that writing is a broader thing than it used to be. And occasionally a different thing than it used to be.

ja

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596. **Jim Andrews**

how stories came to be

Fri 30 Sep 2005

how stories came to be:

<http://www.lycettebros.com/shocked/wscf.htm>

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597. **Joel Weishaus**
Digital Art as Outlaw
Fri 30 Sep 2005

A friend of mine, a distinguished poet, upon reading "Adam[i]n Paradise," wrote me that he wishes I could print it, make a scroll of it, or a small book. I felt angry at reading his comments. Why can't he get over the notion that everything has to be on paper to be legitimate?! He, like I, grew up reading and writing books, as did all of the people who control the art and publishing worlds, and the foundations, many of whom, like my friend, are having trouble accepting digital work for what it is, much less being excited over what is being made and the prospects of its future. This is this way with any new medium. "Why can't you paint on walls? What's this canvas stuff? It won't last." But with most of the world using computers, and not to have its art accepted, is particularly vexing, because what's left is technology as instrument, game, or war machine. As usual, art sneaks in the back door, as if a criminal. This reminds me of the picture of Henry Miller in a trench coat and slouched hat. He liked the idea of the artist as outlaw. I do too, but not amongst each other!

-Joel

Joel Weishaus
Research Faculty
Center for Excellence in Writing
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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598. **Stephen Vincent**
William w/solutions for Blacks in the USA
Fri 30 Sep 2005

William Bennett - former Bush Cabinet Secretary of Education or was it Morals? - yesterday, on his syndicated radio program -declared that to abort Black babies would reduce the rate and cost of crime in the United States. Does not say this country - as it goes broke - needs to cut the industrial cost of prisons currently used to warehouse (concentrate) the country's African-American and poor populations. Does not say he is a racist. Does not ask why there was not an

abortionist before the birth of Tom DeLay, Donald Rumsfeld, Karl Rove, Paul Wolfowitz, Bill Frist, George Bush, Ken Lay, etc. - among those indicted for crimes, soon to be, or close to being so. Does not say he is an out-and-out racist. Does not say, George Bush I was with you - and I remain with you - when you ignored the white and poor blacks unable to evacuate themselves from New Orleans. Does not say he read Jonathan Swift without irony but belief as to the necessity of certain kinds of solutions. Certainly indicates he read "Mein Killer" with a certain lust in his heart.

Yes, I (too) am enraged.

Stephen V

Blog: <http://stephenvincent.net/blog/>

New blog site

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599. **Joe Amato**

Re: William w/solutions for Blacks in the USA

Fri 30 Sep 2005

stephen, what i found additionally interesting, aside from bennett's obvious fumbling around "in the dark" (if you'll forgive me), is that his remarks coincide partially with steven levitt and stephen dubner's roe v. wade-friendly argument (in their best-selling ~freakenomics~) that the seeming positive correlation between more abortions and less crime (i.e., in the wake of wade) is in fact a positive indication that roe v. wade indeed has resulted in less crime...

now some conservatives have taken levitt and dubner to task for not factoring in the number of "unwanted pregnancies" that presumably resulted from roe v. wade... yes, they would have us believe, legalized abortion doesn't *reduce* unwanted pregnancies, it increases them b/c of the promiscuity that results (we've all heard this line of argument before, i'm sure)... whereas some conservatives simply scoff at any benefit whatever to roe v. wade...

all of which casts bennett's remarks into an even, what, murkier light...

