

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence **October 2005**

484 messages · Sat 1 Oct 2005 – Mon 31 Oct 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

October 2005 posed the list a koan about its own condition: if a book is published and nobody buys it, does it exist? Four hundred and eighty-four messages moved through the room — still thin, still draining toward the blogs — and the month circled the question of writing into a void: the poetry book with no market, the poet drifting off toward other media, the reader who may not be there at all. And then, almost as an answer, it stumbled on a small marvel about how the mind fills a gap that isn't quite filled.

The koan came as rueful comedy. Under the heading If a book is published & nobody buys it, the room traded jokes about its own invisibility — Mairead Byrne confessing she was the *"champion purchaser of my own books"* and deserved a prize for it, Nate Dorward supplying the bleaker limit case, that the truest zero is reached when *"no copies are printed"*. Beneath the laughter was a real vertigo: a poetry with essentially no market, its makers writing objects that almost no one would ever purchase or open.

Some were drifting off the page entirely. D. Ross Priddle announced he had been *"drifting further and further away from poetry as such"*, toward visual work posted on his blog, and Mairead Byrne answered that she was simply afraid of losing him. David-Baptiste Chirot reassured them both that the loss was illusory — that the word poetry and the thing itself *"are not bound and chained"*, that Priddle was not leaving the art but presenting it in another form. Still, the field was dispersing, off the list and into a dozen private media.

And then the marvel. Russell Golata posted the famous scrambled paragraph proving that a reader can fly through text whose every interior letter is jumbled, because the mind does not read letter by letter but takes in *"the wrod as a wlohe"*. The room delighted in it, but it was also, quietly, the month's consolation: reading is an act of completion, the mind supplying the order that isn't on the page, filling the gaps without even noticing it does so, meeting the ruined text more than halfway.

Which turned the koan gently on its head. If the mind can read a word whose letters are scattered, then perhaps a book no one buys still reaches someone, and a poem written into an empty room is finished anyway — by the reader who isn't there, by the writing itself, by the stubborn ones who keep drifting back to take, as one of them put it, a few more prisoners. I have set October down exactly as

the archive delivered it — the unbought book, the printless zero, the drift to the blogs, and the mind that reads what isn't spelled — because it was the month the poets counted their missing readers and were quietly reassured by a parlor trick: that we supply what is absent, and so, it may be, does the art.

— *K. M. F.*

Contents

Every entry links to its message. 484 in all.

1 OCT 2005

1. Bill Berkson — Fred mcdarrah
2. kari edwards — New Blog
3. Nick Carbo — check out: poem as image exhibit from sept 24 to nov 6
4. Steve Dalachinsky — Re: Fred mcdarrah
5. Adam Fieled — Interview with Todd Swift
6. Eric Hoffman — TO inquiry
7. Mary Jo Malo — Six at the Six
8. Mary Jo Malo — sorry
9. Gloria Frym — Re: JOIN THE PLANETS by Reed Bye
10. derekrogerson — Assistant Professor of English and Creative Writing
11. Kevin Killian — Book Launch on Tuesday--in San Francisco.
12. Peter Ganick — announce 2nd set small chapbook project
13. Jonathan Penton — Why Pimpin' Still Ain't Easy

2 OCT 2005

14. Barrett Watten — Notes from Berlin / ongoing
15. Dan Wilcox — 3 Guys from Albany Upper Midwest Tour
16. Derek White — new book-- Land of the Snow Men by George Belden (as recovered by Norman Lock)
17. Anny Ballardini — Here Comes Everybody
18. Jeffrey Side — The anti-modernism of Seamus Heaney and Philip Hobsbaum
19. Michael Rothenberg — contact info for Sonia Sanchez
20. Bill Berkson — JO BABCOCK. 'THE INVENTED CAMERA'
21. Steve Dalachinsky — Re: contact info for Sonia Sanchez
22. richard owens — contact info for Tom Pickard
23. Leslie Scalapino — Paolo Javier reads with Lyn Hejinian
24. Mairead Byrne — Philly Poetry Nov 3-5
25. Peter Ganick — tiny error in big announcement
26. Craig Allen Conrad — MARY BURGER & FRANK SHERLOCK read 10/12,))))(((MARK YOUR CALENDARS ...

3 OCT 2005

27. noah eli gordon — Attention / Inattention Conference
28. Ron Silliman — Silliman's Blog
29. Lewis LaCook — New on Xanax Pop: The cigarettes are in bloom on a Sunday
30. mIEKAL aND — Fwd: Wrying at e-Poetry
31. mIEKAL aND — Fwd: The British at poetry 2005
32. Litmus Press — Litmus Press and Leon Works -- Book Party, Oct. 15th !
33. David A. Kirschenbaum — ** Advertise in Boog City 29**
34. Michael Kelleher — PAUL AUSTER IN BUFFALO THIS WEEK (JUST BUFFALO E-NEWSLETTER 10-03-05)
35. Halvard Johnson — Fiction reading: Lynda Schor & Kenneth Bernard
36. paolo javier — New from PAOLO JAVIER: '60 lv bo(e)mbs' (O Books)
37. Small Press Traffic — Hejinian & Javier at SPT this Fri 10/7
38. justin sirois — "They Lion Grow" adaptation by Hotel Brotherhood
39. paolo javier — New from PAOLO JAVIER: '60 lv bo(e)mbs' (O Books)
40. Michael Tod Edgerton — (no subject)
41. Mona Baroudi — ColorLines Magazine & LiP Magazine @ Intersection in San Francisco
42. Jane Sprague — contact info
43. Brian Stefans — Two books by Forrest Gander
44. Stephen Vincent — New Orleans, Katrina & The Report, etc

4 OCT 2005

45. Ken Rumble — Desert City: Cunningham & Joseph, This Saturday, October 8, Chapel Hill, NC
46. Peter Quartermain — Robin Blaser reading
47. Thomas savage — Re: Robin Blaser reading
48. mIEKAL aND — poet laureate of television dies
49. poets house — Blaser in New York City Tonight and Tomorrow
50. Steve Evans — PENNsound picks
51. poets house — Kathleen Fraser Masterclass at Poets House
52. Dan Waber — barter offer: bpNichol-colored ink for stories
53. Michael Rothenberg — David Meltzer Celebration October 12 Reminder
54. Maria Damon — fiction job
55. David Applegate — Gombrowicz's "Ferdydurke," Deleuze
56. Steve Dalachinsky — Re: Gombrowicz's "Ferdydurke," Deleuze
57. austinwja — Blackbox submission period open
58. Erica Kaufman — Belladonna* Next Tuesday (10/11)!!
59. don summerhayes — Re: barter offer: bpNichol-colored ink for stories
60. Dan Waber — Re: Tell us some stories please
61. Mairead Byrne — Tell us some stories please

5 OCT 2005

62. Charles Bernstein — Re: The anti-modernism of Seamus Heaney and Philip Hobsbaum
63. Eileen Tabios — MOI WANTS YOUR BLURB
64. Matt Henriksen — Thurs. 10/06/05 ::: Kent Johnson & David Shapiro ::: NYC
65. poets house — Amy King Course in NYC (starts 10/12)
66. Rob McLennan — rob's increasingly clever blog
67. furniture_press — Not A Poem but A Call
68. Aaron Belz — andrew felsinger contact info
69. Taylor Brady — Fisher/Brolaski/Brady read in San Francisco, 10/8

6 OCT 2005

70. Steve Dalachinsky — Re: andrew felsinger contact info
71. Steve Dalachinsky — Re: Not A Poem but A Call
72. David Baratier — Pavement Saw Listerve
73. Geoffrey Gatza — Re: andrew felsinger contact info
74. Gary Sullivan — "THE AUTRÉ"
75. ALDON L NIELSEN — another oxford
76. Gary Sullivan — ANSELM BERRIGAN and MARIANNE SHANEEN this SATURDAY
77. Mark Weiss — Re: ANSELM BERRIGAN and MARIANNE SHANEEN this SATURDAY
78. David A. Kirschenbaum — Boog City San Francisco Reading this Monday
79. Megan Burns — Fwd: NEW ORLEANS Calling All Poets Artists Friends
80. Mark Weiss — Fwd: TIME for Berrigan/Shaneen reading
81. Michael Hoerman — Friday eve. -- never-before-seen Dylan photos and powerhouse poetry event
82. furniture_press — Re: Not A Poem but A Call
83. Stephen Baraban — Did anyone catch what Blaser said Creeley said?
84. amy king — Re: Did anyone catch what Blaser said Creeley said?
85. Stephen Baraban — Re: Did anyone catch what Blaser said Creeley said?
86. Steven McCaffery — More on Nichol
87. Poetry Project — Events at the Poetry Project: 10/10 - 10/14
88. Editors, Tarpaulin Sky — READING REMINDER - OCT 8 - JENNY BOULLY, JAN CLAUSEN, and SASHA WA...
89. Robert Majzels — Re: More on H and p(h)ataphysics
90. Stephen Vincent — Re: More on H and p(h)ataphysics
91. Ward Tietz — PYRAMID ATLANTIC SPECIAL PROJECT "PAGE AS STA GE"
92. Stephen Vincent — Pictures, language, blog!
93. Haas Bianchi — Joe Ahearn Email or Phone

7 OCT 2005

- 94. David Baratier — Re: Did anyone catch what Blaser said Creeley said?
- 95. aerialeedge — Raworth/Lang @ Bridge St 10/9
- 96. Poetics List Intern — About the Poetics List
- 97. Aaron Belz — Howl's 50th
- 98. Joe Brennan — 3 Pack from Ass Press, with Poem.....
- 99. furniture_press — Divya Victor's E-mail?
- 100. Bob Marcacci — Download my new e-book, Hungry Flowers...

8 OCT 2005

- 101. Nico Vassilakis — Re: Abou the Poetics Listt
- 102. Mary Jo Malo — "...for those in every generation who feel unmoored."
- 103. Adam Fieled — Adam Fieled's Blog
- 104. Sam Ladkin — Mum in Airdrie by Fiona Templeton
- 105. Ishaq — Vocalized Ink Releases VI Radio for Poetry and Spoken Word Broadcasting
- 106. Haas Bianchi — SOX WIN SOX WIN SOX WIN

9 OCT 2005

- 107. Jim Andrews — Id chapbook
- 108. Vernon Frazer — Re: SOX WIN SOX WIN SOX WIN
- 109. Jeffrey Side — New poems by Randy Roark and Medbh McGuckian on The Argotist Online
- 110. Fulcrum Annual — Fulcrum's discovery Landis Everson wins Emily Dickinson Award
- 111. Stephen Vincent — FW: Zukofsky site
- 112. ALDON L NIELSEN — Re: 21st Century Mirror Stage
- 113. Henry A. Lazer — Fwd: Good News from THE KATRINA PAPERS
- 114. Mairead Byrne — Re: Fwd: Good News from THE KATRINA PAPERS
- 115. Matias Viegner — noulipo | 28-29 October | Los Angeles
- 116. Chris Stroffolino — Re: Fwd: Good News from THE KATRINA PAPERS
- 117. Erica Kaufman — Reminder: Belladonna* This Tuesday (10/11)!!
- 118. The Constant Critic — Welcome to The Constant Critic
- 119. The Constant Critic — The Constant Critic Unsubscription

10 OCT 2005

- 120. Susan Webster Schultz — note to all Sox fans, red or white or black
- 121. Nick Piombino — recently on *fait accompli*
- 122. Craig Allen Conrad — reminder: MARY BURGER & FRANK SHERLOCK read 10/12, MARK YOUR CALENDAR...
- 123. Ron Silliman — Silliman's Blog: Eshleman Replies
- 124. Jeffrey Side — New Ron Silliman interview at The Argotist Online
- 125. ALDON L NIELSEN — Fwd: Women's Studies Position at Duke University (from Robyn Wiegman)
- 126. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 10-10-05
- 127. Alex Jorgensen — How Do You Make It Read Like Love
- 128. Alex Jorgensen — Here we go! Re: How Do You Make It Read Like Love
- 129. Adam Fieled — Re: How Do You Make It Read Like Love
- 130. Jerome Rothenberg — October/November travels
- 131. Stephen Vincent — Sacrificing Lit Heritage for Oil
- 132. Joe Brennan — "Sophocles Is Tragic. Not This Bullshit"
- 133. Lewis LaCook — xanax POP --> Nothing hot runs from my crotch
- 134. Leslie Scalapino — new series at the danube, Scalapino/Kearney 1st readers
- 135. Chris Stroffolino — new on peasantblog, etc...
- 136. Peter Ganick — new publishing venture for long texts
- 137. Slaughter, William — Notice: Mudlark
- 138. Jerome Rothenberg — Fw: 10/20 reading U of California Press
- 139. Michael Rothenberg — patrick herron's e-mail
- 140. Brigitte Byrd — Carrie Bennett and Brigitte Byrd launch the Clayton State University Vis-iti...

- 141. Adam Fieled — "P.F.S. Post"/ Call for Work
- 142. mIEKAL aND — If a book is published & nobody buys it...
- 143. Michael Rothenberg — Re: If a book is published & nobody buys it...
- 144. Mairead Byrne — Re: If a book is published & nobody buys it...
- 145. Nate Dorward — Re: If a book is published & nobody buys it...

11 OCT 2005

- 146. Nick Piombino — Re: If a book is published & nobody buys it...
- 147. Peter Ganick — blue lion books
- 148. Matthew Nicassio — Re: "P.F.S. Post"/ Call for Work
- 149. Harry Nudel — if a book....
- 150. Jeffrey Side — Ron Silliman poems now at The Argotist Online
- 151. Kathleen Ossip — Betsy Fagin
- 152. Small Press Traffic — Gordon & Sullivan at SPT this Fri 10/14
- 153. Stephen Vincent — Re: If a book is published & nobody buys it...
- 154. Steve Dalachinsky — Re: If a book is published & nobody buys it...
- 155. Steve Dalachinsky — Re: If a book is published & nobody buys it...
- 156. Kristine Leja — 14 Hills Literary Journal Reading Oct. 20
- 157. Michael Rothenberg — Re: If a book is published & nobody buys it...
- 158. Maria Damon — Re: If a book is published & nobody buys it...
- 159. Vernon Frazer — Re: If a book is published & nobody buys it...
- 160. Kass Fleisher — if a book in an academic context gets....
- 161. Maria Damon — Re: if a book in an academic context gets....
- 162. furniture_press — Re: If a book is published & nobody buys it...
- 163. Catherine Daly — Ig Nobel Prize for Literature
- 164. Ishaq — Slave Revolt Radio: Condoleeza Rice Negro interrogation - mp3 download
- 165. mIEKAL aND — Fwd: THIS SATURDAY! The 2005 Twin Cities Book Festival
- 166. K Zervos — Re: If a book is published & nobody buys it...
- 167. amy king — King, Good, & Sirois Reading in Baltimore, DC, & North Carolina area
- 168. Rodney K — Yipes! Nada Gordon & Rodney Koenek Sunday, Oct. 16

12 OCT 2005

- 169. Dan Machlin — FUTUREPOEM @ THE NEW SCHOOL
- 170. Michael Rothenberg — Re: If a book is published & nobody buys it...
- 171. Alex Jorgensen — Flash Vignette-- only in the word, suckers!
- 172. Ward Tietz — Baraka and Smith @ Georgetown U on October 18
- 173. { brad brace } — Insatiable Abstraction Engine - new entries
- 174. Richard Jeffrey Newman — Upcoming Readings
- 175. Steve Dalachinsky — Re: If a book is published & nobody buys it...
- 176. Thomas savage — Re: If a book is published & nobody buys it...
- 177. furniture_press — Re: If a book is published & nobody buys it...
- 178. furniture_press — If a poem is written, and nobody gets it...
- 179. paolo javier — 1nce again: 60 lv bo(e)mbs NYC launch, October 15
- 180. Editors, Tarpaulin Sky — READING TONIGHT - JULIANA SPAHR AND CLAUDIA RANKINE
- 181. Henry A. Lazer — from New Orleans
- 182. Anslem Berrigan — Catherine Daly contact info
- 183. mIEKAL aND — Re: If a book is published & nobody buys it...
- 184. Robin Hamilton — Re: If a book is published & nobody buys it...
- 185. Catherine Daly — Re: Catherine Daly contact info
- 186. Tom Beckett — New Issue of MiPoesias is Online
- 187. Jay Dougherty — Poetry circle

13 OCT 2005

- 188. Russell Golata — Fw: [aim] New Orleans: Leaving the Poor behind Again!
- 189. Alex Jorgensen — BEIJING China
- 190. Philip Metres — Sergey Gandlevsky and Philip Metres reading at USC, Stanford
- 191. Suzanne Burns — Re: If a book is published & nobody buys it...

- 192. PR Primeau — Dirt #2
- 193. Katalanche Press — New Katalanche chapbooks by Greenberg & Rizzo
- 194. Matt Henriksen — 10/14/05 ~ Conforto& Morgan ~ Brooklyn
- 195. Steve Dalachinsky — Fw: UDP: reading/release
- 196. Steve Dalachinsky — Re: If a book is published & nobody buys it... speaking of which
- 197. Henry A. Lazer — SF Bay Area Readings
- 198. mIEKAL aND — Re: If a book is published & nobody buys it... speaking of which
- 199. Aldon Nielsen — recent discovery in manuscript research
- 200. Thomas savage — Email Address for Angelo Hehir
- 201. Thomas savage — Re: Email Address for Angelo Hehir
- 202. Stephen Vincent — Re: Love Poems (Tentative Title)
- 203. Small Press Traffic — change: Benham & Young at SPT next Fri 10/21
- 204. Craig Allen Conrad — Mary Burger and Frank Sherlock KICKED ASS LAST NIGHT in Philly!
see Ma...
- 205. Joel Weishaus — links list notice
- 206. Sean Finney — Sean Finney book release, party tonight/tommorow in San Francisco
- 207. Catherine Daly — it is a subscription database
- 208. Poetry Project — Events at the Poetry Project 10/14 - 10/19
- 209. Adam Fieled — "Argotist"/ new on P.F.S. Post
- 210. Irving Weiss — Re: links list notice
- 211. Catherine Daly — FW: Asst. Prof. job in Fairbanks, Alaska
- 212. Jay Dougherty — Re: links list notice
- 213. PR Primeau — Re: links list notice
- 214. Murat Nemet-Nejat — Re: If a book is published & nobody buys it...
- 215. Ishaq — How fast does light travel?: How fast does light travel? (for george scott 3rd, jam...

14 OCT 2005

- 216. Matias Viegner — CalArts MFA Writing Program | Director Search
- 217. Michael Tod Edgerton — No more electronic poetry review??
- 218. Michael Rothenberg — Re: If a book is published & nobody buys it...
- 219. Vernon Frazer — Re: If a book is published & nobody buys it... speaking of which
- 220. Anny Ballardini — the Poets' Corner
- 221. Dan Waber — altered books project
- 222. poets house — C. S. Giscombe Master Class in NYC
- 223. Joel Weishaus — Links List Notice
- 224. Mary Jo Malo — if poems are self-published in cyberspace . . .
- 225. matvei yankelevich — Press Release - CCCP
- 226. Anny Ballardini — Re: Links List Notice
- 227. Stephen Miller — Re: POETICS Digest - 12 Oct 2005 to 13 Oct 2005 (#2005-285)
- 228. Stephen Vincent — New de Blog
- 229. Richard Jeffrey Newman — A poem by Ted Kooser
- 230. block — Documents Between PDF
- 231. austinwja — Blackbox submission period closed
- 232. Joel Weishaus — Bush Crimes Commission
- 233. Russell Golata — Typoglycemia
- 234. Paul Catafago — a poem by Mahmoud Darwish
- 235. Wanda Phipps — Susan Brennan interviews poet Wanda Phipps on Poetic Brooklyn
- 236. Michael Hoerman — Subject: [Boston area] poetry readings next week: a big heap of 'em
- 237. Jay Dougherty — Re: Links List Notice
- 238. Jay Dougherty — Re: Links List Notice
- 239. mIEKAL aND — announcing XEROLAGE 36 by Lanny Quarles
- 240. PR Primeau — Re: Bush Crimes Commission

15 OCT 2005

- 241. Lisa Jarnot — jenn reeves films at Anthology Film Archive
- 242. PR Primeau — Milk Bowl Moon Over St. Louis
- 243. ALDON L NIELSEN — Judicious Syntax

- 244. Joe Brennan — Ass. Press Potpourri -- Murdering Chavez
- 245. austinwja — Blackbox Fall Gallery online
- 246. Steve Dalachinsky — Fw: FW: Postcard from the Edge VOLUNTEERS still NEEDED!!!!!!!
- 247. Steve Dalachinsky — Re: Typoglycemia
- 248. Brenda Coultas — A note from New Orleans
- 249. Halvard Johnson — Re: Typoglycemia
- 250. Rodney K — Yipes! Nada Gordon in Oakland this Sunday
- 251. Russell Golata — Screening Room Wednesday 7:30--
- 252. Irving Weiss — Re: Typoglycemia
- 253. Mary Jo Malo — Re: type-hype

16 OCT 2005

- 254. Sam Ladkin — Simon Jarvis - The Unconditional
- 255. Ishaq — Play the music
- 256. Joseph Thomas — Monk Quartet with Coltrane (and Baraka)
- 257. Haas Bianchi — Myopic Reading and White Sox Pennant Clincher
- 258. Vernon Frazer — Re: Myopic Reading and White Sox Pennant Clincher
- 259. Russell Golata — Re: type-hype
- 260. Vernon Frazer — Re: type-hype
- 261. Halvard Johnson — Re: type-hype
- 262. Jim Andrews — Palestinian/Israeli shared history project
- 263. James Finnegan — Poetry & Philosophy Symposium, UofH, Oct 21-23, Schedule & Info
- 264. Murray, Christine — Announcement: William Allegrezza and Raymond Bianchi reading at Univers...

17 OCT 2005

- 265. Anny Ballardini — Re: Poetry & Philosophy Symposium, UofH, Oct 21-23, Schedule & Info
- 266. Ron Silliman — Silliman's Blog - Down Spooky
- 267. Dan Waber — 6 from Sharon Harris
- 268. derek — reviewer for sleepingfish 0.75?
- 269. Michael Kelleher — JOHN ASHBERY IN BUFFALO! (JUST BUFFALO E-NEWSLETTER 10-17-05)
- 270. Michael Kelleher — OlsonNow
- 271. Nick Piombino — new of *fait accompli*
- 272. Stephen Vincent — International Poets Reading & Baghdad Burning
- 273. Aaron Belz — katrina anthology announcement: "hurricane blues"
- 274. Stephen Baraban — New York Times on Landis Everson
- 275. Rob McLennan — jwcurry
- 276. Fulcrum Annual — Everson, Mazer, Fulcrum discussed in NY Times
- 277. Lauren Shufan — postcards!
- 278. Joe Brennan — Cold War CIA Right To Christers' Espionage Organization
- 279. Dan Machlin — FUTUREpOEM READING 10/18 NYC

18 OCT 2005

- 280. Ishaq — Report from CD release party for FREE THE P! (report includes 3 free MP3s!)
- 281. cris cheek — fyi
- 282. Ken Rumble — Desert City: Taggart & Williams, Saturday, October 22nd, Chapel Hill, NC
- 283. Frank Sherlock — Mural Arts! Frank Sherlock, Pattie McCarty & Theodore Harris at Eakins Hou...
- 284. Stephen Vincent — Good-bye Ms. Miers??
- 285. Kristine Leja — 14 Hills Reading with Elizabeth Treadwell, Alison Stine, & More!
- 286. Stephen Miller — Re: POETICS Digest - 2 Oct 2005 to 3 Oct 2005 (#2005-275)
- 287. Murat Nemet-Nejat — Re: If a book is published & nobody buys it...
- 288. Mairead Byrne — Re: If a book is published & nobody buys it...
- 289. Murat Nemet-Nejat — Re: If a book is published & nobody buys it...
- 290. Editors, Tarpaulin Sky — READING OCT 22 - BARBARA DeCESARE, ELENA GEORGIU, JOAN LARKIN, an...

- 291. Mairead Byrne — Re: If a book is published & nobody buys it...
- 292. kevin thurston — Re: If a book is published & nobody buys it...
- 293. Robert Corbett — Re: Typoglycemia
- 294. Alison Croggon — TN: Theatre de Soleil and more
- 295. Adam Fieled — Jeffrey Ethan Lee on "P.F.S. Post"
- 296. D. Ross Priddle — drifting away from poetry
- 297. Stephanie Young — William T. Vollmann makes a rare appearance at Mills
- 298. David A. Kirschenbaum — ** Last Call: Advertise in Boog City 29**
- 299. Eric R. Hoffman — Oppen quote

19 OCT 2005

- 300. Steve Dalachinsky — Re: drifting away from poetry
- 301. Steve Dalachinsky — Re: Jeffrey Ethan Lee on "P.F.S. Post"
- 302. David-Baptiste Chirot — Re: drifting away from poetry
- 303. Benjamin Sher — Berryman Dream Songs quote -- Can you help?
- 304. Michael Tod Edgerton — Re: Berryman Dream Songs quote -- Can you help?
- 305. Peter Ganick — announcing new publishing venture
- 306. Benjamin Sher — Re: Berryman Dream Songs quote -- Can you help?
- 307. Mark Lamoureux — Dusie Issue #2 Now Online
- 308. Mairead Byrne — Re: drifting away from poetry: sending out a posse
- 309. Michael Tod Edgerton — Re: Berryman Dream Songs quote -- Can you help?
- 310. amy king — Re: Oppen quote
- 311. sina queyras — greenboathouse
- 312. Murat Nemet-Nejat — Re: If a book is published & nobody buys it...
- 313. Murat Nemet-Nejat — Re: Is talking money?
- 314. D. Ross Priddle — drifting back to poetry (to take a few more prisoners)
- 315. poets house — Don't miss: Master Class with C. S. Giscombe
- 316. Mairead Byrne — Re: drifting back to poetry (to take a few more prisoners)
- 317. D. Ross Priddle — Re: drifting back to poetry (to take a few more prisoners)
- 318. Maria Damon — Fwd: Taxi Gallery - 12th November

20 OCT 2005

- 319. Wystan Curnow (ARTS ENG) — Wystan Curnow has a new book
- 320. derekrogerson — odd poetry jobs
- 321. Steve Clay — Jackson Mac Low. DOINGS: ASSORTED PERFORMANCE PIECES 1955-2002
- 322. furniture_press — Poetry, for God's sake, comes from Art does it?
- 323. Ishaq — This Sat 22nd Oct Pharoahe Monch Concert
- 324. furniture_press — I'm again then if going went also
- 325. Nicholas Ruiz — The Immersion of New Orleans
- 326. mIEKAL aND — Re: Wystan Curnow has a new book
- 327. PR Primeau — Re: Poetry, for God's sake, comes from Art does it?
- 328. Steve Dalachinsky — Steve Dalachinsky's new CD
- 329. Wystan Curnow (ARTS ENG) — Re: Wystan Curnow has a new book
- 330. Poetry Project — Events at the Poetry Project 10/24 - 10/29
- 331. Stephen Vincent — New de Blog
- 332. David Raphael Israel — "Kirwani" -- a blog

21 OCT 2005

- 333. David A. Kirschenbaum — Boog City presents O Books and Amy Hills
- 334. Craig Allen Conrad — Hello there, let's REALLY celebrate the 250th anniversary on November ...
- 335. David Baratier — Re: Wystan Curnow has a new book
- 336. Denise Enck — American Sentences website launched
- 337. Denise Enck — Lisa Jarnot, Adrian Castro, Paul Hunter, Chuck Pirtle at Northwest SPoken-word...
- 338. Alex Jorgensen — How could I believe it untrue
- 339. Harrison Jeff — New on Antic View blog

- 340. Mary Jo Malo — Re: American Sentences website launched
- 341. Steve Dalachinsky — Re: American Sentences website launched
- 342. John Lowther — Zizek on NOLA fantasies
- 343. charles alexander — Re: Wystan Curnow has a new book
- 344. Haas Bianchi — Barcelona
- 345. Lewis LaCook — from The Golden Path: its empties
- 346. Lewis LaCook — from The Golden Path: gradations or ashes
- 347. Ruth Lepson — Re: Barcelona
- 348. Gary Sullivan — ABIGAIL CHILD | JOEL KUSZAI | SEGUE @ BPC SAT

22 OCT 2005

- 349. Joe Brennan — Is Florida's Final Solution the Bill Bennett Strategy?
- 350. Poetics List Intern — MFA Writing Program Director
- 351. Michael Kelleher — OlsonNow Update
- 352. Murat Nemet-Nejat — Re: Wystan Curnow has a new book
- 353. Rob McLennan — above/ground press annual subscriptions
- 354. Christopher Filkins — Aleksei Parshchikov
- 355. Francis Raven — aesthetic communities questions
- 356. Rob McLennan — George Bowering feature
- 357. Tom Beckett — new at e-x-c-h-a-n-g-e-v-a-l-u-e-s

23 OCT 2005

- 358. Mark Weiss — Re: OlsonNow Update
- 359. Jesse Glass — Congrats to Paolo Javier/Ahadada Books for Small press Traffic Award!
- 360. Nick Piombino — David Bromige's birthday
- 361. mIEKAL aND — Re: Wystan Curnow has a new book with French folds
- 362. Stephen Vincent — Re: Wystan Curnow has a new book with French folds
- 363. charles alexander — Re: Wystan Curnow has a new book with French folds
- 364. PR Primeau — Final call
- 365. Alison Croggon — MIAF: the final report
- 366. derekrogerson — Assistant Professor of Creative Writing - Poetry
- 367. heidrun kirchhoff — On Creeley's "Love comes quietly"

24 OCT 2005

- 368. Ron Silliman — Silliman's Blog
- 369. Kazim Ali — from Kazim Ali
- 370. poetics — (no subject)
- 371. Adam Fieled — Tranter, Side, Prater on "P.F.S. Post"
- 372. poetics — 51st Venice Biennial
- 373. poetics — Dirt #2 Submissions
- 374. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 10-24-05
- 375. Anslem Berrigan — Fwd: CUNY GC Benefit
- 376. donna — New Blog
- 377. Al Filreis — Erica Hunt at CPCW at Penn
- 378. Steve Dalachinsky — (no subject)
- 379. Eric Dickey — request for poetry submissions
- 380. Steve Clay — Granary Books announces the publication of The Purification of Fagus sylvatica...
- 381. mIEKAL aND — Re: New Blog
- 382. Steve Dalachinsky — Re: request for poetry submissions
- 383. derekrogerson — Director Of Scholarly Programs
- 384. Pam Brown — Seeking William (Bill) Corbett
- 385. Haas Bianchi — Re: request for poetry submissions
- 386. Pam Brown — Thanks - I have Bill Corbett's email
- 387. Stephen Baraban — Re: request for poetry submissions
- 388. Haas Bianchi — Re: request for poetry submissions
- 389. George Bowering — Re: request for poetry submissions

390. Stephen Baraban — Wrong tone, I guess

25 OCT 2005

- 391. Mary Jo Malo — Re: request for poetry submissions
- 392. Mary Jo Malo — "first nations"
- 393. Ishaq — sidebrow: mez en braithwaite
- 394. Lewis LaCook — New Audio :: Forgiveness
- 395. joshua moses — FW: ENSO Buddhist Arts Journal
- 396. Aaron Belz — upcoming Belz readings in NYC
- 397. Jeffrey Side — New European Union law to ban vitamins is now active in U.K. Is U.S. next?
- 398. Raymond Bianchi — Re: Wrong tone, I guess
- 399. Bruce at Coconut Poetry — coconut two
- 400. Aaron Belz — upcoming Belz readings in NYC - correction
- 401. Ishaq — PUB: moving anthology
- 402. Gwyn McVay — Re: upcoming Belz readings in NYC - correction
- 403. Gwyn McVay — Re: upcoming Belz readings in NYC - correction
- 404. Steve Dalachinsky — Re: upcoming Belz readings in NYC - correction
- 405. mIEKAL aND — Re: upcoming Belz readings in NYC - correction
- 406. Steve Dalachinsky — Re: upcoming Belz readings in NYC - correction
- 407. furniture_press — Artist Money, like artist books...
- 408. kevin thurston — Re: Artist Money, like artist books...
- 409. Joseph Madia — OCTOBER UPDATE AT NEWMYSTICS.COM
- 410. Brenda Coultas — Next Readings at The Bookstore, Lenox, MA
- 411. PR Primeau — Re: Artist Money, like artist books...
- 412. David-Baptiste Chirot — Re: Artist Money, like artist books...
- 413. Andrea Strudensky — lisa robertson- jeff derksen

26 OCT 2005

- 414. Ishaq — Logopolis: lord patch w/ the killing flaw
- 415. Jonathan Penton — forwarded to me on Michael Rothenberg:
- 416. furniture_press — Money and Trades and More Problems
- 417. Anny Ballardini — Re: forwarded to me on Michael Rothenberg:
- 418. furniture_press — Catherine Daly and Elizabeth Treadwell - New Titles
- 419. Michael Heller — (no subject)
- 420. Rob McLennan — new(ish) on rob's clever blog
- 421. Rob McLennan — land over time by Shauna McCabe
- 422. Maria Damon — Re: forwarded to me on Michael Rothenberg:
- 423. derekrogerson — Assistant Professor Tenure-Track - 2 Positions
- 424. Steve Dalachinsky — Re: Money and Trades and More Problems
- 425. Murat Nemet-Nejat — A Message from Michael Rothenberg

27 OCT 2005

- 426. Bill Berkson — Bill Berkson reading
- 427. Nico Vassilakis — Seattle Subtext = Bellamy & Killian
- 428. Shankar, Ravi (English) — Anyone attending the Noulipo Conference in LA?
- 429. Stephen Vincent — Re: Bill Berkson reading
- 430. Stephen Vincent — Oops! Re: Bill Berkson reading
- 431. Benjamin Sher — Invitation to New Poetry Review
- 432. Jeffre Jullic — Jeffrey Jullich reading at Dixon Place: Tues. Nov. 1st
- 433. Grant Matthew Jenkins — Fiction Job
- 434. Mona Baroudi — Parthenon West Review & Five Fingers Review @ Intersection
- 435. Richard Jeffrey Newman — Two poems
- 436. Charlotte Mandel — Re: Two poems
- 437. Halvard Johnson — Re: Two poems
- 438. Dan Waber — Re: Two poems
- 439. Mark Weiss — Gloria Gervitz & Mónica de la Torre at Poets House
- 440. Gary Sullivan — KATIE DEAGENTESH & JENNIFER L. KNOX | Segue @ BPC Saturday

- 441. Matt Henriksen — 10.30.05 ::: Lisa Jarnot & Tony Tost ::: NYC
- 442. robert lane — Malleable Jangle Spring online
- 443. Rachel Loden — here comes everybody
- 444. Ram Devineni — Rattapallax Shifts to DVDs
- 445. Nick Piombino — new on ::fait accompli::
- 446. Dan Machlin — FUTUREPOEM BOOK PARTY 11/3, NYC

28 OCT 2005

- 447. Stephen Vincent — Ghost Walking / New on the Blog
- 448. Poetry Project — Events at the Poetry Project 10/28 - 11/2
- 449. John Lowther — The Revolution Will Not Be Funded
- 450. C Daly — FW: Seeking Poets for Pay
- 451. Jonathan Penton — last call for South African work

29 OCT 2005

- 452. Harry Nudel — Fw: 10 Thing I know about Erick Hawkins....
- 453. Jim Andrews — digital poetry by Andreas Muller
- 454. Adam Fieled — New on P.F.S. Post...
- 455. Anny Ballardini — Fwd: Fw: 10 Thing I know about Erick Hawkins....
- 456. Alison Croggon — US reading dates - Alison Croggon

30 OCT 2005

- 457. Haas Bianchi — Re: US reading dates - Alison Croggon
- 458. Mark Weiss — Re: US reading dates - Alison Croggon
- 459. Jason Nelson — new work: need stories: the study of hypnotism
- 460. Ishaq — New Standards: The First Decade of Fiction at Fourteen Hills
- 461. Small Press Traffic — Farmer & Ward at SPT this Fri 11/4
- 462. Alison Croggon — Re: US reading dates - Alison Croggon
- 463. Slaughter, William — Notice: Mudlark
- 464. Evan Escent — "Announcing Jacket 28, October 2005"
- 465. Erica Kaufman — CANADIAN BELLADONNA* (part 2)--Tuesday, Nov. 8!!
- 466. Steve Clay — John Zorn. ARCANA: MUSICIANS ON MUSIC.
- 467. PR Primeau — Dirt #2

31 OCT 2005

- 468. Evan Escent — Jacket 500,000
- 469. Dan Waber — 12 by Irving Weiss
- 470. Ron Silliman — Silliman's Blog: 500,000 visitors
- 471. Ishaq — PLAN B - REMOVE AND DISPERSE INDIGENO US PEOPLE: the Keshachewan Experiment
- 472. Eric Elshtain — CUNY Conference on Contemporary Poetry
- 473. furniture_press — Chicago Venue open for Poetry Series
- 474. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 10-31-05
- 475. Ron Silliman — Edith Jenkins
- 476. Stephen Vincent — Re: Edith Jenkins
- 477. Vlada Tomova — NYC: Nov 4 - Arabic Poetry event with Adonis, CUNY Graduate Center
- 478. Benjamin Basan — Re: PLAN B - REMOVE AND DISPERSE INDIGENO US PEOPLE: the Keshachewan Exper...
- 479. Steve Dalachinsky — Re: Chicago Venue open for Poetry Series
- 480. furniture_press — Re: Chicago Venue open for Poetry Series
- 481. mIEKAL aND — SOCIETY TODAY! DEAD ANDROIDS CONVERTING ILLUSIONS OF GREEN MONEY INTO THE STUF...
- 482. Richard Jeffrey Newman — Reading Reminder - Persian Literature in Translation
- 483. Steve Dalachinsky — Re: Chicago Venue open for Poetry Series
- 484. Elizabeth Treadwell — Re: Edith Jenkins

1. **Bill Berkson**

Fred mcdarrah

Sat 1 Oct 2005

Does anyone have present-day contact informatikon for Fred McDarrah?

Please send to Bill Berkson, [REDACTED].

Thanks.

[↑ Contents](#)

2. **kari edwards**

New Blog

Sat 1 Oct 2005

Please check out my new Blog.

thank you

kari edwards

<http://transdada3.blogspot.com/>

>

> transsubMUTATION

> somewhere not there: poetics, prose, sounds, sights, things and other

> things

>

[↑ Contents](#)

3. **Nick Carbo**

check out: poem as image exhibit from sept 24 to nov 6

Sat 1 Oct 2005

Poetry in Contemporary Visual Art

<http://www.thestudiony-alternative.com/information/exhibits.htm>

[↑ Contents](#)

4. **Steve Dalachinsky**

Re: Fred mcdarrah

Sat 1 Oct 2005

still lives in ny as far as i know should be listed

[↑ Contents](#)

5. **Adam Fieled** ***Interview with Todd Swift***

Sat 1 Oct 2005

--Todd Swift is often referred to as the leading Canadian poet of his generation. His latest release, "Rue Du Regard" (DC Books, 2004), presents poems remarkable for their poignancy, humor, and formal acuity. Swift is a Modern Formalist who rides the balance between mainstream and post-avant. He lives in London and is the editor of the online journal "Nth Position". I conducted a long interview with him and its' now online at www.artrecess.blogspot.com, on the "Adam Fieled" page. Check it out....

Do You Yahoo!?

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

[↑ Contents](#)

6. **Eric Hoffman** ***TO inquiry***

Sat 1 Oct 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

Yahoo! for Good

Click here to donate to the Hurricane Katrina relief effort.

[↑ Contents](#)

7. **Mary Jo Malo** ***Six at the Six***

Sat 1 Oct 2005

Thank you, Michael Rothenberg, for your articles which announce the 50-year celebration of the event which has become myth and nostalgia for a whole generation of poets. I was only six years old at the time; but thanks to a generation of "post-beats", as an oldster, I've become acquainted with the hipsters. They inspired the sixties, and I don't mean the decade or the decadent, but the movement. They were the holster for our six-guns shooting flowers. After weeping through the recent PBS programs, remembering Dylan, and the decade, I fear we are too beat down. We need a renaissance. Maybe 2006.

THEY SAY THIS ISN'T A POEM

Part II

by Kenneth Rexroth

The order of the universe
Is only a reflection
Of the human will and reason.
All being is contingent,
No being is self-subsistent.
All objects are moved by others.
No object moves itself.
All beings are caused by others.
No being is its own cause.
There is no perfect being.
Being has no economy.
Entities are multiplied
Without necessity. They
Have no sufficient reason.
The only order of nature
Is the orderly relation
Of one person to another.
Non-personal relations
Are by nature chaotic.
Personal relations are
The pattern through which we see
Nature as systematic.
Homer, and all sensible
Men since, have told us again
And again, the universe "is"
The great principles and forces
That move the world "have" order
Only as a reflection
Of the courage, loyalty,
Love, and honesty of men.
By themselves they are cruel
And utterly frivolous.
The man who yields to them goes mad,
Kills his child, his wife or friend
And dies in the bloody dust,
Having destroyed the treasured
Labor of other men's hands.

He who outwits them survives
To grow old in his own home.

[↑ Contents](#)

8. **Mary Jo Malo**

sorry

Sat 1 Oct 2005

THEY SAY THIS ISN'T A POEM

Part II

by Kenneth Rexroth

The order of the universe
Is only a reflection
Of the human will and reason.
All being is contingent,
No being is self-subsistent.
All objects are moved by others.
No object moves itself.
All beings are caused by others.
No being is its own cause.
There is no perfect being.
Being has no economy.
Entities are multiplied
Without necessity. They
Have no sufficient reason.
The only order of nature
Is the orderly relation
Of one person to another.
Non-personal relations
Are by nature chaotic.
Personal relations are
The pattern through which we see
Nature as systematic.
Homer, and all sensible
Men since, have told us again
And again, the universe -
The great principles and forces
That move the world - have order
Only as a reflection
Of the courage, loyalty,
Love, and honesty of men.
By themselves they are cruel

And utterly frivolous.
The man who yields to them goes mad,
Kills his child, his wife or friend
And dies in the bloody dust,
Having destroyed the treasured
Labor of other men's hands.
He who outwits them survives
To grow old in his own home.

[↑ Contents](#)

9. **Gloria Frym**

Re: JOIN THE PLANETS by Reed Bye

Sat 1 Oct 2005

Gee, this looks good, something I'd want to read!

xoG

[↑ Contents](#)

10. **derekrogerson**

Assistant Professor of English and Creative Writing

Sat 1 Oct 2005

Selinsgrove, Pennsylvania

Susquehanna University seeks Assistant Professor of English and Creative Writing, concentration in poetry and magazine production, for tenure-track appointment to begin in fall 2006.

PhD required.

Submit application letter and CV to:

Gary Fincke, Director
Writers Institute
Susquehanna University
Selinsgrove, PA 17870

Review of applications will begin November 7 and continue until the position is filled.

Susquehanna is a selective, residential, liberal arts institution of approximately 1900 students. Its 220 acre campus, noted for its beauty, is located in Selinsgrove, Pennsylvania, 50 miles north of Harrisburg in the scenic Susquehanna River Valley, about a three hour drive from Philadelphia, Washington, D.C., and New York City. For more information about the University please consult: <http://www.susqu.edu/>.

Susquehanna University is an equal opportunity employer; women and minorities are especially encouraged to apply. AA/EOE.

[↑ Contents](#)

11. **Kevin Killian**

Book Launch on Tuesday--in San Francisco.

Sat 1 Oct 2005

Hi everyone, if you're going to be in the Bay Area this week, I'm writing to invite you to my book launch this Tuesday, October 4, at City Lights at 7:00 p.m. (San Francisco).

I'll be there, Dodie will too, and Bob Gluck, and the three of us will read briefly from the new book *Suspect Thoughts* has just put out. Come on down if you possibly can! The book is beautiful and it should be a fun event and I would really appreciate seeing you there. xxx Kevin K.

The Wild Creatures: Collected Stories of Sam D'Allesandro, edited by Kevin Killian

The Wild Creatures brings together all the stories of Sam D'Allesandro, a young voice whose life was tragically snuffed out at age 31 at the height of the AIDS epidemic in 1988. This new collection includes all of D'Allesandro's published stories (including those first collected in the out-of-print cult classic *The Zombie Pit*) as well as unpublished stories found among D'Allesandro's papers years after his death by his editor, the poet and novelist Kevin Killian, who worked with the literary estate to create this extended edition of his writing.

The Wild Creatures explores a strange terrain of urban legend, the power of sexual obsession, and the thin line where the too-cool becomes the too-hot. Sam D'Allesandro's focused, vivid writing is the stuff of legend: writing so powerful it drags the reader in by the neck.

Sam D'Allesandro, born Richard Anderson in 1956, studied at the University of California, Santa Cruz, and came to San Francisco as a youth in the early 1980s. He was handsome and charismatic, the man who'd turn your head at a hundred yards. He began as a poet and published a book of elegant lyrics called *Slippery Sins*. Soon he fell in with the so-called "New Narrative" writers Robert Glück, Bruce Boone, Steve Abbott and others, and his writing took a sharp turn toward an extreme purity and poise. He reached out to other like minded writers and contacted Dennis Cooper, Kathy Acker, Benjamin Weissman, David Trinidad, and Dodie Bellamy, with whom he began an epistolary collaboration she was later to publish as *Real: The Letters of Mina Harker and Sam D'Allesandro*. At the peak of his powers, he began to feel ill. He died of AIDS in 1988,

leaving behind a brilliant body of work that ranges from stories of one paragraph only to fully developed novellas.

"For years I've scoured used book stores for copies of Sam D'Allesandro's work, buying up what I could find and passing it on to friends with the injunction: Read this. The Wild Creatures is more than the resuscitation of a brilliant, out-of-print writer. It's that rarest of things: a true literary event."

-K.M. Soehnlein, author of You Can Say You Knew Me When

[↑ Contents](#)

12. **Peter Ganick**

announce 2nd set small chapbook project

Sat 1 Oct 2005

announcing the second set of 'small chapbook project' c-books. prices are realistically higher, it was necessary to meet expenses. the books are saddle-stitched with cover in scp style. high-quality acid-free, there are no plans to ever reprint scp chapbooks. perhaps there'll be an anthology after a critical mass of c-books have been issued.

PRICE LIST WITH POSTAGE FEES

noah eli gordon, twenty ruptured paragraphs	from a perfectly functional book	24pp	\$7	michael basinski, indavurs	32pp	\$7.50
sheila e murphy, a younger presence in the house	42pp	\$8	john m bennett, shoulder cream	42pp	\$8	camille martin, call me i
46pp	\$8					

US postage 75cents per book

Canada and Overseas \$1.50 per book

all 5 books \$37 free postage

10 year (set) subscription \$300

send check (US funds) to:

Peter Ganick

181 Edgemont Avenue

West Hartford CT 06110

[↑ Contents](#)

13. **Jonathan Penton**
Why Pimpin' Still Ain't Easy
Sat 1 Oct 2005

Greetings, various criminals, free and enchained! We are pleased to present you another update at www.UnlikelyStories.org, featuring:

Mike Whitney on the murder of journalists in Iraq
Tom Bradley on China's underground church
"Levees Made of Lies: Rage, Grief, and the Chimera of the American Dream" by Phil Rockstroh
Mary Jo Malo reviews /"Mar Ardentro"/ (The Sea Inside)
Fiction by P. S. Ehrlich, Norman A. Rubin, Brent Powers, Ben Fortenberry and Laurie Mazzaferro
Poetry by Lyn Lifshin, Michelle Greenblatt, Jeff Harrison, Ron Spurga, Millie Niss, Andrea Grant, Luis Rivas, M. Andre Vancrown and Kerry Potgieter
"My Daughter's Vagina," Part 3: Richard Jeffrey Newman's analysis of the gender gap continues, and
"A Sardine on Vacation," Episode Thirty-One

May your credit cards always be fresh,

--

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

[↑ Contents](#)

14. **Barrett Watten**
Notes from Berlin / ongoing
Sun 2 Oct 2005

<http://www.english.wayne.edu/fac%5Fpages/ewatten/post22.html>

[↑ Contents](#)

15. **Dan Wilcox**
3 Guys from Albany Upper Midwest Tour
Sun 2 Oct 2005

3 Guys from Albany
a poetry performance group

> News Release <
for immediate release

"3 Guys from Albany" announce Upper Midwest Tour, November, 2005: to include Albany, Minnesota

3 Guys from Albany, a poetry performance group, will tour the upper Midwest from November 6 through November 12, including a performance in Albany, Minnesota on November 10. The tour will include performances at Chicago's famous Green Mill and at bookstores, libraries and cafes in Wisconsin and Minnesota. The complete itinerary is listed below.

3 Guys from Albany (Tom Nattell, Charlie Rossiter and Dan Wilcox), whose goal is to read their poetry in each of the Albanys in the U.S., are friends who share the idea that poetry should be a part of society rather than apart from it -- relevant, communicative and, above all, honest. Their poems address social issues such as the homeless, peace and war, and the environment, as well as joyful celebrations of art, love and life. They have toured the United States since 1993 and so far they have read in 10 of the 18 Albanys in the USA. They have released a 60-minute cassette tape of their poetry performance, available at their readings or by mail. Although Tom Nattell died of cancer in January, 2005, Charlie & Dan are continuing the project, along with the ever-present nudging from the spirit of Tom.

Charlie Rossiter is a recipient of an NEA fellowship for his poetry and is the host of www.poetrypoetry.com.

Dan Wilcox hosts the Third Thursday open mic at the Lark St. Bookshop in Albany, NY & has the world's largest collection of photos of unknown poets.

Tom Nattell was an international mail artist, environmentalist and peace activist who wrote the "Simple Life" column for Metroland, Albany's entertainment weekly.

For more information about 3 Guys from Albany call Dan Wilcox, [REDACTED]; e-mail [REDACTED]

3 Guys from Albany
Upper Midwest Tour (including Albany, MN)
November, 6-12, 2005

11/6, Sunday: Green Mill, Chicago, 4802 N. Broadway
open mic 7, 3 Guys at 8, slam at 9

11/7, Monday: Avols Bookstore, Madison, WI, 315 W. Gorham
3 Guys at 7 pm, w/open mic, ([REDACTED])

11/8, Tuesday: Kieran's Irish Pub, Minneapolis, 330 2nd Ave. S 8 pm, an all ages venue ([REDACTED])

11/9, Wednesday: St. Katherine's College, Edina MN
Prof. Bob Grunst's Poetry Class, 7:30-9:15 pm

11/10, Thursday: Albany Minnesota Public Library, 400 RR Ave. 5 pm
(██████████)

11/11, Friday: Harmony Cafe, Appleton, WI, 124 N. Oneida
3 Guys at 7; slam at 8:30 (██████████)

11/12, Saturday: The Coffee House, Redeemer Lutheran Church, Milwaukee,
19th/Wisc. Ave 3 Guys 8; open mic 9 (██████████)

####

[↑ Contents](#)

16. **Derek White**
new book-- Land of the Snow Men by George Belden (as recovered by Norman Lock)

Sun 2 Oct 2005

Calamari Press is proud to announce the publication of Land of the Snow Men by George Belden.

Land of the Snow Men is a collection of visionary stories and renderings taken from the journals of the enigmatic George Belden, who claimed to be on the tragic expedition led by Robert Falcon Scott to reach the South Pole in 1910-12.

The journals were recovered by Norman Lock and turned into this handsome book presented here to you. You can preview it and read some excerpts at:
http://calamaripress.com/Land_of_the_Snow_Men.htm

You can order a copy now, directly from Calamari Press, by following the above link. Or you can wait til it hits an independent bookstore near you. Don't miss the boat on this one--the Land of the Snow Men is a special place.

Please also note the new physical address below for Calamari Press & Sleeping-Fish. Thanks.

Derek White
35 Essex St. #7B
New York, NY 10002
www.5cense.com
www.sleepingfish.net
www.calamaripress.com

[↑ Contents](#)

17. **Anny Ballardini**
Here Comes Everybody
Sun 2 Oct 2005

Here I Am on Here Comes Everybody thanks to Lance Phillips:

Hello all,

There's a new interview up at Here Comes Everybody
(<http://herecomeseverybody.blogspot.com>). It's Anny Ballardini. I hope
you all will have a look. Take care,

Lance

((

Lance Phillips

Fiction Project: <http://www.trilogyplus1.blogspot.com>

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

Writers on writing: <http://herecomeseverybody.blogspot.com>

Books:

Corpus Socius (Ahsahta Press) ISBN 0-916272-71-0

<http://ahsahtapress.boisestate.edu/books/phillips.htm>

Cur aliquid vidi (Ahsahta Press) ISBN 0-916272-82-6

<http://ahsahtapress.boisestate.edu/books/phillips2.htm>

))

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

[↑ Contents](#)

18. **Jeffrey Side**
The anti-modernism of Seamus Heaney and Philip Hobsbaum
Sun 2 Oct 2005

I discuss this in a new entry to my blog at <http://jeffreyside.tripod.com/>

[↑ Contents](#)

19. **Michael Rothenberg**
contact info for Sonia Sanchez
Sun 2 Oct 2005

please backchannel if you have e-mail info for Sonia Sanchez

Michael

Michael Rothenberg

██████████

Big Bridge

www.bigbridge.org

[↑ Contents](#)

20. **Bill Berkson**

JO BABCOCK. 'THE INVENTED CAMERA'

Sun 2 Oct 2005

Just Published:

THE INVENTED CAMERA

Low Tech Photography and Sculpture

Jo Babcock

Introduction by Bill Berkson

Essay by Douglas R. Nickel

96 pp., color and black & white, hardbound

Freedom Voices, San Francisco

\$19.95 plus shipping & handling

To order: jobabcock.com or ██████████

[↑ Contents](#)

21. **Steve Dalachinsky**

Re: contact info for Sonia Sanchez

Sun 2 Oct 2005

michael i have it but it'll take forever to find i gave it to tribes

so ask them ██████████

say dalachinsky asked to give it that's steve cannon's place

[↑ Contents](#)

22. **richard owens**

contact info for Tom Pickard

Sun 2 Oct 2005

HEY!

if anyone can forward contact info for Tom Pickard to me i wld be eternally grateful. the email address i've for him is dated/expired/disconnected. thanks.

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

Yahoo! for Good

Click here to donate to the Hurricane Katrina relief effort.

[↑ Contents](#)

23. **Leslie Scalapino**

Paolo Javier reads with Lyn Hejinian

Sun 2 Oct 2005

Paolo Javier and Lyn Hejinian will read together at Small Press Traffic (CCA at the corner of 8th, 16th, & Wisconsin in San Francisco) on Friday, October 7th at 7:30 PM. Paolo Javier's new book is 60 lv bo(e)mbs published by O Books. Rodrigo Toscano has said about 60 lv bo(e)mbs: "Javier deftly develops what critical theorists have only been able to talk about: the birth of a non-idealist anticipatory-resilient para-national subject. His poetry engenders a polysemic motility that gives inner-life to this new state of independence." Lyn Hejinian is the author of many books of poetry including Happily (The Post-Apollo Press).

[↑ Contents](#)

24. **Mairead Byrne**

Philly Poetry Nov 3-5

Sun 2 Oct 2005

I'd be interested to know of poetry events in Philadelphia November 3-5, particularly Thursday and Friday. All recommendations welcome. Mairead

www.maireadbyrne.blogspot.com

[↑ Contents](#)

25. **Peter Ganick**

tiny error in big announcement

Sun 2 Oct 2005

in the announcement from small chapbook series, posted yesterday, the fact that only 22 copies of each book are for sale. the complete run includes 6 more that are not for commerce.

for a rerun of the price list, please email [REDACTED]

apologies

peter ganick

[↑ Contents](#)

26. **Craig Allen Conrad**

**MARY BURGER & FRANK SHERLOCK read 10/12,)))((((MARK
YOUR CALENDARS))))(((**

Sun 2 Oct 2005

MARY BURGER & FRANK SHERLOCK read 10/12, San Fran & Philly MARK
YOUR CALENDARS!!

Wednesday, October 12th

7pm at

Robins Bookstore

108 S. 13th St.

Philadelphia

[_http://www.robinsbookstore.com/_](http://www.robinsbookstore.com/) (<http://www.robinsbookstore.com/>)

(Robins is a BOOKSENSE member.

If you don't know BOOKSENSE, you SHOULD!)

[_http://www.booksense.com/_](http://www.booksense.com/) (<http://www.booksense.com/>)

Evening's introductions of poets by CAConrad

MARY BURGER is the author of *Sonny* (Leon Works, 2005) and co-editor of *Bit-
ing the Error: Writers Explore Narrative* (Coach House Books, 2004). She ed-
its *Second Story Books*, featuring cross-genre narrative works. Recent writing
appears or is forthcoming in *Aufgabe*, *nocturnes*, and *Five Fingers Review*.
Earlier books include *Bleeding Optimist* (Xurban) and *Thin Straw I Suck Life
Through* (Melodeon). She lives in Oakland.

FRANK SHERLOCK lives in Philadelphia, where he curates the Night Flag
Reading Series. He is the author of *13* (ixnay Press), and a collaboration with
CAConrad entitled *(end/begin w/ chants)* (Mooncalf Press). Their ongoing col-
laborative project is *The City Real & Imagined: Philadelphia Poems*. Sherlock
is also the author of *Ace of Diamond Satellite*, a forthcoming collection in 2006.

[↑ Contents](#)

27. **noah eli gordon**

Attention / Inattention Conference

Mon 3 Oct 2005

University of Denver's

Attention / Inattention:

Graduate Critique and Creativity Conference

October 7-9, 2005

<http://www.du.edu/~dbarlow1/conferencesite/>

FRIDAY OCT 7

SESSION ONE - 2:00-3:30 p.m.

Sex, Murder, Writing: Attention/Inattention in Sade, De Quincey and Bernhard

Jeffrey DeShell: "Reading Sade with Nietzsche and de Man" (chair)

Jan Mieszkowski: "The Murder of Attention"

Patrick Greaney: "Thomas Bernhard's Attentive Extinction"

The Stays of Emotion: "Binding" the experiment of the sub/radical modern (Amy Wright, chair)

Amy Wright: "The Sound and the Text, a Gutenberg revolutionary interview with Rod Smith"

Dawn-Michelle Baude: Paper: "Schlock or Spock: The Polarization of Emotion in Experimental Poetry and Poetics"

Sandra Huber: Reading: "Selected Letters of A.S."

Poetic Prose, Poetic Narrative: Readings and Discussion (Laird Hunt, chair)

Laird Hunt: Reading

Sandy Florian: Reading

Danielle Dutton: Reading

Paul Fattaruso: Reading

Multi : Field/Visual/Media Poetics. (Ever Saskya, chair)

Ever Saskya and Alicia Key : Reading: Visual-Sound-Prose Poems

Daniel Fusch: Reading: "Living Water: An Essay"

Derek Henderson and Derek Pollard: Reading: "Open Sesame or What's Behind Door Number 22? 23?"

RECEPTION - 5:30-7:00 p.m.

ANNE CARSON: PLENARY ADDRESS - 7:00 p.m.

SATURDAY OCT 8

SESSION ONE - 9:00-10:30 a.m.

The Cultural Politics of the Performed Word

Cynthia Barounis: "A Deft Economy of Sound"

T.L. Cowan: "Going Public"

Liz Jones: "Sounding Black"

Susan B.A. Somers-Willett: "Def Poetry's Public"

Fictionalities

Carol Samson: Reading: Story from Dissertation

Cynthia Kuhn: Paper: "Conjuring Glamour: The Witch and the Wardrobe in the Work of Margaret Atwood"

Gary Norris (chair): Paper: "On Tropic Verisimilitude: Or, The Novel as Document"

Anchoring Attention

J'Lyn Simonson: "The Book as Palimpsest-Achor"

Christina Mengert: Reading: "How does narrative anchor attention in a poem?"

Julie Doxsee (chair): "The Rock as Poetic Anchor: Wallace Stevens on the Perimeter of Arrival "

Typography, Chapbooks, Handwriting, and the Word

Cole Swensen: "On Handwriting"

Elizabeth Robinson: "Chapbook Culture"

Sharon Degraw: "When Typography has a Voice"

Joshua Kryah: "The Found Word"

SESSION TWO - 11:00-12:30 p.m.

Attention as Subversion (Danielle Dutton, chair)

Martin Riker: "The Connotative Detail as Subversive Act"

Devin Johnston: "Creaturely"

Joyelle McSweeney: "Attending Other Reals: Political Poetries Outside Realism"

John Beer: "Consciousness Impassive and Impassioned: Reading Experience"

Visual Imagination & Public Memory (Carol Samson, chair)

Ryan Crystal: Paper: "Metaphysics of Morals in the Paintings of Gerhard Richter"

John Estes: Paper: "Go Figure: Bildung and Attentive Practice"

Lin Allen: Paper: "Giving Attention and Grafting Public Memory: A Venetian Case Study"

Christy Ann Rowe: Reading (poems)

New Issues Readings

Ever Saskya: Poetry Reading

Louise Mathias: Poetry Reading

Bradley Paul: Poetry Reading

Paul Guest: Poetry Reading

Restoration and 18 th Century Theatre Research (Jennifer Golightly, chair)

Gloria Farler: "Margaret Cavendish's Feast of Feminine Fancy in World's Olio,

Comedy of Hash , and Poems and Fancies "

Katie Ahearn: Attending to Nature: The Influence of Paracelsus on Margaret Cavendish's

Convent of Pleasure

Deirdre Gilbert: "'Dun Up' and 'Dun In': Inchbald's and Robinson's Gambling Women"

LUNCH BREAK

MARJORIE PERLOFF: PLENARY ADDRESS - 1:00-2:30 p.m.

SESSION THREE - 2:30-4:00 p.m.

Poetics: Sound and Sense (Christina Mengert, chair)

Tim Cahill : "The Poetics of Louis Zukofsky"

Lisa Sewell : "Lyn Hejinian's Language of Inquiry"

Noah Eli Gordon: "Written and Rewritten to Order: the Gift of Generative Possibility in the Work of David Shapiro"

People Places Things (Brian Kiteley, chair)

Brian Kiteley

Robert Urquhart

Attending to Pedagogy: The Creative Writing Classroom (Peter Grandbois, chair)

Rebecca Ingalls: "Students Negotiating Writing Space through Spoken-Word"

Kathryn Mueller: "The Unintended Fallacy of Writing Courses"

Reading of Noemi Press Authors (Carmen Gimenez-Rosello, chair)

Carmen Gimenez-Rosello, chair

John Chavez: Poetry Reading

Rebecca Stoddard: Poetry Reading

SESSION FOUR - 4:40-6:00 p.m.

"Blindness and Insight: Poetics, Attention, Reading " (Joshua Wilson, chair)

Joshua Wilson: "Giorgio Agamben: Insight, Attention, and Poetry"

David Rubin: "Method and Attention: Derrida, de Man, and the Question of Reading"

Solan Jensen: "Derrida, Attention, and the Horizon of Phenomenology"

Poetry in Public Culture (Susan B.A. Somers-Willet, chair)

Kendra Drishcler: "The Poet's Corner"

H.L. Hix: "The Role(s) of the Poet-Critic..."

Jenny Ludwig: "Poetics States:..."

"Coetzee, Cosmopolitanism, and the Novel" (Gloria Fisk, chair)

Gloria Fisk: "The Utility of tragedy: The Cosmopolitan Form of J.M. Coetzee's Disgrace "

Shameem Black: : "Abandoning Depth of Character: The Ethics of Attention."

Kate Stanton: "Cars, Shoes, Women too: Redistribution in J.M. Coetzee's Disgrace "

Poetry Reading (John Estes, chair)

Joseph Lease: poetry reading / conversation

Eleni Sikelianos: poetry reading / conversation

Matthew Cooperman: "Still: Writing" (Poems)

EVENING READING: COLE SWENSEN & MARY JO BANG - 7:00 p.m.

SUNDAY OCT 9

SESSION ONE - 9:00-10:30 a.m.

Transformation / Translations / Duende (Daniel Fusch, chair)

Johannes Goransson: "Translation Versus 'Transformation': Attention to the Foreign in American Poetry"

Peter Grandbois: "Getting in Touch with Your Inner Gypsy, or Translating with Duende"

Victoria Brockmeier : "Greek & Latin in the 21 st Century"

Alexandra Hennesy Olson: "Paying Attention: A Reconsideration of Beowulf"

The Postcolonial, The Urban, The Cinematic (Lindsay Christopher, chair)

Jenny Cookson: "Reetika Vazirani's World Hotel : A Translation of Post-Colonial Exile"

Tony Ruiz: "Trinh T. Minh-ha and Social Change"

"Who Poses the Question—What Is a Novel?"

R.M. Berry (chair): "Narrating Narrating"

Alan Singer: "The Novel is Always a Theory of the Novel"

Brian Evenson: "The Genre of Genre"

Christina Milletti

Poetry and its (Re)Search (Richard Greenfield, chair)

Richard Greenfield

Bin Ramke

Brenda Hillman

SESSION TWO - 11:00-12:30 p.m.

A Foot in the 19 th Century: (Eleanor McNees, chair)

Suzanne Bailey: "Browning's Fan"

Lily Gurton-Wachter: "Traces of the Future: The Child Historian in Benjamin's 'Berliner Kindheit um 1900'"

Reading Alongside Theresa Hak Kyung-Cha, Susan Howe, and Alice Notley

Sasha Steensen: On Susan Howe (chair)

Claudia Keelan: On Alice Notley

Gordon Hadfield: On Theresa Hak Kyung Cha

Fiction Collective 2 Group Reading

R.M. Berry

Karen Brennan

Brian Evanson

Debra Di Blasi

Alan Singer

Elisabeth Sheffield

Jeffrey DeShell

[↑ Contents](#)

28. **Ron Silliman**

Silliman's Blog

Mon 3 Oct 2005

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

RECENT POSTS

Renee Gladman
and The Activist

Ubuweb and film

Thoughts on Dylan

Eleni Sikelianos:
Lovers & other numbers

Rodrigo Toscano:
Partisans

Maxine Chernoff
Among the Names

What is a lap?
The fold in Rachel Blau DuPlessis' Drafts

No Direction Home:
Bob Dylan & the crafting of lyrics

"Andrew Cordier / simpleton" –
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

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

[↑ Contents](#)

29. **Lewis LaCook**

New on Xanax Pop: The cigarettes are in bloom on a Sunday

Mon 3 Oct 2005

<http://lewislacook.corporatepa.com/xanaxpop/>

Some just never get out. Some
only step in one river, and that
only once, and let it age them.
They list the differences in tone
among sonnets and prose poems...

<http://lewislacook.corporatepa.com/xanaxpop/>

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

Yahoo! Mail - PC Magazine Editors' Choice 2005

<http://mail.yahoo.com>

[↑ Contents](#)

30. **mIEKAL aND**

Fwd: Wryting at e-Poetry

Mon 3 Oct 2005

Begin forwarded message:

From: [REDACTED]
Date: October 3, 2005 7:58:15 AM CDT
To: [REDACTED]
Subject: Wryting at e-Poetry
Reply-To: "WRYTING-L : Writing and Theory across Disciplines"
<[REDACTED]>

I am just back from fragments of the London e-Poetry conference & thought I'd mention some stuff relating to people on this list.

I missed a session which included a paper on Alan Sondheim. I had one or two second-hand accounts – diaspora, saturation, it all sounded hopeful – I wonder if Maria Damon or, a nearby node, could say if it's on a publication trajectory?

*Same question for Sandy Baldwin, who I know is on the list (*waves*); I think _his_ paper, if I'd've heard it, would have*

formed the matrix within which some of the discussion about “access/excess” (Saturday 11.45-12.30 am) would have been a tad less mystifying. While not going “Erk?” and “Mmnph?!”, I noticed Sandy bringing this discussion back into interesting sectors: whither chat poetry, & the need to reconceptualise the archive (Sandy, if that’s wrong, it’s because, what you thought was the microphone was actually one of Elizabeth-Jane’s roses. Nobody knows what you said).

Schopenhauer’s notorious formulation of new media as levitating po [u]rous beardings of the disjecta membra of established aesthetic categories – the doodle that couldn’t cut it against Picasso & the groan that would never run with jazz, in a wretched shuddering & rutting pseudo-gestalt after three hours of calculated drinking – let me restore the German orthography, “the Doodle that couldn’t cut it against Picasso & the Groan that would never run with Jazz, in a Wretchedshuddering&ruttingpseudo-gestalt after three Hours of calculated Drinking” – proved its force. The way aspects of successful works detached themselves, and reappeared as autonomous failed works, inculcated us with something, perhaps “poetry as a way of looking.” Poems, anyway, seemed to be everywhere. Helen Bridwell maintained her widely overheard bitching about Patricia Lennox’s top was a poem. Keston Sutherland’s missing paper, *The Overinteractive Imagination*, drenched us all with methodology anxiety, mistaken or rationalised by most as a bird flu pandemic wobbling on the horizon. Its absence was a great poem. From what I know of Keston, & from a snippet of abstract which Elizabeth James quoted & misquoted (one of the best bits of his poem), I guess that he would have extended some familiar criticisms of *Language poetics* to speak against crucial assumptions of much of the work being showcased. Crudely, this might have had to do with the supply of aesthetic interactivity as a fetish object substituting for political activity – an overconceptualised reconciliation, which leaves the material contradictions untouched. But the outlines are no good without Keston colouring through them – where were you?

I did actually see some things. jUStin!katKO brought energy and commitment to take the audience’s sunken and musty aback and back. His two most significant pieces were films (“ornithooneric,” a mesmeric, elegiac collaboration with Keith Tuma, Tom Raworth, and mIEKAL aND’s parrots; & something whose title I’ve forgotten. The latter was a flickering, massively manipulated urban intervention, owing as much to MTV’s *Headbanger’s Ball* as to Debord et al. It seems jUStin. may have set out to answer the question, may a man slap a city? It benefited from two showings, during the second of these, the film read jUStin.). But the piece that got the most (largely enthusiastic) press got it for its melodrama and rancid anecdotalism, an understanding which I came to regard as a bit of

*traducement of something quite tight and subtle. If I remember rightly, an image of a spooky rictus-lady scissoring through a credit card, above the slogan "I never felt so free as the day I consolidated my debt," was strobed onto the huge screen, while psychops-aesthetic distorto-tunes played, and jUstin spazzed around like a thing in dangerously hot batter (& a bit like Brad Pitt in *_Fight Club_*). The object exposed was "the moment", and the propositional content, that it is neither temporal nor atemporal, but is precisely the continual movement between these two options at the "discretion" of capital. Or more crudely, part of the way that ideology works is by making us think that there are atomic moments at which we choose. jUstin.'s piece returns to the internal structure of these smears.*

Lawrence Upton & John Cayley collaborated on a very accomplished total environment piece. A succession of melting, solar, neon and hyperhyper images appeared as Lawrence & John growled and snuffled from a perimeter of speakers. Much of the time the noises "read out" the images, an enforced scrutiny of the collaborations and continuities between language and everyday materiality. Because it encircled us, & because of its scheduling towards the end of the conference, it felt to me like a gifted critical space. This impression of a stability against which to think goes against the grain, & the granularity, of Lawrence's introduction - which I think suggested the performance had at some point been thought of as a hundred or so very short pieces.

The tribal trance was interrupted by a few error messages - if there'd been another discussion session, I would have plucked up the rose to ask something about the status of "bearing with" performers - the kerfuffle & palava of computer-dependent technology. (Piers Hugill of London Under Contruction mentioned to me that they'd've liked it if their chat room had been hacked into, & one item of John Sparrow's set exploited a contrived progress bar (John, you also clicked on the wrong file. The file you clicked on was called sxcUMsho330b.mpeg. Nobody said anything. We thought it best). But of the sessions I saw, the only really rigorous working-through of the found texts of playing up was Elizabeth-Jane Burnett's endless whispered preparations, the bedrock of the deferral-qua-loveliness of her piece "For the next 12 days I will be placing a rose somewhere in the city". I gather Judd Morrissey & Lori Talley's "error engine" & the associated paper might also have entered this territory?).

Anyway, I had a really nice time.

*Best,
Jow*

:: <http://badpress.infinology.net/>

[↑ Contents](#)

31. **mIEKAL aND**

Fwd: The British at epoeetry 2005

Mon 3 Oct 2005

Begin forwarded message:

>
> ----- Original Message -----
> From: "Elizabeth James" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Monday, October 03, 2005 1:41 AM
> Subject: The British at epoeetry 2005
>
>
>
>> An MA degree in Poetic Practice was set up two or three years ago at
>> Royal Holloway, University of London; it's directed by Redell
>> Olsen and
>> uniquely in this country (I believe?) for a literature department
>> -- as
>> opposed to visual arts -- combines poetry, and poetics, with study
>> and
>> practice in a range of technologies. (We heard yesterday however that
>> something similar-sounding is starting up at De Montfort University,
>> Leicester.) The programme is becoming a centre of gravity for new
>> media
>> writing of various kinds, and one of its graduates, John
>> Sparrow, curated the showings yesterday (the final day of the
>> conf). His
>> own work includes (to my eye) highly accomplished Flash;
>> juxtaposition
>> of found imagery and text; and use of text randomising; and most
>> importantly the words are good ... I enjoyed all the RHUL alumni
>> work,
>> albeit distracted by nerves about having to chair the discussion
>> following. Ceridwen Buckmaster's elegantly presented piece combined
>> composed text, emails (used with consent but anonymised) and several
>> live voices. Elizabeth-Jane Burnett's was audaciously unelectronic

>> but
>> (I found) surprisingly affecting: she moved around the darkened room
>> distributing yellow roses and whispering to individuals, finally
>> leaving
>> the room altogether. One audience member then read a message
>> explaining
>> that she had gone to place a rose at a location selected on
>> instruction
>> from another. A projected text invited everyone to propose
>> locations for
>> the placement of roses during the next 12 days. Effective verbal
>> performances also accounted for much of the impact of Albert
>> Pellicer's
>> text, sound and image pieces. The visual for one was a simple
>> stereoscopic inscription, 'The Paper is Dreaming'; look out for the
>> snapshots of us all wearing those red-green glasses ... Birkbeck,
>> another UL college, and Writers Forum Workshop, are each partly
>> responsible for bringing together the loose grouping of poets and/or
>> artists that is London Under Construction. Here, Stephen Mooney in
>> the
>> flesh was joined by some or all of the other 6 members (from various
>> real locations) in a chatroom, where we saw them having a more or
>> less
>> consequential conversation while he read out transcripts of emails
>> previously exchanged among them ... 'Close to the Literal' was a
>> complex
>> audio-visual collaboration by poet & artist Lawrence Upton (who also
>> co-runs the WF workshop and the press) and composer John Drever.
>> Colour
>> images, deriving from coastal landscapes and letter-forms, provided a
>> text/score for vocal performance: pre-recorded, live, and
>> live-re-processed; thus both participants contribute both prepared
>> and
>> improvised material. The room was professionally wired (this takes
>> hours) and the sound was fantastic. Think Dylan & Lanois (Oh
>> Mercy). The
>> piece was essentially episodic
>> but a subtle architectonic seemed discernible over its length. A
>> substantial achievement.
>>
>> To risk generalisations, London work in general seems to be ungeeky,
>> informed by visual art practice, characteristically multi-media,

>> live-performance orientated, site-specific, and still excited to
>> explore
>> the now-quotidian channels of electronic communication, often for
>> collaboration. A real aspiration towards (to quote from Ceri's
>> piece) 'a
>> materially based making of the text into something of *use*' (my
>> emphasis), and no easy belief in that possibility -- someone in
>> the LUC
>> chat said: 'the immediacy of these transactions renders them as
>> good as
>> useless.' They'll keep on struggling with that, as they should; but I
>> felt ever so proud of them! it feels as though something is slowly
>> but
>> surely building up here.
>>
>> The day's other presentations were also of interest: Janis Jefferies,
>> Professor of Art and Director of the Digital Studios at Goldsmiths
>> showed documentation of a heavyweight collaborative project based in
>> Montreal, concerning electronics, text and textiles (blah blah --
>> but it
>> *is worth thinking about) e.g. 'smart' texts in garments and wall
>> hangings, that can respond to the environment and viewers. The
>> novelist
>> Kate Pullinger, who moved into digital collaborations as a result
>> of her
>> association with trAce, explained and demonstrated the application to
>> multimedia narrative of a new technology that enables reader
>> interaction
>> through breathing. You do what, Walt? you strap a microphone under
>> your
>> nose ...? Clearly this is to conjure with in relation to prosthetic
>> theories of human-computer interaction, and it doubtless has uses in
>> disability etc., but I couldn't see it catching on for everyday!
>>
>>
>> The conference was great; it was great to have it in London; and
>> great
>> to be able to hear and talk to Americans, French and Danish people,
>> Germans, Austrians and others who had travelled here especially
>> for it
>> (and not all of them were even on the bill). It seems as though
>> there is

>> not exactly a mass home interest, though new media work could
>> arguably
>> extend poetics even for poets with no desire personally to leave page
>> and stage. (Also several native or resident Brits who are active
>> in the
>> area were unfortunately unable to attend.) However, the conference
>> was a
>> definite success, tremendously stimulating and a lot of fun, and
>> will I
>> am sure have further consequences, for individuals who were there,
>> and
>> diffusing into the London poetry scene.
>>
>> e

[↑ Contents](#)

32. **Litmus Press**

Litmus Press and Leon Works -- Book Party, Oct. 15th !

Mon 3 Oct 2005

Saturday, October 15th

4pm

A wine and cheese affair with Stacy Szymaszek and Mary Burger at the Litmus Press studio.

Join us in celebrating the recent releases of Stacy Szymaszek's EMPTIED OF ALL SHIPS (Litmus) and Mary Burger's SONNY (Leon) in the midst of the D.U.M.B.O. Art Under the Bridge festival.

The party will begin at 4pm, followed by short readings from the authors.

Directions:

68 Jay St. #307

(btw Front St. & Water St.)

Take F train to YORK ST.

Exit station and go right on JAY ST.

Walk 1-1/2 blocks (crossing Front St.)

Enter 68 JAY St. on your left.

Take elevator to 3rd floor.

Follow GOLD ARROWS to studio #307.

www.mapquest.com for map.

This event is free and open to the public, so bring your friends!

--

E. Tracy Grinnell, editor
Litmus Press/Aufgabe
PO Box 25526
Brooklyn, NY 11202-5526

www.litmuspress.org

Donate to ACORN Hurricane Recovery & Rebuilding Fund: www.acorn.org

[↑ Contents](#)

33. **David A. Kirschenbaum**

**** Advertise in Boog City 29****

Mon 3 Oct 2005

The November Boog City, issue 29, is going to press Thurs. Oct. 27, and our indie discount ad rate is here to stay. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles, your band's new album, your label's new releases.

2,000 issues are distributed throughout Manhattan's East Village and Williamsburg, Brooklyn.

Email as soon as possible to reserve ad space--preferably by Thurs. Oct. 13--and ads need to be in by Thurs. Oct. 20.

(We're also cool with donations, real cool.)

Email [REDACTED]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--

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

[↑ Contents](#)

34. **Michael Kelleher**

PAUL AUSTER IN BUFFALO THIS WEEK (JUST BUFFALO E-NEWSLETTER 10-03-05)

Mon 3 Oct 2005

IF ALL OF BUFFALO READ THE SAME BOOK

PAUL AUSTER WILL BE HERE FOR TWO DAYS!!

TICKETS STILL AVAILABLE FOR WED. EVENT AT TALKING LEAVES, NEW WORLD RECORD OR BY CALLING [REDACTED] AND PAYING BY CREDIT CARD. TICKETS AVAILABLE AT THE DOOR ALSO.

TICKETS AT THE DOOR ONLY FOR THE SCREENING OF "SMOKE" ON THURSDAY

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.

WORKSHOPS

BEGINNNING THIS WEEK --

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

BEGINNING NEXT WEEK

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.

For more info on workshops, please visit our website.

ORBITAL SERIES

October

THIS SATURDAY -- !!

8 Michael Davidson, Poetry, 7 p.m., Big Orbit Galllery. Please note change of date AND venue.

UPCOMING

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 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 Wednesday at 7 p.m. Call for details.

LITERARY BUFFALO EVENTS

THE WRITE THING READINGS SERIES AT MEDAILLE COLLEGE

Found editor and NPR correspondent Davy Rothbart

Tuesday, October 4, 7 p.m., Main Hall Auditorium

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]

[↑ Contents](#)

35. **Halvard Johnson**

Fiction reading: Lynda Schor & Kenneth Bernard

Mon 3 Oct 2005

Lynda Schor & Kenneth Bernard

will be reading fiction

for The Brooklyn Rail

Tuesday, October 18th at 7:00 p.m.

The Brooklyn Public Library
at Grand Army Plaza

Brooklyn, New York

2nd-floor auditorium

****refreshments****

Hal Serving the tristate area.

Halvard Johnson

=====

email: [REDACTED]
[REDACTED]

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

blogs: <http://entropyandme.blogspot.com>
 <http://imageswithoutwords.blogspot.com>

[↑ Contents](#)

36. **paolo javier**

New from PAOLO JAVIER: '60 lv bo(e)mbs' (O Books)

Mon 3 Oct 2005

—

[↑ Contents](#)

37. **Small Press Traffic**

Hejinian & Javier at SPT this Fri 10/7

Mon 3 Oct 2005

Small Press Traffic presents

Lyn Hejinian & Paolo Javier

Friday, October 7, 2005 at 7:30 p.m.

Lyn Hejinian is one of the most important poets of her generation. She was born in the San Francisco Bay Area and lives in Berkeley. Her most recent books include *My Life in the Nineties* (Shark Books, 2003) and *The Fatalist* (Omni Dawn, 2003). The University of California Press published a collection of her essays entitled *The Language of Inquiry* in 2000. She's frequently collaborated with artists in other medium and her editing and publishing projects include Tuumba Press, *Poetics Journal*, and *Atelos*. Paolo Javier joins us in celebration of the publication of his second collection, *60 lv bo(e)mbs*, by O Books.

Fanny Howe calls the work in this collection "brain-racing improves [which] carry the youth of the world a whole step forward in all possible ways." Javier's earlier book is the time at the end of this writing (Ahadada, 2004). He teaches Creative Writing and Asian American Studies in New York City.

Unless otherwise noted, events are \$5-10, sliding scale, free to SPT members, and CCA faculty, staff, and students.

Unless otherwise noted, our events are presented in
Timken Lecture Hall

California College of the Arts

1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin

For a full listing of our fall events, please see
<http://www.sptraffic.org/html/events/fall04.html>

Elizabeth Treadwell Jackson, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107

██████████

<http://www.sptraffics.org>

[↑ Contents](#)

38. **justin sirois**

"They Lion Grow" adaptation by Hotel Brotherhood

Mon 3 Oct 2005

free MP3 of

"They Lion Grow" by Philip Levine

an adaptation by Hotel Brotherhood of Chicago at

www.narrowhouserecordings.com

•

.

.

•

•

•

•

•

•

•

•

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

a record label primarily interested in contemporary writing, poetics and the political

Yahoo! Mail - PC Magazine Editors' Choice 2005

<http://mail.yahoo.com>

[↑ Contents](#)

39. **paolo javier**

New from PAOLO JAVIER: '60 lv bo(e)mbs' (O Books)

Mon 3 Oct 2005

[↑ Contents](#)

40. **Michael Tod Edgerton**

(no subject)

Mon 3 Oct 2005

Dear List Members:

If anyone out there is in driving distance of Providence, RI, please consider coming out to support the victims of Katrina while enjoying the work of four of this country's most engaging and accomplished poets. If you cannot make this event, please consider donating to the Twenty-First Century Foundation's Hurricane Katrina Recovery Fund (www.21cf.org). Details below. (Sorry, Mairead, I got locked into the 11th!)

WRITERS FOR RELIEF

Hurricane Benefit Reading

7pm Tuesday ∙ 11 October 2005

Tazza Caffe ∙ 250 Westminster Street

\$10 suggested donation ∙ \$5 min

(For more information, e-mail [\[REDACTED\]](#))

Forrest Gander

A poet, translator, and editor, his books include *Deeds of Utmost Kindness*, *Science & Steepleflower*, *Torn Awake*, *Sound of Summer Running* (photographs by Ray Meeks), and the newly published *Eye Against Eye*. He is a Professor of Literary Arts and Comparative Literature at Brown University.

Michael Gizzi

A poet and editor whose books include *Bird As*, *Species of Intoxication*, *Continental Harmony*, *Interferon*, and the recent *No Both*. A former tree surgeon, he currently teaches in the Literary Arts Program at Brown University, is co-publisher of Qua Books with Craig Watson, and co-curates the Downcity Poetry Series with Michael Magee at Tazza Caffè.

Michael Magee

Founding editor of *Combo*, a journal of poetry and poetics, he received his Ph.D. from the University of Pennsylvania. His books of poetry include *MS*, *Morning Constitutional*, and *Leave the Light On*. His book of essays, *Emancipating Pragmatism: Emerson, Jazz and Experimental Writing*, was recently published. He teaches literature and creative writing at RISD.

C. D. Wright

In addition to her many awards, she was recently honored with the prestigious MacArthur Fellowship. Her recent publications include *Cooling Time: An American Poetry Vigil*, *One Big Self: Prisoners of Louisiana* (with the photographer Deborah Luster), and *Deepstep Come Shining*. She is Professor of Literary Arts at Brown University.

Michael Tod Edgerton

Graduate Fellow, Program in Literary Arts

Box 1923

Brown University

Providence, RI 02912

Rebuild New Orleans / Bulldozer Bush

Do You Yahoo!?

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

<http://mail.yahoo.com>

[↑ Contents](#)

41. **Mona Baroudi**

ColorLines Magazine & LiP Magazine @ Intersection in San Francisco

Mon 3 Oct 2005

INDEPENDENT PRESS SPOTLIGHT:

ColorLines Magazine & LiP Magazine

Intersection's series focusing on local independent publishing houses provides a unique opportunity to meet some of our leading local writers, publishers, and performers and learn first-hand what drives the Bay Area's local independent publishing community.

ColorLines Magazine (est. 1998) is the first national, multi-racial magazine devoted to covering the politics and creations of communities of color, and features Tram Nguyen, who reads from her book *We Are All Suspects Now: Untold Stories from Immigrant America After 9/11*. Bay Area stage performers Melyssa Jo Kelly, Anna Maria Luera and Danny Wolohan read from *Good for the 'Hood?* by Anmol Chaddha, an article about Wal-Mart's push for expansion into poor and urban communities, published in ColorLines Magazine's Summer 2005 issue.

LiP Magazine (est. 1996) gives voice to those working for a sustainable society rooted in cooperation and diversity, and features Brian Awehali, who reads from *Opt Out* by Dave Barringer. Bay Area stage performers Melyssa Jo Kelly, Anna Maria Luera and Danny Wolohan read from three pieces published in LiP Magazine: *One Beautiful Summer Day* by Neal Pollack; *Drying Up: The Global Water Privatization Pandemic* by Kari Lydersen & Cleo Woelfle-Erskine; and *Government That Doesn't Suck*, an article exploring the urban planning practices of Curitiba and Belo Horizonte, Brazil.

Tuesday, October 4 at 7:30pm
\$5-\$15/Sliding Scale (Pay What You Can)

Intersection for the Arts
446 Valencia (btwn 15/16)
Mission District, San Francisco
[REDACTED], www.theintersection.org

[↑ Contents](#)

42. **Jane Sprague**

contact info

Mon 3 Oct 2005

does anyone have current contact information for Jessica Smith & Linda Russo?

If so--please b/c

thanks.

[↑ Contents](#)

43. **Brian Stefans**

Two books by Forrest Gander

Mon 3 Oct 2005

Forrest asked me to forward this announcement to the list... Brian

NEW FROM SHOEMAKER & HOARD: *A Faithful Existence: Reading, Memory, & Transcendence* (essays) *A Faithful Existence* is a thrilling, lyrical exploration

of what it means to be faithful-in the act of translation, in scientific and spiritual inquiry, in friendship, and in poetry. Sensual, erudite, and operatic in scope, these essays pay homage to the landscape of the American South and well beyond- to alligator snapping turtles and anti-particles, to iconoclastic physicists and writers from various countries and epochs, to visionary poets and poetic hoaxes. Forrest Gander pops the hood of the standard-issue essay and retunes it for the 21st century, hotwiring associations and vivid bursts of insight into the quality of immediate experience. Crisscrossing genres, his focus is on perception: how do we see and interpret, what can be compared, how do we understand what we see, and most importantly, how might we connect with what we feel? His precise and unexpected observations on place and people allow his experiences to resonate on a large scale. A Faithful Existence intensifies the connections between an ethical vision, a bodily consciousness, and a mode of language that might help us to survive the streams of data, the discombobulating media, and the predatory march of "information" that defines our age. Dialoguing within themselves and among each other, Gander's essays ultimately give this collection a voice all its own.