best,

joe

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600. **Bill Berkson**

FW: IMOMF

Fri 30 Sep 2005

MOMA REPUBLISHES IMOMF

In Memory of My Feelings-Frank O'Hara.~Edited with an afterword by Bill Berkson. Between 1952, when Frank O'Hara published his first collection of poems, and his death, in 1966, at the early age of forty, he became recognized as a quintessential American poet whose vernacular phrasing, both worldly and lyrical, beautifully told of the urban life of his generation. In addition to the contribution he made to American literature, O'Hara was a vital figure in the New York cultural scene and spent many years working at The Museum of Modern Art, where, having begun by taking a job selling postcards on the admissions desk, he ultimately became an associate curator in the Department of Painting and Sculpture. And when he unexpectedly died, in an accident on the beach at Fire Island, New York, he was deeply mourned by the Museum's staff and by the New York art world. In Memory of My Feelings was published by the Museum in 1967 to honor its late curator. The book was edited by the poet Bill Berkson, who had been a close friend of O'Hara's and was then a guest editor in the Museum's Department of Publications. Berkson invited thirty artists who had known O'Hara, ranging from Willem de Kooning to Claes Oldenburg, from Joan Mitchell to Jasper Johns, to produce works to accompany his poems. The book was issued in a limited edition as a set of folded sheets held loose in a cloth-and-board folio that was itself contained in a slipcase. Now, for the first time, the Museum has republished In Memory of My Feelings in a conventionally bound edition, and with a newly designed paper jacket instead of a slipcase. In every other way, however, this book is an exact facsimile of the edition of 1967.

PUBLISHED BY: The Museum of Modern Art, New York
FORMAT: Clothbound, 9 x 12 in./224 pgs / 49 color illus.
ISBN: 0870705105 RELEASE: Oct 2005

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601. **Stephen Baraban**

He's a gambling man...

Fri 30 Sep 2005

Bennett's a gambling man, so I'd like to speculate
that he made a huge bet with someone about who would
or would not break with him for a remark with
genocidal implications, but of course the guy's just
dim.

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

*William Bennett - former Bush Cabinet Secretary of
Education or was it
Morals? - yesterday, on his syndicated radio program*

*-declared that to abort
Black babies would reduce the rate and cost of crime
in the United States.*

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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602. **Halvard Johnson**
Re: He's a gambling man...
Fri 30 Sep 2005

Instead of aborting them, wouldn't it be a good idea
to cook them up and use them to feed the poor? Just
a modest little proposal from here.

Hal "One would have to have a heart of stone not
 to laugh at the death of Little Nell."
 --Oscar Wilde

Halvard Johnson

=====

email: [REDACTED]
[REDACTED]

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

blogs: <http://entropyandme.blogspot.com>
 <http://imageswithoutwords.blogspot.com>

On Sep 30, 2005, at 2:59 PM, Stephen Baraban wrote:

*Bennett's a gambling man, so I'd like to speculate
that he made a huge bet with someone about who would
or would not break with him for a remark with
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Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

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603. **Anny Ballardini**

Re: six gallery celebration oct 2 reminder

Fri 30 Sep 2005

All right!

On 9/30/05, Michael Rothenberg <[REDACTED]> wrote:

> from SF Chronicle today:

>

> 'Howl,' half a century later

> - Heidi Benson

> Thursday, September 29, 2005

> The Beat Generation was born at the Six Gallery in San Francisco in 1955.

> On that historic evening, Allen Ginsberg for the first time read "Howl," the poem that came to define a generation.

>

> Joining him, reading from their works, were poets Philip Lamantia, Michael McClure, Kenneth Rexroth, Gary Snyder and Philip Whalan.

>

> On Sunday, the San Francisco Public Library will celebrate the anniversary by hosting a three-hour poetry extravaganza titled "The Six Gallery Goes Golden: Fifty Years of Poetry Renaissance, 'Howl' and Literary Activism."

>

> Along with tributes to each of the original poets -- including actor Peter Coyote reading "Howl" -- poet David Meltzer will perform authentic '50s jazz poetry, with John Clark on bass.

>

> Gerald Nicosia and Jonah Raskin will emcee. Readers and speakers include Jami Cassady, Neeli Cherkovski, Steve Dickison, David Gitin, Herbert Gold, Matt Gonzalez, Latif Harris, Nicole Henares, David Koven, Ron Loewinsohn, Jessica Loos, Mariana Rexroth, Michael Rothenberg, Ntozake Shange, Inez Storer, Lee Swenson, A.D. Winans and surprise guests.

>

> The event is co-sponsored by City Lights Bookstore, Friends of the San

Francisco Public Library, the New College of California, Poetry Flash magazine and the Poetry Center of San Francisco State University.

>

> "The Six Gallery Goes Golden": 1-4 p.m., Sunday, Koret Auditorium, Main Public Library, 100 Larkin St. Call [REDACTED] or [REDACTED]

>

> Michael Rothenberg

> [REDACTED]

> Big Bridge

> www.bigbridge.org

>

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604. **Susan Wheeler**

Readings to which you are cordially invited

Fri 30 Sep 2005

Apologies for invading your inbox. As always, should you care not to receive my readings notices, simply hit "reply" now and you'll be removed pronto. Many thanks. Susan.

Monday, Oct 3 7:30 pm

KGB Bar

86 E. 4th Street, New York

Reading, w. Lee Briccetti

Thursday, Oct 6 5:30 pm

University of Chicago Poem Present Series

1010 E. 59th Street, Chicago

Reading

Friday, Oct 7 1:00 pm

University of Chicago, above location

Lecture: "Mutant Vernaculars"

Tuesday, Oct 11 7:00 pm

Prairie Lights Bookstore

15 South Dubuque St.

Iowa City, IA

Reading

Wednesday, Oct 19 5:30 pm

Columbia College, Chicago

Collins Hall, 624 S. Michigan Avenue

Reading, w. Jeanne Maria Beaumont

Friday, Oct 28 8:30 pm

Magdalene College, Cambridge University
Cambridge, UK

"Codes, Patterns and Words": Panel w. Hugh Stephenson, Senior
Crossword Ed., The Guardian Newspaper, Professor Marcus de Sautoy,
Mathematics, Oxford University.
Reading by Wheeler follows.

Thursday, Nov 10 7:00 pm

UCLA Hammer Museum 0
10899 Wilshire Blvd.
Los Angeles, CA
Reading

Thursday, Nov 17 7:30 pm

The New School, Tishman Auditorium
66 West 12th Street, New York
"Wedding the World and Word": Reading and Panel Discussion w. Charles
Bernstein, Timothy Liu, Anna Rabinowitz, and Claudia Rankine;
moderated by Katha Pollitt.

Saturday / Sunday, Nov 19 & 20

Miami Book Fair International
Miami, Florida
Reading: time and location to be announced.

Monday, Dec 5 7:30 pm

Reading Between A & B Series
11th Street Bar
11th Street between A & B, New York
Reading w. tba

Wednesday, Jan 11 8:00 pm

The Poetry Project at St. Mark's Church
131 E. 10th Street, New York
Reading w. Jordan Davis

Wednesday, Feb 1 4:30 pm

UC San Diego
Visual Arts Facility Performance Space
Mandeville Lane
San Diego, CA
Reading

Wednesday, Feb 22 7:30 pm

Zimmerli Museum

71 Hamilton Street
Rutgers University
New Brunswick, NJ
Reading

Thursday, Feb 23 11:00 am
University of Louisville, KY 20th Century Literature and Culture Conference:
Opening Reading.
Information: [REDACTED]

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605. **Murat Nemet-Nejat**

Re: He's a gambling man...

Fri 30 Sep 2005

Yes, J. Swift embodies the perfect vision of insanity in our time. I wonder if Bennett had any sense of irony saying those words (that it echoes the savage logic of The Modest Proposal) or he was being his old pompous self, one of the denizens in the insane asylum in The Tale Of The Tub.

Murat

In a message dated 9/30/2005 3:44:33 PM Eastern Daylight Time, Halvard Johnson <[REDACTED]> writes:

*Instead of aborting them, wouldn't it be a good idea
to cook them up and use them to feed the poor? Just
a modest little proposal from here.*

Hal "One would have to have a heart of stone not
 to laugh at the death of Little Nell."
 --Oscar Wilde

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Black babies would reduce the rate and cost of crime
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*Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>*

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606. **paolo javier**

SPT reading featuring Lyn Hejinian and Paolo Javier, Friday, October 7

Fri 30 Sep 2005

for those in the Bay Area on October 7th...