NEW FROM NEW DIRECTIONS: Eye Against Eye (poems) Certainly his clearest and most accessible, this taut and memorable sixth outing from Gander may also be his breakout work. One of its four mid-length poems describes ten beautiful photographs by Sally Mann (also reproduced here), emphasizing their spiritual resonance as well as their technical flair: in a misty picture of a half-destroyed tree, "at the border between a tangible and an intangible world, life climbs onto death's shoulders." The other three mid-length poems flaunt narrative components: "Burning Towers, Standing Wall" (its title an allusion to 9/11 and to W. B. Yeats) examines Mayan architecture in Mexico, turning the visible stones, their "mutilated stelae" and "rubbed out glyphs," into a plea for patience in the face of violence, and there are deliberate and ambitious poems on the North American landscape. Perhaps the most powerful parts of this powerful volume are four prose poems called "Ligatures," reactions to difficult moments in the poet's family life, and in the life of his teenage son: here even the hardest domestic conflicts finally promise emotional reward, "as if inside experience, bright with meaning, there were another experience, pendant, unnamable." -- Publisher's Weekly

[↑ Contents](#)

44. **Stephen Vincent**
New Orleans, Katrina & The Report, etc
Mon 3 Oct 2005

<http://news.independent.co.uk/world/americas/article316682.ece>

Re the 'response' to Katrina et al, London's Independent seems to have gotten the scoop on the official report on the disaster inside the disaster - read & either weep or get angry or both.

Well, Breaking News is also showing Hammer Delay is now nailed with another set of money laundering charges.

And we also get another career professional flak for Bush and GOP to be on the Supreme Court!

Blue Monday. Landscape painting, anyone?

Stephen V

Blog: <http://stephenvincent.net/blog/>

Which has gone visual of late - a burnt-out car, a Mondrian simulacra, A fractured poet, a Day of the Dead door, etc. - not exactly "landscape." Enjoy.

New blog site / same archives!

[↑ Contents](#)

45. **Ken Rumble**

Desert City: Cunningham & Joseph, This Saturday, October 8, Chapel Hill, NC

Tue 4 Oct 2005

Please spread far and wide....

Who: Brent Cunningham, author of *_Bird & Forest_*, founder of the Poets' Theatre Jamboree, Small Press Distribution shaker & mover, knows how to say "eclipse" in 17 languages including English.

Who: Tessa Joseph, editor of the *_Carolina Quarterly_*, doctoral student at UNC-Chapel Hill, former student of A. R. Ammons, can wield ostrich feathers with wild abandon.

What: Desert City Poetry Series, first of two October readings because Oh my gosh they're all so good.

When: This Saturday, October 8th, 8pm, 2005.

Where: Internationalist Books, 405 W. Franklin Street, Chapel Hill, NC, everything else is somewhere else.

How much: \$2 donation requested to support the series & the readers.

Why: "Language doesn't become strange by torturing it" "She will love you until you are sticky. / She will drink all your schnapps. // She will drop you. She will / kiss your eyes. She will make you a poet."

See you there...

Upcoming readings:

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>

*Brent Cunningham:

<http://fascicle.com/issue01/Poets/cunningham1.htm>

*Tessa Joseph:

<http://www.unc.edu/depts/cqonline/aboutcq.html>

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.

"Evening at the Hotel de Sade"

by Brent Cunningham

The fear of death pervades us, I declared, plunging my knife into the table grain.

Don't make me laugh, Robert replied. Make you? Shall we say lead me in that direction. You jest. Strangely not. Then you underestimate me.

My dear Robert, said Robert (for we were both named Robert), you must admit that within this narrow blink of existence it is common to mark our singularity with such drama as you just exhibited; in short, for all that, we're animals.

The very idea turns my stomach, I replied. Does it? It does indeed. Please go on, for your position fascinates me.

I did not hesitate to go on, but spoke at such extraordinary length I lost my faith of concluding. My friend, I concluded, you may wonder how life is for me.

Less and less, said Robert. In general? Au contraire. But I'm an exceedingly curious case. My dear Robert!

Does it not interest you, I remarked, that I go from city to city, chased by dogs, denying the most apparent truths imaginable?

I have specific information, said Robert, that you have never been chased by dogs...

Swelling with confidence and vigour, I rose to respond, only to discover that twenty Roberts now swam in front of my eyes. My legs gave out; the roast overturned. Dimly I heard Lucy rushing down the stairs, impossibly free of her ropes...

"Walking around the ruin"

by Tessa Joseph

i.

There are no more movers No more
filing in and out Packing in layers of wax

Start with the housefire

that jerked its leg in your throat Start with that

saltstained river which was both enough
and not enough to move you That door

open on a kitchen, burning oil you could smell

Start with the houses you've wanted that you haven't had

Their smokeshriveled doors Heatbucking floorboards

Ghosts of windows where windows are gone

ii.

A crowd on a green and dripping barge We were in procession

Through the buoyed stones Slate walkway Blue front door

There was a stone mantel. We always kept things on the stairs.

Two feet Slap the water One instant Perfect

iii.

There were twenty five windows

We paid for them

Paid for them Put them there

Not like eyes Not like anything
but windows

Like quarries, spiked deep No

There were twenty-five windows

A shelf of little boxes

We filled them Or not I saw

it happen I saw each box hinge
on flame

iv.

Small archaeology, this cellar: tins of morphine tool-hung wall
ancient chessgame

And the details, tiny pictures, curving voices map the last of the passages Tell
me how it is there What it is like

I visit the river every day and it too is small, too small

A house is the space the size of the word it is lamp and street and bread and
rooster

and also wider, having

wider arms

[↑ Contents](#)

46. **Peter Quartermain**
Robin Blaser reading

Tue 4 Oct 2005

Can anyone out there in NYC tell me (and the list, perhaps, since some of those
in NYC might like to know): Is Robin Blaser reading in New York on 4 October?
If so, Where? What time? If not, when? Etc. etc.

Thanks.

Peter

=====

Peter Quartermain
846 Keefer Street
Vancouver BC
Canada V6A 1Y7

tel: [REDACTED]

fax: [REDACTED]

[REDACTED]

=====

[↑ Contents](#)

47. **Thomas savage**
Re: Robin Blaser reading

Tue 4 Oct 2005

As far as I know, Robin Blaser is giving a talk on Poetics tonight (October 4th)
at 7PM at Poets' House 72 Spring St. New York City. The reading of his poetry
is tomorrow night by him at The Poetry Project 10th St. & 2nd Ave. at 8 PM.

The entrance fee for tonight's event is (I think) \$7. Tomorrow's event costs \$8, if I remember correctly.

Peter Quartermain <[REDACTED]> wrote: Can anyone out there in NYC tell me (and the list, perhaps, since some of those in NYC might like to know): Is Robin Blaser reading in New York on 4 October? If so, Where? What time? If not, when? Etc. etc.

Thanks.

Peter

=====

Peter Quartermain
846 Keefer Street
Vancouver BC
Canada V6A 1Y7

tel: [REDACTED]

fax: [REDACTED]

[REDACTED]

=====

Yahoo! for Good

Click here to donate to the Hurricane Katrina relief effort.

[↑ Contents](#)

48. **mIEKAL aND** ***poet laureate of television dies***

Tue 4 Oct 2005

Actor Nipsey Russell dies at 80

Tuesday, October 4, 2005; Posted: 9:35 a.m. EDT (13:35 GMT)

NEW YORK (AP) -- Nipsey Russell, the "poet laureate of television," died of cancer Sunday afternoon at age 80.

The television, film and stage actor died at Lenox Hill Hospital, his longtime manager Joseph Rapp said.

Russell was a fixture on popular television game and variety shows, where he was welcomed for his poetic delivery. He also took his signature four-line poetry on the road for readings and performances.

He launched his television career as Officer Anderson in the 1961 television series "Car 54, Where are You?" He also appeared in the 1994 film version.

Russell played the Tin Man alongside Diana Ross and Michael Jackson in the 1978 film "The Wiz."

Russell also appeared in the films "Nemo" in 1984, "Wildcats" in 1986 and "Posse" in 1993.

Born in Atlanta, Georgia, he settled in New York after graduating from the University of Cincinnati and serving as an Army captain in Europe during World War II, Rapp said.

Russell never married. "He always said, 'I have trouble living with myself, how could I live with anyone else,'" Rapp said. "But he was a wonderful guy, very quiet, never bragged."

[↑ Contents](#)

49. **poets house**

Blaser in New York City Tonight and Tomorrow

Tue 4 Oct 2005

Robin Blaser in New York City:

Today, Tuesday, October 4, 7pm:

The Irreparable: A Talk on Poetics by Robin Blaser

Poets House, 72 Spring Street, 2nd Floor

\$7, Free for Poetry Project and Poets House Members

Wednesday, October 5, 8pm:

Robin Blaser & Etel Adnan Reading

The Poetry Project at St. Mark's Church

131 E. 10th Street, Manhattan

\$8, \$7 for students and seniors, \$5 for Poetry Project and Poets House Members

Blaser's visit is funded in part by the Canadian Consul General in New York.

[↑ Contents](#)

50. **Steve Evans**

PENNsound picks

Tue 4 Oct 2005

I've selected a dozen tracks from the ever-expanding PENNsound archives for your fall phonotextual pleasure:

PENNsound homepage - featured mp3s
<http://www.writing.upenn.edu/pennsound/>

Liner notes will slowly accumulate over at

Lipstick of Noise
<http://www.thirdfactory.net/lipstick.html>

[↑ Contents](#)

51. **poets house**

Kathleen Fraser Masterclass at Poets House

Tue 4 Oct 2005

Master Class with Kathleen Fraser:

SUBSTITUTION & THE ART OF REVISION:

- detention, retention, intention
- how the re-thinking of page (space) & line can alter both meaning and sound
- the impact of sentences and paragraphs on an otherwise linear poetic text
- disappearing words/ effects of arbitrary or inadvertent erasure
- ethical / legal issues of using found material (or "sampling," in music parlance)

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*.

at Poets House

Sat. Oct. 29, 10am-1pm & Sun. Oct. 30, 10am-3pm

\$250, Space is limited.

Application deadline: Friday, October 7th

Applications consist of three poems; applicant's name, address, email and phone numbers should accompany the poems.

Email to: [REDACTED]

Fax: [REDACTED]

Mail: Poets House, 72 Spring Street, 2nd Floor, New York, NY 10012

Questions, please call [REDACTED]

[↑ Contents](#)

52. **Dan Waber**

barter offer: bpNichol-colored ink for stories

Tue 4 Oct 2005

Two threads and the knot that ties them together:

Thread One:

I woke up one morning last week having had a dream of the letter "H". This is not really noteworthy, I dream of letters all the time. What is noteworthy, is that this particular "H" that I dreamed had been printed in bpNichol-colored ink.

Which, of course, is the kind of thing that makes perfect sense in a dream, but is nearly nonsense in the waking world (reason #937 to be suspicious of the waking world).

Note the use of the word "nearly" in the preceding paragraph.

A couple of days after having had that dream of the "H" printed in bpNichol-colored ink, I was making some potato print postcards, and got to futzing around with pieces and parts and something wonderful happened, and I ended up with something that isn't exactly what I'd dreamed, but it's a fair enough approximation of the feel of the dream that I'm happy with it. I made 24 prints of an "H" in bpNichol-colored ink, and then destroyed the potato.

Thread Two:

I've spent the better part of this year really broadening and deepening my knowledge of the work of bpNichol. In the course of that exploration I've had the opportunity to be in contact with some of the greatest people I've ever known. With zero exceptions, every person I've dealt with in my searches and researches has been the kind of helpful that exceeds even the highest expectations. I've really never encountered, anywhere, so many people that were so helpful in so many ways. I noticed that aspect first, because it was obvious and unusual. The second thing I noticed was that everyone who had been so helpful also had stories to tell. Great stories, crazy stories, funny stories, private stories, joyful stories, sad stories, but always there were stories being shared--human stories just given to me in addition to whatever specific factoids I was originally seeking. Even people who didn't know him personally had stories about how they were affected by his work. This leads me to believe there are more stories out there. A lot more.

The Knot:

I have 24 of these postcard-sized potato prints of an "H" in bpNichol-colored ink. I would like to barter these postcards for stories about bpNichol. If you

send me your story, or one of your favorite stories, and your mailing address, I'll send you one of these postcards (until they run out).

Regards,
Dan

[↑ Contents](#)

53. **Michael Rothenberg**
David Meltzer Celebration October 12 Reminder
Tue 4 Oct 2005

David Meltzer Celebration New College of California Cultural Center 766 Valencia St., San Francisco October 12th, 2005 6:30-9:30 Celebration & Reading for the publication of David Meltzer's *David's Copy*, edited by Michael Rothenberg, published by Penguin Books. Special guests readers include Diane DiPrima, Michael McClure, Joanne Kyger, Clark Coolidge, Gloria Frym, and Duncan McNaughton. Free admission and refreshments

Michael Rothenberg

Big Bridge
www.bigbridge.org

[↑ Contents](#)

54. **Maria Damon**
fiction job
Tue 4 Oct 2005

Creative Writing, Fiction

Department seeks candidates for a tenure-track assistant professor position in Creative Writing, Fiction, effective August 2006. Responsibilities: 12-hour course load each semester may include creative writing, general education (writing and literature), and literature courses in the major, with a course reduction potentially available for advising the student literary magazine. Requirements: MFA or PhD required by time of appointment. A terminal degree from an accredited institution is required for tenure. On-campus interviews for finalists will include a demonstration of teaching effectiveness and a brief fiction reading.

Candidates must have a demonstrated commitment to undergraduate education, recent publications in fiction, and a record of academic service. The committee will request writing samples from selected candidates and may be available to meet with candidates at MLA. Candidates must furnish proof of eligibility to work in the U.S. upon appointment.

Submit letter of interest, curriculum vitae, official undergraduate and graduate transcripts, and three letters of reference to: Michael Bibby, Chair, Creative Writing Search Committee, Shippensburg University of Pennsylvania, 1871 Old Main Drive, Shippensburg PA 17257. Review of applications begins November 1, 2005. Shippensburg is an Equal Opportunity Employer. See www.ship.edu/~english for more details.

[↑ Contents](#)

55. **David Applegate**
Gombrowicz's "Ferdydurke," Deleuze

Tue 4 Oct 2005

hello All,

I have recently been reading Witold Gombrowicz's work "Ferdydurke" and cannot help but notice certain features of that work which seem to find conceptual articulation in works like "Anti-Oedipus" and "A Thousand Plateaus." I wonder if anyone else has noticed this connection between Gombrowicz & Deleuze / Guattari, and if so, what published literature exists on the subject. In the Yale University Press edition of "Ferdydurke," Susan Sontag mentions in her introduction that this novel appears as "Nietzschean" but I suspect that Gombrowicz might take a step further, beyond Nietzsche and into the realms of schizophrenia / schizo-analysis. For example:

"...a life that does not evolve in unbroken continuity from one phase to another is like a house that is being built from the top down, and must inevitably end in a schizophrenic split of the inner self."

"Mankind is accursed because our existence on this earth does not tolerate any well-defined and stable hierarchy, everything continually flows, spills over, moves on..."

"But it was clearly visible from the outset that the little poems, in their convoluted, forced, and useless art, were nothing but a complicated code..."

A code which Gombrowicz then proceeds to purposefully scramble...

Any guidance would be appreciated *- Thanks!

-David Applegate.

[↑ Contents](#)

56. **Steve Dalachinsky**
Re: Gombrowicz's "Ferdydurke," Deleuze

Tue 4 Oct 2005

watch the movie

[↑ Contents](#)

57. **austinwja**

Blackbox submission period open

Tue 4 Oct 2005

Hello everyone,

The submission period is now open for the Fall 2005 Blackbox gallery. Please follow the submission guidelines on the Blackbox page, and be certain to send your work to [REDACTED].

To check out the page and guidelines, go to WilliamJamesAustin.com and follow the Blackbox link.

Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNobel.com

[↑ Contents](#)

58. **Erica Kaufman**

Belladonna* Next Tuesday (10/11)!!

Tue 4 Oct 2005

enjoy

BELLADONNA*

with

Mairead Byrne

& Stacy Szymaszek

Tuesday, October 11, 7PM

@ Dixon Place (258 Bowery, 2nd Floor—Between Houston & Prince)

Admission is \$5 at the Door.

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. Recent and upcoming publications include two chapbooks, AN EDUCATED HEART (Palm Press 2005) and VIVAS (Wild Honey Press 2005), and poems in 5 AM, CONDUIT, DENVER QUARTERLY, and VOLT. She is the author of two plays, two books of interviews with Irish artists, a short book on James Joyce, and a great deal of journalism in Ireland and the United States. She earned a PhD in Theory & Cultural Studies from Purdue

University in 2001 and lives with her two daughters in Providence, Rhode Island, where she teaches poetry at Rhode Island School of Design.

Stacy Szymaszek is the Program Coordinator at the Poetry Project at St. Mark's Church. Her chapbooks include *Some Mariners* (EtherDome Press, 2004), *Mutual Aid* (gong, 2004), *Pasolini Poems* (Cy Press, 2005) and *There Were Hostilities* (release, 2005). She is a coeditor with Instance Press and founder and editor of *Gam: A Survey of Great Lakes Writing*, a project which will be mutating into something else soon. Her book *Emptied of all Ships* was published this year by Litmus Press.

Belladonna* is a feminist/innovative reading and publication series that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its five year history, Belladonna* has featured such writers as Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Lisa Jarnot, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lynne Tillman, Gail Scott and Carla Harryman among many other experimental and hybrid women writers. Beyond being a platform for women writers, the curators promote work that is experimental in form, connects with other art forms, and is socially/politically active in content. Alongside the readings, Belladonna* supports its artists by publishing commemorative pamphlets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky et al) at [REDACTED] to receive a catalog and be placed on our list.

Dixon Place, a home for performing and literary artists, is dedicated to supporting the creative process by presenting original works of theater, dance and literature at various stages of development. An artistic laboratory with an audience, we serve as a safety net, enabling artists to present challenging and questioning work that pushes the limits of artistic expression. With a warm, nurturing atmosphere that encourages and inspires artists of all stripes and persuasions, we place special emphasis on the needs of women, people of color, youth, seniors and lesbian/gay artists. The artist's experience is given top priority through our professional atmosphere and remuneration, and their process is enhanced through the reaction of our adventurous audiences. Dixon Place is a local haven for creativity as well as an international model for the open exploration of the process of creation. Please visit www.dixonplace.org for more information.

*deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries

Belladonna* readings happen monthly between September and June. We are grateful for partial funding by Poets and Writers, CLMP, NYSCA, and Dixon Place.

Express your-
self instantly with MSN Messenger! Download today - it's FREE!
<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

[↑ Contents](#)

59. **don summerhayes**

Re: barter offer: bpNichol-colored ink for stories

Tue 4 Oct 2005

Do you know his An H in the Heart ?

Dan Waber wrote:

Two threads and the knot that ties them together:

Thread One:

I woke up one morning last week having had a dream of the letter "H". This is not really noteworthy, I dream of letters all the time. What is noteworthy, is that this particular "H" that I dreamed had been printed in bpNichol-colored ink.

Which, of course, is the kind of thing that makes perfect sense in a dream, but is nearly nonsense in the waking world (reason #937 to be suspicious of the waking world).

Note the use of the word "nearly" in the preceding paragraph.

A couple of days after having had that dream of the "H" printed in bpNichol-colored ink, I was making some potato print postcards, and got to futzing around with pieces and parts and something wonderful happened, and I ended up with something that isn't exactly what I'd dreamed, but it's a fair enough approximation of the feel of the dream that I'm happy with it. I made 24 prints of an "H" in bpNichol-colored ink, and then destroyed the potato.

Thread Two:

I've spent the better part of this year really broadening and deepening my knowledge of the work of bpNichol. In the course of that exploration I've had the opportunity to be in contact with some of the greatest people I've ever known. With zero exceptions, every person I've dealt with in my searches and researches has been the kind of helpful that exceeds even the highest expectations. I've really never

encountered, anywhere, so many people that were so helpful in so many ways. I noticed that aspect first, because it was obvious and unusual. The second thing I noticed was that everyone who had been so helpful also had stories to tell. Great stories, crazy stories, funny stories, private stories, joyful stories, sad stories, but always there were stories being shared--human stories just given to me in addition to whatever specific factoids I was originally seeking. Even people who didn't know him personally had stories about how they were affected by his work. This leads me to believe there are more stories out there. A lot more.

The Knot:

I have 24 of these postcard-sized potato prints of an "H" in bpNichol-colored ink. I would like to barter these postcards for stories about bpNichol. If you send me your story, or one of your favorite stories, and your mailing address, I'll send you one of these postcards (until they run out).

*Regards,
Dan*

[↑ Contents](#)

60. **Dan Waber**

Re: Tell us some stories please

Tue 4 Oct 2005

Mairead,

Yes, well, hmm. I'm not sure I'm really at liberty to share other people's stories when many of them were related to me within the context of private emails. I did, however, cross post this note to the spidertangle list where several people shared their stories with the list today.

However, I think I'm safe to pass along one of my favorites, so far, since even though I originally heard it privately, a version that is essentially the same is available on Karl Young's (excellent and highly recommended) Light & Dust site at:

<http://www.thing.net/~grist/l&d/bpnichol/bpsh.htm>

excerpt written by Karl Young which contains the story follows:

"Most poets go through a phase in which they tinker with photocopiers. bpNichol and I were fanatics in the pursuit of creative xerography. This included phoning each other to report on new things we were doing, and new machines

we were working with; trying things out for each other on machines in different cities, and so forth. Sharp Facts was his only TTA related book in this mode to see print.

"Print in this case meant an offset cover, introduction, and title pages -- the rest was done on photocopiers during two days in February of 1980. The machines used were in public places, and this created some confusion among people around us, though, fanatics that we, were, it was definitely a high for both of us. At one point we were working on the only photocopier in a building and had a line of maybe half a dozen people behind us. One fellow in the impatient line behind us asked "what the hell you guys doing, printing a book?" bp and I turned at precisely the same time, said "ya" in perfect synchronization, and turned back to the machine just as mechanically, though both of us laughing at how much like the machine we were working on we had become."

Thanks for asking,
Dan

Mairead Byrne <[REDACTED]> wrote:

> The dream story and the potato print story were good; also the story about the helpful people. Tell us a bpNichol story someone told you. Please.

> Mairead

>

>>>> [REDACTED] 10/04/05 11:54 AM >>>

> Two threads and the knot that ties them together:

>

> Thread One:

>

> I woke up one morning last week having had a dream of the letter

> "H". This is not really noteworthy, I dream of letters all the

> time. What is noteworthy, is that this particular "H" that I dreamed

> had been printed in bpNichol-colored ink.

>

> Which, of course, is the kind of thing that makes perfect sense in a

> dream, but is nearly nonsense in the waking world (reason #937 to be

> suspicious of the waking world).

>

> Note the use of the word "nearly" in the preceding paragraph.

>

> A couple of days after having had that dream of the "H" printed in

> bpNichol-colored ink, I was making some potato print postcards, and

> got to futzing around with pieces and parts and something wonderfuel

> happened, and I ended up with something that isn't exactly what I'd

> dreamed, but it's a fair enough approximation of the feel of the dream

> that I'm happy with it. I made 24 prints of an "H" in bpNichol-colored
> ink, and then destroyed the potato.
>
> Thread Two:
>
> I've spent the better part of this year really broadening and
> deepening my knowledge of the work of bpNichol. In the course of that
> exploration I've had the opportunity to be in contact with some of the
> greatest people I've ever known. With zero exceptions, every person
> I've dealt with in my searches and researches has been the kind of
> helpful that exceeds even the highest expectations. I've really never
> encountered, anywhere, so many people that were so helpful in so many
> ways. I noticed that aspect first, because it was obvious and
> unusual. The second thing I noticed was that everyone who had been so
> helpful also had stories to tell. Great stories, crazy stories, funny
> stories, private stories, joyful stories, sad stories, but always
> there were stories being shared--human stories just given to me in
> addition to whatever specific factoids I was originally seeking. Even
> people who didn't know him personally had stories about how they were
> affected by his work. This leads me to believe there are more stories
> out there. A lot more.
>
> The Knot:
>
> I have 24 of these postcard-sized potato prints of an "H" in
> bpNichol-colored ink. I would like to barter these postcards for
> stories about bpNichol. If you send me your story, or one of your
> favorite stories, and your mailing address, I'll send you one of these
> postcards (until they run out).
>
> Regards,
> Dan

[↑ Contents](#)

61. **Mairead Byrne**

Tell us some stories please

Tue 4 Oct 2005

The dream story and the potato print story were good; also the story about the helpful people. Tell us a bpNichol story someone told you. Please. Mairead

>>> [REDACTED] 10/04/05 11:54 AM >>>

Two threads and the knot that ties them together:

Thread One:

I woke up one morning last week having had a dream of the letter "H". This is not really noteworthy, I dream of letters all the time. What is noteworthy, is that this particular "H" that I dreamed had been printed in bpNichol-colored ink.

Which, of course, is the kind of thing that makes perfect sense in a dream, but is nearly nonsense in the waking world (reason #937 to be suspicious of the waking world).

Note the use of the word "nearly" in the preceding paragraph.

A couple of days after having had that dream of the "H" printed in bpNichol-colored ink, I was making some potato print postcards, and got to futzing around with pieces and parts and something wonderfuel happened, and I ended up with something that isn't exactly what I'd dreamed, but it's a fair enough approximation of the feel of the dream that I'm happy with it. I made 24 prints of an "H" in bpNichol-colored ink, and then destroyed the potato.

Thread Two:

I've spent the better part of this year really broadening and deepening my knowledge of the work of bpNichol. In the course of that exploration I've had the opportunity to be in contact with some of the greatest people I've ever known. With zero exceptions, every person I've dealt with in my searches and researches has been the kind of helpful that exceeds even the highest expectations. I've really never encountered, anywhere, so many people that were so helpful in so many ways. I noticed that aspect first, because it was obvious and unusual. The second thing I noticed was that everyone who had been so helpful also had stories to tell. Great stories, crazy stories, funny stories, private stories, joyful stories, sad stories, but always there were stories being shared--human stories just given to me in addition to whatever specific factoids I was originally seeking. Even people who didn't know him personally had stories about how they were affected by his work. This leads me to believe there are more stories out there. A lot more.

The Knot:

I have 24 of these postcard-sized potato prints of an "H" in bpNichol-colored ink. I would like to barter these postcards for stories about bpNichol. If you send me your story, or one of your favorite stories, and your mailing address, I'll send you one of these postcards (until they run out).

Regards,
Dan

[↑ Contents](#)

62. **Charles Bernstein**

Re: The anti-modernism of Seamus Heaney and Philip Hobsbaum

Wed 5 Oct 2005

from today's Guardian --

The lead to this piece

(which discusses Muldoon, Wilkinson, and Prynne near the end)

goes like this --

What are our poets writing about?

Nature, war - or washing up? As Britain's top poetry prize is awarded today, John Mullan examines what preoccupies our leading writers

<http://books.guardian.co.uk/forwardprize2005/story/0,16299,1585250,00.html?gusrc=rss>

[↑ Contents](#)

63. **Eileen Tabios**

MOI WANTS YOUR BLURB

Wed 5 Oct 2005

Dear All,

For my BLURBED BOOK PROJECT, I have received, to date, 150 blurbs in eight days. You can see them at <http://blurbproject.blogspot.com>

Thanks to those who have participated and please continue to send blurbs: I receive all these blurbs and then will write a single book that will aptly fit to all of them. Though I am always happy to receive your praise (and disdains), I am equally delighted to receive your efforts to make my writing life hell, e.g. like an unironic conjoining of war-torn Europe with Antarctica's penguins, a double-sestina thrown in the middle, per the blurb from Aldon Nielsen.

I'm also writing this because, feeling stunned at everyone's generosity, I now offer blurbs for sale. If you are a writer and need a blurb for any of your upcoming books, those by Jukka-Pekka Kervinen are for sale (simply substitute your name and book title) for a modest donation for hurricane relief efforts. More info on this at my primary blog, <http://chatelaine-poet.blogspot.com>

Thanks for your time,
Eileen Tabios

...desiring to write the book you want to read...and the poem I didn't know I wanted to write.

[↑ Contents](#)

64. **Matt Henriksen**

Thurs. 10/06/05 ::: Kent Johnson & David Shapiro ::: NYC

Wed 5 Oct 2005

The Burning Chair Readings Present

Kent Johnson

&

David Shapiro

Thursday, October 6th, 8 PM

at the Cloister Cafe

238 East 9th Street

between 2nd & 3rd Avenues

New York City

Kent Johnson is editor, with Craig Paulenich, of *Beneath a Single Moon: Buddhism in Contemporary American Poetry* (Shambhala, 1991) and of *Third Wave: the New Russian Poetry* (U of Michigan, 1992). In 1980 and 1983, during the Sandinista revolution, he worked in the Nicaraguan countryside for many months teaching basic literacy and adult education. From this experience he translated *A Nation of Poets* (West End Press, 1985), the most representative translation in English from the famous working class *Talleres de Poesia* of Nicaragua. He has edited *Doubled Flowering: From the Notebooks of Araki Yasusada* (Roof, 1998), as well as *Also, with My Throat, I Shall Swallow Ten Thousand Swords: Araki Yasusada's Letters in English*, forthcoming from Combo Books. He has also translated (with Alexandra Papaditsas) *The Miseries of Poetry: Traductions from the Greek* (Skanky Possum, 2003) and (with Forrest Gander) *Immanent Visitor: Selected Poems of Jaime Saenz* (California UP, 2002), which was a PEN Award for Poetry in Translation selection. A second book of Saenz's work, *The Night*, is forthcoming, along with a book of epigrams and images, *Epigramitis: 111 Living American Poets*. Recipient of a 2004 NEA Literature Fellowship, he teaches at Highland Community College and was named the State of Illinois Teacher of the Year for 2004 by the Illinois Community College Trustees Association.

David Shapiro has published poetry, translations, and art and literary criticism in *The New Yorker*, *The Partisan Review*, and *The Paris Review*. He has received fellowships from both the National Endowments of the Arts and from the National Endowments of the Humanities, and was nominated for the National Book Award in 1971. Recipient of the American Academy of Arts and Letters 1977 Morton Dauwen Zabel Award in Poetry, Shapiro is the author of eight volumes of poetry and many of literary and art criticism. He has taught at Columbia University, Princeton, Bard, and Brooklyn College, and is currently a Professor in Art History at William Paterson University, in New Jersey. He resides in New York City.

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

[↑ Contents](#)

65. **poets house**
Amy King Course in NYC (starts 10/12)
Wed 5 Oct 2005

There's still time to register!

Making the Urban Poetic

Instructor: Amy King

6 sessions: Wednesdays, Oct. 12-Nov. 16, 7-9:30pm

\$240, Space is limited.

No application necessary. To register, please call [REDACTED].

The alleys, sewers, and towers of the city provide 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 workshop will explore the effects of the city's ever-changing spaces and systems within our own writing. Readings by Cesar Vallejo, Kenneth Koch, Elaine Equi, and others 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.

Class meets at Poets House, 72 Spring Street, 2nd Floor, NYC For info, please visit <http://www.poetshouse.org> or call [REDACTED].

[↑ Contents](#)

66. **Rob McLennan**
rob's increasingly clever blog

Wed 5 Oct 2005

since ive been writer in residence at the ottawa international writers festival,
ive had no time to get any new pieces written for the old blog. i have updated a
bunch of the sidebar stuff, if anyone is interested. or, even, if anyone isnt inter-
ested. best, 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/>

[↑ Contents](#)

67. **furniture_press**
Not A Poem but A Call

Wed 5 Oct 2005

Rawkus

voice

is the voice of poetry
or something like it

a racket

in the voice we've
voice to reckon with

against—what?
gesture? inflection?

of course, when I wrote it
down, down

I raised my voice

--

Graffiti.net free e-mail @ www.graffiti.net
Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

68. **Aaron Belz**
andrew felsinger contact info
Wed 5 Oct 2005

Does anyone have Andrew's current contact info? Backchannel, please: [REDACTED].

Thanks

Aaron

[↑ Contents](#)

69. **Taylor Brady**
Fisher/Brolaski/Brady read in San Francisco, 10/8
Wed 5 Oct 2005

Apologies to those who have already received this:

artifact: a series of innovative writing

taylor brady

tanya brolaski

dan fisher

SATURDAY, OCTOBER 8th 2005

2921b folsom street at 25th street

(bottom buzzer)

7:30pm

byob (this means you)

bios

Taylor Brady is the author of Microclimates (Krupskaya, 2001),

Yesterday's

News

Factory School, 2005) and Occupational Treatment (Atelos, forthcoming).

Recent work

as appeared or is forthcoming in Biting the Error (Coach House, 2004),

the

Faux

Press Bay Area poetry anthology, War & Peace, Shampoo, and Eleven

Eleven.

He lives

in San Francisco, and is currently involved in editing/production work
on

projects
including Norma Cole's CD-ROM, SCOUT (just out from Krupskaya), and a
book
of Will
Alexander's essays (forthcoming from Factory School).

Tanya Brolaski is the author of Letters to Hank Williams (True West
Press,
2003),
The Daily Usonian (Atticus/Finch 2004) and Madame Bovary's Diary (Cy
Press, 2005).
She studies Medieval and Renaissance poetry at UC Berkeley and writes
the
blog
Swimming for Dummies <http://tanyabrolaski.blogspot.com>.

Dan Fisher is a sometimes publisher and printer of poetry broadsides and
chapbooks,
some of which have been published under his press, Flotsam, all others
for
Eucalyptus Press. He also writes and makes poems too. Some of them have
appeared in
Magazine Cypress, Boog City, and Bay Poetics (forthcoming). Recently,
Sea.Lamb.Press
published his chapbook Fugue Report. He's been in the Bay Area for three
years now
and can be seen at readings drawing childlike portraits of other poets.

for more info:

www.artifactseries.blogspot.com



[↑ Contents](#)

70. **Steve Dalachinsky**
Re: andrew felsinger contact info
Thu 6 Oct 2005

who's andrew ?

[↑ Contents](#)

71. **Steve Dalachinsky**
Re: Not A Poem but A Call
Thu 6 Oct 2005

chris send me yer address again so i can send those hands and that 10 bucks

[↑ Contents](#)

72. **David Baratier**
Pavement Saw Listerve
Thu 6 Oct 2005

We have five new titles arriving from the printers in Canada & are getting ready to start posting material that is exclusive to the national list, interviews, diatribes, consumer recalls of our more dangerous products, new Pavement Saw loungewear and so on. If you would like to have the posts sent to you, here is the address.

<http://www.pavementsaw.org/dada/mail.cgi?f=s&l=national>

If you live in Ohio & would like material that is specific to Columbus and throughout our fine state use this link:

<http://www.pavementsaw.org/dada/mail.cgi?f=s&l=local>

subscribing to both is fine, it will not create a conflict--

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

[↑ Contents](#)

73. **Geoffrey Gatza**
Re: andrew felsinger contact info
Thu 6 Oct 2005

| who's andrew ?

The illustrious editor of VeRT

Please send a hello to him if anyone finds him :-)

Best, Geoffrey

Geoffrey Gatz
BlazeVOX [books]
www.blazevox.org

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Steve Dalachinsky
Sent: Thursday, October 06, 2005 1:12 AM
To:
Subject: Re: andrew felsinger contact info

[↑ Contents](#)

74. **Gary Sullivan**
"THE AUTRÉ"

Thu 6 Oct 2005

Nada and I will be talking, showing slides (mostly of comics), playing excerpts of music and film, reading poetry, and having poets read, at a talk on manifestations of "outrageous otherness" at the Small Press Traffic Literary Arts Center at CCAC a week from tomorrow, October 14, at 7:30 PM. SPT/CCAC is in San Francisco, on the corner of 8th and Irwin at Wisconsin Street.

Here is the draft outline listing some of the artists, singers, poets, and directors we'll be talking about & providing samples of, which we've broken down into subsections, to give you an idea of what we'll be presenting:

1. EXAGGERATION Sakura Maku, Tom Hart, Screamin Jay Hawkins, Natacha Atlas, Pérez Prado, Rodney Koenek, Fukasaku Kinji, Cheick Oumar Sissoko, Kathy Acker, Los Bros Hernandez, Suehiro Maruo

2. MELODRAMA

David Larsen, Raj Kapoor, Najwa Karam, Asala Nasri, Jòj Kastr, Dambudzo Marechera, r.a. washington, Artistophane Boulon

3. REVERB

Jessica Abel, Manmohan Desai, Shekar Kapur, Alexi Kruchenykh, Gu Cheng, Michael Magee, Murat Nemet-Nejat

4. PAROXYSMS & CONTORTION

Stacy Doris, V. Shantaram, Adeena Karasick, Chitra Ganesh, Drew Gardner

5. INGENUOUSNESS

bill bissett, Madison Clell, Ernst Herbeck, Puffy, K. Silem Mohammad

Some of the names above may be unfamiliar to you. They include: poets from China, Haiti, Zimbabwe, Russia, Canada, Germany, Turkey, and the U.S.; film-makers from Japan, Mali, and India; cartoonists from the U.S., Japan,

76. **Gary Sullivan**

ANSELM BERRIGAN and MARIANNE SHANEEN this SATURDAY

Thu 6 Oct 2005

ANSELM BERRIGAN and MARIANNE SHANEEN

A Reading

This Saturday, October 8, Segue Series @ Bowery Poetry Club, 308 Bowery, just north of Houston, New York City

\$5 admission goes to support the readers

Please join us for Segue @ BPC's kick-off reading, with two of NYC's finest!

ANSELM BERRIGAN, one of our city's best-loved poets, is the author of two books of poetry, *Zero Star Hotel* and *Integrity & Dramatic Life*, both published by Edge Books. He grew up and lives in New York, where he currently works as the Artistic Director of the Poetry Project at St. Mark's Church-in-the-Bowery. We hear that Anselm has a new book, also from Edge Books, coming out fairly soon. An interview with Anselm appears at:

<http://www.chicagopostmodernpoetry.com/aberrigan.htm>

MARIANNE SHANEEN, one of our favorite writers and filmmakers, is the author of *Lucent Amnesia*, published by 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. (We've begged her repeatedly to show some of this film at the reading.) Check out "Peekaboo Theory" at *Faux/e*: <http://www.fauxpress.com/e/shaneen>

The Segue Reading Series is made possible by the support of The Segue Foundation. These events are made possible, in part, with public funds from The New York State Council on the Arts, a state agency.

For more information about these readings, please visit

<http://www.segue.org/calendar>

<http://bowerypoetry.com/midsection.htm>

or call [REDACTED]

[↑ Contents](#)

77. **Mark Weiss**

Re: ANSELM BERRIGAN and MARIANNE SHANEEN this SATURDAY

Thu 6 Oct 2005

What time is the reading?

At 09:04 AM 10/6/2005, you wrote:

>ANSELM BERRIGAN and MARIANNE SHANEEN

>A Reading

>This Saturday, October 8, Segue Series @ Bowery Poetry Club, 308 Bowery,
>just north of Houston, New York City

>\$5 admission goes to support the readers

>

>Please join us for Segue @ BPC's kick-off reading, with two of NYC's finest!

>

>ANSELM BERRIGAN, one of our city's best-loved poets, is the author of two

>books of poetry, *Zero Star Hotel* and *Integrity & Dramatic Life*, both

>published by Edge Books. He grew up and lives in New York, where he

>currently works as the Artistic Director of the Poetry Project at St.

>Mark's Church-in-the-Bowery. We hear that Anselm has a new book, also from

>Edge Books, coming out fairly soon. An interview with Anselm appears at:

><http://www.chicagopostmodernpoetry.com/aberrigan.htm>

>

>MARIANNE SHANEEN, one of our favorite writers and filmmakers, is the

>author of *Lucent Amnesia*, published by 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. (We've begged her repeatedly to show some

>of this film at the reading.) Check out "Peekaboo Theory" at *Faux/e*:

>[http:// www.fauxpress.com/e/shaneen](http://www.fauxpress.com/e/shaneen)

>

>The Segue Reading Series is made possible by the support of The Segue

>Foundation. These events are made possible, in part, with public funds

>from The New York State Council on the Arts, a state agency.

>

>For more information about these readings, please visit

><http://www.segue.org/calendar>

><http://bowerypoetry.com/midsection.htm>

>or call [REDACTED]

[↑ Contents](#)

78. **David A. Kirschenbaum**

Boog City San Francisco Reading this Monday

Thu 6 Oct 2005

please forward

Mission: Boog

with readings from S.F. Bay area authors published by NYC small press and East Village community newspaper Boog City

Monday October 10, 7:00 p.m., free

Adobe Books
3166 16th Street
San Francisco

Featuring readings from

Taylor Brady
Donna de la Perriere
Joseph Lease
Jill Stengel
Chris Stroffolino
Delia Tramontina

With music by

Julie Napolin
and
Buskeroo Bonsai and the Eighth Dimension

Curated by Boog City editor David Kirschenbaum,
who will also be reading

Venue is located between Valencia and Guerrero
For further info: [REDACTED], www.adobebooks.org,
212-842-BOOG(2664), or [REDACTED]

Taylor Brady is the author of *Yesterday's News* (Factory School, 2005) and *Microclimates* (Krupskaya, 2001). A new book, *Occupational Treatment*, is forthcoming from Atelos this year. He lives in San Francisco, works in Oakland, and writes a good deal in the Transbay Tube. Current projects include a novel about interruption, financialist regimes and the social providence of paranoia, a series of essays on echoes, and the editorship of a hypothetical book series exploring rhythmic architecture and land-use melodrama. He would prefer not to.

Buskeroo Bonsai and the Eighth Dimension are also known as the ukulele duo.

Donna de la Perrière's poems have appeared in *Agni*, *American Letters* and *Commentary*, *Colorado Review*, *Denver Quarterly*, *Five Fingers Review*, *First Intensity*, *The New England Review*, *New American Writing*, *Talisman*, *Volt*, and *Xantippe*, among other journals, and are forthcoming in Faux Press's *Bay Poetics* anthology. She teaches at California College of the Arts, San Francisco State University, and Stanford University; co-curates the Bay Area Poetry Marathon

reading series; and lives near downtown Oakland with husband Joseph Lease and cats Sister and Zuey.

David Kirschenbaum is the editor and publisher of Boog City, a New York City-based small press now in its 15th year.

Joseph Lease's books of poetry include *Broken World* (Coffee House Press, forthcoming) and *Human Rights* (Jensen/Daniels). His poem "'Broken World' (For James Assatly)" was selected by Robert Creeley for *The Best American Poetry 2002* (Scribner). In *Talisman*, the critic Christopher Beach called Lease "among the most accomplished and provocative poets of his generation."

Thomas Fink's book *A Different Sense of Power* (Associated University Presses) includes extensive discussion of Lease's poetry. Lease's poems have also been published in *The AGNI 30th Anniversary Poetry Anthology*, *Bay Poetics* (forthcoming), *The Boston Review*, *Colorado Review*, *Grand Street*, *Paris Review*, *Volt*, *Xantippe*, *Denver Quarterly*, *Five Fingers Review*, and elsewhere. Lease is Associate Professor of Writing and Literature at California College of the Arts.

With Silvertone in hand, San Francisco soloist Julie Napolin sows the fallow fields of love and longing, singing hummable tales of a lasting genus. Her driving rhythms and shimmering tones guide airy vocals that beckon you near.

Jill Stengel is the editor of *a+bend* books and the new poetry magazine *mem*, which features work from poets mothering young children and a *Page Mother*. She is the author of the chapbook *Ladies with Babies* (Boog Literature).

Chris Stroffolino is the author of several books of poems, including *Speculative Primitive* (Tougher Disguises, 2004), *Stealer's Wheel* (Hard Press, 1999), *Light as a Fetter* (Situations, 97), *Cusps* (Aerial/Edge, 95), *Oops* (Pavement Saw, 1994), and *Incidents* (Iniquity/Vendetta, 1991). Stroffolino's collection of essays, *Spin Cycle*, was published in 2001. Stroffolino has taught at NYU, Rutgers University, Touro College, University of Massachusetts, Pierce Jr. College, Drexel University, and St. Mary's College in Moraga, California. Stroffolino's band, *Continuous Peasant*, recently released the album *Intentional Grounding*.

Delia Tramontina received her MFA in Writing and Poetics from Naropa University in 2001. Her latest publication is in *SPORE 2.0*

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

79. **Megan Burns**

Fwd: NEW ORLEANS Calling All Poets Artists Friends

Thu 6 Oct 2005

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

From: DrSleepadelic

To: DrSleepadelic

Sent: Thu, 6 Oct 2005 9:07:43 AM Eastern Daylight Time

Subject: NEW ORLEANS Calling All Poets Artists Friends

Attn: Poets

This message below is just a rough draft > please confirm that you will be here and available to read for this event. If your name does not appear on the list below and you are interested in participating, please email me right away and let me know you. New Orleans needs Need You. If you need a place to stay for the night, we will do everything we can to find you good lodgings.

CALLING ALL POETS & FRIENDS of New Orleans Artists

It is time. We are announcing the return of 17 POETS Reading Series at The Gold Mine Saloon - THURSDAY OCTOBER 13 @ 8PM "STILL STANDING" - This is will be our first gathering of voices. Those poets who will be attending and reading on this special night include:

DAVE BRINKS

MEGAN BURNS

PAUL CHASSE

GINA FERRARA

DANIEL FINNIGAN

ANDREA GARLAND

LEE MEITZEN GRUE

KHALED HEGAZZI

JONATHAN KLINE

BILL LAVENDER

JAMES NOLAN

ANDY YOUNG

[↑ Contents](#)

80. **Mark Weiss**

Fwd: TIME for Berrigan/Shaneen reading

Thu 6 Oct 2005

X-Originating-IP: [216.213.81.9]
X-Originating-Email: [REDACTED]
X-Sender: [REDACTED]
From: "Gary Sullivan" <[REDACTED]>
To: [REDACTED]
Subject: TIME for Berrigan/Shaneen reading
Date: Thu, 06 Oct 2005 10:10:55 -0400
X-OriginalArrivalTime: 06 Oct 2005 14:10:56.0021 (UTC)
FILETIME=[C4BB8C50:01C5CA7F]
X-ELNK-AV: 0

Hi Mark,

Thanks for catching that. I've exceeded my post limit for today at Poetics, so if you could, would you please post this?

The time for Anselm & Marianne's reading at the BPC on Sat Oct 8 is 4:00 p.m.

Thanks & sorry for the mixup,

Gary

[↑ Contents](#)

81. **Michael Hoerman**

Friday eve. -- never-before-seen Dylan photos and powerhouse poetry event

Thu 6 Oct 2005

BOB DYLAN

In 1964, Amesbury, Mass. psychotherapist Douglas Gilbert received his first commission as a photographer for Look magazine--to travel with and photograph Bob Dylan. Look ultimately decided against running Gilbert's photos and they are only just now coming to light. "Bob Dylan: Unscripted," 40 photos selected by Gilbert, will exhibit at the Allston Skirt Gallery with an opening reception this Friday 10/7 at 5PM. Allston Skirt Gallery, 450 Harrison Ave., Storefront No. 65. Boston. [REDACTED]. Free. <http://www.allstonskirt.com/dylan.html>

GROLIER READING SERIES

The Grolier Reading Series presents a powerhouse reading with, Brian Blanchfield, Sarah Gridley, Myung Mi Kim, Mark Levine, and Jaime Saenz, introduced by Forrest Gander.

Forrest Gander directs the Department of Creative Writing at Brown University and is an editor of the New California Poetry Series.

Brian Blanchfield reads from *is Not Even Then* (Number 11; 2004). He teaches in the B.F.A. creative writing program at Pratt Institute of Art.

Sarah Gridley reads from *Weather Eye Open* (Number 14; 2005). She was a Richard Hugo Scholar in 1988 and received the Merriam Frontier Award in 1989 at the University of Montana.

Myung Mi Kim, Professor of Creative Writing at San Francisco State, reads from *Commons* (Number 5; 2002). Her first book, *Under Flag* (1991) received the Multicultural Publisher Award.

Mark Levine who teaches at the Iowa Writers' Workshop reads from *ENOLA GAY* (Number 2; 2000). He is the author of *DEBT* chosen by Jorie Graham for the National Poetry Series (1993). He has won a Whiting Writers' Award, an NEA, and was in 1994-5 the Hodder Fellow in the Humanities at Princeton.

Jaime Saenz considered the most creative, most visionary 20th contemporary poet in Bolivia reads from his *Immanent Visitor: Selected Poems* (2002) translated by Kent Johnson and Forrest Gander

Adams House, Entry C, Senior Common Room, Friday 10/7
26 Plympton Street, Harvard Square; admission \$3, student with i.d. \$1.50

[↑ Contents](#)

82. **furniture_press**

Re: Not A Poem but A Call

Thu 6 Oct 2005

Steve, my address is

304 A7 Stevenson Lane
Baltimore, MD 21204

Can I have your phone number again? I'll be in town some time this weekend and I'm going to try to see you and some other folks... IF Sarah and my folks don't take up all my time!

Yours

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

From: "Steve Dalachinsky" <[REDACTED]>

To: [REDACTED]

Subject: Re: Not A Poem but A Call

Date: Thu, 6 Oct 2005 01:15:32 -0400

chris send me yer address again so i can send those hands and that 10 bucks

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

baltimorereads.blogspot.com

zillionpoems.blogspot.com

--

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

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

83. **Stephen Baraban**

Did anyone catch what Blaser said Creeley said?

Thu 6 Oct 2005

During Robin Blaser's blissful reading at St. Mark's in nyc last night he remarked that Robert Creeley (who was on the phone with him the day before he died, speaking about the introduction he was writing for the new Blaser collection to come) had concluded that the two of them were the last _____, but I didn't catch what the word was. He repeated it again, but the word still evaded my ears.

Yahoo! Mail - PC Magazine Editors' Choice 2005

<http://mail.yahoo.com>

[↑ Contents](#)

84. **amy king**

Re: Did anyone catch what Blaser said Creeley said?

Thu 6 Oct 2005

Blaser referred to himself and Creeley as "The Last of the Mohicans" ~

Stephen Baraban <[REDACTED]> wrote:

During Robin Blaser's blissful reading at St. Mark's

in nyc last night he remarked that Robert Creeley (who

was on the phone with him the day before he died, speaking about the introduction he was writing for the new Blaser collection to come) had concluded that the two of them were the last _____, but I didn't catch what the word was. He repeated it again, but the word still evaded my ears.

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

Yahoo! for Good
Click here to donate to the Hurricane Katrina relief effort.

[↑ Contents](#)

85. **Stephen Baraban**

Re: Did anyone catch what Blaser said Creeley said?

Thu 6 Oct 2005

aha! thanks.

--- amy king <[REDACTED]> wrote:

| *Blaser referred to himself and Creeley as "The Last*
| *of the Mohicans" ~*

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

[↑ Contents](#)

86. **Steven McCaffery**

More on Nichol

Thu 6 Oct 2005

Bp always conceived his Probable Systems as a particular contributing to Canadian "Pataphysics which self-inaugurated in the early 80s (if I remember correctly in Open Letter 4th series nos. 6-7 Winter 1980-81). I've been working casually on a genealogy of the letter that seeks to contextualize his own theory. One of bp's great maxims was that "the word should be understood as a compound expression of a single letter." H for him carried many resonances. He lived on "H Street" in Winnipeg and thought it the ideal ideogram of union. (It haunts Saussure's diagram of communication printed in the Course on General Linguistics.) H, of course enjoys a maverick singularity, situates between pure vowel and pure consonant as an aspirant, a fact which Jacob Boehme leaps on

in his *Mysterium Magnum*. when he "But that the ancient wise men, skilful in this tongue, did interpose and H in the name JEOVA, and called it JEHOVA, the same was done with great understanding, for the H maketh the holy name with the five vowels ["J" of course is "I" just as "V" is "U"] even manifest in the outward nature. It sheweth how the holy name of God doth breath[e] forth and manifest itself even in the creature."

Steve McCaffery

--On Thursday, October 6, 2005 12:00 AM -0400 POETICS automatic digest system <[REDACTED]> wrote:

| <http://www.thing.net/~grist/l&d/bpnichol/bpsh.htm>

[↑ Contents](#)

87. **Poetry Project**

Events at the Poetry Project: 10/10 - 10/14

Thu 6 Oct 2005

Dear Enthusiasts,

Our season is in full-swing, as indicated by last night's stellar reading by Etel Adnan and Robin Blaser and their rapt audience of 135. Saturday's Hurricane Katrina Relief Benefit was a success, thank you to everyone who volunteered their time and words and donations. The fall workshops begin to begin this week - there are still openings in most classes, a full list can be viewed at <http://poetryproject.com/workshop.html>. Also kicking off this week are the talk series, hosted by Renee Gladman, and the Friday Night Series, hosted by Regie Cabico. Please scroll down for information on the Pen Writers Fund for Victims of Hurricane Katrina and a link to their grant application page. We hope to see you here!

Love, The Poetry Project

Monday, October 10, 8:00PM

Philip Jenks & Dorothea Lasky

Philip Jenks grew up in Morgantown, West Virginia. He is the author of two books of poetry, *On the Cave You Live In* (Flood Editions, 2002) and *My First Painting Will Be ³The Accuser²* (Zephyr Press, 2005). His second book has been nominated for the Oregon Book Award and the James Laughlin Award. He has published poems in *Chicago Review*, *Traverse*, *The Gig*, *Monkey Puzzle*, *LVNG*, *The Poker*, *The Oregonian*, and his translations of Hölderlin can be found in *Outlet*. If you ask him nicely, he may show you the full-scale tattoo of Emily Dickinson on his back. Dorothea Lasky is originally from St. Louis and currently lives in Boston, where she edits the Katalanche Press chapbook series. Her poems have appeared in *Phoebe*, *Boston Review*, *6x6*, and *Crowd*, among

others. This fall she is pursuing a Masters in Arts in Education at Harvard University.

Wednesday, October 12, 8:00PM

Juliana Spahr & Claudia Rankine

Juliana Spahr was born in Chillicothe, Ohio but currently lives in Oakland, California. Her books include *This Connection of Everyone with Lungs* (University of California Press), *Fuck You-Aloha-I Love You* (Wesleyan University Press), *Everybody's Autonomy: Connective Reading and Collective Identity* (University of Alabama Press), and *Response* (Sun & Moon Press). She co-edits the journal *Chain* with Jena Osman (archive at <http://www.temple.edu/chain>) and she frequently self-publishes her work (archive at <http://people.mills.edu/jspahr> & <http://www2.hawaii.edu/%7Espahr>). Claudia Rankine is the author of four collections of poetry, *Don't Let Me Be Lonely* (2004), *Nothing in Nature Is Private* (1995), *The End of the Alphabet* (1998), and *Plot* (2001). She is co-editor, with Juliana Spahr, of *American Women Poets in the 21st Century: Where Lyric Meets Language*. Well known for her experimental multi-genre writing, Rankine fuses the lyric, the essay, and the visual in *Don't Let me Be Lonely*, a politically and morally fierce examination of solitude in the rapacious and media-driven assault on selfhood that is contemporary America. She teaches in the writing program at the University of Houston.

Friday, October 14, 7:00PM

Talk Series: LaTasha N. Nevada Diggs: Rrrrocking you! Rrrrocking you!
Rrrrocking you!

LaTasha N. Nevada Diggs¹ books include *Ichi-Ban: from the files of negrita muñeca linda* and *Ni-ban: Villa Misería* (Mandate of Heaven Press), *Manuel is destroying my bathroom* (Belladonna) as well as the conceptual audio project, *Televisión*. She is the lead electronic vocalist for the Yohimbe Brothers, fronted by Vernon Reid and DJ Logic, and The Beat Kids, fronted by Guillermo E. Brown. Diggs is the poetry curator for the online arts journal, www.exittheapple.com This presentation will explore the relationship between verse and devices like the Yamaha Rx-1 drum machine as vehicles that can transmit non-sensible dialects and performance: in what ways does the Betsy Wetsy and Turku boogaloo to Miami Bass?

Friday, October 14, 10:30PM

Leadbelly

2005 National Poetry Series Finalist, Tyehimba Jess reads from his new collection of poetry, *Leadbelly* (Verse Press). A Cave Canem and NYU alumni, he received a Literature Fellowship from the National Endowment for the Arts in 2004, and was a 2004-5 Winter Fellow at the Provincetown Fine Arts Work Center. He won the 2001 Gwendolyn Brooks Open Mic Poetry Award, an Illinois

Arts Council Artist Fellowship in Poetry for 2000 - 2001, and the 2001 Chicago Sun-Times Poetry Award. He was on the 2000 and 2001 Chicago Green Mill Slam teams. With guest poet, Pat Rosal, the author of Uprock Headspin Scramble and Dive (Persea Books) and the chapbook Uncommon Denominators, winner of the Palanquin Poetry Series Award, and guest poet LaTasha N. Nevada Diggs (see bio above).

PEN WRITERS FUND FOR VICTIMS OF HURRICANE KATRINA

In response to Hurricane Katrina, the PEN Writers Fund has earmarked an initial \$15,000 to assist professional writers (published or produced), translators, editors, or literary agents who have lost all or part of their homes and livelihoods in the floods that have devastated the region.

Please follow the link below to page with a shortened application form. Approval time for grants of up to \$500 has been shortened to a few days.

<http://www.pen.org/page.php/prmID/251>

Help PEN find writers in need: If you know the whereabouts of a professional writer from the region who has been affected please e-mail Andrew Proctor at [REDACTED].

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].

[↑ Contents](#)

88. **Editors, Tarpaulin Sky**

READING REMINDER - OCT 8 - JENNY BOULLY, JAN CLAUSEN, and SASHA WATSON

Thu 6 Oct 2005

TARPAULIN SKY / FREQUENCY SERIES FALL 2005 READINGS in NYC

http://www.tarpaulinsky.com/READINGS/NYC_FALL_05/index.html

SATURDAY, OCTOBER 8 @ 2PM

JENNY BOULLY, JAN CLAUSEN, and SASHA WATSON

@ The Four-Faced Liar

165 West 4th Street (between 6th & 7th Ave), NY, NY

www.thefour-facedliar.com

JENNY BOULLY is the author of *The Body* (Slope Editions). Her work has been anthologized in *The Best American Poetry*, *Great American Prose Poems: From Poe to Present*, and *The Next American Essay*. She has recently finished a new manuscript, *The Book of Beginnings and Endings*. She is a Ph.D. student in English at the Graduate Center of the City University of New York.

JAN CLAUSEN'S writing has spanned numerous genres. In the 1980's, she focused heavily on fiction, publishing a story collection and two novels with the Crossing Press (U.S.) and The Women's Press Ltd. (U.K.). Her memoir *Apples and Oranges: My Journey through Sexual Identity* was issued by Houghton Mifflin in 1999. Since then she has become a "born again poet," publishing widely in periodicals and receiving a New York Foundation for the Arts Poetry Fellowship in 2003. Other awards include a National Endowment for the Arts Fiction Fellowship. Her poetry and fiction have appeared in *Another Chicago Magazine*, *Calyx*, *Feminist Studies*, *Fence*, *For a Living: The Poetry of Work*, *Gay and Lesbian Poetry in Our Time*, *Hanging Loose*, *Ikon*, *The Kenyon Review*, *Luna*, *Margie*, *North American Review*, *Ploughshares*, *XConnect* and *The Village Voice*. Her essays, book reviews, and literary journalism may be found in *Ms.*, *The Nation*, *Poets and Writers*, and *The Women's Review of Books*, among others.

SASHA WATSON is a writer, translator, and teacher based in New York. Her poetry, translations, and reviews have appeared in *Bird Dog*, *Common Knowledge*, *Triquarterly*, *Bookslut*, *Nerve*, and the *Poetry Project Newsletter*. She is currently working on a Ph.D. in French literature at NYU.

[↑ Contents](#)

89. **Robert Majzels**

Re: More on H and p(h)ataphysics

Thu 6 Oct 2005

Further on the subject of the letter H (value 5), and pataphysics: in the Torah, Avram, whose name means "exalted father," having made his covenant with God, becomes Avraham, "father of a host of nations."

Before Jehovah, Hei is that silent letter repeated in YHWH, the sign for the name of God.

In the Chassidut: "The three lines which comprise the form of the hei correspond to these three garments: the upper horizontal line to thought; the right vertical line to speech; the unattached foot to action."

And Artaud, in his letter to Paulham, February 4, 1937: "cette forme du H est la figure centrale sur laquelle Platon raconte que les atlantéens avaient bâti leur ville;... cela existe dans la montagne Tarahumara et dans Platon... et partout où j'ai retrouvé ce fameux H, le H de la génération en somme... j'ai vu une figure d'homme et de femme qui se faisaient face, et l'homme avait la verge levée."

Robert Majzels

On 6-Oct-05, at 3:44 PM, Steven McCaffery wrote:

Bp always conceived his Probable Systems as a particular contributing to Canadian "Pataphysics which self-inaugurated in the early 80s (if I remember correctly in Open Letter 4th series nos. 6-7 Winter 1980-81). I've been working casually on a genealogy of the letter that seeks to contextualize his own theory. One of bp's great maxims was that "the word should be understood as a compound expression of a single letter." H for him carried many resonances. He lived on "H Street" in Winnipeg and thought it the ideal ideogram of union. (It haunts Saussure's diagram of communication printed in the Course on General Linguistics.) H, of course enjoys a maverick singularity, situates between pure vowel and pure consonant as an aspirant, a fact which Jacob Boehme leaps on in his Mysterium Magnum. when he "But that the ancient wise men, skilful in this tongue, did interpose and H in the name JEOVA, and called it JEHOVA, the same was done with great understanding, for the H maketh the holy name with the five vowels ["J" of course is "I" just as "V" is "U"] even manifest in the outward nature. It sheweth how the holy name of God doth breath[e] forth and manifest itself even in the creature."

Steve McCaffery

--On Thursday, October 6, 2005 12:00 AM -0400 POETICS automatic digest system <[REDACTED]> wrote:

<http://www.thing.net/~grist/l&d/bpnichol/bpsh.htm>

[↑ Contents](#)

90. **Stephen Vincent**

Re: More on H and p(h)ataphysics

Thu 6 Oct 2005

As in the Vertical Christian Plane some many Hail Mary & some many - on a Darker Plane - went Heil Hitler and some - down here on the Horizontal plane just Humm along just fine or sometimes not so fine - then remember, I do, Humpty-Dumpty - a big Vowel O of a man - fallen down, way broken, fallen down, Ho-Humm, Ho-Humm.

Pata-Hallelujah

Those "H"s - once you get into them - are all over Heaven & Hell's face!

Making light, as it were, au fin du jour.

Stephen Vincent

Blog: <http://stephenvincent.net/blog/>

Currently home of a basketball hoop, a rose (coming up) -

Images & syllables flourishing everywhere. Enjoy.

Further on the subject of the letter H (value 5), and pataphysics: in the Torah, Avram, whose name means "exalted father," having made his covenant with God, becomes Avraham, "father of a host of nations."

Before Jehovah, Hei is that silent letter repeated in YHWH, the sign for the name of God.

In the Chassidut: "The three lines which comprise the form of the hei correspond to these three garments: the upper horizontal line to thought; the right vertical line to speech; the unattached foot to action."

And Artaud, in his letter to Paulham, February 4, 1937: "cette forme du H est la figure centrale sur laquelle Platon raconte que les atlantéens avaient bâti leur ville;... cela existe dans la montagne Tarahumara et dans Platon... et partout où j'ai retrouvé ce fameux H, le H de la génération en somme... j'ai vu une figure d'homme et de femme qui se faisaient face, et l'homme avait la verge levée."

Robert Majzels

On 6-Oct-05, at 3:44 PM, Steven McCaffery wrote:

Bp always conceived his Probable Systems as a particular contributing to Canadian "Pataphysics which self-inaugurated in the early 80s (if I remember correctly in Open Letter 4th series nos. 6-7 Winter 1980-81). I've been working casually on a genealogy of the letter that seeks to contextualize his own theory. One of bp's great maxims was that "the word should be understood as a compound expression of a single letter." H for him carried many resonances. He lived on "H Street" in Winnipeg and thought it the ideal ideogram of union. (It haunts Saussure's diagram of communication printed in the Course on General Linguistics.) H, of course enjoys a maverick singularity, situates between pure vowel and pure consonant as an aspirant, a fact which Jacob Boehme leaps on in his Mysterium Magnum. when he "But that the ancient wise men, skilful in this tongue, did interpose and H in the name JEOVA, and called it JEHOVA, the same was done with great understanding, for the H maketh the holy name with the five vowels ["J" of course is "I" just as "V" is "U"] even manifest in the outward nature. It sheweth how the holy name of God doth breath[e] forth and manifest itself even in the creature."

Steve McCaffery

--On Thursday, October 6, 2005 12:00 AM -0400 POETICS automatic digest system <[REDACTED]> wrote:

<http://www.thing.net/~grist/l&d/bpnichol/bpsh.htm>

[↑ Contents](#)

91. **Ward Tietz**

PYRAMID ATLANTIC SPECIAL PROJECT "PAGE AS STAGE"

Thu 6 Oct 2005

PYRAMID ATLANTIC SPECIAL PROJECT "PAGE AS STAGE"

PYRAMID ATLANTIC ART CENTER, SILVER SPRING, MARYLAND

LECTURE--THE "VISUAL" AND THE "POETRY" IN VISUAL POETRY

WARD TIETZ Oct. 7, 7:00 p.m.

This lecture will give an overview of "Visual" Poetry, its history, and its more recent manifestations in print and electronic form. Special emphasis will be given to how a text or poem becomes "visual" or pictorial while retaining its verbal character.

WORKSHOP--WORD IMAGE DIGITAL PRINTING

BRAD FREEMAN AND WARD TIETZ--Oct. 8 & 9 from 9:30 - 4:00 \$220 (members: \$205 | \$30 materials fee). In this workshop, we will explore the various "representational" strategies that can come into play when working

artistically with printed words and images. Generally, the presentation of words and images must respond to standards maintained within the culture at large, standards we find in magazines, newspapers, books, poster, billboards, even television, film and, now, the Internet, which, through their standardization and general availability, help define the horizon of our expectations in artistic use. To work artistically, we must work with and against these tacit standards to make an artistic work that is interesting or surprising. To that end, we will look at some examples and experiment with a range of "representational" strategies in our own compositions of word and image, and as a group, we will try to measure their artistic or poetic potential. This workshop is a great opportunity to work with both typographical forms and images of all kinds. We will be especially interested in how the size, placement and color of letter-forms can interact with photographic images and drawings. While we will work primarily in digital formats, other techniques such as rubber-stamping and collage will also be used.

Brad Freeman is a book artist, photographer and printer with much experience using Photoshop as an art-making and pre-press tool. He has facilitated the production of numerous artist books since 1985, while working at the Visual Studies Workshop, Pyramid Atlantic and Nexus Press. He is the founder of JAB - the Journal of Artists' Books.

Working in a variety of media, from sculpture to works on paper, Ward Tietz has exhibited and performed his work in festivals, art centers, and museums in the United States and Europe since the late 1980s. He presently teaches in the English Department at Georgetown University, Washington, DC, where he is also Director of the Georgetown Poetry and Seminar Series.

Pyramid Atlantic Art Center
8320 Georgia Avenue
Silver Spring, Maryland 20910



www.pyramidatlanticartcenter.org

=

[↑ Contents](#)

92. **Stephen Vincent** ***Pictures, language, blog!***

Thu 6 Oct 2005

Since the Peace March in San Francisco, my blog has taken a picturesque turn, which is to say combining pictures - primarily off my local and downtown streets - and then letting the picture(s) become a way for one kind of writing or

other to push forth - or sometimes no writing at all. Most recent images include a Rose, a basketball hoop (an oblique memory of Bob Creeley), an abandoned, cracked up sculpture, a Day of the Dead Door, a simulated Mondrian "de truck", and a very fresh, dark, car engine fire.

A kind of flaneuring - or is it improving? - where the picture becomes "a passage."

Feedback, as usual, appreciated.

Stephen V

Blog: <http://stephenvincent.net/blog/>

New blog site / same archives!

[↑ Contents](#)

93. **Haas Bianchi**

Joe Ahearn Email or Phone

Thu 6 Oct 2005

Hey does anyone have Joe's email or phone? I am going to be in Dallas and I want to see him

R

[↑ Contents](#)

94. **David Baratier**

Re: Did anyone catch what Blaser said Creeley said?

Fri 7 Oct 2005

That's funny I thought Blaser said Creeley said he was "The Last of the Idahoans" ~

Stephen Baraban <[REDACTED]> wrote:

During Robin Blaser's blissful reading at St. Mark's in nyc last night he remarked

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

95. **aerialedge**

Raworth/Lang @ Bridge St 10/9

Fri 7 Oct 2005

For those of you in or near DC:

DOUG LANG

&

TOM RAWORTH

SUNDAY OCTOBER 9th @ 7 PM

Bridge Street Books

2814 Pennsylvania Ave NW

Washington DC

ph -- [REDACTED]

Located in Georgetown next to the Four Seasons Hotel, 5 blocks from the
Foggy
Bottom
Metro station (blue & orange lines).

[↑ Contents](#)

96. **Poetics List Intern**

About the Poetics List

Fri 7 Oct 2005

A gentle reminder of the list's policies.

*

*

The Poetics List

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

Poetics List Editorial Board:

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

Poetics Subscription Registration* (required)

*[REDACTED]

Poetics Subscription Requests:

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

Poetics Listserv Archive:

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

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

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

*

1. About the Poetics List*

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

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion,

productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a private list and information about this list should not be posted to other lists or directories of lists. The idea is to keep the list membership to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable. The current limits of the list are generally 50 messages per day, and one or two messages per subscriber per day; but these limits are subject to change without notice.

In addition to being archived at through the EPC (<http://epc.buffalo.edu>) and at <http://listserv.acsu.buffalo.edu/archives/poetics.html>, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome; we also encourage posts that announce events important to our subscribers. See section 5 for details.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF <<http://www.roofbooks.com/Book/index.cfm?GCOI=93780100631100>> and also on line at the EPC. <<http://epc.buffalo.edu/presses/roof/>>

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries.

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

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

*

3. Subscriptions*

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

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

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

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

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

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at
<http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email
<[REDACTED]> the following commands:

*to subscribe to the Poetics listserv send [REDACTED] Lastname]

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no

"subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

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

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

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

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

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

5. To Unsubscribe

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

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

6. Cautions

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

functions of the list), this critique cannot extend to a critique or criticism of the person.

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

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

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

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

As an outside maximum, we will accept no more than 2 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 50 or fewer messages per day.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[REDACTED]>.

[↑ Contents](#)

97. **Aaron Belz**

Howl's 50th

Fri 7 Oct 2005

Hey everyone-

Wishing "Howl" a happy fiftieth anniversary of public life.

<http://www.amacord.com/fillmore/beat.html>

Hope everyone is well,

Aaron

98. **Joe Brennan**

3 Pack from Ass Press, with Poem.....

Fri 7 Oct 2005

Click here: The Assassinated Press

The Fact That Abortion Is The Central Issue In The Selection Of Supreme Court Justices Is Proof Positive The Country Desperately Needs It--Retroactively.: Bush Nominates Miers With An Eye On The Keeping Nominee's Mouth Shut About His National Guard Record, Affair, Theft Of Papers: Another Of The Faux President's Honeys Nominated To A High Position: Miers Had An Abortion While Still A Catholic. Who Was The BB's Father? BY KRIEGER CONDOM, HUI GANG RAPE & BOB PARSONS III

Rice Lashes Up And Out As U.S. Keeps Its \$2400.00 Designer Boots On Haiti's Electoral Process: Secretary of State emphasizes no need for 'free, fair, inclusive' presidential balloting as long as a U.S. stooge is declared a winner: Like Powell, Haitians See Kindasleezzie For The House Nigger She Is: BY LOOTTA JAILYA & ROBERT PARSONS III

The Washington Post's Creepy Coup Masters:
Post's Stock Portfolio Which Is Heavily Dependent On Slave Labor From Central America Threatened By The Rise Of The Sandinistas:
Chamorros Poll Country Clubs
BY LOONIE DOWNER JR. & JONATHAN BEASLEY III

THE MOSQUITO

By Phan Van Tri

O mosquito, you're blessed with all nice things!
What do you lack? Why buzz and still complain?
You've rested on jade mats and ivory beds.
You've stroke and kissed rouged lips or powdered cheeks.
You've spared no children, pampering your mouth.
You've hurt poor people, glutting up your paunch.
When a good swatter someday comes to hand,
I'll pay you for your crimes without a blink!
(Vietnam)

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

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

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

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

[↑ Contents](#)

99. **furniture_press**
Divya Victor's E-mail?

Fri 7 Oct 2005

I need Divya's e-mail, the scoundrel...

--

Graffiti.net free e-mail @ www.graffiti.net
Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

100. **Bob Marcacci**
Download my new e-book, Hungry Flowers...

Fri 7 Oct 2005

Go to <<http://www.tmpoetry.com/>> and click the "Chapbooks" link. Some poems from a larger work, "A Kind of Weathervane", I've recently assembled but haven't released. Thanks and enjoy!

If you have more time, I'm sure Kenneth would love it if you took a look at some of the other e-books on his site.

Represent!

--

Bob Marcacci

[↑ Contents](#)

101. **Nico Vassilakis**

Re: Abou the Poetics Listt

Sat 8 Oct 2005

the moment patsy cline wraps her voice around your head it's time. you choose a day to change everything. for the people who have seen you holy. the great scaffolding. the excellent menace. apples run uphill. how do paintings start. how do poems start. not that it matters, but if it did. what begins a beginning. the threads hanging off a simplicity you recall. a cursive map. up when up comes upper vitalities up then up. an apartment of trees. the difficulty of where's next. help writing, helpful writing. you are inside this. now. suppose the fence is made of paper and there's print on it and we read and read and it never dawns to step over. how does one go about disintegrating. the moment before disintegrating. you can walk through water not on water. applause, a fine way for hands to meet. the future moves away. from here. be open, but close the windows. part of me is more friendly than most. their lips move like a pleasure craft. very little of the enemy remains. what elation these colors, these foods yr fingers run over. a whisperer says yr name from the other side of the room. no office supply will adjust to accommodate yr needs. the people meet in a vest - insist you consist of small piles each more of a nicety than the other - and then without blinking the void engulfs. they slip into the most main of streams. think of large concert halls. a man through torture finds the way to newness. what we control controls us. no other equation relates when you walk into this mistake. foreheads touch all in the sky. lips quiver for a second, but nothing disturbs the links. it's all about fucking. a bunny, a big ass bunny talking about eyebrows. breeze crazy eyebrows. a cylinder thwacked. graffiti monkey breath stenciled across the forehead of yr new nutty friend. working the scaffold of getting there. shaky abundance of yr top. it's such a new book. the demise of units we understand. no bump in clouds we call mercy among the collapsing fleshier part of our staring. one embankment for staving off. it's a sheet of doing. amnesia seeped repetition. no other calamity soaked remains of the counter. some forthright apostle waits to unfold origami delight. crumpled allegiance dissolves upon listening. a classic departure wafting through yr fingers. a hair-shaking event. clinging and wakeful, it inches across the day. a brilliant misunderstanding dressed in forgotten animal pelts. the portable encryption. destined obstacles written from speech. flamboyant mythology. a dismal reincarnation me being here. a diagonal force depletes it. sine wave full of momentum. clavicle derived moisture. the epaulettes balance across the shoulders. a swimmable gap. it's been orchestrated and no one rescues you from oblivion, because it's the good kind. from here i can acquire. as in i live nearby, so static is minimized to walking. as line drawings seem to last forever. the ignition key turned. the people who have seen you holy. beyond belief. the hedge bedazzled.

thrown triplicate in the sky aerobics. drenched in blood paragraphs. hand written strokes meandering in the brain.

having expertise is an absent minded invention. time has no narrative or whatever sadness is peeled back is one of a thousand walls. the secretion of information. one diligent slice curtails historical commodities. time is the reflector, a breath inside the megalopolis. a tinkerer views the palace in an instant. a jungle of conduits in a troubled geography. the sideways party suspends time. these are the magnets. a hat you search for. whatever delirium there is is housed in repetition. time widens. what protrudes is the dance of night and day. smaller animals are part of the palace. a subtle tumble and distinct punch in the stomach of a robot's heart. delicate, intricate drawings vaguely replicate the circumstance that inebriates the fabric of time. the forgotten peripheral schematic. all we see are parentheticals. a throbbing between extremities. there is no position, no mapped position that connotes its opposite. a radio dial askew and middle minded. a thumbnail of joy and perfect oblivion. voices on the high end. the megaphone purports miniature permanence. constant textured loops of weather. ebullient children in the yard as an aside. facsimiles, tenured facsimiles. the honed focus of rummaging the palace. the theatre plays the movie people are accustomed to seeing. a jugular arch and blood painted occurrence moistened by this situation. a most pleasant alarm. a jewel in a box left to shelve. a palace emptied. time according to M.F.

[↑ Contents](#)

102. **Mary Jo Malo**

"...for those in every generation who feel unmoored."

Sat 8 Oct 2005

Thanks to Ron Silliman's blogspot for the a link to Lowell's Kerouac celebration this weekend:

[_http://ronsilliman.blogspot.com/_](http://ronsilliman.blogspot.com/) (<http://ronsilliman.blogspot.com/>)

Direct to Nashua Telegraph:

[_http://www.nashuatelegraph.com/apps/pbcs.dll/article?AID=/20051006/](http://www.nashuatelegraph.com/apps/pbcs.dll/article?AID=/20051006/ENTERTAINMENT/110060093/-1/news_)

ENTERTAINM

ENT/110060093/-1/news_

([http://www.nashuatelegraph.com/apps/pbcs.dll/article?AID=/20051006/](http://www.nashuatelegraph.com/apps/pbcs.dll/article?AID=/20051006/ENTERTAINMENT/110060093/-1/news)

ENTERTAINMENT/110060093/-1/news)

Mary Jo

[↑ Contents](#)

103. **Adam Fieled**
Adam Fieled's Blog
Sat 8 Oct 2005

Here's what's new at www.artrecess.blogspot.com

-- a new New Orleans elegy from Mary Jo Malo

-- new work from Diana Magallon, "World Poet"

-- introducing Laura Jaramillo, a fresh voice on the Philly poetry circuit, straight out of Bard College...a sestina from heaven...

-- search is still on for New Orleans elegies...send 'em to me at [REDACTED]....

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

104. **Sam Ladkin**
Mum in Airdrie by Fiona Templeton
Sat 8 Oct 2005

Now available from Object Permanence: Mum in Airdrie by Fiona Templeton.

24pp A5, GBP2 including postage and packing in UK.

UK customers can send a Sterling cheque payable to Peter Manson to:

Peter Manson

Object Permanence

Girton College

Cambridge

CB3 0JG

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]

[↑ Contents](#)

105. **Ishaq**
Vocalized Ink Releases VI Radio for Poetry and Spoken Word Broadcasting
Sat 8 Oct 2005

October 8, 2005

Contact: Staff of VI Radio at [REDACTED]

Press Release

Vocalized Ink Releases VI Radio for Poetry and Spoken Word Broadcasting

Online “Vocalized Ink Radio also known as VI Radio has been broadcasting non-stop for four years. VI Radio is expanding its venue to the poetry and spoken word communities to enhance the broadcasting experience. VI Radio is offering site owners and web communities free promotion of their websites via radio ad spots; audio production training for artist new to audio creation; and most importantly, 365 days of poetry and spoken word audios available via live internet streaming with on-demand capabilities.

VI Radio is the perfect compliment to your poetry site and audio forum. With continuous streaming and on-demand capabilities, this radio evolution is sure to enhance the experience members to your communities have come to expect. Users will be able to launch the broadcast directly from your site. We will provide you with the necessary links.

Promote your site all day and all night through 365 days of continuous programming. We are offering community board owners™ two advertisement spots to inform listeners of their sites and activities.

New to the audio community? No sweat! VI Radio got you covered. Our gifted staff will be facilitating audio creation instruction.

Say what? You want to produce an audio right away. VI Radio in association with House of Ra™s production team is ready to help you with production.

VI Radio™s programming staff is committed to keeping the site fresh. Weekly additions will be made to the programming with hot new audios, advertisement rotations, and informing public service announcements.

We welcome you to join us and take advantage of our offer to enhance the poetry and spoken word broadcasting experience. Let VI Radio fill the airwaves on your sites.

For more information, contact the staff of VI Radio at [REDACTED]

<http://www.vocalizedink.org>

peaceNpoety,

Vocalized Ink Staff

Visit www.vocalizedink.org and be VI4Life!

Listen to VI Radio for the best in audio poetry.

The internet's only audio poetry forum.
House of Ra www.houseofra.org. HOR4Ever!

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

\

"...we have the responsibility to make no deal with the oppressor"

--harry belafonte

\

"...freedom is defined by one's ability to make independent choices about the goals one pursues and achieves...It holds that active self-destruction robs the enemy of final victory..."-- versioning Theodore Kaczynski

<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](#)

106. **Haas Bianchi**

SOX WIN SOX WIN SOX WIN

Sat 8 Oct 2005

Realizing that many Red Sox fans are on the list I want to say that while I have been enjoying unmitigated screaming joy that my Chicago White Sox have won their first playoff series since 1917 it is not without a bit of melencholy.

All Southsiders (except for the few Southside Cub Fans) are looking forward to the next test with anticipation.

I must say that trying dislike the Red Sox and their fans is a difficult thing. I have to say that the Boston fans' expression of good wishes on TV and in print

has given me a deeper respect for them and while I am completely excited about our great year I wish them well they are a class act.

Having said that GO GO SOX

RB

[↑ Contents](#)

107. **Jim Andrews**

ld chapbook

Sun 9 Oct 2005

The BBC has released one of Leonardo's notebooks in Shockwave here:

http://www.bl.uk/collections/treasures/leonardo/leonardo_broadband.htm?middle

The site is overloaded, so minimize the window for a while and check back on it later.

ja

<http://vispo.com>

[↑ Contents](#)

108. **Vernon Frazer**

Re: SOX WIN SOX WIN SOX WIN

Sun 9 Oct 2005

AS a Red Sox Fan I had my year last year. This year I hope the White Sox win it all. Too bad Thomas couldn't be in the lineup, though.

Vernon

<http://vernonfrazer.com>

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

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

Behalf Of Haas Bianchi

Sent: Saturday, October 08, 2005 10:26 PM

To: ██████████

Subject: SOX WIN SOX WIN SOX WIN

Realizing that many Red Sox fans are on the list I want to say that while I have been enjoying unmitigated screaming joy that my Chicago White Sox have won their first playoff series since 1917 it is not without a bit of melencholy.

All Southsiders (except for the few Southside Cub Fans) are looking forward to the next test with anticipation.

I must say that trying dislike the Red Sox and their fans is a difficult thing. I have to say that the Boston fans' expression of good wishes on TV and in print has given me a deeper respect for them and while I am completely excited about our great year I wish them well they are a class act.

Having said that GO GO SOX

RB

[↑ Contents](#)

109. **Jeffrey Side**

New poems by Randy Roark and Medbh McGuckian on The Argotist Online

Sun 9 Oct 2005

New poems by Randy Roark and Medbh McGuckian on The Argotist Online:

<http://www.argotistonline.co.uk/Roark%20poems.htm>

<http://www.argotistonline.co.uk/McGuckian.htm>

[↑ Contents](#)

110. **Fulcrum Annual**

Fulcrum's discovery Landis Everson wins Emily Dickinson Award

Sun 9 Oct 2005

The first winner of the Emily Dickinson First Book Award, a volume of Landis Everson's new and collected poems, Everything Preserved: Poems 1955-2005, ed. by Ben Mazer, will soon be published by Graywolf Press. In addition, Everson received a cash prize of \$10,000.

Everson was a member of the Berkeley Renaissance of the late 1940s, and participated in a weekly writing group with Jack Spicer and Robin Blaser in San Francisco in 1960. Since his rediscovery last year in Fulcrum 3 (The Berkeley Renaissance, edited by Ben Mazer), he has written a great deal of new poetry, which is now appearing or forthcoming in American Poetry Review, Chicago Review, Fence, Fulcrum, Harvard Review, Jacket, LIT, New Republic, PN Review, Poetry, Seneca Review, Washington Square, and many other journals.

Read more about Everson and the Award at http://poetryfoundation.org/release_100705.html and watch the New York Times for more extensive coverage.

Copies of Fulcrum 3 (including Ben Mazer's feature on the Berkeley Renaissance, where Landis Everson was rediscovered) are still available to individuals at \$15 (\$25 abroad).