Small Press Traffic presents

Lynn Hejinian, "My Life in the Nineties"

and

Paolo Javier, "60 lv bo(e)mbs"

California College of the Arts

Timken Lecture Hall

1111 Eighth Street

SF

\$5-\$10

(free to SPT members, faculty, staff and students)

7:30 pm

Friday, October 7

more info: [REDACTED] or www.sptraffic.org

directions: http://www.sptraffic.org/html/fac_dir.html

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607. **Steve Dalachinsky**

Fw: Fw: Fw: Fw: Fw: Fw: Fw: Fw: more gigs and shameless self promo

Fri 30 Sep 2005

from dalachinsky

1st the big one that i want to see faces at

oct 11 tuesday double bill

@ tonic 107 norfolk st

8 pm \$12

matt shipp & steve dalachinsky

cd release party for a new cd on hopscotch records

phenomena of interference

followed at 9:30 by

one of steve's favorite groups:

j.a.m. w/ Jim black, Assif tsahar, & Matt maneri

(get it? j.a.m.)

oct 9 @ the bowery poetry club 5-7 pm \$5

susan scutti presents and reads with in a round robin reading kim castro, steve dalachinsky, yuko otomo, susan scutti and others

oct 22 8-10 @ bowery po club greetings magazine release party

other events of interest

nov. 5 @bowery po-club dan haber presents 3 pieces for multiple voices

6-7 pm

w/ dalachinsky & others

upcoming : matt steve and barry wallenstein w/guests

at new brecht forum nov 6 8 pm \$10

and dec 6 at cornelia st w/ john hicks

also something yuko and steve are very proud of

dec 3 2-4 pm at the bowery poetry club free admission

a sisyphus press book party featuring alphabetically:

john farris, james hoff, anna moschovakis, tom obrzut, julien poirier
(forthcoming),

thaddeus rutkowski, tom savage, herschel silverman, jeff wright
(forthcoming)
& yuko & steve be there & be a prize(d)

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608. **Steve Dalachinsky**

Re: Fw: Attention: Everyone - Send me a copy of your xeroxed hand

Fri 30 Sep 2005

hey chris xeroxes on way

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609. **Taylor Brady**

Re: SPT reading featuring Lyn Hejinian and Paolo Javier, Friday, October 7

Fri 30 Sep 2005

I'll break out of lurkerdom long enough to note that I read about half of Mr. Javier's new book last night. If you're near San Francisco, you should be there, for sure -- something exciting is happening in the work, and I don't really have my finger on it yet, which for me is even more exciting.

Taylor

paolo javier <[REDACTED]> wrote:
for those in the Bay Area on October 7th...

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611. **Michael Rothenberg**
another sf article about six gallery
Fri 30 Sep 2005

'Six at the Six' at 50 -- Return of S.F.'s poetic beat

- Jonah Raskin

Friday, September 30, 2005

In cocky, competitive San Francisco, where poetry slams outdraw Sunday sermons, the Six Gallery poetry reading that took place Oct. 7, 1955 has become nearly as much a part of the city's mystique as the 1849 Gold Rush or the 1906 earthquake.

Fifty years later, however, it's nearly impossible to find someone who was actually there. And no one -- except rare collections at various libraries -- has a copy of Allen Ginsberg's legendary promotional postcard proclaiming "Six Poets at the Six Gallery."

San Franciscans tend to think of the Six Gallery reading as a happening and performance art, too -- something that Ken Kesey or Andy Warhol might have conceived in the 1960s, with colorful lights and loud music. In fact, the Six Gallery reading belongs to that time in the 1950s before TV took over, before the triumph of rock 'n' roll and marijuana and the advent of that highly publicized Bay Area sexuality that made the region a magnet for kids from all over the country.

There were no cameras at the Six Gallery on Oct. 7, 1955. No one that night took snapshots of the poets: Michael McClure, 23 and baby-faced; Philip Lamantia, the only San Francisco native in the group; Phil Whalen, a chubby Zen-like graduate of Reed College; Gary Snyder in his jeans, about to become a monk in Japan; Ginsberg in a jacket, looking like the Ivy League graduate he was; or Jack Kerouac, in the audience, smiling contentedly and happier than ever before.

Nor did anyone take pictures of the Chicago-born poet and anarchist, Kenneth Rexroth, who emceed the event, or Lawrence Ferlinghetti, recently arrived from New York -- who didn't read and wasn't even invited on stage and who sat in the audience feeling left out. Other majestic Bay Area poets weren't on the program, either -- such as Robert Duncan, who was born in Oakland, graduated from UC Berkeley and helped run the S.F. State Poetry Center.