Fulcrum 4, similarly priced and forthcoming in exactly one

week, contains a special feature on Everson, including his letters to Jack Spicer and Robert Duncan, a range of new poems, and an essay by Ben Mazer, "The Landis Everson Story." Send a check or money order payable to Fulcrum to the editorial address below.

~~~~~  
Philip Nikolayev & Katia Kapovich, eds.

FULCRUM: AN ANNUAL OF  
POETRY AND AESTHETICS  
334 Harvard Street, Suite D-2  
Cambridge, MA 02139, USA  
phone [REDACTED]  
e-mail [REDACTED]

[↑ Contents](#)

111. **Stephen Vincent**

***FW: Zukofsky site***

*Sun 9 Oct 2005*

---

Subject: Zukofsky site

Z-site: A Companion to the Works of Louis Zukofsky is a scholarly website, which at the moment primarily consists of a fairly comprehensive set of annotations to "A", more perfunctory notes on the Short Poems, plus various bibliographies and notes. Interested Zukofsky readers are encouraged to send back augmentations, corrections and feedback. Please forward this notice to anyone who might be interested.

<http://www.ofscollege.edu.sg/z-site/>

Jeff Twitchell-Waas

In reading Zuk's <sup>3</sup>A<sup>2</sup> closely, I find this work indispensable. Of course, I find, any religious kind of absorption in any <sup>3</sup>A<sup>2</sup> annotation as an exclusive <sup>3</sup>key<sup>2</sup> to the realm (or the  $\mathbb{C}$ realm<sup>1</sup> of one line) will fall unilaterally upon its face when juxtaposed with the next line, but, then again, resonate with another line, and provoke insight, say 30 lines hence. This guy (Zuk) at his best is swifter than Chaplin in a feint, or series of such - Particularly as his marbles loosen up and fully unleash in A-22 and A-23. I suspect the world of Z readers divides into two groups the fully absorbed and the fully oppositional in A-22 & A-23.

Stephen V

Blog: <http://stephenvincent.net/blog/>

Now featuring, <sup>3</sup>Raised by Ghosts<sup>2</sup> -  
Photographs & fabula.

[↑ Contents](#)

force-fed me what I should believe. Chakula cha Jua was thoughtful: he sent an interactive site that allowed me to see aerial views of my house and neighborhood. Dave Brinks, a brave, purposeful poet, made a site visit to my house, confirming that I had little damage that he could see. "Come home , " he said, "as soon as you can. It is crucial that we begin rebuilding immediately. " Raymond Breaux, in a deadpan voice, stirred all my anxieties when he said New Orleans as we knew it does not exist. He echoed what Tyrone and Tina Albert said after their visit a week earlier. I was well prepared to be unprepared. The Findings for 1928 Gentilly Blvd., New Orleans, LA 70119 1) The roof suffered little damage and the ceilings have no water stains 2) 3-5 inches of water flooded the house. The carpets were soaked. The wooden flooring buckled. These must be removed and replaced. The marble tile must be cleaned and treated. The detached garage and workshop was flooded; any books in those areas were destroyed. 3) The 24 windows suffered no damage. 4) All rooms in the house must be treated to eradicate as much mold as possible. Removing mold must take place immediately to prevent further damage, especially to books. 5) The refrigerator, hot water heater, washer and dryer must be replaced. 6) Paneling in the kitchen and den areas, the interior and exterior doors and some furnishings (dressers, beds in the master bedroom and guest room) must be replaced 7) To ensure that there are no electrical accidents when the house is inhabited again, it should be completely rewired; the attic, where most of the wiring is located was not inspected. 8) The room used as an office sustained losses that will cause Mr. Ward to be in agony for months. He will grieve over the loss of his two-volume Oxford English Dictionary. Many reference books, autographed books, papers pertaining to the Richard Wright Encyclopedia and the Cambridge History of African American Literature, Ward's manuscripts for Reading Race Reading America, Hollis Watkins: An Oral Autobiography, and To Shatter the Iris of Innocence (poetry) are beyond recovery. The same is true for some videotapes. The PC and hard drive, 35mm camera, tape recorder, vacuum cleaner, some photographs and the rare Black Box tapes are ruined. Manuscript materials from Tom Dent and Lance Jeffers and Chakula cha Jua were not damaged. 9) Most of Ward's clothing and shoes have to be replaced; the mold damage is severe. 10) Ward is luckier by far than 89% of the residents whose homes suffered wind and water damage. Tentative conclusion: Yes, Margaret, "A race of men shall rise and take control" I am far luckier , thank God, than 89% of my fellow New Orleanians. I have been blessed by the prayers of my relatives and friends. My fortunate circumstances strengthen my resolve to return permanently, to restore my house, to help to restore Dillard University and other educational institutions, to join Dave Brinks and others in grassroots efforts to prevent the NEW New Orleans from becoming a "corporate colony" with a minimal non-white population that is controlled by wealthy and extreme neo-conservatives. I must encourage more people to return. The natural disasters that are



now elements of a national tragedy persuade me to fight a repetition of the Reconstruction era and the nadir of African American experiences, to speak loudly against a replay of the Great Migration. Commitments must gradually erase the depression and periods of near-insanity that have afflicted me since August 29 2005. I must devote myself to the practice of civic virtue in New Orleans.

Jerry W. Ward, Jr.

----- End forwarded message -----

[↑ Contents](#)

114. **Mairead Byrne**

***Re: Fwd: Good News from THE KATRINA PAPERS***

*Sun 9 Oct 2005*

---

BRAVO Jerry Ward, whom the water has troubled too and whose words & deeds bravely tackle another of "Those historical moments of transformation ... inflected with resistance, the trauma of loss, adaptation, cross-fertilizing, and synthesis," and another difficult & sustaining realization of that sweet word: salvage. Mairead

>>> [REDACTED] 10/09/05 2:10 PM >>>

Poetics List --

I am forwarding this account (with Jerry Ward's permission). One of the more personal, specific accounts of the ongoing post-Katrina process. Jerry is a superb poet and scholar; long-time faculty member at Tougaloo College, now a professor at Dillard. A long-time friend, Jerry is also a board member of the Modern and Contemporary Poetics Series.

I am struck by the loss of books and manuscripts -- and hope to help Jerry replace some of these books once he has re-settled.

Hank Lazer

\*

Return to New Orleans: Executive Summary 9/06/05 By way of prelude You can go home again. It would be my first trip into New Orleans since I evacuated myself on August 28. I did know what to expect. A colleague from Dillard University, then in Houston, was almost certain that my house had water damage. Television had supplied a surplus of dreadful pictures of the Big Easy as the American Venice and of those citizens who did not leave as well-to-do and defiant or as poor and stress-stricken. Newspapers, magazines, and online journals force-fed me what I should believe. Chakula cha Jua was thoughtful: he sent an interactive site that allowed me to see aerial views of my house and neighborhood. Dave Brinks, a brave, purposeful poet, made a site visit to my house,

confirming that I had little damage that he could see. "Come home , " he said, "as soon as you can. It is crucial that we begin rebuilding immediately. " Raymond Breaux, in a deadpan voice, stirred all my anxieties when he said New Orleans as we knew it does not exist. He echoed what Tyrone and Tina Albert said after their visit a week earlier. I was well prepared to be unprepared. The Findings for 1928 Gentilly Blvd., New Orleans, LA 70119 1) The roof suffered little damage and the ceilings have no water stains 2) 3-5 inches of water flooded the house. The carpets were soaked. The wooden flooring buckled. These must be removed and replaced. The marble tile must be cleaned and treated. The detached garage and workshop was flooded; any books in those areas were destroyed. 3) The 24 windows suffered no damage. 4) All rooms in the house must be treated to eradicate as much mold as possible. Removing mold must take place immediately to prevent further damage, especially to books. 5) The refrigerator, hot water heater, washer and dryer must be replaced. 6) Paneling in the kitchen and den areas, the interior and exterior doors and some furnishings (dressers, beds in the master bedroom and guest room) must be replaced 7) To ensure that there are no electrical accidents when the house is inhabited again, it should be completely rewired; the attic, where most of the wiring is located was not inspected. 8) The room used as an office sustained losses that will cause Mr. Ward to be in agony for months. He will grieve over the loss of his two-volume Oxford English Dictionary. Many reference books, autographed books, papers pertaining to the Richard Wright Encyclopedia and the Cambridge History of African American Literature, Ward's manuscripts for Reading Race Reading America, Hollis Watkins: An Oral Autobiography, and To Shatter the Iris of Innocence (poetry) are beyond recovery. The same is true for some videotapes. The PC and hard drive, 35mm camera, tape recorder, vacuum cleaner, some photographs and the rare Black Box tapes are ruined. Manuscript materials from Tom Dent and Lance Jeffers and Chakula cha Jua were not damaged. 9) Most of Ward's clothing and shoes have to be replaced; the mold damage is severe. 10) Ward is luckier by far than 89% of the residents whose homes suffered wind and water damage. Tentative conclusion: Yes, Margaret, "A race of men shall rise and take control" I am far luckier , thank God, than 89% of my fellow New Orleanians. I have been blessed by the prayers of my relatives and friends. My fortunate circumstances strengthen my resolve to return permanently, to restore my house, to help to restore Dillard University and other educational institutions, to join Dave Brinks and others in grassroots efforts to prevent the NEW New Orleans from becoming a "corporate colony" with a minimal non-white population that is controlled by wealthy and extreme neo-conservatives. I must encourage more people to return. The natural disasters that are now elements of a national tragedy persuade me to fight a repetition of the Reconstruction era and the nadir of African American experiences, to speak loudly against a replay of the Great Migration. Commitments must gradually erase the

depression and periods of near-insanity that have afflicted me since August 29 2005. I must devote myself to the practice of civic virtue in New Orleans.

Jerry W. Ward, Jr.

----- End forwarded message -----

[↑ Contents](#)

115. **Matias Viegner**  
**noulipo | 28-29 October | Los Angeles**  
*Sun 9 Oct 2005*

---

noulipo is the second annual experimental writing event to be held at REDCAT, the Roy and Edna Disney CalArts Theater in downtown Los Angeles. It takes place on the weekend of October 28th and 29th, 2005. [see [www.redcat.org](http://www.redcat.org) or email [REDACTED]]

noulipo puts new and established writers into dialogue about issues in contemporary writing and its relations to everyday life. This year our focus is on the legacy of the French literary group Oulipo, with addresses from the President of the group, Paul Fournel and one of its youngest members, Ian Monk. Our aim is to discuss currents in contemporary writing that combine strategies developed by members of the Oulipo with other techniques, to move beyond an oppositional idea of form and develop new modes of wordwork that challenge structures of domination by seriously playing with the wor(l)d.

Oulipo was founded in 1960 and has become renowned for exploring the use of constraint. A constraint is a sort of limiting design principle that a writer assumes to help in the creation of a text. A lot of Oulipo's experiments are influenced by math.  $N+7$  is a constraint that substitutes all the nouns in a text with the 7th noun below it in the dictionary. We put the  $n$  at the beginning of our title to signify both new and the idea of math or algebra, as in " $x = 2n + 1$ ."

Organized by Matias Viegner and Christine Wertheim. Speakers include Caroline Bergvall, Christian Bök, Johanna Drucker, Paul Fournel, Tan Lin, Bernadette Mayer, Ian Monk, Harryette Mullen, Doug Nufer, Vanessa Place, Janet Sarbanes, Juliana Spahr, Rodrigo Toscano, and Rob Wittig. During the daytimes there will be 5 discussion panels (3 writers each + moderator) organized around themes related to the overall aim. A final summary panel will reflect upon the discussions and suggest directions for further debate. The panel themes and line-ups are:

letters and numbers: Until the invention of "free verse," poets had always used highly systematized devices in the construction of their works. While admiring the sonnet—even taking the form to its ultimate limit—the Oulipo also draw on formal mathematics as a source of devices for the creation of literature. Is there

a limit to this practice? And where might the future lead? Speakers: Brian Kim Stefans, Christine Wertheim.

the politics of constraint: Normally considered under the category of pure poetics, can constrained writing also address a politics? Can this include an address to issues of class, race and gender? If constrained writing eschews the “fiction” of the lyrical subject by shattering the author-ity of the creative “I,” just whose power is challenged, whose norms transgressed? Speakers: Christian Bök, Juliana Spahr, Rodrigo Toscano.

words at work and words as play: What are the connections between constraint, so often seen as an interdiction (with all its parental overtones), and the playfulness invoked by the kinds of methods the Oulipo uses? (How) can one play at writing while still writing seriously? Speakers: Caroline Bergvall, Harryette Mullen, Rob Wittig

science and chance- aleatorics vs automatization: "Experiment," says Deleuze, "never interpret." What is an "experiment" in writing? And what is the difference, in effect, between using scientific methodologies to create literature, and playing with chance, non-sense and unstable meanings? Speakers: Bernadette Mayer, Ian Monk, Matias Viegner.

the contents of constraint: Is there an antithetical relationship between constraint and content, process and form, meaning and matter, surface and depth. Are there advantages to not revealing the constraints of one's text to the reader? Whose advantage? Speakers: Paul Fournel, Doug Nufer, Vanessa Place.

summary panel

Speakers: Johanna Drucker, Tan Lin, Janet Sarbanes.

The evenings will be devoted to two public performances at which the speakers will read from their work. Friday Evening Reading Lineup: Johanna Drucker, Tan Lin, Bernadette Mayer, Douglas Nufer, Vanessa Place, Rodrigo Toscano, Christine Wertheim, Rob Wittig Saturday Evening Reading Lineup: Caroline Bergvall, Christian Bök, Paul Fournel, Ian Monk, Harryette Mullen, Janet Sarbanes, Juliana Spahr, Brian Kim Stefans

## Conference Timetable

Friday October 28th

|                         |       |
|-------------------------|-------|
| conference commencement | 12.30 |
|-------------------------|-------|

Presidential Address by Paul Fournel - Provisional President

of OULIPO

|                     |           |
|---------------------|-----------|
| letters and numbers | 1.00-2.00 |
|---------------------|-----------|

Speakers: Brian Kim Stefans, Christine Wertheim.

Presentation on the OULIPO by Oulipean Ian Monk

|                       |                                                           |             |
|-----------------------|-----------------------------------------------------------|-------------|
| 2.00- 2,30            |                                                           |             |
|                       | the contents of constraint                                | 3.00        |
| - 4.30                |                                                           |             |
|                       | Speakers: Paul Fournel, Doug Nufer, Vanessa Place.        |             |
|                       | Cocktail Reception at REDCAT                              | 4.30-       |
| 5.30                  |                                                           |             |
|                       | Hosted dinner at local restaurant                         | 5.30-       |
| 8.00                  |                                                           |             |
|                       | Evening reading performance                               | 8.30-       |
| 11.00                 |                                                           |             |
| Saturday October 29th |                                                           |             |
|                       | words at work and words as play                           |             |
| 10.30 - 12.00         |                                                           |             |
|                       | Speakers: Caroline Bergvall, Harryette Mullen, Rob Wittig |             |
|                       | science and chance- aleatorics vs automatization          |             |
| 12.30 - 2.00          |                                                           |             |
|                       | Speakers: Bernadette Mayer, Ian Monk, Matias Viegner.     |             |
|                       | Lunch - no formal event planned                           | 2.00 - 3.00 |
|                       | the politics of constraint                                |             |
| 3:00- 4.30            |                                                           |             |
|                       | Speakers: Christian Bök, Juliana Spahr, Rodrigo Toscano.  |             |
|                       | summary panel                                             | 5.00 - 6.30 |
|                       | Speakers: Johanna Drucker, Tan Lin, Janet Sarbanes.       |             |
|                       | Dinner - no formal event planned                          | 6.30 -      |
| 8.00                  |                                                           |             |
|                       | Evening reading performance                               | 8.30-       |
| 11.00=                |                                                           |             |

[↑ Contents](#)

116. **Chris Stroffolino**

***Re: Fwd: Good News from THE KATRINA PAPERS***

*Sun 9 Oct 2005*

---

Jerry's point below needs to be echoed!

Here's something from THE BAY VIEW

HUD Chief: "New Orleans is not going to be as black as it was for a long time, if ever again," Housing and Urban Development Secretary Alphonso Jackson told the Houston Chronicle editorial board....

"I wish the so called Black leadership would stop running around this country, like Jesse and the rest of them, making this a racial issue," the HUD chief complained.....

Whereas New Orleans' population before Katrina was 67 percent Black, Alphonso Jackson predicted that only 35 to 40 percent of the post-Katrina population would be black. "I'm telling you, as HUD secretary and having been a developer and a planner, that's how it's going to be," he said.

The article, "Gentrification through Genocide," is in 10/5 edition of Bayview [www.sfbayview.com](http://www.sfbayview.com)

And feel free to check out the Continuous Peasant New Orleans benefit song--it's called "where were you yesterday?"  
at [www.myspace.com/continuouspeasant](http://www.myspace.com/continuouspeasant) or at [www.musicforamerica.org](http://www.musicforamerica.org)

It's free to listen to, but if you want to download it all monies will go to the Vanguard People's Hurricane Relief Fund (significantly, NOT the Red Cross)

-----  
>From: "Henry A. Lazer" <[REDACTED]>  
>To: [REDACTED]  
>Subject: Fwd: Good News from THE KATRINA PAPERS  
>Date: Sun, Oct 9, 2005, 10:10 AM  
>

*The natural disasters that are now elements of a national tragedy persuade me to fight a repetition of the Reconstruction era and the nadir of African American experiences, to speak loudly against a replay of the Great Migration. Commitments must gradually erase the depression and periods of near-insanity that have afflicted me since August 29 2005. I must devote myself to the practice of civic virtue in New Orleans.*

*Jerry W. Ward, Jr.*

[↑ Contents](#)

117. **Erica Kaufman**

***Reminder: Belladonna\* This Tuesday (10/11)!!***

*Sun 9 Oct 2005*

---

enjoy

BELLADONNA\*

with

Mairead Byrne

& Stacy Szymaszek

Tuesday, October 11, 7PM

@ Dixon Place (258 Bowery, 2nd Floor—Between Houston & Prince)

Admission is \$5 at the Door.

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. Recent and upcoming publications include two chapbooks, *AN EDUCATED HEART* (Palm Press 2005) and *VIVAS* (Wild Honey Press 2005), and poems in *5 AM*, *CONDUIT*, *DENVER QUARTERLY*, and *VOLT*. She is the author of two plays, two books of interviews with Irish artists, a short book on James Joyce, and a great deal of journalism in Ireland and the United States. She earned a PhD in Theory & Cultural Studies from Purdue University in 2001 and lives with her two daughters in Providence, Rhode Island, where she teaches poetry at Rhode Island School of Design.

Stacy Szymaszek is the Program Coordinator at the Poetry Project at St. Mark's Church. Her chapbooks include *Some Mariners* (EtherDome Press, 2004), *Mutual Aid* (gong, 2004), *Pasolini Poems* (Cy Press, 2005) and *There Were Hostilities* (release, 2005). She is a coeditor with Instance Press and founder and editor of *Gam: A Survey of Great Lakes Writing*, a project which will be mutating into something else soon. Her book *Emptied of all Ships* was published this year by Litmus Press.

Belladonna\* is a feminist/innovative reading and publication series that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its five year history, Belladonna\* has featured such writers as Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Lisa Jarnot, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lynne Tillman, Gail Scott and Carla Harryman among many other experimental and hybrid women writers. Beyond being a platform for women writers, the curators promote work that is experimental in form, connects with other art forms, and is socially/politically active in content. Alongside the readings, Belladonna\* supports its artists by publishing commemorative pamphlets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky et al) at [REDACTED] to receive a catalog and be placed on our list.

Dixon Place, a home for performing and literary artists, is dedicated to supporting the creative process by presenting original works of theater, dance and literature at various stages of development. An artistic laboratory with an audience, we serve as a safety net, enabling artists to present challenging and questioning work that pushes the limits of artistic expression. With a warm, nurturing atmosphere that encourages and inspires artists of all stripes and



persuasions, we place special emphasis on the needs of women, people of color, youth, seniors and lesbian/gay artists. The artist's experience is given top priority through our professional atmosphere and remuneration, and their process is enhanced through the reaction of our adventurous audiences. Dixon Place is a local haven for creativity as well as an international model for the open exploration of the process of creation. Please visit [www.dixonplace.org](http://www.dixonplace.org) for more information.

\*deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries

Belladonna\* readings happen monthly between September and June.

We are grateful for partial funding by Poets and Writers, CLMP, NYSCA, and Dixon Place.

---

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

[↑ Contents](#)

## 118. **The Constant Critic** **Welcome to The Constant Critic**

*Sun 9 Oct 2005*

---

Hello! Thanks for subscribing.  
Here's information about The Constant Critic  
that was given by the list owner:

A monthly review of new poetry, featuring critics Jordan Davis, Ray McDaniel, and Joyelle McSweeney.

Private Policy:

You might want to save this email for future reference.  
You can unsubscribe anytime from The Constant Critic by following this link:

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

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



[↑ Contents](#)



119. **The Constant Critic**  
***The Constant Critic Unsubscription***  
*Sun 9 Oct 2005*

---

Unsubscription from list:

The Constant Critic

is successful.

If you would like to subscribe to The Constant Critic  
in the future, just click this link:

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

- 

[↑ Contents](#)

120. **Susan Webster Schultz**  
***note to all Sox fans, red or white or black***  
*Mon 10 Oct 2005*

---

I can't let you get away with hogging the poetic airwaves.

Go Cards!!!

aloha, Susan

<http://tinfishpress.com>

[http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c\\_id=stl](http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c_id=stl)

[↑ Contents](#)

121. **Nick Piombino**  
***recently on \*fait accompli\****  
*Mon 10 Oct 2005*

---

recently on \*fait accompli\*

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

Fishing The Street: Marianne Shaneen  
and Anselm Berrigan at the  
Bowery Poetry Club Sat 10/8

Notes:

\*the choice to change\*

\*innocent until proven guilty\*

\*leave it alone\*

\*The Consolations of Art\*

\*The Loneliness of The Long  
Distance Blogger\*: On  
Michael Coffey's new book from  
O Press: \*cmyk\*

\*Dreams and Nightmares\*: Ligorano  
and Reese at Cooper Union

[↑ Contents](#)

## 122. **Craig Allen Conrad**

**reminder: MARY BURGER & FRANK SHERLOCK read 10/12, MARK  
YOUR CALENDARS!! T**

*Mon 10 Oct 2005*

---

reminder: MARY BURGER & FRANK SHERLOCK read 10/12, MARK YOUR  
CALENDARS!!

THIS IS GOING TO BE A GREAT EVENT!

Wednesday, October 12th

7pm at

Robins Bookstore

108 S. 13th St.

Philadelphia

[\\_http://www.robinsbookstore.com/\\_](http://www.robinsbookstore.com/) (<http://www.robinsbookstore.com/>)

(Robins is a BOOKSENSE member.

If you don't know BOOKSENSE, you SHOULD!)

[\\_http://www.booksense.com/\\_](http://www.booksense.com/) (<http://www.booksense.com/>)

Evening's introductions of poets by CAConrad

MARY BURGER is the author of *Sonny* (Leon Works, 2005) and co-editor of *Bit-  
ing the Error: Writers Explore Narrative* (Coach House Books, 2004). She ed-  
its *Second Story Books*, featuring cross-genre narrative works. Recent writing  
appears or is forthcoming in *Aufgabe*, *nocturnes*, and *Five Fingers Review*.  
Earlier books include *Bleeding Optimist* (Xurban) and *Thin Straw I Suck Life  
Through* (Melodeon). She lives in Oakland.

FRANK SHERLOCK lives in Philadelphia, where he curates the Night Flag  
Reading Series. He is the author of *13* (ixnay Press), and a collaboration with  
CAConrad entitled *(end/begin w/ chants)* (Mooncalf Press). Their ongoing col-  
laborative project is *The City Real & Imagined: Philadelphia Poems*. Sherlock  
is also the author of *Ace of Diamond Satellite*, a forthcoming collection in 2006.

[↑ Contents](#)

123. **Ron Silliman**

***Silliman's Blog: Eshleman Replies***

*Mon 10 Oct 2005*

---

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

RECENT POSTS

Clayton Eshleman responds

Z-site:

annotating Zukofsky

Poetry news

from around the world

False Maps

from Jay MillAr

The moral poetics

of Linh Dinh

Committed to the particular:

Gas Station by Joseph Torra

Renee Gladman

and The Activist

Ubuweb and film

Thoughts on Dylan

Eleni Sikelianos:

Lovers & other numbers

Rodrigo Toscano:

Partisans

Maxine Chernoff

Among the Names

What is a lap?

The fold in Rachel Blau DuPlessis' Drafts

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

[↑ Contents](#)

124. **Jeffrey Side**

***New Ron Silliman interview at The Argotist Online***

*Mon 10 Oct 2005*

You can find it here <http://www.argotistonline.co.uk/Silliman%20interview.htm>

[↑ Contents](#)

125. **ALDON L NIELSEN**

***Fwd: Women's Studies Position at Duke University (from Robyn Wiegman)***

*Mon 10 Oct 2005*

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

Date: Sun, 09 Oct 2005 21:45:39 +0000

From: "Mark Anthony Neal" <[REDACTED]>

To: Mark Anthony Neal <[REDACTED]>

Subject: Women's Studies Position at Duke University (from Robyn Wiegman)

Please forward!-MAN

\*\*\*

Dear Colleague:

I am writing you on behalf of the search committee in Women's Studies at Duke

University to ask for your help in disseminating information about the position

currently open in our program. As you might know, we are seeking a director for the

undergraduate certificate program in sexuality studies. The position has been

articulated as a tenured one, and the research specialty within sexuality and gender

studies has been defined as the African diaspora. (See the official ad below.)

We imagine a diverse pool of candidates, including those who work on the transnational

study of sexuality and diaspora in various world regions, as well as those whose

research expertise might fall outside of this framework altogether but who have proven

administrative experience in the institutional development of both sexuality studies

and Women's Studies in a transnational perspective. We are also prepared to

consider  
advanced Assistant Professors with demonstrable research success in the  
configuration  
of knowledges expressed above, who will be able to provide leadership in the  
certificate program in the future.

Ideally, candidates will offer strength in two of the three key areas defined by  
the position announcement: 1- senior administrative leadership, 2- research ex-  
pertise in the sexuality, gender, and diaspora, and 3- specialization in the  
African diaspora.

Please forward this email to scholars with commitments as defined above. I  
thank you  
in advance for your help.

Sincerely,  
Robyn Wiegman  
Margaret Taylor Smith Director  
Women's Studies  
[www.duke.edu/womstud](http://www.duke.edu/womstud)

\*\*\*

The Duke University Program in Women's Studies invites applications for a  
tenured  
position in Sexuality and Gender, with an emphasis on the African Diaspora,  
to begin  
September 1, 2006. We seek a candidate for appointment at the Associate or  
Full  
Professor level who can provide intellectual and institutional vision and  
leadership.  
The successful candidate will be a regular member of the Women's Studies  
faculty and  
will direct, for a renewable three-year term, the Undergraduate Certificate  
Program in  
Sexuality Studies. Send applications, C.V., and names of three recommenders  
to Robyn  
Wiegman, Search Committee Chair, Women's Studies, Box 90760, 210 East  
Duke  
Building,  
Durham, NC 27708. Applications received by November 1, 2005 will be  
guaranteed full  
consideration. Duke University is an Equal Opportunity/Affirmative Action  
Employer.

st1\:\*{behavior:url(#default#ieooui) }

Please forward!—MAN

\*\*\*

Dear Colleague:

I am writing you on behalf of the search committee in Women's Studies at Duke University to ask for your

help in disseminating information about the position

currently open in our program. As you might know, we are seeking a director for the

undergraduate certificate program in sexuality studies. The position has been

articulated as a tenured one, and the research specialty within sexuality and gender

studies has been defined as the African diaspora. (See the official ad below.)

We imagine a diverse pool of candidates, including those who work on the transnational

study of sexuality and diaspora in various world regions, as well as those whose

research expertise might fall outside of this framework altogether but who have proven

administrative experience in the institutional development of both sexuality studies

and Women's Studies in a transnational perspective. We are also prepared to consider

advanced Assistant Professors with demonstrable research success in the configuration

of knowledges expressed above, who will be able to provide leadership in the certificate program in the future.

Ideally, candidates will offer strength in two of the three key areas defined by the position announcement: 1- senior administrative leadership, 2- research expertise in the sexuality, gender, and diaspora, and 3- specialization in the African diaspora.

Please forward this email to scholars with commitments as defined above.

I thank you

in advance for your help.

Sincerely,

Robyn Wiegman

Margaret Taylor Smith Director

Women's Studies  
www.duke.edu/womstud

\*\*\*

The Duke University Program in Women's Studies invites applications for a tenured position in Sexuality and Gender, with an emphasis on the African Diaspora, to begin September 1, 2006. We seek a candidate for appointment at the Associate or Full

Professor level who can provide intellectual and institutional vision and leadership.

The successful candidate will be a regular member of the Women's Studies faculty and

will direct, for a renewable three-year term, the Undergraduate Certificate Program in

Sexuality Studies. Send applications, C.V., and names of three recommenders to Robyn

Wiegman, Search Committee Chair, Women's Studies, Box 90760, 210 East Duke

Building,

Durham, NC 27708. Applications received by November 1, 2005 will be guaranteed

full

consideration. Duke

University is an Equal

Opportunity/Affirmative Action Employer.

[↑ Contents](#)

126. **Michael Kelleher**

**JUST BUFFALO E-NEWSLETTER 10-10-05**

*Mon 10 Oct 2005*

---

## OPEN READINGS

Carnegie Art Center

240 Goundry St., North Tonawanda (Meets monthly on the second Wednesday)

Featured: David Butler

Wednesday, October 12, 7 P.M.

10 slots for open readers

Rust Belt Books

202 Allen Street, Buffalo (Meets the monthly on the third Sunday)

Featured: Karen Lewis  
Sunday, October 16, 7 P.M.  
10 slots for open readers

## WORKSHOPS

### BEGINNNING THIS WEEK --

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.

For more info on workshops, please visit our website.

## ORBITAL SERIES

### UPCOMING

#### October

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!

### 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:

Oct 30-31 Ethan Paquin/Kazim Ali

## 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 Wednesday at 7 p.m. Call for details.

#### LITERARY BUFFALO EVENTS

#### CANISIUS CONTEMPORARY WRITERS SERIES

Tracy Kidder

October 13, 2005

At 4 pm in the Grupp Fireside Lounge, Kidder will discuss *Mountains Beyond Mountains: The Quest of Dr. Paul Farmer, A Man Who Would Cure the World*. The presentation will include selective readings, slides, and discussion shedding light on a book *The New York Times* called "œinspiring, disturbing, daring, and completely absorbing."

At 8 pm in the Montante Cultural Center, Kidder will read from his new book, *My Detachment*, a memoir of his year as an army officer in Vietnam. The evening will include a question-and-answer period, a book-signing, and reception.

#### 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](http://www.justbuffalo.org)

[REDACTED]

[↑ Contents](#)

127. **Alex Jorgensen**

***How Do You Make It Read Like Love***

*Mon 10 Oct 2005*

---

How Do You Make It Read Like Love

Might've carelessly  
made do, wrenched,  
all dry down there --  
back, what-what,  
a shoulder "Lift  
your wings!" against  
my, pause said pause,  
face. "Happy toes  
happy toes, happy toes!"  
Ah, when say, when,  
always when -- like that!

--- Jeffrey Side <[REDACTED]> wrote:

> You can find it here

>

<http://www.argotistonline.co.uk/Silliman%20interview.htm>

>

---

Yahoo! Music Unlimited

Access over 1 million songs. Try it free.

<http://music.yahoo.com/unlimited/>

[↑ Contents](#)

128. **Alex Jorgensen**

***Here we go! Re: How Do You Make It Read Like Love***

*Mon 10 Oct 2005*

---

How Do You Make It Read Like Love

Might carelessly  
make do, wrenched,  
all dry down there --  
back, what-what,  
a shoulder "Lift  
your wings!" against  
my, pause said pause,  
face. "Happy toes  
happy toes, happy toes!"  
Ah, when say, when,  
always when -- like that!

--- Alex Jorgensen <[REDACTED]> wrote:

> How Do You Make It Read Like Love  
>  
> Might've carelessly  
> made do, wrenched,  
> all dry down there --  
> back, what-what,  
> a shoulder "Lift  
> your wings!" against  
> my, pause said pause,  
> face. "Happy toes  
> happy toes, happy toes!"  
> Ah, when say, when,  
> always when -- like that!  
>  
>  
> --- Jeffrey Side <[REDACTED]> wrote:  
>  
> > You can find it here  
> >  
>  
<http://www.argotistonline.co.uk/Silliman%20interview.htm>  
> >  
>  
>  
>  
>  
>  
> \_\_\_\_\_  
> Yahoo! Music Unlimited  
> Access over 1 million songs. Try it free.  
> <http://music.yahoo.com/unlimited/>  
>

---

Do You Yahoo!?

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

[↑ Contents](#)

129. **Adam Fieled**

***Re: How Do You Make It Read Like Love***

*Mon 10 Oct 2005*

---

Alex,

That's an excellent poem. Playful, tight, etc...can I put it on my blog?

Best,

Adam Fieled [REDACTED]

Alex Jorgensen <[REDACTED]> wrote:

How Do You Make It Read Like Love

Might've carelessly  
made do, wrenched,  
all dry down there --  
back, what-what,  
a shoulder "Lift  
your wings!" against  
my, pause said pause,  
face. "Happy toes  
happy toes, happy toes!"  
Ah, when say, when,  
always when -- like that!

--- Jeffrey Side wrote:

> You can find it here

>

<http://www.argotistonline.co.uk/Silliman%20interview.htm>

>

---

Yahoo! Music Unlimited

Access over 1 million songs. Try it free.

<http://music.yahoo.com/unlimited/>

-----

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

### 130. **Jerome Rothenberg**

#### ***October/November travels***

*Mon 10 Oct 2005*

---

Diane Rothenberg and I are now preparing for another trip, principally to New York for a short visit and to France and Belgium and other possible points in Europe for a longer one.

We will arrive in New York on October 18 and will stay on until the 24th, during which time we'll be reachable at the Emily Harvey Gallery and Foundation, 537 Broadway, New York, NY 10012, tel. [REDACTED]. In Paris from October 25 to

November 17, the address and phone number are: c/o F. Raphoz and B. Fil-laudeau, 60 rue Monsieur le Prince, 75006 Paris, tel. 33/143256604, and from the 18th to the 23rd we can be reached in care of Ian Tyson and Val Chowan, St. Roman de Malegarde, Ste. Cecile les Vignes 84290, tel. 33/4 90 28 93 or 4 90 28 98 06. We will be in Belgium for the remainder of the trip and will return to California on November 29.

The public schedule, for any who can possibly attend, is:

October 20: Group reading with Pierre Joris & others, for University of California Press and Poets for the Millennium series, sponsored by Poetry Society of America, at Tishman Auditorium, 66 West 12th Street, New York.

November 4: Reading, with Yves Di Manno, Double Change and Scapes Colloquium, 18h00-19h.30, followed by a cocktail and book signing, Institut Charles V, at 10, rue Charles V, 75004 Paris.

November 10: lecture at Université du Maine, Le Mans; reading 5:00 p.m. at "L'herbe entre les dalles" (librairie), 36, rue des Ponts Neufs, 72000 Le Mans.

November 14: Lecture conférence, "De l'ethnopoésie au Jeu du silence," Chantier d'art provisoire, Cave Poésie. Université de Toulouse-Le Mirail, Toulouse.

November 22, reading, at "L'Ami Voyage en Compagnie" (gallery), 5 rue du Prévot, Place St-Didier, Avignon, to coincide with the exhibition "Ian Tyson, Estampes et Livres d'Artiste."

November 23: Reading and talk, Centre d'Etudes Poétiques, Ecole normale supérieure, Lettres et sciences humaines, 15 Parvis René Descartes, Lyon, 14:00 to 17:00 p.m.

November 25 and 26: Symposium and reading/performance. at KriKri Poetry and Performance Festival, Belgium. Symposium at the Paleis der Academieën, Hertogstraat 1, Brussels (next to the Royal Palace) from 13:30-17:30 on the 25th, and performance at Castle Gravensteen, St-Veerleplein, Gent, at 16:30 hours on the 26th.

We also expect to keep in touch as needed through our ongoing email addresses: [REDACTED] (jrothenberg at cox.net) and [REDACTED] (jdrothenberg at aol.com).

[↑ Contents](#)

131. **Stephen Vincent**  
***Sacrificing Lit Heritage for Oil***  
*Mon 10 Oct 2005*

---

The article (below) from the Sacramento Bee is a fascinating account of the way in which U.S. Rep. Richard Pombo, R-Tracy, the Chair of the U.S. House Committee on Resources tried to use Eugene O'Neil's home in Danville, California (in the context of the locally hot real estate market) as black mail in order to get Congress to pass Arctic Drilling rights on to the Oil Companies. A Shell oil refinery is located right near O'Neil home and who knows how much Shell has donated already to his election campaigns. If Conceptual Mail Art was still alive we would be sending bent nails to the Hammer (Delay), and paperback copies of O'Neil to Pombo.

Stephen V

Blog: <http://stephenvincent.net/blog/>

DANVILLE, California - Every year, 3,500 visitors make their way to the protected hillside home where Eugene O'Neill penned - with torturous effort - the works that would make him the only American playwright to win the Nobel Prize.

What if a for-sale sign went up out front of the rambling, two-story Spanish colonial home?

In the heated Bay Area housing market, the 13-acre site with a to-die-for view of Mount Diablo and the San Ramon Valley and a literary legend in its past could fetch millions.

OAS\_AD('Button20'); In a curious revelation recently from the halls of Congress, that very scenario seemed to be in the works: put the Eugene O'Neill National Historic Site on the auction block along with 14 other national park sites to help balance the national budget.

The O'Neill home, named Tao House, was the only California site on the list. Loyal supporters in the valley surrounding the Danville house were stunned.

"The e-mails were buzzing back and forth," said Gary DeAtley, a board member of the Eugene O'Neill Foundation, Tao House.

Low in profile, the homesite is nonetheless worthy of preservation, he said. "It's not Jefferson's home, and it's not Yosemite, but it is an important piece of American history."

How the sale idea got onto paper and how it became public is now little more than a bizarre story, insisted a spokesman for the U.S. House Committee on Resources, the original source of the notion.

Chaired by U.S. Rep. Richard Pombo, R-Tracy, whose district includes Danville, the committee is responsible for the nation's natural resources, including parks.

Like all Congressional committees, Pombo's was charged with taking inventory and suggesting ways to pinch pennies - \$2.4 billion to be exact, said Matt Streit, the spokesman.

It's part of an annual ritual to shave national debt and balance the budget, and the \$2.4 billion is Pombo's committee's share, Streit said.

According to him, the undisclosed money-saving schemes submitted to the Congressional Budget Office are not necessarily reality-based. "There are crazy ideas that are never going to see the light of day," he said.

True, the committee's staff members compiled a list of 15 national park sites - those with low attendance - for a suggested giant land sale, Streit said. After the committee's ideas were submitted to the Congressional Budget Office, someone there apparently leaked the list, he said.

"This document wasn't meant to be circulated," he said.

In a Sept. 23 letter, the Budget Office apologized to Pombo's committee for the "inadvertently disclosed" document.

Believe it or not, there are politics involved: Pombo is pushing a controversial proposal to drill for oil in the Arctic National Wildlife Refuge, which backers claim would produce \$2.5 billion annually for at least five years. The committee's intent in making up the list was a way of illustrating the possibilities if the drilling option is rejected, Streit said.

Eventually, the committee will have to decide how to save the \$2.4 billion.

"Selling national parks is not the best one," Streit said. "Obviously, the American public wouldn't see that as a good idea."

And so it would seem.

The National Parks Conservation Association commissioned a poll taken Sept. 30-Oct. 2 that showed that 79 percent of likely voters strongly disagree or disagree somewhat with the idea of selling national parks to developers or the oil and gas industry.

The overwhelming opposition is clear, said Craig Obey, vice president of governmental affairs for the watchdog group.

The possibility is still on the horizon, he insisted.

"The most important thing is that all people make their voices loud and clear that this kind of proposal is unacceptable," he said. "Next time, there could be an even more serious threat."

In an effort to quell the uproar, Pombo's office sent a representative to the recent O'Neill Festival in Danville, said DeAtley, who is pretty convinced the threat is gone. At least for now.

"I think there should be a discussion of where money could be saved," DeAtley said. "Maybe some parks could be turned over to nonprofits. That was not the environment that I would start that kind of discussion."

O'Neill is responsible for drawing respect to American theater, where before, European dramatists reigned, said Jon Rossini, an assistant professor of theater and dance at University of California, Davis.

He explored controversial topics, such as abortion in a 1914 play, and wrote serious parts for African Americans.

For artists and fans who see his secluded study behind three closed doors - the dual desks, the typewriter eschewed for pencils, it's like touching inspiration, Rossini said.

In his second-floor study, O'Neill would swivel back and forth between works in progress. Inflicted with a nerve disorder brought on by drinking, he struggled to put pencil to paper, sometimes using his other hand to steady the tremors in his writing hand. He refused to use a typewriter.

"There's something to be said about seeing where these plays were created," Rossini said. "If we start erasing these spaces, you're erasing the importance of these playwrights."

O'Neill called the 158-acre homesite his "final home and harbor." In 1937, with Carlotta, his actress third wife, he moved into the home, which was infused with Chinese philosophy and art. Carlotta O'Neill's 17 Louis Vuitton steamer trunks were stored in a specially built trunk house.

Inside, the faintly eccentric bright-blue ceilings represent the sky over darkly stained pine floors or earth-toned tiles. Here, O'Neill's wife tenaciously guarded her husband's privacy and creative process.

The couple bought an electric refrigerator that made its own ice, a splurge in those days; they quite literally did not want the iceman to come.

By 1943, the isolation proved too inconvenient. The home was sold, and the couple moved back East where O'Neill died in 1953.

He stayed put the longest, though, in the Danville home and ended his writing career there.

In the ensuing years, homes sprang up at the base of the hill, and now access to Tao House is limited to shuttles. That could be why so few people visit.



"I don't know if it's wise to measure a site's worth by the number of visitors it gets," said Rick Smith, the deputy superintendent for several East Bay national parks. "We have to preserve it, not just for 10 years, but for our children's children's children."

[↑ Contents](#)

132. **Joe Brennan**

**"Sophocles Is Tragic. Not This Bullshit"**

*Mon 10 Oct 2005*

---

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

In Tragedy The Fucker With The Flaw Dies:  
Police Call Killing Of Armed Man, Hostage in Fla. Tragic:  
"Sophocles Is Tragic. Not This Bullshit," Aristotle Taking Issue Says.  
"Unless the Tragic Flaw Is That Any Trigger Happy Ignorant Fuck In America Is Tailor Made For Law Enforcement, Military And/Or Merc.":  
Police Hoped To Avoid Patty Hearst Situation By Shooting Indigent Woman Hostage.:  
"If there's a fatal flaw, its not tragic. Its institutional. Its called a lack of accountability."  
By MUTCH STANKY

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

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

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

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

[↑ Contents](#)

133. **Lewis LaCook**

***xanax POP --> Nothing hot runs from my crotch***

Mon 10 Oct 2005

---

Nothing hot runs from my crotch.  
One route allowed along Hallowe'en lake  
collides within these mumbled densities  
cleft like a frustrated quietude...

<http://lewislacook.corporatepa.com/xanaxpop/>

\*\*\*\*\* No  
More Movements...

Lewis LaCook --> Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

---

Yahoo! Mail - PC Magazine Editors' Choice 2005

<http://mail.yahoo.com>

[↑ Contents](#)

134. **Leslie Scalapino**

***new series at the danube, Scalapino/Kearney 1st readers***

Mon 10 Oct 2005

---

Leslie Scalapino & Larry Kearney read at the Danube, the first reading in the series. At: the blue Danube Café, fourth Avenue and Clement Street in SF.  
Thurs., October 13th, 8 pm. Free.

[↑ Contents](#)

135. **Chris Stroffolino**

***new on peasantblog, etc...***

Mon 10 Oct 2005

---

Hey, while we're still on hiatus from live shows (until we find a replacement guitarist---which is hard coz bob stinson is dead--), it's still a busy time in Peasant land.

First, here's some of the latest blog entties  
([blog.myspace.com/continuouspeasant](http://blog.myspace.com/continuouspeasant))

\*\*Recent thoughts on Christine Hill's Volksboutique

\*\*Help WWOZ locate NOLA MUicians

\*\*"Micah Ballard and Matt Gonzales--ADOPT A POLITICIAN!

\*\*\*HAIL KPOO 89.5 FM---the first to play...

\*\*\*Silver Jews V. Continuous Peasant--not an either/or choice

Also, The first limited edition run of the handmade New Orleans Benefit CD has sold out (THANKS EVERYBODY FOR SUPPORTING THIS)---though there are still copies at EARWITNESS records & RockPaperScissors Gallery in Oakland and Aquarius Records in The Mission) and I'm in the process of making more; and thanks to KPOO-FM (89.5) for playing the new orleans song! (though the song has fallen into void at KPFA and KALX; more on that later)

Also, wanted to let you know that the song is up FOR FREE on the Music For America website ([www.musicforamerica.org](http://www.musicforamerica.org)), along with some things I wrote about the song and the situation in New Orleans and throughout the USA.

And that I'm involved in an event for NYC based BOOG CITY magazine (poetry reading and musical guest Julie Napolin; I'll play a solo song or two) Monday evening Oct 10th, 8PM at ADOBE BOOKS 16th and Mission, and another poetry event this thursday OCT 13th at SFAI for an International Poetry Festival (if you want to check out some international poets rather than LIT QUAKE which unfortunately coincides with it)

Finally, here's a update of some of the latest PEASANTBLOG entries ([BLOG.MYSPACE.COM/continuouspeasant](http://BLOG.MYSPACE.COM/continuouspeasant))

\*\*Recent thoughts on Christine Hill's Volksboutique  
\*\*Help WWOZ locate NOLA MUsicians  
\*\*"Micah Ballard and Matt Gonzales--ADOPT A POLITICIAN!  
\*\*\*HAIL KPOO 89.5 FM---the first to play...  
\*\*\*Silver Jews V. Continuous Peasant--not an either/or choice

thanks, Chris

[↑ Contents](#)

### 136. **Peter Ganick** *new publishing venture for long texts*

*Mon 10 Oct 2005*

---

greetings.

we're 'blue lion books', peter ganick  
from west hartford ct, and jukka-pekka  
kervinen from espoo finland. books are  
available from [cafePress.com](http://cafePress.com) a 'print-  
on-demand' printer. please check out:

<http://bluelionbooks.info/catalog.html>

there you'll find details about the  
press and descriptions of the first book  
and the two forthcoming.

peter ganick



we are ready for submissions, hardcopy  
preferred (email notification only) or  
electronic. texts must be more than  
250pp.

blue lion books  
181 edgemont avenue  
west hartford CT 06110 USA

inquiries welcome.

[↑ Contents](#)

### 137. **Slaughter, William**

#### **Notice: Mudlark**

*Mon 10 Oct 2005*

---

New and On View: Mudlark Poster No. 59 (2005)

THAT WHICH IS SEEN: Poems Based Exclusively on Artwork

by Dan Masterson

Dan Masterson's New and Selected (All Things, Seen and Unseen) was published in 1997 by The University of Arkansas Press. Two of his poems have won Pushcart prizes, and a number of poems have appeared in texts and anthologies. His work has appeared in many journals and magazines, including The New Yorker, Ontario Review, Sewanee, Shenandoah, The Georgia Review, Hotel Amerika, Poetry, The Paris Review, and Esquire. The founder and editor of Enskymment, an online poetry anthology of journal poems, he also directs the Poetry Master site for writers. He is in his 41st year at SUNY/Rockland.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: 

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

[↑ Contents](#)

138. **Jerome Rothenberg**  
***Fw: 10/20 reading U of California Press***  
*Mon 10 Oct 2005*

---

Thursday, October 20th 7:30 P.M.

Cosponsored by the Poetry Society of America and The New School Graduate Writing Program

CELEBRATING THE UNIVERSITY OF CALIFORNIA PRESS

A reading in honor of the 5th anniversary of the New California Poets Series with Brian Blanchfield, Fanny Howe, Mark Levine, and Harryette Mullen, and the Poets for the Millennium Series with Pierre Joris and Jerome Rothenberg reading Paul Celan, Maria Sabina, Andre Breton, and Jose Lezama Lima.

Admission is \$7 / \$5 for Members and Students.

The New School  
Tishman Auditorium  
66 West 12th Street, NYC

[↑ Contents](#)

139. **Michael Rothenberg**  
***patrick herron's e-mail***  
*Mon 10 Oct 2005*

---

if any one can give me patrick's e-mail please backchannel

best, MR  
Michael Rothenberg  
  
Big Bridge  
www.bigbridge.org

[↑ Contents](#)

140. **Brigitte Byrd**  
***Carrie Bennett and Brigitte Byrd launch the Clayton State University Visiting Writers Series 2005-2006 (Atlanta)***  
*Mon 10 Oct 2005*

---

On Tuesday, Oct. 11, Clayton State University's Department of Language and Literature, along with the University's Lyceum Program, welcomes Carrie Bennett to the first evening of the Clayton State Visiting Writers Series.

The opening event in the series will be held in room 10 of the University's Lecture Hall. Starting at 7:30 p.m., Bennett will be joined by Dr. Brigitte Byrd, assistant professor of English at Clayton State and coordinator of the series, to deliver 40 minutes of poetry, followed by a question and answer session and a book signing.

Bennett is the author of a full length collection of poems, "Biography of Water," which won the 2004 Washington prize, and a lecturer for the College of Arts & Sciences at Boston University. Byrd was born in Paris and worked as a dancer prior to moving permanently to the U.S. in 1990. She is the author of a collection of prose poems, "Fence above the Sea," and her work has appeared in Shade, Bayou, Denver Quarterly, Another Chicago Magazine, Spoon River Review, Laurel Review, New Orleans Review, New American Writing, among other publications. She currently teaches Creative Writing at Clayton State.

Bennett and Byrd are the first visiting writers who will be reading their works at the University's main campus in Morrow. The Clayton State University Visiting Writers Readers Series 2005-2006 will run from October 2005 to April 2006.

Schedule of future events:

Nov. 15th, Cynie Cory  
Dec. 6th, George Singleton  
Jan. 17th, Josh Russell  
Feb. 21st, Phillip DePoy  
Mar. 21st, Elizabeth Dewberry  
Apr. 11th, Reginald Shepherd

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


---

Yahoo! Mail - PC Magazine Editors' Choice 2005  
<http://mail.yahoo.com>

[↑ Contents](#)

141. **Adam Fieled**  
***"P.F.S. Post"/ Call for Work***  
*Mon 10 Oct 2005*

---

As is happening for many experimental poets, my blog is gradually morphing into a blog/journal. To commemorate this "passing", I've given the blo/jo a new moniker: "P.F.S. Post". And, just like that, I'm sending out a call to post-avantists & other freaky stylin' scribes...send me something! Of course, many of us want to see our best stuff in major journals, web or otherwise....nevertheless, if y'have stuff you fear is too "over the edge", it might find a home at "P.F.S. Post". One limitation I must warn of...my blog likes left hand margin stuff. Haven't figured out how to successfully upload more projective verse....certainly a drag when working with post-avant texts, but what the hell. Other than that, the sky's the limit, maybe even further....so, I'm at [REDACTED]. And, although I know this is a bit gauche (anti-Poetics List etiquette?) you can even call me at 6106082094. Let's make some noise!

---

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

[↑ Contents](#)

142. **mIEKAL aND**  
***If a book is published & nobody buys it...***  
*Mon 10 Oct 2005*

---

is it published?

[↑ Contents](#)

143. **Michael Rothenberg**  
***Re: If a book is published & nobody buys it...***  
*Mon 10 Oct 2005*

---

yes

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 10, 2005 11:26 PM  
Subject: If a book is published & nobody buys it...

| is it published?

[↑ Contents](#)

144. **Mairead Byrne**

***Re: If a book is published & nobody buys it...***

*Mon 10 Oct 2005*

---

It depends if purchase or readership determines publication. If a book is published and no editor, designer, publisher, printer, dropper-inner, friend, mother, poetry-book swopper, trader, daughter, neighbor, employer, reviewer, i.e., no-one at all reads it, not even the author, I don't know if it's published: but I have great faith in libraries and if the lonely poet sends the book to libraries, future readers are a possibility. Money and poetry books don't seem to have an excellent relationship. The pressure is always to trade. To send. To give away. To show. Someone should invent a velcro for sticking money to books. I'm the champion purchaser of my own books, I know that much. I deserve a prize!

Mairead

>>> [REDACTED] 10/10/05 11:26 PM >>>  
is it published?

[↑ Contents](#)

145. **Nate Dorward**

***Re: If a book is published & nobody buys it...***

*Mon 10 Oct 2005*

---

Not if it's print on demand. If nobody buys it, it doesn't exist because no copies are printed.

all best --N

Nate Dorward

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

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

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

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

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

& yes, there's a blog: [www.ndorward.com/blog/](http://www.ndorward.com/blog/)

JUST OUT: The Gig 18: Kelvin Corcoran, Jean Day, Andrew Levy, a.rawlings, Scott Thurston, Ralph Hawkins, Michael Boughn, David Ball, Douglas Manson,