If there were no photographers, there weren't any journalists, either. It became an instant mythical event that spread by word of mouth. The New York Times dispatched Richard Eberhart to report on the strange new poetry scene, but his rave review, "West Coast Rhythms," didn't appear until September 1956. By then most of the players had moved on, including Ginsberg, who shipped out to

sea and was writing a poem he called "Kaddish" about his mother Naomi, who had died in a mental institution.

Kerouac mythologized the Six Gallery reading in "The Dharma Bums," published in 1958, a year after "On the Road." The author changed everyone's name: Kerouac himself appears as Ray Smith, Allen Ginsberg as Alvah Goldbook, Kenneth Rexroth as Rheinhold Cacoehes and Gary Snyder as Japhy Rider. In "The Dharma Bums," the star of the Six Gallery show is Snyder. He's the poet whose voice is "deep and resonant and somehow brave," and like the "voices of old-time American heroes and orators."

Ginsberg published his own account of the Six Gallery reading -- no less mythic than Kerouac's -- and the first major salvo in the continuing culture war between San Francisco and New York about who owns boasting rights to the Beat Generation.

In his essay, "The Six Gallery Reading," Ginsberg insists that the six poets came out of nowhere to become famous overnight, and that's not exactly true. Rexroth had a national reputation, and Philip Lamantia had a modicum of fame, especially among the surrealists in America and in France.

Ginsberg's essay also makes it sound as though the Six Gallery poets came together as a conspiracy to defy the New York publishing machinery. In fact, the gathering was more spontaneous than conspiratorial. Whalen appeared on the program only at the last minute, because Snyder had written to him in Oregon insisting that he show up or forever rue his absence. The reading would be a "poetickall bomshell," Snyder proclaimed. Indeed, it exploded the idea that New York had a corner on the avant-garde and boosted San Francisco as a Mecca for poets and poetry.

Beginning in the late 1950s and continuing all through the 1960s, San Francisco thumbed its poetic nose at New York. San Francisco laid claim to ownership of the Beat tradition, and East Coast poets, such as Diane di Prima, moved from New York to San Francisco, as though the muse herself had moved west.

Before Oct. 7, 1955, almost no one, not even Ginsberg, talked about defying the New York publishing industry or assaulting "national sobriety." That was an afterthought, in the wake of literary glory -- when it's easy to rewrite history and to sound more rebellious than one had been. It riled Ginsberg, too, that New York intellectuals, including Norman Podhoretz, his ex-Columbia classmate, seemed to go out of their way to attack him, "Howl" and the Beat Generation in *The New Republic* and *Partisan Review*. After Podhoretz ridiculed San Francisco's "know-nothing Bohemians," Ginsberg lashed out at the New York "eggheads" -- forgetting that he'd been a New York egghead himself.

Let us not forget that "Howl," though written and rewritten in San Francisco and in Berkeley, depicts New York people and New York places. No 20th-century American poem is more saturated with New York than "Howl." The Empire State Building shows up, and the Bronx Zoo and the Staten Island ferry, as though the author had become homesick and had to conjure the city to keep him company in far-off San Francisco. Ginsberg himself appears in the poem as a dreary New Yorker looking for salvation and drugs and excitement. In line after line, he depicts himself wandering about the hell that he once knew all too well on the streets, the subways and the rooftops of New York.

Although Ginsberg blossomed in San Francisco, he never lost his New York persona. Using all the skills he learned in marketing and advertising in New York, he distributed posters and put word of the event on everyone's lips. He chose the poets who would read, and an emcee who happened to be a long-time anarchist -- to keep the event in a semblance of order. He also took the audience by storm, performing a poem that made them feel that poetry was alive again, that they were alive and might speak, too, and that America might be reborn as a nation of poets once again, as it had been in the time of Walt Whitman.

All Americans might look back at the Six Gallery reading for inspiration. Perhaps the 50th-anniversary celebrations will prod us and poke us to read poetry and write poetry and share poetry in public in the spirit of generosity and respect.