Peter Larkin, Joan Retallack; Peter Middleton on Robert Creeley; the usual pile of reviews....

[↑ Contents](#)

146. **Nick Piombino**

***Re: If a book is published & nobody buys it...***

*Tue 11 Oct 2005*

---

(from the site of The Walt Whitman House, Camden, N.J.)

I CELEBRATE myself  
And what I assume you shall assume  
For every atom belonging to me as good belongs  
to you  
I loafe and invite my soul  
I lean and loafe at my ease....observing a spear  
of summer grass.

Leaves of Grass With these lines, a then unknown Walt Whitman introduced himself to the literary world of his day. In 1855, at his own expense, he published a book called Leaves of Grass. Of the 795 copies printed, almost none were sold.

On 10/10/05 11:48 PM, "Nate Dorward" <[REDACTED]> wrote:

*Not if it's print on demand. If nobody buys it, it doesn't exist because no copies are printed.*

*all best --N*

*Nate Dorward*

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

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

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

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

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

*& yes, there's a blog: [www.ndorward.com/blog/](http://www.ndorward.com/blog/)*

*JUST OUT: The Gig 18: Kelvin Corcoran, Jean Day, Andrew Levy, a.rawlings, Scott Thurston, Ralph Hawkins, Michael Boughn, David Ball, Douglas Manson, Peter Larkin, Joan Retallack; Peter Middleton on Robert Creeley; the usual pile of reviews....*

[↑ Contents](#)



149. **Harry Nudel**

***if a book....***

*Tue 11 Oct 2005*

---

why would u want  
anyone

to buy it  
or read it...

drn.....

[↑ Contents](#)

150. **Jeffrey Side**

***Ron Silliman poems now at The Argotist Online***

*Tue 11 Oct 2005*

---

<http://www.argotistonline.co.uk/Silliman%20poems.htm>

[↑ Contents](#)

151. **Kathleen Ossip**

***Betsy Fagin***

*Tue 11 Oct 2005*

---

Would anyone who has it please backchannel Betsy Fagin's email address?

Thanks.

Kathleen Ossip

[↑ Contents](#)

152. **Small Press Traffic**

***Gordon & Sullivan at SPT this Fri 10/14***

*Tue 11 Oct 2005*

---

Small Press Traffic is pleased to present  
New Experiments: Nada Gordon & Gary Sullivan on the Autré  
Friday, October 14, 2005 at 7:30 p.m.

Gordon & Sullivan write:

'The Extremely Hot Twins of Peshawar?'

'Rouge State?'

'Harmoronity?'

What to make of these manifestations, in new writing, of the Outrageous Other,  
of globalism gone gaga?

In a multimedia spectacle we will explore autré manifestations as melodrama,

Orientalism, pathos, and mistranslation; as the excessive, exotic, inappropriate, and naïve. We will conjure these djinns by rubbing the lamps of poetry, film, music, fashion, and comics. "This is a genuine imitation of a previously fabricated wilderness."

Nada Gordon is the author of *Foriegnn Bodie, Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?*, *Swoon* (with Gary Sullivan), and most recently *V. Imp.* She lived in Japan for 11 years and teaches English as a foreign language. With Gary Sullivan she co-edited the Poetry Project Newsletter. Her blog can be found at <http://ululate.blogspot.com>.

Gary Sullivan is the author of *Dead Man, How to Proceed in the Arts, Swoon* (with Nada Gordon), and most recently, *Elsewhere*. His ongoing comic strip, 'The New Life,' has been serialized in *Rain Taxi* since 1997. He has edited *De-tour Press, Readme*, and co-edited the Poetry Project Newsletter with Nada Gordon. He maintains a blog at <http://garysullivan.blogspot.com>.

Unless otherwise noted, events are \$5-10, sliding scale, free to SPT members, and CCA faculty, staff, and students.

Unless otherwise noted, our events are presented in  
Timken Lecture Hall

California College of the Arts

1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)

Elizabeth Treadwell Jackson, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

[↑ Contents](#)

153. **Stephen Vincent**

***Re: If a book is published & nobody buys it...***

*Tue 11 Oct 2005*

---

| *Subject: If a book is published & nobody buys it...*

The only complaint or cliam or piece of pride left for the author whose book is without an audience is that "the blind are leading the blind."

I suspect this question is in the same of line of 'the tree falling in the forest and nobody is there, does it still make a sound?' Well, trees do fall for books, pulp by pulp into those ink awaiting white sheets. Maybe we can say, in a pre-digital

age, books were, at least, read by trees. OK, branch out on that one, leaf by leaf!

Stephen V

Blog: <http://stephenvincent.net/blog/>

Currently featuring, "Mussolini, Leda & Swan" (no kidding)  
& "Raised by Ghosts."

[↑ Contents](#)

154. **Steve Dalachinsky**

***Re: If a book is published & nobody buys it...***

*Tue 11 Oct 2005*

---

it's painfully easy to at least sell 100 copies of your own po book  
over a bit of time but you must be willing to do the hustle tho  
embarassing it pays off  
tho i must admit to rarely buying other folks' books  
tho many are given to me  
and i know many folks who just prefer to give them away  
or never buy any from their publisher to resell at readings  
alot of musicians do likewise

it's like promoing a gig most don't and then they complain when no one shows  
up

even a case like the outlaw bible of american poetry  
i am probably one of the only folks who over time bought about  
20 from publisher at wholesale contributor's price  
and then resold them at a small profit  
but below retail price  
just last wek sold one to a cute blond from scandinavia  
now she and it and 4 other books of mine reside over seas etc

[↑ Contents](#)

155. **Steve Dalachinsky**

***Re: If a book is published & nobody buys it...***

*Tue 11 Oct 2005*

---

fk print on demand useless concept

any book should have a minimum run of 50 ir it's a chap  
to 200 and up if it's a chap or bigger production

in time they will all disappear  
and one day you wake up and say shit  
i forgot to keep a copy for myself

[↑ Contents](#)

156. **Kristine Leja**

**14 Hills Literary Journal Reading Oct. 20**

*Tue 11 Oct 2005*

---

14 Hills Literary Magazine Presents:

A night of fiction and poetry by local bay area authors featured in 14 Hills Vol 11.2:

Alison Stine, Anne Clifford, Elizabeth Treadwell, Erin Brooks Worley

October 20 @ 7:30pm

Valencia Street Books

569 Valencia (btwn 16th & 17th) in the Mission

Alison Stine is the author of a chapbook of poems, *Lot of My Sister* (Kent State University Press), and is a first year Wallace Stegner fellow at Stanford University. Her poems have appeared in *Poetry*, *The Paris Review*, *The Kenyon Review*, *Swink*, and others, and have twice been nominated for a Pushcart Prize. You can find her at: [www.awfullyserious.blogspot.com](http://www.awfullyserious.blogspot.com)

Anne Clifford's short stories have appeared in *Hayden's Ferry Review* and *Get Off My Wagon*, and have been performed by a Los Angeles word-for-word theater company. In 2004, she won as Associated Writing Program first prize for fiction and received her MFA from the University of San Francisco.

Elizabeth Treadwell is the author of a novel, *Eleanor Ramsey: the Queen of Cups*; a collection of stories and prose poems, *Populace*; and the poetry collections *Chantry* and *Lilyfoil + 3*. A new chapbook, *mub or the false transgressive evangelista*, is forthcoming from *furniture press*. Her work in *14 Hills* is from a new manuscript called *Wardolly*, other pieces from which are appearing in *jubilat*, *Pom2*, and the *Faux Press* anthology *Bay Poetics*. She is a SFSU MFA graduate and has a website at [elizabethtreadwell.com](http://elizabethtreadwell.com).

Erin Brooks Worley earned her MFA from Syracuse University. Her fiction has appeared in the *Indiana Review*, *The Gettysburg Review*, and *Ninth Letter*.

FREE Wine and cheese provided all book sales go towards the longevity of 14 Hills.

Visit [www.14hills.net](http://www.14hills.net) for more information on future readings and events!

-----  
Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

157. **Michael Rothenberg**

***Re: If a book is published & nobody buys it...***

Tue 11 Oct 2005

---

the concept of publication is screwy these days because of the technology. Print on demand is fine. Mimeo was salvation. Internet is virtual, so who cares and should! Everyone, event the giant (REAL) publishers use print on demand so they don't have to warehouse 1000 books, ten thousand books and pay tax on monster inventories and warehousing expenses. It is just the shield of credibility that they, THE REAL BIG PUBLISHERS have that gives their use of print on demand a different flavor, CACHE. If a book never sells and is only handed out to friends that should be enough. IT'S REAL ENOUGH. It's great to get a book "published", I'd like to have one this very minute. Yippee! Even to get a book photocopied is a treat. It costs money. Does that make it more valid? There aren't many copies of the Gutenberg Bible and Gutenberg is dead, what happened to his copy? It's all so precious, and the great libraries and literary reputations of the world are burned to the ground, under ten feet of Mississippi river mud, under a Honduran slide, or where California used to be. One day you might wake up and wonder where you left yourself. Why write at all?! I say take what you can and give no less credibility to what you have...

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

From: "Steve Dalachinsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 11, 2005 12:59 PM

Subject: Re: If a book is published & nobody buys it...

*fk print on demand useless concept*

*any book should have a minimum run of 50 ir it's a chap*

*to 200 and up if it's a chap or bigger production*

*in time they will all disappear*

*and one day you wake up and say shit*

*i forgot to keep a copy for myself*

[↑ Contents](#)

158. **Maria Damon**

***Re: If a book is published & nobody buys it...***

*Tue 11 Oct 2005*

---

in my neck of the woods, academia, publication is the point, not readership. if your book is published, it counts as a "publication" -no attention is paid to sales figures.

At 2:23 PM -0400 10/11/05, Michael Rothenberg wrote:

>the concept of publication is screwy these days because of the  
>technology. Print on demand is fine. Mimeo was salvation. Internet  
>is virtual, so who cares and should! Everyone, event the giant  
>(REAL) publishers use print on demand so they don't have to  
>warehouse 1000 books, ten thousand books and pay tax on monster  
>inventories and warehousing expenses. It is just the shield of  
>credibility that they, THE REAL BIG PUBLISHERS have that gives their  
>use of print on demand a different flavor, CACHE. If a book never  
>sells and is only handed out to friends that should be enough. IT'S  
>REAL ENOUGH. It's great to get a book "published", I'd like to have  
>one this very minute. Yippee! Even to get a book photocopied is a  
>treat. It costs money. Does that make it more valid? There aren't  
>many copies of the Gutenberg Bible and Gutenberg is dead, what  
>happened to his copy? It's all so precious, and the great libraries  
>and literary reputations of the world are burned to the ground,  
>under ten feet of Missississippi river mud, under a Honduran slide, or  
>where California used to be. One day you might wake up and wonder  
>where you left yourself. Why write at all?! I say take what you can  
>and give no less credibility to what you have...

>

>----- Original Message ----- From: "Steve Dalachinsky" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Tuesday, October 11, 2005 12:59 PM

>Subject: Re: If a book is published & nobody buys it...

>

>>fk print on demand useless concept

>>

>>any book should have a minimum run of 50 ir it's a chap

>>

>>to 200 and up if it's a chap or bigger production

>>

>>in time they will all disappear

>>and one day you wake up and say shit

>>i forgot to keep a copy for myself



[↑ Contents](#)

159. **Vernon Frazer**

***Re: If a book is published & nobody buys it...***

*Tue 11 Oct 2005*

---

Thanks, Nick

Walt's sales almost give me hope for the future.

Vernon

<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Nick Piombino

Sent: Tuesday, October 11, 2005 1:04 AM

To: ██████████

Subject: Re: If a book is published & nobody buys it...

(from the site of The Walt Whitman House, Camden, N.J.)

I CELEBRATE myself

And what I assume you shall assume

For every atom belonging to me as good belongs  
to you

I loafe and invite my soul

I lean and loafe at my ease....observing a spear  
of summer grass.

Leaves of Grass With these lines, a then unknown Walt Whitman introduced himself to the literary world of his day. In 1855, at his own expense, he published a book called Leaves of Grass. Of the 795 copies printed, almost none were sold.

On 10/10/05 11:48 PM, "Nate Dorward" <████████> wrote:

> Not if it's print on demand. If nobody buys it, it doesn't exist because  
no

> copies are printed.

>

> all best --N

>

> Nate Dorward

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

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

>

- > For info on recent publications: [www.ndorward.com/poetry/](http://www.ndorward.com/poetry/)
- > For the vast archive (updated monthly!) of music reviews:  
> [www.ndorward.com/music/](http://www.ndorward.com/music/)
- > & yes, there's a blog: [www.ndorward.com/blog/](http://www.ndorward.com/blog/)
- >
- > JUST OUT: The Gig 18: Kelvin Corcoran, Jean Day, Andrew Levy, a.rawlings,
- > Scott Thurston, Ralph Hawkins, Michael Boughn, David Ball, Douglas Man-  
son,
- > Peter Larkin, Joan Retallack; Peter Middleton on Robert Creeley; the usual
- > pile of reviews....

[↑ Contents](#)

160. **Kass Fleisher**  
***if a book in an academic context gets....***

Tue 11 Oct 2005

---

maria, agree with you to some degree, they do love that spine in academia, just want to caress it, fondle, don't matter who made the spine as long as it's a spine, an artifact that stands up tall without (much) support in the department displaycase.... \*but\*, prestige of press is a bugbear, bears down especially on underemployed academics and/or teachers in the lower tiers, and that's creative or scholarly pubs.... my dean (here in a 3rd-tier institution) actually made ranked various academic presses on a power point presentation and showed them to the entire (ie, x-disciplinary) junior faculty. in some ways the honesty was refreshing, but still, the shoe-quaking was felt far and wide. meanwhile, a gal i know (not \*me\*, of course...) looked at a job announcement for a 2nd-tier institution last week that said "minimum one book," but when she (not me!) discussed her (not mine!) vita with someone on the faculty there, she (moi?) was told, "minimum one \*trade\* book, actually...." wheeeeeeeeeeee. kass

[↑ Contents](#)

161. **Maria Damon**  
***Re: if a book in an academic context gets....***

Tue 11 Oct 2005

---

yes, i totally agree, prestige of press presses heavily --but in terms of readership...? cambridge UP books are so expensive no one can buy them, but the press's P-factor is huge...

At 2:13 PM -0500 10/11/05, Kass Fleisher wrote:

- >maria, agree with you to some degree, they do love that spine in
- >academia, just want to caress it, fondle, don't matter who made the
- >spine as long as it's a spine, an artifact that stands up tall

>without (much) support in the department displaycase.... \*but\*,  
>prestige of press is a bugbear, bears down especially on  
>underemployed academics and/or teachers in the lower tiers, and  
>that's creative or scholarly pubs.... my dean (here in a 3rd-tier  
>institution) actually made ranked various academic presses on a  
>power point presentation and showed them to the entire (ie,  
>x-disciplinary) junior faculty. in some ways the honesty was  
>refreshing, but still, the shoe-quaking was felt far and wide.  
>meanwhile, a gal i know (not \*me\*, of course...) looked at a job  
>announcement for a 2nd-tier institution last week that said "minimum  
>one book," but when she (not me!) discussed her (not mine!) vita  
>with someone on the faculty there, she (moi?) was told, "minimum one  
>\*trade\* book, actually...." wheeeeeeeeeeeee. kass

[↑ Contents](#)

## 162. **furniture\_press**

***Re: If a book is published & nobody buys it...***

*Tue 11 Oct 2005*

---

i'm a printer/publisher with sarah and we think it's a hoot this 1,000,000 copies  
sold bullshit great a readership

we do less than 100 gone in a year too bad you didn't get yr dirty mitts on 'em if  
they're that important TRADE!

use books like baseball cards only libraries should have keeping potential don't  
be greedy "property is theft" and all that buy a book for the sake of the publish-  
ers but trade them often with people that's how you build readership AKA did  
you read...?

self publishing too cut out the middle person it's a one human show like paint yr  
own damn picture who leaves it up to editors is sadly mistaken though i am an  
editor BUT the way sarah and i do things is this we get some kick ass texts and  
BUILD A BOOK AROUND THE TEXT no cutting tampering except for "we don't  
like it sorry send it to Greg or David"

what's the use of books treat them like baseball cards trade 'em mark off the  
checklist and get together and talk about it a symposium or two OK but damn  
folks share and share alike no fighting no Indigenous Peoples giving

er, that's why they're, er um, er, called TRADE um Paperbacks!!!!

I love you all, thank you!!!

Christophe Casamassima

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

From: "Steve Dalachinsky" <[REDACTED]>

To: [REDACTED]

Subject: Re: If a book is published & nobody buys it...

Date: Tue, 11 Oct 2005 12:59:43 -0400

*fk print on demand useless concept*

*any book should have a minimum run of 50 ir it's a chap*

*to 200 and up if it's a chap or bigger production*

*in time they will all disappear*

*and one day you wake up and say shit*

*i forgot to keep a copy for myself*

[www.towson.edu/~cacasama/furniture/poae](http://www.towson.edu/~cacasama/furniture/poae)

[baltimorereads.blogspot.com](http://baltimorereads.blogspot.com)

[zillionpoems.blogspot.com](http://zillionpoems.blogspot.com)

--

---

Graffiti.net free e-mail @ [www.graffiti.net](http://www.graffiti.net)

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

### 163. **Catherine Daly**

#### ***Ig Nobel Prize for Literature***

*Tue 11 Oct 2005*

---

The Ig Nobel for literature went to the Nigerians who introduced millions of e-mail users to a "cast of rich characters . each of whom requires just a small amount of expense money so as to obtain access to the great wealth to which they are entitled."

<http://www.improbable.com/ig/ig-pastwinners.html#ig2005>

[↑ Contents](#)

### 164. **Ishaq**

#### ***Slave Revolt Radio: Condoleeza Rice Negro interrogation - mp3 download***

*Tue 11 Oct 2005*

---

Slave Revolt Radio: Condoleeza Rice Negro interrogation - mp3 download

[http://radio.indymedia.org/uploads/srr\\_012805condi.mp3](http://radio.indymedia.org/uploads/srr_012805condi.mp3)

<http://radio.indymedia.org/news/2005/10/7197.php>

Slave Revolt Radio: Imperial Peace Advocates

Slave Revolt Radio: Imperial Peace Advocates 08-26-05

Politics of Peace in American politics & context.

An Older show pre-empted for the hurricane sam series.

<http://radio.indymedia.org/news/2005/02/3615.php>

[http://radio.indymedia.org/uploads/srr\\_012805condi.mp3](http://radio.indymedia.org/uploads/srr_012805condi.mp3)

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

<http://mysite.verizon.net/res7dhyg/index.html>

<http://www.freakradio.org/slaverevolt.html>

SLAVE REVOLT RADIO

<http://www.luver.com/slaverevolt.html>

[http://groups.yahoo.com/group/drumbeat-weekend\\_edition/](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

\

"...we have the responsibility to make no deal with the oppressor"

--harry belafonte

\

"...freedom is defined by one's ability to make independent choices about the goals one pursues and achieves...It holds that active self-destruction robs the enemy of final victory..."-- versioning Theodore Kaczynski

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

\

[http://www.world-crisis.com/analysis\\_comments/766\\_0\\_15\\_0\\_C/](http://www.world-crisis.com/analysis_comments/766_0_15_0_C/)

\

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

\  
http://www.lowliferecords.co.uk/  
\  
}

[↑ Contents](#)

165. **mIEKAL aND**

***Fwd: THIS SATURDAY! The 2005 Twin Cities Book Festival***

*Tue 11 Oct 2005*

---

Begin forwarded message:

*From: Bookfest <[REDACTED]>  
Date: October 11, 2005 5:45:43 PM CDT  
To: bookfest <[REDACTED]>  
Subject: THIS SATURDAY! The 2005 Twin Cities Book Festival  
Reply-To: [REDACTED], [REDACTED]*

*Don't miss it! Rain Taxi proudly presents the fifth annual*

*TWIN CITIES BOOK FESTIVAL*

*THIS SATURDAY, October 15, 2005, 10:00 am to 5:00 pm  
Minneapolis Community & Technical College, conveniently located in  
Downtown Minneapolis.*

*Completely Free and Open to the Public!*

*This Year's Special Events:*

*Spruce Room*

*10am: Bill Lofy on Paul Wellstone*

*11am: Siri Hustvedt*

*12pm: Rick Moody\**

*1:30pm: Audrey Niffenegger*

*2:30pm: Chitra Banerjee Divakaruni\**

*4pm: Harvey Pekar, in conversation with The Current's Mary Lucia*

*Hennepin Room*

*10:30am: Warren Hanson,*

*11:30am: MCBA Book Artists Panel*

*1pm: Ana Castillo\**

*2pm: Pete Hautman & Alison McGhee*

*3pm: Forrest Gander & Eliot Weinberger on New Directions*

*\*Starred readings will be sign-language interpreted. Raffles will be  
held at each event!*

*Books by all authors are for sale at the Festival, and booksignings*

*will take place after each event.*

*Plus! Dozens of local authors will be on hand to sign their books, including Zak Sally, Jim Moore, Joyce Sutphen, Ann Bauer, Bart Schneider, Cecilia Konchar-Farr, Susan Marks, Mary Logue, Bill Holm, David LaRoche, and many more!! Check out our website for details.*

*AND don't forget our annual Used Book Fair and Lit Mag Fair, Fun with Book Arts and scores of exhibitors! Complete info available at [www.raintaxi.com](http://www.raintaxi.com)*

*Please forward this notice to interested parties. See you at the Book Festival!*

[↑ Contents](#)

166. **K Zervos**

***Re: If a book is published & nobody buys it...***

*Tue 11 Oct 2005*

---

Are we saying national publication in print is only of limited cultural value; for academic evidence, for personal recognition, for cudos?

There is still a lot of print activity at the local level, poets selling their publications are booksellers and distributors too.

Perhaps google and yahoo are trying to re-define the way we access books ie private libraries of digital texts where you pay for download? Will they just exploit existing archives or will they start to find ways to promote newly 'published' texts? Will they begin to create celebrity of new writers to 'sell' their digital texts?

Or Print-on-demand publishers with large digital storage and shopfront production facilities. Will they just be repositories for out-of-print(paper) books? Will they start to actively promote new writers of new texts?

Is it now up to writers to be their own promotions and public relations officers as well as publisher, distributor and book-seller, establishing websites to promote their works that they offer for on-line download or in shipped pod-paper format?

komninos zervos  
lecturer, convenor of CyberStudies major  
School of Arts  
Griffith University  
Room 3.25 Multimedia Building G23

Gold Coast Campus  
Parkwood  
PMB 50 Gold Coast Mail Centre  
Queensland 9726  
Australia  
Phone 07 5552 8872 Fax 07 5552 8141  
homepage: [http://www.gu.edu.au/ppages/k\\_zervos](http://www.gu.edu.au/ppages/k_zervos)  
broadband experiments:  
<http://users.bigpond.net.au/mangolegs>

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

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

|||On Behalf Of Michael Rothenberg

|||Sent: Wednesday, 12 October 2005 4:23 AM

|||To:

|||Subject: Re: If a book is published & nobody buys it...

|||

|||the concept of publication is screwy these days because of the

|||technology.

|||Print on demand is fine. Mimeo was salvation. Internet is virtual, so who

|||cares and should! Everyone, event the giant (REAL) publishers use print

|||on

|||demand so they don't have to warehouse 1000 books, ten thousand books

|||and

|||pay tax on monster inventories and warehousing expenses. It is just the

|||shield of credibility that they, THE REAL BIG PUBLISHERS have that gives

|||their use of print on demand a different flavor, CACHE. If a book never

|||sells and is only handed out to friends that should be enough. IT'S REAL

|||ENOUGH. It's great to get a book "published", I'd like to have one this

|||very

|||minute. Yippee! Even to get a book photocopied is a treat. It costs

|||money.

|||Does that make it more valid? There aren't many copies of the Gutenberg

|||Bible and Gutenberg is dead, what happened to his copy? It's all so

|||precious, and the great libraries and literary reputations of the world

|||are

|||burned to the ground, under ten feet of Misssissippi river mud, under a

|||Honduran slide, or where California used to be. One day you might wake up

|||and wonder where you left yourself. Why write at all?! I say take what

|||you

|||can and give no less credibility to what you have...

|||



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

|||From: "Steve Dalachinsky" <[REDACTED]>

|||To: <[REDACTED]>

|||Sent: Tuesday, October 11, 2005 12:59 PM

|||Subject: Re: If a book is published & nobody buys it...

|||

|||

|||> fk print on demand useless concept

|||>

|||> any book should have a minimum run of 50 ir it's a chap

|||>

|||> to 200 and up if it's a chap or bigger production

|||>

|||> in time they will all disappear

|||> and one day you wake up and say shit

|||> i forgot to keep a copy for myself

|||>

|||

|||--

|||No virus found in this incoming message.

|||Checked by AVG Anti-Virus.

|||Version: 7.0.344 / Virus Database: 267.11.14/129 - Release Date: 11/10/05

|||

--

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.0.344 / Virus Database: 267.11.14/129 - Release Date: 11/10/05

[↑ Contents](#)

167. **amy king**

***King, Good, & Sirois Reading in Baltimore, DC, & North Carolina area***

*Tue 11 Oct 2005*

---

We're reading in Baltimore, but it seems we have at least two people driving up from NC to say hey and listen in. If you want to come, maybe catch a ride with them...

And if you're in the Baltimore area, do stop by please:

"M. Ball" <[REDACTED]> wrote:

Date: Tue, 11 Oct 2005 20:18:09 -0400

From: "M. Ball" <[REDACTED]>

Subject: i.e. poetry series- a belated heads up-

Amy King, Adam Good & Justin Sirois  
will be reading this Saturday-

Clayton & Co. Fine Books  
317 N. Charles Street  
Baltimore, MD

The reading begins at 4pm-

We will all have dinner & drinks afterwards-

Please join us- in flesh, in flash, in spirit, in mirth, in squirt etc.-

-----

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

168. **Rodney K**

***Yipes! Nada Gordon & Rodney Koenek Sunday, Oct. 16***

*Tue 11 Oct 2005*

---

Hi All,

This SUNDAY, OCTOBER 16th @ 7 p.m. in Oakland I'll be showing clips from Bollywood films with Nada Gordon, who'll be reading from her poetry and presenting tableaux vivants. It's the second in Oakland's new New Yipes series at 21 Grand. If you saw the first one with Cedar Sigo and Kathleen Fraser, with films by Kelly Sears, you'll know that New Yipes is shaping up to be ELO to New Brutalism's Beatles, and I mean that in the best way possible. If you're in or around Oakland, I hope you'll come. You can find out more and see some pictures here: [newyipes.blogspot.com](http://newyipes.blogspot.com)

Nada will also be giving a New Experiments talk on "The Autré" with Gary Sullivan this Friday, October 14 @ Small Press Traffic:  
[www.sptraffic.org/html/events/fall04.html](http://www.sptraffic.org/html/events/fall04.html)

Best,  
Rodney=

[↑ Contents](#)

169. **Dan Machlin**

***FUTUREPOEM @ THE NEW SCHOOL***

*Wed 12 Oct 2005*

---

FUTUREPOEM BOOKS @ THE NEW SCHOOL

The New School 66 W. 12th St., Rm 510

TUESDAY OCTOBER 18, 2005 6:30 p.m.-8:00 p.m.

FUTUREPOEM BOOKS POETRY READING

with

CHARLES BERNSTEIN

SHANXING WANG

JO ANN WASSERMAN

A Futurepoem books press reading with readings by Futurepoem authors Shanxing Wang and Jo Ann Wasserman and Futurepoem advisory board member Charles Bernstein. Charles Bernstein will also introduce the other readers.

Admission: \$5 general admission.

ABOUT THE READERS:

Charles Bernstein is the author of 30 books of poetry and libretti, including *Shadowtime* (Los Angeles: Green Integer, 2005), *With Strings* (Chicago: University of Chicago Press, 2001), *Republics of Reality: 1975-1995* (Los Angeles: Sun & Moon Press, 2000) and *World on Fire* (Nomados, 2004). He has published two books of essays and one essay/poem collection: *My Way: Speeches and Poems* (Chicago: University of Chicago Press, 1999); *A Poetics* (Cambridge: Harvard University Press, 1992); *Content's Dream: Essays 1975-1984* (Los Angeles: Sun & Moon Press, 1986, 1994; reprinted by Northwestern University Press, 2001). He is also the co-author of *A Conversation with David Antin* (New York: Granary Books, 2002).

Shanxing Wang is the author of the forthcoming *Mad Science in Imperial City* (Futurepoem 2005). He was born in Jinzhong, Shanxi Province, China, and studied Mechanical Engineering at Xi'an Jiaotong University. In 1991, at the age of 26, he moved to the U.S. to pursue a PhD in Mechanical Engineering at University of California at Berkeley. While teaching Engineering at Rutgers University, he began to take courses in Creative Writing, and subsequently received a Zora Neale Hurston Scholarship to attend the Summer Writing Program at Naropa University. In 2003, he was selected as a finalist for the PEN USA Emerging Voices Rosenthal Fellowship. He currently lives and writes in Queens, New York.

Futurepoem published Jo Ann Wasserman's book, *The Escape*, in 2003. Her work has appeared in *The World*, *Grand Street*, *can we have our ball back?* and *The East Village*. She is the former Managing Editor of *How2*, an online journal of innovative writing by women, and former Program Coordinator at The Poetry Project at St. Mark's Church. She recently earned an M.F.A. in poetics from the New College of California and currently lives in New York City.

ABOUT FUTUREPOEM: Futurepoem books is a New York City-based publishing collaborative dedicated to presenting innovative works of contemporary poetry and prose by both emerging and important underrepresented writers. Our rotating editorial panel shares the responsibility for selecting, designing and promoting the books we produce. We currently publish two titles per year. Futurepoem also occasionally invites writers or multi-genre artists to produce work for special projects that is then documented in print or via other media.

For more information visit: <http://www.futurepoem.com>

[↑ Contents](#)

170. **Michael Rothenberg**

***Re: If a book is published & nobody buys it...***

*Wed 12 Oct 2005*

---

i love the internet, the photocopy, the typewritten manuscript, they are books, they are published, and we exchange, sell, self publish, mutually publish, copulate, whatever, them, we place too much emphasis on material cache and hype, fame and money, that is all I am saying

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

From: "K Zervos" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 11, 2005 9:15 PM

Subject: Re: If a book is published & nobody buys it...

Are we saying national publication in print is only of limited cultural value; for academic evidence, for personal recognition, for cudos?

There is still a lot of print activity at the local level, poets selling their publications are booksellers and distributors too.

Perhaps google and yahoo are trying to re-define the way we access books ie private libraries of digital texts where you pay for download? Will they just exploit existing archives or will they start to find ways to promote newly 'published' texts? Will they begin to create celebrity of new writers to 'sell' their digital texts?

Or Print-on-demand publishers with large digital storage and shopfront production facilities. Will they just be repositories for out-of-print(paper) books? Will they start to actively promote new writers of new texts?

Is it now up to writers to be their own promotions and public relations officers as well as publisher, distributor and book-seller, establishing websites to promote their works that they offer for on-line download or in shipped pod-paper format?

komninos zervos  
lecturer, convenor of CyberStudies major  
School of Arts  
Griffith University  
Room 3.25 Multimedia Building G23  
Gold Coast Campus  
Parkwood  
PMB 50 Gold Coast Mail Centre  
Queensland 9726  
Australia  
Phone 07 5552 8872 Fax 07 5552 8141  
homepage: [http://www.gu.edu.au/ppages/k\\_zervos](http://www.gu.edu.au/ppages/k_zervos)  
broadband experiments:  
<http://users.bigpond.net.au/mangolegs>

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

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

|||On Behalf Of Michael Rothenberg

|||Sent: Wednesday, 12 October 2005 4:23 AM

|||To:

|||Subject: Re: If a book is published & nobody buys it...

|||

|||the concept of publication is screwy these days because of the

|||technology.

|||Print on demand is fine. Mimeo was salvation. Internet is virtual, so who

|||cares and should! Everyone, event the giant (REAL) publishers use print

|||on

|||demand so they don't have to warehouse 1000 books, ten thousand books

|||and

|||pay tax on monster inventories and warehousing expenses. It is just the

|||shield of credibility that they, THE REAL BIG PUBLISHERS have that gives

|||their use of print on demand a different flavor, CACHE. If a book never

|||sells and is only handed out to friends that should be enough. IT'S REAL

|||ENOUGH. It's great to get a book "published", I'd like to have one this

|||very

|||minute. Yippee! Even to get a book photocopied is a treat. It costs  
|||money.  
|||Does that make it more valid? There aren't many copies of the Gutenberg  
|||Bible and Gutenberg is dead, what happened to his copy? It's all so  
|||precious, and the great libraries and literary reputations of the world  
|||are  
|||burned to the ground, under ten feet of Mississippi river mud, under a  
|||Honduran slide, or where California used to be. One day you might wake up  
|||and wonder where you left yourself. Why write at all?! I say take what  
|||you  
|||can and give no less credibility to what you have...

|||  
|||----- Original Message -----  
|||From: "Steve Dalachinsky" <[REDACTED]>  
|||To: <[REDACTED]>  
|||Sent: Tuesday, October 11, 2005 12:59 PM  
|||Subject: Re: If a book is published & nobody buys it...

|||  
|||  
|||> fk print on demand useless concept  
|||>  
|||> any book should have a minimum run of 50 ir it's a chap  
|||>  
|||> to 200 and up if it's a chap or bigger production  
|||>  
|||> in time they will all disappear  
|||> and one day you wake up and say shit  
|||> i forgot to keep a copy for myself  
|||>

|||  
|||--  
|||No virus found in this incoming message.  
|||Checked by AVG Anti-Virus.  
|||Version: 7.0.344 / Virus Database: 267.11.14/129 - Release Date: 11/10/05  
|||

--

No virus found in this outgoing message.  
Checked by AVG Anti-Virus.  
Version: 7.0.344 / Virus Database: 267.11.14/129 - Release Date: 11/10/05

[↑ Contents](#)

171. **Alex Jorgensen**

**Flash Vignette-- only in the word, suckers!**

Wed 12 Oct 2005

---

Ok, with lots -- and lots! -- of love:

Flash Vignette

Knew a man who'd grope his  
wife from behind a large white sheet  
"made antiseptic." And who'd press  
tranny hookers into being force-fed  
¼-carat diamonds wrapped in feces.  
And whose semen, I was told, somehow'd  
congeal like aspic. "Mere alcohol  
doesn't thrill me at all," he liked  
to boast, quoting from Cole Porter  
song heard x-times by way of Sinatra.  
"When she was young, she was a beautiful woman--"  
And as she got older, eyeliner  
made her eyes look deep-set and  
skin no longer taught, relaxed itself  
along the bones of her face.

--- Michael Rothenberg <[REDACTED]>  
wrote:

*i love the internet, the photocopy, the typewritten  
manuscript, they are  
booksl, they are published, and we exchange, sell,  
self publish, mutually  
publish, copulate, whatever, them, we place to0  
much emphasis on material  
cache and hype, fame and money, that is all I am  
saying*

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

From: "K Zervos" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 11, 2005 9:15 PM

Subject: Re: If a book is published & nobody buys  
it...

*Are we saying national publication in print is only  
of limited cultural  
value; for academic evidence, for personal  
recognition, for cudos?*

*There is still a lot of print activity at the local level, poets selling their publications are booksellers and distributors too.*

*Perhaps google and yahoo are trying to re-define the way we access books ie private libraries of digital texts where you pay for download? Will they just exploit existing archives or will they start to find ways to promote newly 'published' texts? Will they begin to create celebrity of new writers to 'sell' their digital texts?*

*Or Print-on-demand publishers with large digital storage and shopfront production facilities. Will they just be repositories for out-of-print(paper) books? Will they start to actively promote new writers of new texts?*

*Is it now up to writers to be their own promotions and public relations officers as well as publisher, distributor and book-seller, establishing websites to promote their works that they offer for on-line download or in shipped pod-paper format?*

*komninos zervos  
lecturer, convenor of CyberStudies major  
School of Arts  
Griffith University  
Room 3.25 Multimedia Building G23  
Gold Coast Campus  
Parkwood  
PMB 50 Gold Coast Mail Centre  
Queensland 9726  
Australia  
Phone 07 5552 8872 Fax 07 5552 8141  
homepage: [http://www.gu.edu.au/ppages/k\\_zervos](http://www.gu.edu.au/ppages/k_zervos)*



*broadband experiments:*  
*<http://users.bigpond.net.au/mangolegs>*

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

*|||From: UB Poetics discussion group*

*[mailto: [REDACTED]]*

*|||On Behalf Of Michael Rothenberg*

*|||Sent: Wednesday, 12 October 2005 4:23 AM*

*|||To: [REDACTED]*

*|||Subject: Re: If a book is published & nobody buys it...*

*|||*

*|||the concept of publication is screwy these days because of the*

*|||technology.*

*|||Print on demand is fine. Mimeo was salvation.*

*Internet is virtual, so who*

*|||cares and should! Everyone, event the giant (REAL) publishers use print*

*|||on*

*|||demand so they don't have to warehouse 1000 books, ten thousand books*

*|||and*

*|||pay tax on monster inventories and warehousing expenses. It is just the*

*|||shield of credibility that they, THE REAL BIG PUBLISHERS have that gives*

*|||their use of print on demand a different flavor, CACHE. If a book never*

*|||sells and is only handed out to friends that should be enough. IT'S REAL*

*|||ENOUGH. It's great to get a book "published", I'd like to have one this*

*|||very*

*|||minute. Yippee! Even to get a book photocopied is a treat. It costs*

*|||money.*

*|||Does that make it more valid? There aren't many copies of the Gutenberg*

*|||Bible and Gutenberg is dead, what happened to his copy? It's all so*

*|||precious, and the great libraries and literary reputations of the world*

*|||are*

*|||burned to the ground, under ten feet of Mississipp river mud, under a*

*|||Honduran slide, or where California used to be.*

*One day you might wake up  
|||and wonder where you left yourself. Why write at  
all?! I say take what*

*|||you  
|||can and give no less credibility to what you  
have...*

*|||  
|||----- Original Message -----  
|||From: "Steve Dalachinsky" <[REDACTED]>  
|||To: <[REDACTED]>  
|||Sent: Tuesday, October 11, 2005 12:59 PM  
|||Subject: Re: If a book is published & nobody buys  
it...*

*|||  
|||  
|||> fk print on demand useless concept  
|||>  
|||> any book should have a minimum run of 50 ir  
it's a chap*

*|||>  
|||> to 200 and up if it's a chap or bigger  
production  
|||>  
|||> in time they will all disappear  
|||> and one day you wake up and say shit  
|||> i forgot to keep a copy for myself  
|||>*

*|||  
|||--  
|||No virus found in this incoming message.  
|||Checked by AVG Anti-Virus.  
|||Version: 7.0.344 / Virus Database: 267.11.14/129  
- Release Date: 11/10/05  
|||*

*--  
No virus found in this outgoing message.  
Checked by AVG Anti-Virus.  
Version: 7.0.344 / Virus Database: 267.11.14/129 -  
Release Date: 11/10/05*

---

Yahoo! Music Unlimited  
Access over 1 million songs. Try it free.  
<http://music.yahoo.com/unlimited/>

[↑ Contents](#)

172. **Ward Tietz**

***Baraka and Smith @ Georgetown U on October 18***

*Wed 12 Oct 2005*

---

The Georgetown Poetry and Seminar Series Presents:

Amiri Baraka & Rod Smith--Art and Politics: An Overview  
with special introductions by Aldon Nielsen

October 18, 2005

Seminar: Art and Politics: An Overview: 5:30 PM, 462 ICC

Poetry Reading: 8:00 PM, ICC Auditorium

Poet, essayist, dramatist, political activist Amiri Baraka is widely recognized as the central figure in the Black Arts Movement of the 1960s and has been a tireless innovator and instigator ever since. Recent additions to his extensive bibliography include *Somebody Blew Up America & Other Poems* and *The Essence of Reparations*.

Poet and publisher Rod Smith's most recent books include *Music or Honesty*, *Poèmes de l'araignée* and *The Good House*. Praising *Music or Honesty*, Peter Gizzi has written that "Smith is submodernism's first genius, [a poet with a] 'dissociadelic' mid-Atlantic soul, which never makes us choose between truth and beauty."

For further information about the series or this event, contact Ward Tietz, Director, Georgetown Poetry and Seminar Series, at



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.

All events are free and open to the public.

[↑ Contents](#)

173. **{ brad brace }**

***Insatiable Abstraction Engine - new entries***

*Wed 12 Oct 2005*

---

Obey-Orders

Object-Disappear

Object-Lesson

Object-Terrible  
Objected-Oriented  
Objections-Indefinitely  
Objective-Answer  
Objective-Correlative  
Objective-Sanction  
Obliged-Hitherto  
Obliged-to-Acquiesce  
Oblique-Interior  
Oblique-Reference  
Oblique-Sections  
Oblique-Strategies  
Obliquely-Allusive  
Obliquely-Assailed  
Obliquely-Pointing  
Oblivion-Alone  
Oblivious-Joggers  
Oblong-Groove  
Oblong-Spots  
Obscene-Circus-Acts  
Obscene-Comments  
Obscene-Curlicues  
Obscene-Graffiti  
Obscene-Pictures  
Obscene-Thrusts  
Obscenely-Succulent  
Obscure-and-Detested  
Obscure-Aspect  
Obscure-Attachments  
Obscure-Circles  
Obscure-Desire  
Obscure-Differentiation  
Obscure-Divination  
Obscure-Feeling  
Obscure-Folk  
Obscure-Impressions  
Obscure-Intimate-Certainty  
Obscure-Knowledge  
Obscure-Military-Rabble  
Obscure-One  
Obscure-Onlooker  
Obscure-Ordinance

Obscure-Phantoms  
Obscure-Pleasure  
Obscure-Poems  
Obscure-Quarter  
Obscure-Recesses  
Obscure-Reproval  
Obscure-Reserves  
Obscure-Shapes  
Obscure-Signals  
Obscurity-Triumphed  
Obsessive-Belief  
Obsessive-Gaze  
Obsessive-Longing  
Obsessive-Worry  
Obsidian-Oval  
Obsolete-Apparatus  
Obsolete-City-of-Our-Past  
Obsolete-Doctrine  
Obsolete-Forms  
Obsolete-Theory  
Obstinate-Persistence  
Obstinate-Refusal  
Obvious-Assumption  
Obvious-Burden  
Obvious-Dangers  
Obvious-Excitement  
Obvious-Falsehood  
Obvious-Favourite  
Obvious-Glee  
Obvious-Improvement  
Obvious-Inferences  
Obvious-Manifestations  
Obvious-Poignancy  
Obvious-Reasons  
Obvious-Rejoinder  
Obvious-Truth  
Occasional-Flashes  
Occasional-Flick  
Occasional-Quirk  
Occasional-Remark  
Occidental-Dichotomies  
Occult-Apparatus

Occult-Gargling  
Occupied-Territory  
Ocean-Once ....  
Ocean-Reveries  
Ocean-Sediment  
Octave-Above  
Odd-Conjunctions  
Odd-Ducks-Kicking  
Odd-Mixture  
Odd-Occasion  
Odd-Offering  
Odd-Twist  
Oddly-Obsequious  
Oddly-Sunken  
Odious-Absurdities  
Odorous-Wax  
Of-Late  
Of-the-Moon  
Off-Chance  
Off-Into  
Off-Shore-Art  
Offensive-Allusion  
Offensive-Outbursts  
Offensive-Virtue  
Offer-to-View  
Offered-Objects  
Official-Capacity  
Official-Ideology  
Official-Manifestations  
Official-Offerings  
Official-Supremacy  
Official-Wording  
Officially-Recognised  
Offing-Gained  
Offset-and-Annul  
Offspring-Themselves-Pregnant  
Oft-Repeated-Ponderings  
Often-Ended-Up  
Often-Evinced  
Often-From  
Often-Happened  
Often-Only

Often-Times  
Oh-No  
Oh-Shit-Oh-Fuck  
Oh-So-Gently  
Oh-the-World  
Oil-Cask  
Oil-Upon-the-Waters-When  
Oily-Calmness-Floats  
Old-Apples  
Old-Arrangements  
Old-Authors  
Old-Black-Letter  
Old-Burden  
Old-Craft  
Old-Crosspatch  
Old-Deeds  
Old-Desire  
Old-Ditty  
Old-Doorway  
Old-Fashioned  
Old-Fetid-Caves  
Old-Fossils  
Old-Frumps  
Old-Grey-House  
Old-Grudge  
Old-Hag  
Old-Hat  
Old-Hens  
Old-Hunks  
Old-Importance  
Old-Impulse  
Old-Joke  
Old-Lags  
Old-Maids  
Old-Masters  
Old-Maxims  
Old-Men  
Old-Moat  
Old-Oak  
Old-One  
Old-Opponents  
Old-Order

Old-Pictures  
Old-Rag  
Old-Rigadig  
Old-Rules  
Old-Ruts  
Old-Sacrifices  
Old-Sails  
Old-Scoundrel  
Old-Sea-Chest  
Old-Sepulchral  
Old-Settlers  
Old-Shnozzola  
Old-Son-of-a-Gun  
Old-Stone  
Old-Style-Sharks  
Old-Tense-Signals  
Old-Territory  
Old-Terror  
Old-Thunder  
Old-Times  
Old-Trollop  
Old-Trots  
Old-Truth  
Old-Urgency  
Old-Urine  
Old-Wounds-to-Bleed-Afresh  
Old-Wrinkled-Planks  
Olden-Time  
Oldest-Ossature  
Olfactory-Organ  
Ominous-Orange  
Ominous-Silence  
On-All-Hands  
On-First-Appearance  
On-Land-and-On-Sea  
On-No-Account  
On-One-Side  
On-That-Side-of-It  
On-the-Day-Following  
On-Those-Evenings-When  
Once-A-Year  
Once-Already



Once-For-All  
Once-Inside  
Once-More  
Once-Occasioned  
Once-or-Twice  
Once-Outside  
Once-Savage-Harbors  
Once-Vainly-Pursued  
One-Afternoon  
One-and-All  
One-and-Only  
One-and-the-Same  
One-Beneath-Another  
One-by-One  
One-Cause  
One-Condition-Sufficed  
One-Continuous-Jaw  
One-Day-Dazzle  
One-False-Note  
One-Fell-Swoop  
One-Fluid-Motion  
One-From-the-Other  
One-Good-Gallon  
One-Hand-Raised  
One-Inch  
One-Mass  
One-of-Those  
One-Offs  
One-Portentous-Something  
One-Sees-At-Once  
One-Single-Jot  
One-Sort  
One-Stiver  
One-Thing-Only  
One-Trick  
One-Uniform-Vision  
One-Way-or-Other  
One-Word  
Ongoing-Sense  
Only-Answer  
Only-Because  
Only-Consolation

Only-Copy-Extant  
Only-Dwindle-Once  
Only-Find  
Only-Gift  
Only-Glows  
Only-Happens-Once  
Only-Looks-So-Much-the-More  
Only-Once  
Only-One  
Only-Oracles  
Only-Reason  
Only-Results-Again  
Only-Say-That  
Only-See-Part  
Only-Show  
Only-Some  
Only-Tears  
Only-That-Now  
Only-Then  
Only-they-Sometimes  
Only-Thing  
Only-Those  
Only-to-Be-Had  
Only-Way  
Only-Yellow  
Only-Yesterday  
Ontological-Boomerang  
Ontological-Deductions  
Ooze-Greed  
Opalescent-Fulgurations  
Opalescent-Pallor  
Opalescent-Sheen  
Opalescent-Veins  
Opaline-Depths  
Opaque-Challenge  
Opaque-Ciphers  
Opaque-Quest  
Opaque-Red-Liquid  
Open-Air  
Open-Conflict  
Open-Grave  
Open-Hydrant

Open-Mouth  
Open-Ocean  
Open-Rebellion  
Open-Registration  
Open-Syntax  
Open-Violation  
Open-Wings  
Opening-Salvo  
Opiate-Metabolites  
Opiate-Night  
Opposite-Direction  
Opposite-Impression  
Opposite-Latitudes  
Opposite-Opinion  
Opposite-Ridge  
Opposite-Sense  
Opposite-Sides  
Opposite-Slope  
Opposite-Wall  
Oppressive-Clarity  
Oppressive-Economic-Forces  
Oppressive-Mechanisms  
Oppressive-Stillness  
Optical-Centre  
Optical-Errors  
Optical-Illusion  
Optical-Reflex  
Optically-Deceived  
Options-Dying  
Opulent-and-Captive  
Opulent-Fittings  
Opulent-Textures  
Opus-Francigenum  
Or-Any-of  
Orang-Outang  
Orange-Blossom  
Orange-Breath  
Orange-Chalk  
Orange-Crush  
Orange-Effulgence  
Orange-Marmalade  
Orange-Peel

Orange-Plumes  
Orange-Plush  
Orange-Red-Chestnuts  
Orange-Rhombuses  
Orange-Water  
Orange-Whistles  
Orbital-Cavities  
Orchestral-Motif  
Orchids-Roses-and-Violets  
Ordered-Clusters  
Ordered-Complexity  
Ordered-Expression  
Ordered-Procession  
Orderly-Enumeration  
Orderly-Volleys  
Orderly-Withdrawal  
Ordinarily-Dull  
Ordinarily-Overwhelming  
Ordinary-Bloke  
Ordinary-Concerns  
Ordinary-Contentment  
Ordinary-Day  
Ordinary-Irrational-Horrors  
Ordinary-Life  
Ordinary-Objects  
Ordinary-Stuff  
Ordinary-Trickle  
Ordinary-Vision  
Organic-Dislocations  
Organic-Metaphor  
Organic-Radiance  
Organic-Realisation  
Organised-Orgies  
Organised-Vice  
Organized-Civil-Violence  
Organized-Forgetting  
Orgasmic-Brink  
Orgiastic-Arpeggios  
Oriental-Stupor  
Orifice-and-Invoke  
Origin-Age-and-Formation  
Original-Appearance

Original-Clusters  
Original-Course  
Original-Darkness  
Original-Ensembles  
Original-Fireball  
Original-Flaw  
Original-Grotesqueness  
Original-Honesty  
Original-Hopes  
Original-Impression  
Original-Inventors  
Original-Iron  
Original-Matter  
Original-Message  
Original-Motive  
Original-Name  
Original-Observatory  
Original-Ones  
Original-Order  
Original-Owners  
Original-Properties  
Original-Purpose  
Original-Ruggedness  
Original-Sin  
Original-Talent  
Original-Topic  
Original-Version  
Original-Vision  
Originally-Educated  
Originally-Mistaken  
Ornamental-Knobs  
Ornate-Cage  
Ornate-Cornice  
Ornate-Detailing  
Ornate-Simplicity  
Oscillating-Distortions  
Oscillating-Glare  
Ossified-Springs  
Ostensibly-Offering  
Ostentatious-Splendour  
Ostrich-Plumes  
Other-Adornments

Other-Business

Other-Days

Other-Days-Besides

Other-Death

Other-Directions

Other-Fools

Other-Hand

<http://bbrace.net/O/Obey-Orders.html>

[↑ Contents](#)

174. **Richard Jeffrey Newman**

***Upcoming Readings***

*Wed 12 Oct 2005*

---

Richard Jeffrey Newman has two upcoming readings, each from his translation of Saadi's Gulistan, a work that people on this list might find interesting because it is a mixed genre (prose and poetry) text.

Tuesday, November 1, 7 PM

Alwan for the Arts ([www.alwan.org](http://www.alwan.org))

16 Beaver Street 4th Floor, [REDACTED]

\$5-\$10 suggested donation

Saturday, November 12, 2:00-3:30

The Bowery Poetry Club ([www.bowerypoetry.com](http://www.bowerypoetry.com))

308 Bowery (between Bleecker & Houston)

[REDACTED]

Free Admission

**WHY PERSIAN LITERATURE? WHY NOW? SAADI'S 13TH CENTURY ROSE GARDEN IN TODAY'S WORLD**

Saadi of Shiraz, a contemporary of Rumi, is one of the masters of classical Persian literature. His masterpiece, the Gulistan (Rose Garden), is revered worldwide both for the literary pleasure it provides and for the wisdom it contains. In the 1600s, Andre du Ryer's translation of the Gulistan into French gave the West one of its first sympathetic windows into the world of Islam. Subsequent translations into Dutch, Latin, German, Russian and English spread Saadi's name and the humanistic values that are so central to his work throughout the literary and cultural landscapes of the 18th and 19th centuries, influencing writers like Goethe, Byron, Emerson and Thoreau. Emerson thought so highly of the Gulistan that he called it "a secular bible." In the 20th century, a passage from the Gulistan was inscribed in the lobby of the United Nations. Now, in the 21st century, with Iran occupying an ever more significant place on the world

stage, it is important that we revisit that country's history and culture, reminding ourselves of the treasures it has given the world and looking to see what we can learn from those treasures not only about Iran and its people, but also about ourselves.

Richard Jeffrey Newman is an essayist, poet and translator who has been publishing his work since 1988, when the essay "His Sexuality; Her Reproductive Rights" appeared in Changing Men magazine. Since then, his essays and poems have appeared in Salon.com, The American Voice, The Pedestal, Circumference, Prairie Schooner, ACM, Birmingham Poetry Review and other literary journals. He has given talks and led workshops on writing autobiographically about gender, sex and sexuality. Selections from Saadi's Gulistan, his first book, was published in 2004 by Global Scholarly Publications (GSP). He will be translating four more books for GSP: Saadi's other masterpiece, the Bustan, Ferdowsi's Shahnameh, Nezami's Haft Peykar and Attar's Elahi Nameh. His own book of poems, The Silence Of Men, is forthcoming from CavanKerry Press. You can learn more about his work at [www.richardjnewman.com](http://www.richardjnewman.com). He is an Associate Professor in the English Department at Nassau Community College.

[↑ Contents](#)

175. **Steve Dalachinsky**

***Re: If a book is published & nobody buys it...***

*Wed 12 Oct 2005*

---

this fking academic shit

we'd all like to be published by a good publisher

but what an insult to the work

when m d states things like

in academia all that's important

is to get published

and without doubt the better the publisher the better the credentials  
seem

but it's bad enough we get published

by lots of little jerks and then the books get lost in the ether

but to try not to get the work seen

at least by a hand full of peers well that's

just a new kind of vain stupidity

sell it keepne in yer pocket

let a few pitiful poets at least know

you've got a book

or as stated earlier if yer benevolent enough

or stupid enough  
just give the damned thing away  
give it to any one  
that homeless guy on the corner or  
the book seller who will eventually turn a profit  
on yer sad little life  
but do something with it  
oh hallowed hollowed halls  
do we all just write for ourselves for the old onanists we are  
harper row here i come or was that harper's ferry

[↑ Contents](#)

176. **Thomas savage**

***Re: If a book is published & nobody buys it...***

Wed 12 Oct 2005

---

Of course it is still published as long as the copies of it exist and it's not a books-on-demand book. The book will be distributed either by the publisher or by you. Eventually some copies will sell. If you have to give some away in order to make this happen, why not? Genuine generosity pays off karmically, too.

mIEKAL aND <[REDACTED]> wrote:is it published?

-----

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

177. **furniture\_press**

***Re: If a book is published & nobody buys it...***

Wed 12 Oct 2005

---

When I published my first book in 1967, the publisher got real spicy at not having any sales. My mother, God bless her soul, bought all 500,000 copies. Her estate is now worth 79.6 million millions of dollars.

She still has three copies left. I'm auctioning them for 1 million million dollars starting bid.

Any takes?

Chrissed Off

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

From: "Steve Dalachinsky" <[REDACTED]>

To: [REDACTED]



Subject: Re: If a book is published & nobody buys it...

Date: Wed, 12 Oct 2005 11:53:58 -0400

*this fking academic shit*

*we'd all like to be published by a good publisher*

*but what an insult to the work*

*when m d states things like*

*in academia all that's important  
is to get published*

*and without doubt the better the publisher the better the credentials  
seem*

*but it's bad enough we get published  
by lots of little jerks and then the books get lost in the ether  
but to try not to get the work seen  
at least by a hand full of peers well that's*

*just a new kind of vain stupidity*

*sell it keepne in yer pocket*

*let a few pitiful poets at least know*

*you've got a book*

*or as stated earlier if yer benevolent enough*

*or stupid enough*

*just give the damned thing away*

*give it to any one*

*that homeless guy on the corner or*

*the book seller who will eventually turn a profit*

*on yer sad little life*

*but do something with it*

*oh hallowed hollowed halls*

*do we all just write for ourselves for the old onanists we are*

*harper row here i come or was that harper's ferry*

[www.towson.edu/~cacasama/furniture/poae](http://www.towson.edu/~cacasama/furniture/poae)

[baltimorereads.blogspot.com](http://baltimorereads.blogspot.com)

[zillionpoems.blogspot.com](http://zillionpoems.blogspot.com)

--

---

Graffiti.net free e-mail @ [www.graffiti.net](http://www.graffiti.net)

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

178. **furniture\_press**

***If a poem is written, and nobody gets it...***

*Wed 12 Oct 2005*

---

...is it a telephone?

--

---

Graffiti.net free e-mail @ [www.graffiti.net](http://www.graffiti.net)

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

179. **paolo javier**

***Ince again: 60 lv bo(e)mbs NYC launch, October 15***

*Wed 12 Oct 2005*

---

come celebrate the launch of my new book

'60 lv bo(e)mbs' <<http://www.obooks.com/books/60lvboembs.htm>>(O Books)

on Saturday, October 15

7 pm (DJ set)

8 pm (reading)

at

Mangiamei<[http://newyork.citysearch.com/profile/41740791/new\\_york\\_ny/mangiamei.html](http://newyork.citysearch.com/profile/41740791/new_york_ny/mangiamei.html)>

9 Stanton St

New York, NY 10002



Cross Street: Between Bowery and Chrystie Street

NO COVER

welcome appetizers will be served

Despo will supply the fresh tunes

&

I'll read you some poetry

come one, come all

see you there

[↑ Contents](#)

180. **Editors, Tarpaulin Sky**

**READING TONIGHT - JULIANA SPAHR AND CLAUDIA RANKINE**

*Wed 12 Oct 2005*

---

Wednesday, October 12 @ 8:00pm

Poetry Project

St. Mark's Church

131 E. 10th St., New York, NY

Claudia Rankine is the author of four collections of poetry, *Don't Let Me Be Lonely* (2004), *Nothing in Nature Is Private* (1995), *The End of the Alphabet* (1998), and *Plot* (2001). She is co-editor, with Juliana Spahr, of *American Women Poets in the 21st Century: Where Lyric Meets Language*. Well known for her experimental multi-genre writing, Rankine fuses the lyric, the essay, and the visual in *Don't Let me Be Lonely*, a politically and morally fierce examination of solitude in the rapacious and media-driven assault on selfhood that is contemporary America. She teaches in the writing program at the University of Houston.

Juliana Spahr was born in Chillicothe, Ohio but currently lives in Oakland, California. Her books include *This Connection of Everyone with Lungs* (University of California Press), *Fuck You-Aloha-I Love You* (Wesleyan University Press), *Everybody's Autonomy: Connective Reading and Collective Identity* (University of Alabama Press), and *Response* (Sun & Moon Press). She co-edits the journal *Chain* with Jena Osman (archive at <http://www.temple.edu/chain>) and she frequently self-publishes her work (archive at <http://people.mills.edu/jspahr> & <http://www2.hawaii.edu/%7Espahr>).

\$8

\$7 for students and seniors

\$5 for members and begin at 8pm unless otherwise noted.

<http://www.tarpaulinsky.com>

[↑ Contents](#)