The Six Gallery reading didn't suddenly bring about a poetry renaissance in San Francisco, as Kerouac claimed. The poets who wrote before the Six reading, including Kerouac, went on writing after. Still, it's no wonder that the event has taken on mythical reverberations, and that in the Bay Area -- which seems to experience a poetry renaissance every 15 minutes -- all sorts of poets trace their lineage to the Six Gallery. The 50th anniversary celebrations in and around San Francisco over the next week will only add to the myth. Of course, poets need myths as much if not more than anyone else. I know I do.

After years of reading and rereading the work that was performed at the Six, I've sometimes allowed myself to feel that I was there, that I saw and heard. Perhaps you've had that same strange feeling, too, no matter what coast you happen to live on, or what city you call home.

Learn more

What: Events celebrating the 50th anniversary of the Six Gallery reading

Sunday: "The Six Gallery Goes Golden: Fifty Years of Poetry Renaissance, 'Howl' and Literary Activism in San Francisco." Tribute to the original readers at the Six Gallery in 1955, featuring Peter Coyote reading from "Howl." Koret Auditorium, San Francisco Main Library, 100 Grove St., 1-4 p.m. Free

Oct. 7: Howl Redux: Allen Ginsberg's "Howl" and Other San Francisco Revolutionary Writings. Authors and celebrities reading works of seminal Bay Area writers who have put the Bay Area on the literary map. Herbst Theatre, 401 Van Ness Ave., San Francisco. 8 p.m. \$20-\$100

More information: www.citylights.com

Jonah Raskin, author of "American Scream: Allen Ginsberg's 'Howl' and the Making of the Beat Generation" (University of California Press, 2004), is chairman of the Communication Studies Department at Sonoma State University.

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URL:

<http://sfgate.com/cgi-bin/article.cgi?file=/c/a/2005/09/30/EDGN7EVI0P1.DTL>

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612. **amy king**

Why Sit In Your Backyard [NYC]

Fri 30 Sep 2005

tomorrow afternoon at 2 p.m.? Listen & drink here instead:

<http://amyking.org/blog> -- [King, Machlin, McCormick, & Winter] [hosted by Tarpaulin Sky]

Yahoo! for Good

Click here to donate to the Hurricane Katrina relief effort.

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613. **dameadows**

Oct. 17 Poetry and Jazz with Toscano and Ward

Fri 30 Sep 2005

Sorry, the event with the Ron Eschete Trio, poets Diane Ward, and Rodrigo Toscano is located in the Kellogg Gallery at California State Polytechnic University, Pomona 3801 W. Temple Blvd. Pomona, CA 91768 at 5-6:30 p.m. in the Kellogg Gallery, free.

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614. **Joe Brennan**

Bill Bennett: White Under The Collar

Fri 30 Sep 2005

Click here: The Assassinated Press

White Under The Collar:

William Bennett Defends Comment on Abortion and Crime; Says White Collar Crime Is So Emblematic Of The American Way Of Life That If All White Babies Were

Aborted By His Morality Death Squad, Not Just Criminal Behavior But Evil As We

Know It Would Be Wiped Out:

Ken Lay's Mom Was Going To Get An Abortion But Bernie Ebbers Mom Talked Her

Out Of It.:

Adolph Hitler's Mom Was Going To Get An Abortion But Prescott Bush's Mom Talked Her Out Of It.:

Karl Rove's Mom Was Going to Get An Abortion But Hermann Goering's Mom Talked

Her Out Of It.:

George Bush Is An Abortion:

'Book of The Virtues Of Having A Gambling Addiction' Author, Fats Bennett, Says Hypocritical Remark Was Valid---'In a regime of grand larceny, petty larceny ranks as conformity.'

By JACK THE RAPPER & JONATHAN BEASLEY IV

DeLay Says He Is Innocent of Charge:

Republicans Pick Rep. Blunt to Fill House Leader Vacancy:

Cheney Says "I prefer wack jobs piloting Air Force II. It gives me an appreciation of what flying coach on bankrupt decontrolled commercial airliners is

like for the little people."

By LARRY MARGASACK

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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