181. **Henry A. Lazer**

***from New Orleans***

*Wed 12 Oct 2005*

---

Poetics List:

I'm forwarding an account from Jose Torees Tama, with a brief introductory remark from Jerry Ward.

Hank Lazer

\*

Jose Torres Tama has lit an important fire, and we should note that the Latino/Latina voice is getting minimal national attention

Jerry W. Ward, Jr.

\*

-----  
>>KAT RPT: armies of compassion awol

=====

Dear national arts communities and New Orlenians in exile,

Three weeks ago I managed to escape the chaos of New Orleans on a pirated/stolen school bus in a scenario that can only be describe as a Hollywood South version of "Hotel Rwanda." I can only write to explore the madness that we are still bearing witness to today in the political aftermath of Katrina. It is my duty as an artist, activist, writer and cultural critic to present my analysis of an endemic disease in this society that was exemplified in the inaction of federal support after the natural storm of Katrina. Below is the latest piece that I have written. Know that I do not take things lightly and I am deeply disturbed about the direction of this Union. No, correction, I am outraged! I offer these words to you my cyberspace arts communities.

I believe it is a crucial time for action and my pen has always been my best sword against any injustices I have experienced in this country. Know that as a Latino immigrant, I have always wanted to believe in the "American Dream" mythology. It has been at the thematic center of all my work in the arts, and when I offer such critique of the system, it is because I care deeply about this "multiracial experiment" called the United States. Ashe, gracias. --JTT  
www.torrestama.com [REDACTED] or [REDACTED] cell Â The "Armies of Compassion" were AWOL in New Orleans after Katrina I keep hearing about these "armies of compassion," and while I was sequestered by the chaos of New Orleans in Katrina's aftermath-- trapped in a perverse social experiment that seemed to be engineered by homeland security sadists--these armies were absent without leave. AWOL! Where were they while my beloved bayou city descended into an even greater terror than the physical damage that Hurricane Katrina spawned with her category five fury of water and wind? Their absence exemplified the criminal incompetence of local, state and national FEMA officials--who actually heightened the social upheaval by preventing private citizens and organizations from delivering urgent aid without their "official" bureaucratic "rescue" stamp.

These prevention strategies still continue even now, more than two weeks after the natural storm, because FEMA can only seem to flex its ineffectual muscles, which are trained in military practices, and have transformed a natural disaster

into a state of war. Let's not forget that this is a "northern" confederacy of dunces who only know "war" and breed a "culture of war!" It should come as no surprise that FEMA has employed a strategy of uniformed military siege on the city of New Orleans, and the social chaos that was unleashed in their inaction gave them the best excuse to take the "perfect storm" and turn it into a war at home. And be informed that the practices being implemented on evacuees are turning them into "prisoners" of FEMA, and their "armies of compassion" when visible seem to lack the sensitivity training to exact a more humane effort in support of those who are left with nothing. These are your tax dollars at work.

While we have been privy to TV staged efforts of FEMA's aid and the photo opportunities of Bush hugging evacuated African American children, many current accounts demonstrate that the "armies of compassion" seem astute in the act of disappearance after the cameras are gone or are rarely to be found on the fields of the disaster. Such was the case on the third day after Katrina had passed and the social storm in New Orleans was increasing in strength. It became more evident to me that the "armies of compassion," still "missing in action," were part of a political strategy to punish this Southern port city because it recently voted itself the color "blue" in a "red" state?

It was not a stretch of the imagination to envision this Christian maniacal executive chief whipping New Orleans into submission like so many African slaves were whipped by similar bible-toting masters only a century and half ago? Let's not forget that previous "armies of compassion" have been used to protect slave-holding patrons and hold hostage their booty of dark-skinned property in a disturbing history that is not too far removed from this post-modern disaster.

In a city of ghosts like New Orleans, the past is always present, and I do not suffer from the cultural amnesia that often prevails in this channel-surfing consumer society. I know too well that this nation has an extensive resume of denying its citizenry of color due justice and protection under a set of laws-- which have been historically applied with a biased gavel. From one century to another, I have seen little difference and only forty years ago similar "armies of compassion" were denying African Americans the right to assemble in the South and trying to suffocate the civil rights movement as much as they were denying proper voting rights and humane working conditions to Mexican American farm workers in California and engaged in acts of predicated murder to stop the American Indian movement. Welcome to a brief history of abuse of power in America.

I see a similar indifference in Katrina's wake and the inaction by FEMA and the current heads of state is just as sinister and calculated as other previous atrocities committed against people of color. Where do I begin and how do I

continue? Well, here are a few more examples just for the sake of practical argument: the "trail of tears" against native Americans, the Zoot Zoot riots against Mexicans in Los Angeles, the internment of Japanese Americans during World War II, the planned acts of arson against the Latino community in the Hoboken, New Jersey fires of the 1980s that displaced thousands for real-estate development condos overlooking the New York skyline? Oh, give me a decade in this history, and I can point to an atrocity for your palette. If we are to have any justice for the future of this multiracial experiment called the United States, then heads should be rolling in the same bloodbath that these neo-cons have created in the remaining floodwaters of New Orleans.

And let's hear it for the Bush matriarch who aptly deserves the "Marie Antoinette Award" for calling the displaced evacuees at the Houston shelter as being better off because "you know, (they) were underprivileged anyway, so this is working very well for them." What clearer evidence that this Bush family is completely without the faintest of clues when face to face with the poor--the other face of America that they have been shielded from in their veil of supreme wealth that is stained with more and more blood on the surface of the oil that feeds them. I imagine that this is her "compassionate conservatism" on display in polemic black and white?

And what about the "chosen" TV images that sculpted such a believable profile of a culture in electric short hand--images that criminalized African Americans even further than the norm? Even without Katrina, we are generally aware of the accepted norms that one is always suspect in this country just by being black and/or Latino, native and Middle Eastern. Repeatedly, we were treated to images that created even greater fear of African Americans in a city with a rich legacy of civil rights defenders and a black intelligentsia, premiere Jazz musicians and composers, writers and artists, cultural workers and educators. But the media trance fixed its hypnotic loops over and over on images in which black people were either wanton looters or poor victims. Yes, there was certainly some truths in images of both and plenty of the city's poorest were sequestered and abandoned in public shelters that never offered the public assistance promised by local and state officials. But where were Bush's "armies of compassion" then?

What we certainly did not see on TV were the valiant efforts of African Americans like the middle-aged woman I met at the edge of Esplanade Avenue, in the residential end of the Quarter, trying desperately to secure safe passage out of the chaos for her eighty-year old mother. In my short exchange with her, she mentioned how she was being immediately sized-up as a "potential looter" herself, and it was difficult to get assistance and even check into a Hotel for some safety. No, you did not see this face of a concerned daughter trying to do the

right thing, and the invisible "armies of compassion" were not there to usher her and her mother to safety.

Never was any of this looting footage prefaced by a proclamation that what makes New Orleans attractive to the country and to world over is owed mostly to its people of color—its African heritage that has built this city with the spilling of its enslaved blood and that even under such abhorrent conditions, these historically oppressed people transformed their pain into art and music and a culture that is revered internationally. Of course not, how can we expect such historical tribute and debt to be paid to people of color on prime time TV and cable stations that are generally the most effective tools for the propagation of white supremacy? Yes, I said it!

I can only imagine how it scares you when the legacy of "white supremacy" is brought to the forefront in the analysis of such an atrocity. Well, let's not forget that it is the most evident of the difficult civil secrets that lies just "under the skin" in this divided society, and there were no "armies of compassion" that countered this belief in the aid of the poor and abandoned.

This city that knows its respect for the ancients, this grand Madame of the South deserved an organized effort of heart and efficiency of humanity and true compassion. I remain deeply disturbed, perplexed and outraged as to how this great empire of capital and industry could not manage to organize its technology to mount a proper rescue for the most "precious pueblo" in its possession. By what method of madness and political design did the "armies of compassion" arrive a working week late when the city was already festering like an untreated wound in the August heat and people were dying in the plain view of national TV coverage and angered news reporters? Only, now, can I say that—finally—in the face of such tragedy it looks like the press in this country has regained its backbone—its cojones—its courage to put a camera on the brutal truths of a continuing legacy of abandonment!

What do I offer as a modest proposal of retribution or solution to these crimes? I call for more than FEMA's Brown and his "calculated" resignation and put the "blood of these people" on boy George's hands and the arrogance of his family privilege. This is not a time for us to be cowards and hold our flaccid tongues in silence for fear of sounding unpatriotic, because if we have any freedoms left in this Union and we are to deserve them as a free nation, then, we need to exercise these "inalienable rights" today and hold accountable a government that has played us with its recklessness and cruel indifference to working people and the poor.

This is a rogue administration whose pomposity is killing more of its citizenry, and if we remain with our tongues in our hands, then we deserve the fascist posturing it continues to flaunt while disguising itself as a "compassionate

conservative" regime that calls for a "day of prayer" in the wake of its murderous bureaucracy. I will exhibit the same lack of FEMA compassion that dragged across the flooded streets of New Orleans and managed to turn my city into Baghdad in four days while it has taken three years to take that sovereign nation and turn into another "red mess" before the eyes of the world. If only the armies of compassion could have been that efficient.

---Jose Torres Tama  
in exile from New Orleans  
September 15, 2005  
Gainesville, Florida  
cell # [REDACTED]  
e-mail [REDACTED] or [REDACTED]

[↑ Contents](#)

182. **Anslem Berrigan**  
**Catherine Daly contact info**

Wed 12 Oct 2005

Hello,

I am trying to get in touch with Catherine Daly and my e-mails are bouncing back from a pacbell address. If anyone could bc me contact info I'd be grateful.

thanks,

Anslem Berrigan

[↑ Contents](#)

183. **mIEKAL aND**  
**Re: If a book is published & nobody buys it...**

Wed 12 Oct 2005

Chrissed Off:

Did you write yr first book before or after you were born?

On Oct 12, 2005, at 12:34 PM, furniture\_ press wrote:

*When I published my first book in 1967, the publisher got real spicy at not having any sales. My mother, God bless her soul, bought all 500,000 copies. Her estate is now worth 79.6 million millions of dollars.*

*She still has three copies left. I'm auctioning them for 1 million million dollars starting bid.*

*Any takes?*



Chrissed Off

[↑ Contents](#)

184. **Robin Hamilton**

***Re: If a book is published & nobody buys it...***

Wed 12 Oct 2005

---

From: "Steve Dalachinsky" <[REDACTED]>

*this fking academic shit*

*we'd all like to be published by a good publisher*

One rule I developed is a Good Publisher is someone who publishes books by people you wouldn't be ashamed to be associated with.

Matters fuck all how many books eventually get published, what matters is who you don't feel ashamed to be published in the same stable as.

Robin Hamilton

[↑ Contents](#)

185. **Catherine Daly**

***Re: Catherine Daly contact info***

Wed 12 Oct 2005

---

Catherine Daly

1626 Virginia Road

Los Angeles, CA 90019

cadaly at comcast dot net

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

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

On Behalf Of Anselm Berrigan

Sent: Wednesday, October 12, 2005 2:05 PM

To: [REDACTED]

Subject: Catherine Daly contact info

Hello,

I am trying to get in touch with Catherine Daly and my e-mails are bouncing back from a pacbell address. If anyone could bc me contact info I'd be grateful.

thanks,

Anselm Berrigan

[↑ Contents](#)

186. **Tom Beckett**

***New Issue of MiPoesias is Online***

*Wed 12 Oct 2005*

---

The issue of MiPoesias which I guest edited is online at:

<http://www.mipoesias.com>

There is also a podcast version of the issue at:

[http://miporadio.libsyn.com/index.php?post\\_id=26715](http://miporadio.libsyn.com/index.php?post_id=26715)

Enjoy!

[↑ Contents](#)

187. **Jay Dougherty**

***Poetry circle***

*Wed 12 Oct 2005*

---

I'm a former academic who went into technology some time ago and recently decided to leverage my experience in tech by opening a new, noncommercial poetry venue online called Poetry Circle.

<http://www.poetrycircle.com>

I'd be honored if you joined, contributed some work, and even offered to help edit work if you have time or inclination. The bent is toward contemporary and experimental work.

The site is brand new, but I have quite a bit of experience now in creating such sites, having created and marketed

<http://www.photocamel.com>

and other communities, so you can be sure I'll try to make this one worth your while. I'll be adding features as I find the time.

Anyway, I hope you'll stop by and also spread the word among your colleagues and students. I'd be happy to create special boards on the site for group or classroom work.

Jay Dougherty

<http://www.poetrycircle.com>

[↑ Contents](#)

188. **Russell Golata**

***Fw: [aim] New Orleans: Leaving the Poor behind Again!***

*Thu 13 Oct 2005*

---

Why don't I find this surprising?

[http://www.truthout.org/docs\\_2005/101205G.shtml](http://www.truthout.org/docs_2005/101205G.shtml)

*New Orleans: Leaving the Poor behind Again!*

*By Bill Quigley*

*Common Dreams*

*Tuesday 11 October 2005*

*They are doing it again! My wife and I spent five days and four nights in a hospital in New Orleans after Hurricane Katrina. We saw people floating dead in the water. We watched people die waiting for evacuation to places with food, water, and electricity. We were rescued by boat and waited for an open pickup truck to take us and dozens of others on a rainy drive to the underpass where thousands of others waited for a bus ride to who knows where. You saw the people left behind. The poor, the sick, the disabled, the prisoners, the low-wage workers of New Orleans, were all left behind in the evacuation. Now that New Orleans is re-opening for some, the same people are being left behind again.*

*When those in power close the public schools, close public housing, fire people from their jobs, refuse to provide access to affordable public healthcare, and close off all avenues for justice, it is not necessary to erect a sign outside of New Orleans saying "Poor People Not Allowed To Return." People cannot come back in these circumstances and that is exactly what is happening.*

*There are 28,000 people still living in shelters in Louisiana. There are 38,000 public housing apartments in New Orleans, many in good physical condition. None have been reopened. The National Low Income Housing Coalition estimated that 112,000 low-income homes in New Orleans were damaged by the hurricane. Yet, local, state and federal authorities are not committed to re-opening public housing. Louisiana Congressman Richard Baker (R-LA) said, after the hurricane, "We finally cleaned up public housing in New Orleans. We couldn't do it, but God*

did."

*New Orleans public schools enrolled about 60,000 children before the hurricane. The school board president now estimates that no schools on the city's east bank, where the overwhelming majority of people live, will reopen this academic school year. Every one of the 13 public schools on the mostly-dry west bank of New Orleans was changed into charter schools in an afternoon meeting a few days ago. A member of the Louisiana state board of education estimated that at most 10,000 students will attend public schools in New Orleans this academic year.*

*The City of New Orleans laid off 3,000 workers. The public school system laid off thousands of its workers. The Archdiocese of New Orleans laid off 800 workers from its central staff and countless hundreds of others from its parish schools. The Housing Authority has laid off its workers. The St. Bernard Sheriff's Office laid off half of its workers.*

*Renters in New Orleans are returning to find their furniture on the street and strangers living in their apartments at higher rents - despite an order by the Governor that no one can be evicted before October 25. Rent in the dry areas have doubled and tripled.*

*Environmental chemist Wilma Subra cautions that earth and air in the New Orleans area appear to be heavily polluted with heavy metal and organic contaminants from more than 40 oil spills and extensive mold. The people, Subra stated, are subject to "double insult - the chemical insult from the sludge and biological insult from the mold." Homes built on the Agriculture Street landfill - a federal toxic site - stewed for weeks in floodwaters.*

*Yet, the future of Charity Hospital of New Orleans, the primary place for*

free comprehensive medical care in the state of Louisiana, is under furious debate and discussion and may never re-open again. Right now, free public healthcare is being provided by volunteers at grassroots free clinics like Common Ground - a wonderful and much needed effort but not a substitute for public healthcare.

The jails and prisons are full and staying full. Despite orders to release prisoners, state and local corrections officials are not releasing them unless someone can transport them out of town. Lawyers have to file lawsuits to force authorities to release people from prison who have already served all of their sentences! Judges are setting \$100,000 bonds for people who steal beer out of a vacant house, while landlords break the law with impunity. People arrested before and after the hurricane have not even been formally charged by the prosecutor. Because the evidence room is under water, part of the police force is discredited, and witnesses are scattered around the country, everyone knows few will ever see a trial, yet timid judges are reluctant to follow the constitution and laws and release them on reasonable bond.

People are making serious money in this hurricane but not the working and poor people who built and maintained New Orleans. President Bush lifted the requirement that jobs re-building the Gulf Coast pay a living wage. The Small Business Administration has received 1.6 million disaster loan applications and has approved 9 in Louisiana. A US Senator reported that maintenance workers at the Superdome are being replaced by out of town workers who will work for less money and no benefits. He also reported that seventy-five Louisiana electricians at the Naval Air Station are being replaced by workers from Kellogg Brown and Root - a subsidiary of Halliburton

*Take it to the courts, you say? The Louisiana Supreme Court has been closed since the hurricane and is not due to reopen until at least October 25, 2005.*

*While Texas and Mississippi have enacted special rules to allow out of state lawyers to come and help people out, the Louisiana Supreme court has not. Nearly every person victimized by the hurricane has a price-gouging story. Yet, the Louisiana Attorney General has filed exactly one suit for price-gouging - against a campground. Likewise, the US attorney has prosecuted 3 people for wrongfully seeking \$2000 FEMA checks.*

*No schools. No low-income apartments. No jobs. No healthcare. No justice.*

*A final example? You can fly on a plane into New Orleans, but you cannot take a bus. Greyhound does not service New Orleans at this time.*

*You saw the people who were left behind last time. The same people are being left behind all over again. You raised hell about the people left behind last time. Please do it again.*

*Bill is a professor of law at Loyola University New Orleans where he directs the Gillis Long Poverty Law Center and the Law Clinic and teaches Law and Poverty. Bill can be reached at [REDACTED].*

$$\begin{aligned} \langle \alpha \rangle &= \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle = \langle \alpha \rangle \\ &= \langle \alpha \rangle = \langle \alpha \rangle \end{aligned}$$

= American Indian Cultural Support

✕ P.O. box 1783

= Lutz, FL 33548-1783

✕ <http://www.aics.org/aics.html>

= <http://www.mindspring.com/~mike.wicks/index.html>

*There are none so blind as those who will not see*

$$\begin{aligned} \langle x \rangle &= \langle x^2 \rangle = \langle x^3 \rangle = \langle x^4 \rangle = \langle x^5 \rangle = \langle x^6 \rangle = \langle x^7 \rangle = \langle x^8 \rangle = \langle x^9 \rangle = \langle x^{10} \rangle = \langle x^{11} \rangle = \langle x^{12} \rangle = \langle x^{13} \rangle \\ &= \langle x^{14} \rangle = \langle x^{15} \rangle \end{aligned}$$

NOTE: ALL ELECTRONIC TRANSMISSIONS PURSUANT TO THE USA/PATRIOT

ACT ARE  
NOW READ BY THE FEDERAL GOVERNMENT (AKA FEDS). REMEMBER AND BE  
FAMILIAR  
WITH THE MIRANDA WARNINGS WHEN MAKING ANY AND ALL ELECTRONIC  
MAIL  
TRANSMISSION AS NONE, REPEAT NONE, ARE PRIVATE IN THE WAKE OF THE  
PASSAGE  
OF THE USA/PATRIOT ANTI-FREE SPEECH/ANTI-CIVIL LIBERTIES ACT.

[↑ Contents](#)

189. **Alex Jorgensen**

**BEIJING China**

Thu 13 Oct 2005



Yahoo! Mail - PC Magazine Editors' Choice 2005  
<http://mail.yahoo.com>

[↑ Contents](#)

190. **Philip Metres**

**Sergey Gandlevsky and Philip Metres reading at USC, Stanford**

Thu 13 Oct 2005

Folks,

Russian poet Sergey Gandlevsky, along with his translator, Philip Metres, will be concluding their tour of the U.S. with two readings on the West Coast. Gandlevsky was named in a critics' poll as Russia's most important contemporary poet.

Friday, October 14th, USC, 2pm

Monday, October 17th, Stanford University, 5:15 pm

If you can believe, I still don't know which rooms these will be held in, but both events are sponsored by the Slavic Departments, though the USC reading likely is co-sponsored by the English department through Marjorie Perloff. If you're interested, just contact the Slavic departments).

Apparently, the

Philip Metres

Assistant Professor

Department of English

John Carroll University

20700 N. Park Blvd

University Heights, OH 44118

██████████ (work)

<http://www.philipmetres.com>

[↑ Contents](#)

191. **Suzanne Burns**

***Re: If a book is published & nobody buys it...***

*Thu 13 Oct 2005*

---

On 10/11/05, Steve Dalachinsky <██████████> wrote:

>

>

> i am probably one of the only folks who over time bought about

> 20 from publisher at wholesale contributor's price

> and then resold them at a small profit

> but below retail price

>

Wow, I had a poetry teacher once who required us to buy her book from her at five bucks \*higher\* than the retail price. Now thats chutzpah.

I'm all for hawking your books at readings though-- muscians do it this way, so why not poets?

Suzanne

-- "Start with your identity, which is a combination of your assets and what your friends mean when they discuss 'the trouble with you,' polish that, and you have style."

--Quentin Crisp

[↑ Contents](#)

192. **PR Primeau**

***Dirt #2***

*Thu 13 Oct 2005*

---

Submissions for Dirt #2, a print 'zine of minimalist poetry & poetics, are still being accepted for the upcoming late autumn issue. Unlike the first, #2 will



include reviews (of &^2, Dan Waber's new "minimalist concrete poetry" blog, and more), essays (both micro and conventional), an interview with Andrew "endwar" Russ, and poetry by Andrew Topel, Geof Huth, David Baptiste-Chirot, Kirby Olson, Mark Young, and others.

Dirt is printed by PERSISTENCIA\*PRESS ( <http://persistenciapress.tripod.com> ) out of Rhode Island at irregular intervals and is distributed free of charge.

PR Primeau

Editor, Dirt

<http://dirt-zine.tripod.com> ( <http://dirt-zine.tripod.com> )

[\[redacted\]](mailto:) (mailto:[\[redacted\]](mailto:))

[↑ Contents](#)

### 193. **Katalanche Press**

#### ***New Katalanche chapbooks by Greenberg & Rizzo***

*Thu 13 Oct 2005*

We're pleased to announce the availability of two new chapbooks from Katalanche Press:

Self Charm: Selected Sonnets & Other Poems

Samuel Greenberg

Edited by Michael Carr & Michael Smith

\$5

36 pages, staple bound

About the author:

Samuel Greenberg died of tuberculosis in 1917 at 23 years old. The contents of this selection date from around 1915 and 1916, during which he worked on his most concerted poetic effort, the Sonnets of Apology. Greenberg was an eccentric poet enraptured by language. His works only began to be noticed well after his death and, while still largely unknown, they are claimed to anticipate surrealism as well as having gained the admiration of Hart Crane & John Ashbery. The texts in this volume, some of which have never appeared in print before, have been edited to retain the many idiosyncrasies of Greenberg's original manuscripts.

Essence

The opera singer softly sang  
Like the pellucid birds of Australian  
thicket, Anatomy's lace wrung  
The cells of thousand feelings

And tastes, centigrades power  
Told climates revelations  
The Psychologist felt the Heart  
The poets instinct slumber apart  
through the parks, the Forest  
Filled the air of insense pure  
The painter bent his brush  
through sensations quest  
Time weeps in patience duration  
through scepters create emotional resist

-----

Claire Obscure  
Christopher Rizzo

\$5  
28 pages, staple bound

From Claire Obscure:

Pill love. Twenty-four hour love feel love dissolve communions. Type O stream.  
Feel. Again. A gain. Anon abandoned love a pulse a non factor. There are anon  
numbers are contrivances. The letter means and means nothing.

Make it consumptive means make me make with a feel, make me, feel anon,  
make me feel a non loved sequitur. Quit logic failed. Quiet the numbers. One  
round white flat pill, inscribed. Pro and prescription. A fill.

All there is here, body. No know God no reference. Love biochemical. Vital. Vi-  
ral. To catch, as in a meaning of. Quiet the letters.

-----

Take a look at these & our other publications at:  
<http://katalancheppress.blogspot.com>

Payments can be made on our website via paypal by clicking on the provided  
links, or by check made payable to Michael Carr sent to the address below. All  
prices ppd.

Katalanche Press  
c/o Carr  
9 Malcolm Road, #1  
Cambridge, MA 02138

Yours truly,

Michael & Dottie



[↑ Contents](#)

194. **Matt Henriksen**  
**10/14/05 ~ Conforto & Morgan ~ Brooklyn**  
*Thu 13 Oct 2005*

---

Brooklyn New Poets Presents

Carla Conforto & Jeff Morgan

Friday, October 14th, 7:30 PM

The Fall Cafe

307 Smith Street

btwn. President & Union

Carroll Gardens

F/G to Carroll Gardens

Carla Conforto lives in Brooklyn. She is the Managing Editor of Mixed Blood journal and is currently unemployed. Her poems are forthcoming or have appeared in Unpleasant Event Schedule, The Columbia Poetry Review, canwehaveourballback.com, and Nocturnes (Re)view of the Literary Arts.

Jeff Morgan grew up in Fairbanks, Alaska and now lives in Greenwood Heights, Brooklyn with Carla and Oscar. His poems have appeared in Diagram, Fourteen Hills, La Petite Zine, LIT, Pavement Saw, Octopus and Unpleasant Event Schedule, among others.

Carla's journal, Mixed Blood:  
<http://www.personal.psu.edu/faculty/c/x/cxg27>

Jeff's poem in Diagram:  
[http://thediagram.com/4\\_5/morgan.html](http://thediagram.com/4_5/morgan.html)

---

Yahoo! Mail - PC Magazine Editors' Choice 2005  
<http://mail.yahoo.com>

[↑ Contents](#)

195. **Steve Dalachinsky**  
**Fw: UDP: reading/release**  
*Thu 13 Oct 2005*

---

READING/PARTY for GREETINGS MAGAZINE

Our friend Jeffrey Joe Nelson is putting out  
another valiant issue of the big "G".  
performers include: James Hoff will (perhaps) actually read his poems.  
Also,  
Filip Marinovich, Julien Poirier, steve dalachinsky.  
Plus music by Simon Seven and others  
SATURDAY, OCTOBER 22, 8-10pm, Bowery Poetry Club  
\$6 admission - includes a copy of the latest Greetings #7 with a CD  
included!!!

[↑ Contents](#)

196. **Steve Dalachinsky**

***Re: If a book is published & nobody buys it... speaking of which***

*Thu 13 Oct 2005*

---

agreep speaking of which i have a new cd out  
phenomena of interference a great dupo of readings accompanied by the  
incomparsble  
pianist matthew shipp \$12 ppd thru me that's below store price  
please back channel if interested thanks steve dalachinsky

[↑ Contents](#)

197. **Henry A. Lazer**

***SF Bay Area Readings***

*Thu 13 Oct 2005*

---

SF Bay Area Readings

Norman Fischer and Hank Lazer

Sunday, October 16, Cody's bookstore, 2454 Telegraph Avenue, Berkeley

Thursday, October 20, New College Cultural Center, 766 Valencia Street, San Francisco

Norman Fischer Former Abbott of the San Francisco Zen Center, Norman has published ten books of poetry, including the just released I Was Blown Back (Singing Horse Press). He also wrote Opening to You: Zen-Inspired Translations of the Psalms (Viking-Penguin). Norman teaches throughout the SF Bay Area and elsewhere.

Hank Lazer The New Spirit (Singing Horse Press) is Hank's twelfth book of poetry, following Elegies & Vacations, 3 of 10, and Doublespace: Poems 1971-1989. Hank co-edits The Modern and Contemporary Poetics Series for the



██████████ [Fax]

[↑ Contents](#)

200. **Thomas savage**  
***Email Address for Angelo Hehir***

Thu 13 Oct 2005

---

A friend of mine has found her name mentioned in the writings of Angelo Hehir and wishes to respond to him. If anyone has an email address for this person, could they please post it and I will relay it to her? Thank you in advance for your response, Tom Savage

-----  
Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

201. **Thomas savage**  
***Re: Email Address for Angelo Hehir***

Thu 13 Oct 2005

---

Correction: The name of the man whose email I requested is Kevin Angelo Hehir.

Thomas savage <██████████> wrote: A friend of mine has found her name mentioned in the writings of Angelo Hehir and wishes to respond to him. If anyone has an email address for this person, could they please post it and I will relay it to her? Thank you in advance for your response, Tom Savage

-----  
Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

-----  
Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

202. **Stephen Vincent**  
***Re: Love Poems (Tentative Title)***

Thu 13 Oct 2005

---

*More post-NY School poems about love and shopping, published as a photoset, for those who may be interested:*

*<http://www.flickr.com/photos/mongibeddu/sets/1066945/>*

*Ben F.*

Ben - I like this whole new series of images of fresh and singular manuscript pages. They have a stark and original immediacy and need about them which - on one hand - is as familiar as running out of laundry detergent the night before work and urgently needing a fresh, home ironed shirt - or, on other hand, as ordinary as a reminder to buy milk and toilet paper. These are qualities often lost, no matter theoretical precision, in the making of poetry of a metaphysical variety. I, for one, appreciate the loving reminder. Indeed. you have turned Manhattan upside down and shaken out its pockets and rendered one of its major ontological features. A 'love poem' indeed.

I am sure many will welcome your attention to these manuscript pages and desire to reproduce them in your "publish or self-perish editions."

It reminds me of what H.H. Bancroft said 150 years - as he collected mss. Pages and documents for his burgeoning new library:

" Printed books are social, but there is something like sacred reserve in a manuscript, particularly if there be no copy of it. ... Among the printed books in a library there are many faces familiar on other shelves, but manuscripts have their distinct personality. A printed book has its alter ego in a hundred or a thousand different places at one time; a manuscript is like a man, one and indivisible." (see his Bancroft's Works, vol 38, pg 666) ...

Stephen V

<http://stephenvincent.net/blog/>

[↑ Contents](#)

### 203. **Small Press Traffic**

***change: Benham & Young at SPT next Fri 10/21***

*Thu 13 Oct 2005*

---

Hello friends, A reminder to come out and see Nada Gordon and Gary Sullivan tomorrow night on the Autre! In our New Experiments series. 7:30 tomorrow, Oct. 14.

Also, Sarah Gambito can't make it so Melissa Benham has kindly agreed to read with Stephanie Young next Friday, Oct. 21. Details below.

Small Press Traffic is pleased to present

Melissa R. Benham & Stephanie Young

Friday, October 21, 2005 at 7:30 p.m.

Melissa R. Benham is the author of *codeswitching* (Subday Press, 2003), as well as the chapbooks *repronounceable*, *surrealist object vs. narrated dream*, and *recounted*. Currently, she curates the Artifact Reading Series, with Chana Morgenstern, and is the publisher/editor for Artifact Press. Her work has appeared

in 3rd Bed, el pobre Mouse, How2, Fourteen Hills, Shampoo Poetry, and others. Of codeswitching, Bhanu Kapil writes, "The divinatory act, in Melissa Benham's work, is a movement, as I track it, into the 'dangerous visible'. These are poems written at a location that is constantly disappearing, or burning up."

Stephanie Young is the editor of Bay Poetics, forthcoming from Faux Press, and author of Telling the Future Off, just out from Tougher Disguises Press. She can be found online at <http://stephanieyoung.durationpress.com> and in person in Oakland, where she hosted house readings from 2003-05. K. Silem Mohammad says of her debut, "in the world reflected by these poems, socio-textual trust is absolutely essential, under the shadow of mercenary workplace ethics as well as the ever-compromised politics of the private."

Elizabeth Treadwell Jackson, Director  
Small Press Traffic  
Literary Arts Center at CCA  
1111 -- 8th Street  
San Francisco, CA 94107

  
<http://www.sptraffic.org>

[↑ Contents](#)

204. **Craig Allen Conrad**

***Mary Burger and Frank Sherlock KICKED ASS LAST NIGHT in Philly! see Mary 10/15***

*Thu 13 Oct 2005*

---

Mary Burger and Frank Sherlock both gave beautiful readings last night. But I'm hoping you will be able to attend Mary's reading Saturday in New York with Stacy Szymaszek.

I wish I could make it! Mary's reading was SO FANTASTIC WAS EVERYTHING I WANT TO HEAR IN POEMS that I want to hear her again, NOW!

By the way, does anyone have Elizabeth Reddin's e-mail? I think she would LOVE to record Mary reading her long work SONNY.

DETAILS BELOW FOR EVENT ON SATURDAY:

A Wine and Cheese Affair with Stacy Szymaszek and Mary Burger at the Litmus Press Studio

J O I N us in celebrating the recent releases of  
Stacy Szymaszek's EMPTIED OF ALL SHIPS (Litmus)  
and Mary Burger's SONNY (Leon)  
in the midst of the D.U.M.B.O. Art Under the Bridge festival.



The party starts at 4 pm with eventual short readings by the authors. We hope to see you.

Books will be available for purchase.

Directions and Links below.

LOCATION: 68 Jay St., Suite #307

F to YORK ST.

Go RIGHT on JAY ST. out of station (there is only one exit)

Walk 1 1/2 blocks (cross Front St.)

Enter 68 JAY ST (on left)

Take elevator to 3rd floor

Studio numbers are painted on walls, so follow GOLD ARROWS to #307

here's a link to mapquest for the building:

[http://www.mapquest.com/maps/map.adp?](http://www.mapquest.com/maps/map.adp?searchtype=address&country=US&addtohistory=&searchtab=home&address=68+jay+st&city=Brooklyn&state=ny&zipcode=11201)

[searchtype=address&country=US&addtohistor](http://www.mapquest.com/maps/map.adp?searchtype=address&country=US&addtohistory=&searchtab=home&address=68+jay+st&city=Brooklyn&state=ny&zipcode=11201)

[y=&searchtab=home&address=68+jay+st&city=Brooklyn&state=ny&zipcode=11201](http://www.mapquest.com/maps/map.adp?searchtype=address&country=US&addtohistory=&searchtab=home&address=68+jay+st&city=Brooklyn&state=ny&zipcode=11201)

<http://www.dumboartscenter.org/festival/>

[www.litmuspress.org](http://www.litmuspress.org)

[www.spdbooks.org](http://www.spdbooks.org)

[↑ Contents](#)

## 205. **Joel Weishaus**

### ***links list notice***

*Thu 13 Oct 2005*

---

This is an occasional notice about the list of websites I keep for Portland State University's English Department. It's mainly for students and faculty, but people around the Net are using it too.

If you have a site you'd like listed, and it's not commercial, please let me know. Also, if you think any on-line literary journal should be listed, please let me know, and I'll look at it. I'm also considering listing blogs, if they are relevant to the mission of the list.

<http://web.pdx.edu/~pdx00282/cew/cew.htm>

Thanks,

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](http://www.cddc.vt.edu/host/weishaus/index.htm)

[↑ Contents](#)

206. **Sean Finney**

***Sean Finney book release, party tonight/tommorow in San Francisco***

*Thu 13 Oct 2005*

---

Sean Finney's book release party and poetry reading for The Obedient Door will be at Valencia Street Books  
569 Valencia between 16th and 17th  
Thursday, October 13  
7:30

The very next night, Friday, October 14, I read at Litquake, 7 p.m. at the Noe Valley Ministry with former US Laureate Robert Hass and other luminaries.  
[www.litquake.org](http://www.litquake.org)

You can order The Obedient Door from  
[www.spdbooks.org](http://www.spdbooks.org)

Or at a discount directly from Meritage Press. Send a check for \$12 (which includes shipping) to  
Eileen Tabios  
Meritage Press  
256 North Fork Crystal Springs Road  
St. Helena, CA 94574

The Obedient Door has received the following review from John Ashbery:

Sean Finney's cheerfully slipshod poems recycle urban moments that don't quite add up to a time, moods that may be part of a relationship, or not, unclassifiable afternoon afterthoughts and changes in temperature: "which song bring's stone's rise and water's fall / into the bending of wrists and ankles / and broken corners for dust to change light." These are lines from his poem "What the Leopards Reject." We would be wise to reject the leopards' whims and feast

on the scraps he has so eloquently assembled for us, which are in fact those of life itself.

[↑ Contents](#)

207. **Catherine Daly**  
***it is a subscription database***  
*Thu 13 Oct 2005*

---

but it seems to be open, here's a link to the "a"s  
<http://www.phrases.org.uk/meanings/a.html>

[↑ Contents](#)

208. **Poetry Project**  
***Events at the Poetry Project 10/14 - 10/19***  
*Thu 13 Oct 2005*

---

Hello from the pouring rain -

First and foremost, a large round of applause for the 100 people who trekked through the weather to hear Claudia Rankine and Juliana Spahr read last night. That's how we do it here at the PP. This week will be equally as attractive and worthy of such poetic commitment. Speaking of which, there is still room in a number of the Fall writing workshops: <http://poetryproject.com/workshop.html>. Please scroll down to read about our new magazine, The Recluse, and for information on the Pen Writers Fund for Victims of Hurricane Katrina and a link to their grant application page.

See you soon!

Friday, October 14, 7:00PM

Talk Series: LaTasha N. Nevada Diggs: Rrrrocking you! Rrrrocking you!  
Rrrrocking you!

LaTasha N. Nevada Diggs<sup>1</sup> books include Ichi-Ban: from the files of negrita muñeca linda and Ni-ban: Villa Misería (Mandate of Heaven Press), Manuel is destroying my bathroom (Belladonna) as well as the conceptual audio project, Televisión. She is the lead electronic vocalist for the Yohimbe Brothers, fronted by Vernon Reid and DJ Logic, and The Beat Kids, fronted by Guillermo E. Brown. Diggs is the poetry curator for the online arts journal, [www.exittheapple.com](http://www.exittheapple.com) This presentation will explore the relationship between verse and devices like the Yamaha Rx-1 drum machine as vehicles that can transmit non-sensible dialects and performance: in what ways does the Betsy Wetsy and Turku boogaloo to Miami Bass?

Friday, October 14, 10:30PM

Leadbelly

2005 National Poetry Series Finalist, Tyehimba Jess reads from his new collection of poetry, *Leadbelly* (Verse Press). A Cave Canem and NYU alumni, he received a Literature Fellowship from the National Endowment for the Arts in 2004, and was a 2004-5 Winter Fellow at the Provincetown Fine Arts Work Center. He won the 2001 Gwendolyn Brooks Open Mic Poetry Award, an Illinois Arts Council Artist Fellowship in Poetry for 2000 - 2001, and the 2001 Chicago Sun-Times Poetry Award. He was on the 2000 and 2001 Chicago Green Mill Slam teams. With guest poet, Pat Rosal, the author of *Uprock Headspin Scramble and Dive* (Persea Books) and the chapbook *Uncommon Denominators*, winner of the Palanquin Poetry Series Award, and guest poet LaTasha N. Nevada Diggs (see bio above).

Monday, October 17, 8:00PM

Clayton Eshleman & Cecilia Vicuña

Clayton Eshleman's most recent books are *Juniper Fuse: Upper Paleolithic Imagination & the Construction of the Underworld*, *My Devotion*, and *Conductors of the Pit*. In the fall of 2006, University of California Press will publish his translation of *The Complete Poetry of Cesar Vallejo*, a project he began at Indiana University in 1958. Eshleman and his wife Caryl published and edited *Sulfur* magazine from 1981 to 2000. He continues to live in Ypsilanti, Michigan, where he is Professor Emeritus in the English Department at Eastern Michigan University. Chilean poet, performer and visual artist Cecilia Vicuña is the author of more than a dozen poetry books, published in Europe, Latin America and the United States. Her most recent titles are *Instan*, *El Templo* and *QUIPOem*. She lives in New York and travels and exhibits widely. She has completed a performance tour of 4 Latin American countries along with Jerome Rothenberg. Her chants and improvisations are now being gathered in a forthcoming book, edited by Rosa Alcalá.

Wednesday, October 19, 8:00PM

August Kleinzahler & Ed Barrett

Ed Barrett is the author of six collections of poetry, most recently *Sheepshead Bay* (Zoland Press) and *Rub Out* (Pressed Wafer), a trilogy of experimental verse novels. Born and raised in Brooklyn, NY, he now lives in Cambridge, MA where he is senior lecturer in writing and comparative media studies at MIT. August Kleinzahler published his first book of poetry, *A Calendar of Airs*, in 1978. Since then, he has published six others, including *Storm over Hackensack* (1985); *Earthquake Weather* (1989); *Red Sauce Whiskey and Snow* (FSG, 1995); *Green Sees Things in Waves* (FSG, 1998); and *Live from the Hong Kong Nile Club: Poems 1975-1990* (FSG, 2000). In 2003, Farrar, Straus and Giroux

published *The Strange Hours Travelers Keep*, which won the 2004 Griffin International Poetry Prize and the 2004 Gold Medal in Poetry from the Commonwealth Club of California, and was short-listed for the U.K.'s Forward Prize in Poetry. A native of Jersey City, Kleinzahler has been a taxi driver, a locksmith, a logger, and a building manager. He has taught creative writing courses at Brown University, the University of California at Berkeley, and the Iowa Writers' Workshop, as well as to homeless veterans in the Bay Area. He lives in San Francisco.

#### THE RECLUSE SUPERCEDES THE WORLD

Those of you who are subscribers to *The World* know that the Poetry Project has a new poetry mag called *The Recluse*. We are going back to our DIY roots, though Santo at The Source has replaced the mimeo machine. The gloss cover, gone - think three silver staples, but the work is luminescent. Issue #1 features a cover image by Jane Hammond and work by Renee Gladman, John Yau, Lisa Robertson, Chris Carnevale, Ted Greenwald, Marcella Durand, Macgregor Card, Rebecca Kosick and Jean Day. This premiere issue was edited by the Poetry Project team of Anselm Berrigan, Miles Champion and Corina Copp. Someday, Issue #2 will be brought to you by Anselm Berrigan, Stacy Szymaszek and Corrine Fitzpatrick. The editors regret that they are not reading unsolicited work at this time, but if you would like to order an issue please email us at [REDACTED].

#### PEN WRITERS FUND FOR VICTIMS OF HURRICANE KATRINA

In response to Hurricane Katrina, the PEN Writers Fund has earmarked an initial \$15,000 to assist professional writers (published or produced), translators, editors, or literary agents who have lost all or part of their homes and livelihoods in the floods that have devastated the region.

Please follow the link below to page with a shortened application form. Approval time for grants of up to \$500 has been shortened to a few days.

<http://www.pen.org/page.php/prmID/251>

Help PEN find writers in need: If you know the whereabouts of a professional writer from the region who has been affected please e-mail Andrew Proctor at [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.

www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

[↑ Contents](#)

209. **Adam Fieled**  
**"Argotist"/ new on P.F.S. Post**

Thu 13 Oct 2005

---

I've just had a few poems accepted at The Argotist, an excellent UK online poet-avant journal. You can check it out at [www.argotistonline.co.uk](http://www.argotistonline.co.uk). Ron Silliman is on there now as well, and many other notables...

New on "P.F.S. Post"--

- Todd Swift's "B-Sides", Live and Dangerous
- a poem from Donna Kuhn
- a Rumania elegy from Diana Magallon
- "Chansons De Geste" from Mary Jo Malo

....and I'm still looking for contributors...

[REDACTED]..

-----

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

210. **Irving Weiss**  
**Re: links list notice**

Thu 13 Oct 2005

---

Dear Joel,

I would like my site listed. I am a visual poet but I am also the English translator of Malcolm de Chazal's Sens-Plastique. My book mss. are in the Sackner Archive. In any case, check me out at [www.irvingweiss.net](http://www.irvingweiss.net). Your site is plenty useful and I'm happy to see it.

All to the Good,

Irving

[www.irvingweiss.net](http://www.irvingweiss.net)

On 10/13/05 3:07 PM, "Joel Weishaus" <[REDACTED]> wrote:

*This is an occasional notice about the list of websites I keep for Portland State University's English Department. It's mainly for students and faculty, but people around the Net are using it too.*

*If you have a site you'd like listed, and it's not commercial, please let me know.*

*Also, if you think any on-line literary journal should be listed, please let me know, and I'll look at it.*

*I'm also considering listing blogs, if they are relevant to the mission of the list.*

*<http://web.pdx.edu/~pdx00282/cew/cew.htm>*

*Thanks,  
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](http://www.cddc.vt.edu/host/weishaus/index.htm)*

[↑ Contents](#)

211. **Catherine Daly**  
***FW: Asst. Prof. job in Fairbanks, Alaska***  
*Thu 13 Oct 2005*

---

### Job Opening

The Assistant Professor of Creative Writing, Poetry, position at UAF, has now been posted at the University of Alaska's job website.

To apply, please go to <https://www.uakjobs.com> and click on "Create Application" link to select a User Name and Password and to create your application.

Once you have completed this step you can begin applying the job on-line by clicking "Job Posting Search."

The posting will also be on the electronic MLA JIL at the next weekly update.

Leah Aronow-Brown, Admin. Assistant, UAF English

\*\*\*\*\*

University of Alaska Fairbanks  
English Department  
850 Gruening  
PO Box 755720  
Fairbanks AK 99775  
phone [REDACTED]  
fax [REDACTED]  
web page <www.uaf.edu/english>  
\*\*\*\*\*

[↑ Contents](#)

212. **Jay Dougherty**

***Re: links list notice***

*Thu 13 Oct 2005*

---

Joel, please do list Poetry Circle, our new noncommercial contemporary poetry site:

<http://www.poetrycircle.com>

Thanks.

Jay

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

From: [REDACTED]  
[mailto:[REDACTED]] On Behalf Of Joel Weishaus  
Sent: Thursday, October 13, 2005 3:08 PM  
To: [REDACTED]  
Subject: links list notice

This is an occasional notice about the list of websites I keep for Portland State University's English Department. It's mainly for students and faculty, but people around the Net are using it too.

If you have a site you'd like listed, and it's not commercial, please let me know. Also, if you think any on-line literary journal should be listed, please let me know, and I'll look at it. I'm also considering listing blogs, if they are relevant to the mission of the list.



<http://web.pdx.edu/~pdx00282/cew/cew.htm>

Thanks,  
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](http://www.cddc.vt.edu/host/weishaus/index.htm)

=

[↑ Contents](#)

### 213. **PR Primeau**

#### ***Re: links list notice***

*Thu 13 Oct 2005*

---

Eratio Postmodern Poetry

[\\_www.eratiopostmodernpoetry.net\\_](http://www.eratiopostmodernpoetry.net) (<http://www.eratiopostmodernpoetry.net>)

An online journal of postmodern poetry and poetics.

Dirt

[\\_http://dirt-zine.tripod.com\\_](http://dirt-zine.tripod.com) (<http://dirt-zine.tripod.com>)

A print 'zine of minimalist poetry and poetics.

Minimum Daily Requirements

[\\_http://www.20six.co.uk/mdr\\_](http://www.20six.co.uk/mdr) (<http://www.20six.co.uk/mdr>)

A blogzine for experiments in visual and textual poetry.

ZYX

[\\_http://www.serve.com/krell/ZYX/zyx.html\\_](http://www.serve.com/krell/ZYX/zyx.html)  
(<http://www.serve.com/krell/ZYX/zyx.html>)

Starfish

[\\_www.starfishpoetry.net\\_](http://www.starfishpoetry.net) (<http://www.starfishpoetry.net>)

A quarterly journal of surreal literature.

for the homepages...

Andrew "endwar" Russ (of IZEN fame)

[\\_http://www.phys.psu.edu/~endwar/\\_](http://www.phys.psu.edu/~endwar/) (<http://www.phys.psu.edu/~endwar/>)

[↑ Contents](#)

214. **Murat Nemet-Nejat**

***Re: If a book is published & nobody buys it...***

Thu 13 Oct 2005

---

Michael,

I love your take on what writing poetry and publication and reading each others' work involve.

I just read the wonderful, stunning poems of Philip Whalen in The New Review. You must be thanked over and over again for your labor of love in propagating his work.

Happy new year.

Murat

In a message dated 10/12/05 1:05:33 AM, [REDACTED] writes:

*i love the internet, the photocopy, the typewritten manuscript, they are books!, they are published, and we exchange, sell, self publish, mutually publish, copulate, whatever, them, we place too much emphasis on material cache and hype, fame and money, that is all I am saying*

*----- Original Message -----*

*From: "K Zervos" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Tuesday, October 11, 2005 9:15 PM*

*Subject: Re: If a book is published & nobody buys it...*

[↑ Contents](#)

215. **Ishaq**

***How fast does light travel?: How fast does light travel? (for george scott 3rd, james chance and lil g)***

Thu 13 Oct 2005

---

<http://radio.indymedia.org/news/2005/10/7255.php>

How fast does light travel? (for george scott 3rd, james chance and lil g)

...contemplating bass domination, of George Scott 3rd, as he leads contortions of riddim, like a graffer works a rhyme on wallz via tips and nozzles, like an illustrator transforms word to image, like writers collects the syntax of sight into the symbolism of lexis, like cymbals and kneck snapping snares used by a selector swift at the controls...

download audio: MP3 at 3.4 mebibytes

[http://radio.indymedia.org/uploads/  
how\\_fast\\_does\\_light\\_travel\\_\\_\\_for\\_george\\_scott\\_3rd\\_b2.mp3](http://radio.indymedia.org/uploads/how_fast_does_light_travel___for_george_scott_3rd_b2.mp3)

Peace,

How fast does light travel?: lord patch vs the giver  
(for george scott 3rd, james chance, the contortions and lil g)

[http://radio.indymedia.org/uploads/  
how\\_fast\\_does\\_light\\_travel\\_\\_\\_for\\_george\\_scott\\_3rd\\_b2.mp3](http://radio.indymedia.org/uploads/how_fast_does_light_travel___for_george_scott_3rd_b2.mp3)

Voice: you've done all you can doctor - but medicine can't cure his mind"

yo

What's the definition of this essay:

...allow me to demonstrate...

...a journey in my mental...carvan from New Palestine to Legends, contemplating bass domination, of George Scott 3rd, as he leads contortions of riddim, like a graffer works a rhyme on wallz via tips and nozzles, like an illustrator transforms word to image, like writers collects the syntax of sight into the symbolism of lexis, like cymbals and kneck snapping snares used by a selector swift at the controls on this journey ?

How many panels per page? ...

How many beats per minute? ...

How fast does light travel? 186,000 miles per second/

this is how I was travelling while contemplating flow. This thought is immediate. The elements of art and foreign flava in sonic epistle as a soundtrack in dissident/militant Victorians tearing errors artistically to make the set go boom; it moves the sight/seen mise en byme toons steppin to be heard in this city to prove

How many panels per page? ...

How many beats per minute? ...

How fast does light travel? 186,000 miles per second/

and show it's post modem cut and paste flex. Turntablist to carTUNIST -- skillz tight like Panochio/an idiot gonna solo/paint a village thick like bass so low = all city audio addict thematic. Comics about comics vs Turntablist enabling turntablists on cds.

"What would you do if a viscous enemy suddenly started comin toward you? ..."

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

music versioned from tolan mcneil

download:

[http://radio.indymedia.org/uploads/  
how\\_fast\\_does\\_light\\_travel\\_\\_\\_for\\_george\\_scott\\_3rd\\_b2.mp3](http://radio.indymedia.org/uploads/how_fast_does_light_travel___for_george_scott_3rd_b2.mp3)

some links, knowledge and ideas:

<http://www.zyra.org.uk/speed-c.htm>

<http://www.aerospaceweb.org/question/atmosphere/q0126.shtml>

[http://arts.ucsc.edu/EMS/Music/tech\\_background/TE-01/soundSpeed.html](http://arts.ucsc.edu/EMS/Music/tech_background/TE-01/soundSpeed.html)

<http://victoria.indymedia.org/news/2003/08/16187.php>

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

[http://groups.yahoo.com/group/drumbeat-weekend\\_edition/](http://groups.yahoo.com/group/drumbeat-weekend_edition/)

"Our intention is to disrupt the empire, to incapacitate it, to put pressure on the cracks, to make it hard to carry out its bloody functioning against the people of the world, to join the world struggle, to attack from the inside. Our intention is to engage the enemy, to wear away at him, to isolate him, to expose every weakness, to pounce, to reveal his vulnerability. Our intention is to encourage the people, to provoke leaps in confidence and consciousness, to stir the imagination, to popularize power, to agitate, to organize, to join in every possible way the people's day to day struggles." -- w.u. prairie fire

<http://www.upstatefilms.org/weather/jaffe.htm>

See also:

<http://www.upstatefilms.org/weather/jaffe.html>

[http://www.sunrisedancer.com/radicalreader/library/waythewindblew/  
waythewindblewpre.asp](http://www.sunrisedancer.com/radicalreader/library/waythewindblew/waythewindblewpre.asp)

You Don't Need A Weatherman To Know Which Way The Wind Blows

<http://victoria.indymedia.org/news/2005/09/43308.php>

<http://victoria.indymedia.org/news/2005/10/44398.php>

<http://victoria.indymedia.org/news/2005/09/43344.php>

<http://victoria.indymedia.org/news/2005/08/43110.php>

<http://www.altx.com/profiles/archives/instantfix1/braithwaite.html>

[http://www.irsm.org/irsp/free\\_dessie/](http://www.irsm.org/irsp/free_dessie/)

<http://victoria.indymedia.org/news/2005/08/42933.php>

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 bullies, abusers, simpletons and usurpers -- that frustrated valid bruthas will invoke acts of will to power and make you feel the pain they feel." -- lawrence ytzhak braithwaite -- "Notes from new Palestine: revolutionary suicidal tendencies"

<http://victoria.indymedia.org/news/2005/08/42933.php>

"so how do we save ourselves? we must first admit we are at war, admit who our enemies are and act accordingly." --junious ricardo stanton

<http://www.positivelyblack.net/>

<http://www.nathanielturner.com/juniousricardostantonbio.htm>

[victoria.indymedia.org/news/2005/09/43489.php](http://victoria.indymedia.org/news/2005/09/43489.php)

add your comments

© 2000-2005 radio.indymedia.org. Unless otherwise stated by the author, all content is free for non-commercial reuse, reprint, and rebroadcast, on the net and elsewhere. Opinions are those of the contributors and are not necessarily endorsed by the radio.indymedia.org. Contact

---

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\

\

"...we have the responsibility to make no deal with the oppressor" \

--harry belafonte\

\

"...freedom is defined by one's ability to make independent choices about the goals one pursues and achieves...It holds that active self-destruction robs the enemy of final victory..."-- versioning Theodore Kaczynski \

\

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

\

[http://www.world-crisis.com/analysis\\_comments/766\\_0\\_15\\_0\\_C/](http://www.world-crisis.com/analysis_comments/766_0_15_0_C/)\

```
\
http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date\
\
http://www.lowliferecords.co.uk\
\
}
```

[↑ Contents](#)

216. **Matias Viegner**

***CalArts MFA Writing Program | Director Search***

*Fri 14 Oct 2005*

---

MFA WRITING PROGRAM DIRECTOR

The MFA Writing Program at the California Institute of the Arts seeks a Director. Now twelve years old and at a stable enrollment of approximately forty-five students, the program is known for its unconventional (non-tracking) curriculum that encourages writing across genres and media and a creative practice informed by critical perspectives. It is housed in the School of Critical Studies, which is responsible for the liberal arts education of CalArts undergraduates pursuing BFAs in Film, Dance, Music, Art and Theater. Core MFA faculty also teach undergraduate Critical Studies classes and MFA writing students serve as teaching assistants to the Critical Studies faculty at large. CalArts is a private, accredited visual and performing arts college located in Valencia, California, serving a community of approximately 1,300 undergraduate and graduate students and is committed to fostering a diverse artistic/educational environment.

The ideal candidate will have leadership skills, strong teaching and publication record and a wide range of contacts in a number of contemporary writing fields. Her or his vision should capitalize upon the experimental, interdisciplinary nature of the program and its history of cooperation with other schools within the Institute. In addition to overseeing the daily operation of the program -- supervising admissions, teaching assistantships, financial aid, curriculum and hiring decisions -- the Director will teach and act as a public spokesperson for the program. At this juncture, the program also seeks strong advocacy and active fundraising for student scholarships, faculty development, and other resources.

Send a letter of interest, CV, names of three referees and a short writing sample (maximum 20 pages) to Dean, School of Critical Studies, Attn: MFA Writing Director Search, 24700 McBean Parkway, Valencia, CA 91355. Application deadline is November 24, 2005. EOE.

[↑ Contents](#)

217. **Michael Tod Edgerton**  
***No more electronic poetry review??***  
*Fri 14 Oct 2005*

---

Anyone know what happened to the Electronic Poetry Review? They're latest, issue #7, just went up a month or two ago and now I can't find a trace of their existence...

Tod

Michael Tod Edgerton  
Graduate Fellow, Program in Literary Arts  
Box 1923  
Brown University  
Providence, RI 02912  
  
Rebuild New Orleans / Bulldozer Bush

---

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

[↑ Contents](#)

218. **Michael Rothenberg**  
***Re: If a book is published & nobody buys it...***  
*Fri 14 Oct 2005*

---

Murat,  
Thank you very much for your greetings. And a Happy New Year to you too! A sweet one.

And also thanks for you kind thoughts on the Whalen work I have been doing. Philip gave us great gifts and it is a selfish pleasure to return my appreciation to him for his generous creativity and friendship. Somehow I figure this is something to do of value. David Meltzer calls it witnessing. So here we are, as in your anthology, witnessing. That you read the Whalen work and and value it is a big reward for me. Thanks.

Best to you,  
Michael

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 13, 2005 11:09 PM

Subject: Re: If a book is published & nobody buys it...

Michael,

I love your take on what writing poetry and publication and reading each others' work involve.

I just read the wonderful, stunning poems of Philip Whalen in The New Review.

You must be thanked over and over again for your labor of love in propagating his work.

Happy new year.

Murat

In a message dated 10/12/05 1:05:33 AM, [REDACTED] writes:

*i love the internet, the photocopy, the typewritten manuscript, they are books!, they are published, and we exchange, sell, self publish, mutually publish, copulate, whatever, them, we place too much emphasis on material cache and hype, fame and money, that is all I am saying*

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

From: "K Zervos" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 11, 2005 9:15 PM

Subject: Re: If a book is published & nobody buys it...

[↑ Contents](#)

219. **Vernon Frazer**

***Re: If a book is published & nobody buys it... speaking of which***

*Fri 14 Oct 2005*

---

mIEKAL

I think POD will become a common practice in the future. When book distributors charge small and micro presses for storage, many presses can't break even on sales. I haven't gone POD because I don't know enough about it, but I stopped dealing with Ingram because they began charging for storage and my profit margin was so low that the minute I put stamps on the envelope for a book sold at the mandatory 55% distributor's discount, I lost money on the sale. If I paid the extra \$1000 a year for storage, I wouldn't have the disposable income to self-publish the books that other publishers didn't want to risk money on.



POD also solves the storage issue; I've run out of room to put new cartons Of books until I can unload some of the unsold copies. (Would anybody like a novel or a short story collection? Let me know.)

Moreover, small publishers seem to be moving to POD as an affordable means of publishing adventurous literary work. Jukka-Pekka Kervinen has published some very interesting and exciting poetry through POD at lulu.com and William Allegrezza has begun his own POD press there, as well. I'm very pleased with the way Xpress(ed) produced my POD book Avenue Noir last year.

I think reprints are essential. As our lives change, we have to make adjustments. Sometimes we just don't have the time and energy to do the things we did when we were younger. I've felt the decline in my own energy over the years. One of these years I'm not going to be young enough to push out new books and promote them effectively. Many other writers are in the same position.

I like to think that what most of us on this List do has literary value. That value could extend beyond our lifetimes if people commit to reprinting existing work and reviving out of print work. I'd love to have somebody take over my publishing efforts and release facsimile editions of my work, via POD or any other route that might bring more success than my own efforts have brought.

As I said, at this point I don't know enough about POD to try it myself, but it looks like an avenue that a lot of us are going to pursue as standard publishing and distribution become more difficult to obtain.

Vernon

<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto: ] On  
Behalf Of mIEKAL aND

Sent: Thursday, October 13, 2005 12:35 PM

To:

Subject: Re: If a book is published & nobody buys it... speaking of which

So, I detect a general unrest when it comes to printing & distributing books via POD services. But maybe it only has to do with using a service such as that to distribute self-published works. For instance, if my press chooses to have a pod print a run of 100 copies but sell & distribute thru my regular channels, the POD really is only a cost effect printer & nothing more.

& how do people feel about reprints? I've been handprinting & handbinding Xexoxial books since 1977 & I no longer have the time to do all that printing & binding myself. (and interns are few & far between...) It's a mighty attractive option to be able to keep XE in stock by using a service such as lulu.com

~mIEKAL

[↑ Contents](#)

220. **Anny Ballardini**

***the Poets' Corner***

*Fri 14 Oct 2005*

---

[↑ Contents](#)

221. **Dan Waber**

***altered books project***

*Fri 14 Oct 2005*

---

The altered books project at:

<http://www.logolalia.com/alteredbooks/>

has been updated with new work by: Donna Kuhn, Meghan Scott, John M. Bennett, Mike Magazinnik, Holly Crawford, Sheila E. Murphy, Nico Vassilakis, Kevin Thurston, Adeena Karasick, Michelle Taransky, and David-Baptiste Chirrot.

If anyone's curious as to the level of interest in altered books in the world today, it may be interesting to note that by the end of the day on October 13th this month already had 384 visitors who arrived as a result of entering "altered book", or a slight variation thereof, into their favorite search engine.

Regards,

Dan

[↑ Contents](#)

222. **poets house**

***C. S. Giscombe Master Class in NYC***

*Fri 14 Oct 2005*

---

Master Class with C. S. Giscombe

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 21.

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*, and a prose book, *Into and Out of Dislocation*. Of *Giscome Road*, Nathaniel Mackey says: "It is a book of reckoning, an elliptic, take-no-prisoners tour de force."

\*\*\*\*\*Master Class Applications 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.

Mail to: Poets House, 72 Spring St., 2nd Fl., New York, NY 10012. Email to: [REDACTED] (Please do not email your work as an attachment. Simply include your poems and contact info in the body of the plain text message.)

Questions? Please visit <http://www.poetshouse.org> or call: [REDACTED].

[↑ Contents](#)

## 223. **Joel Weishaus**

### ***Links List Notice***

*Fri 14 Oct 2005*

---

To everyone who sent me suggestions for:  
<http://web.pdx.edu/~pdx00282/cew/cew.htm> I checked all of them. Some I added. Those I didn't think relevant, or have links that don't work, I didn't add. Anyone who has sites they'd like considered for this list, please write to me directly.

Thanks to all.

Best,  
Joel

[↑ Contents](#)

## 224. **Mary Jo Malo**

### ***if poems are self-published in cyberspace . . .***

*Fri 14 Oct 2005*

---

punct

7am coffee streaming postmodern switchboard  
check weather real space is happy emoticon  
for my buddies listed in southeastern midatlantic  
glutted mailboxes flood engulfed  
retrieving deleted e-mail permanently  
revisiting non-updated blogs  
bookmarked journalzines  
autumn desktop digital leaves fall somewhere

3am chardonnay ampersand camisole  
modem     disconnects  
what the hell did he mean by that?  
tomorrow edit that poem     again  
you've got to get a life  
asterisk  
compose in plain text

Mary Jo Malo

CHANSONS de GESTE

11th Edition

<http://hometown.aol.com/ophiuchus/poetry1.html>

[↑ Contents](#)

## 225. **matvei yankelevich**

### ***Press Release - CCCP***

*Fri 14 Oct 2005*

---

Please consider publicizing, listing, and/or covering this four-day poetry extravaganza event.

Thanks,

CCCP organizing committee:

Anna Moschovakis, Noam Scheindlin, Matvei Yankelevich

SYNOPSIS: CCCP / a kind of press release

CCCP, the CUNY Conference on Contemporary Poetry (November 3-6), is this year's graduate student conference of the Comparative Literature Department at City University's Graduate Center. This academic conference focuses on poetry written since 1984, with an emphasis on translation and border-crossing. Participants in two days of academic panels include practicing poets along with graduate students and faculty from the CUNY schools and from universities as close as Yale and Columbia and as far as the Sorbonne and Hong Kong.

Thursday night's Opening Roundtable will be moderated by Steve Evans (University of Maine) with panelists John Palattella (The Nation), Elizabeth Willis (Wesleyan University), and Mark McMorris (Georgetown University), followed by an opening-night reading by CUNY Graduate

Center faculty members Ammiel Alcalay, Marilyn Hacker, and Wayne Koestenbaum.

The conference will be resplendent with readings of all kinds, including: a multi-media presentation by Stephanie Strickland in the Graduate Center's Segal Theater; a translation session on Friday afternoon; Lunch Readings on Friday and Saturday with Kate Colby, Brenda Coultas, Jennifer Hayashida, Kristin Prevallet and Edwin Torres; the keynote reading with Robert Kelly, Jennifer Moxley, and Lewis Warsh at the The Accompanied Library at the National Arts Club; and culminating with the Poetry Brunch with Ali Ahmed, Peter Gizzi, and Anne Waldman at Housing Works Bookstore Cafe.

For the complete schedule, directions, and participant bios, please go to:

<http://www.beautifulnovember.com/cccp/>

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](http://www.uglyducklingpresse.org)

[↑ Contents](#)

226. **Anny Ballardini**

***Re: Links List Notice***

*Fri 14 Oct 2005*

---

Hi dear Joel,

could you please also add my Poets' Corner? I will give the link to my introduction, thank you and all the best to you,

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

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 10/14/05, Joel Weishaus <[REDACTED]> wrote:

>  
> To everyone who sent me suggestions for:  
> <http://web.pdx.edu/~pdx00282/cew/cew.htm>  
> I checked all of them. Some I added. Those I didn't think relevant, or  
> have links that don't work, I didn't add.  
> Anyone who has sites they'd like considered for this list, please write to  
> me directly.  
>  
> Thanks to all.  
>  
> Best,  
> Joel  
>

[↑ Contents](#)

227. **Stephen Miller**

***Re: POETICS Digest - 12 Oct 2005 to 13 Oct 2005 (#2005-285)***

*Fri 14 Oct 2005*

---

[↑ Contents](#)

228. **Stephen Vincent**

***New de Blog***

*Fri 14 Oct 2005*

---

Blog: <http://stephenvincent.net/blog/>

For your visual/textual pleasure, I have a number of new blog entries - mainly from walks & ruminations here in Noe Valley and upper Mission - San Francisco. New ones include:

"Shadow Shoes"

"Skull & Cell Phone"

"The Web (?)"

"Mussolini, Leda & The Swan"

"Raised by Ghosts"

"Bomb Detectors"

"October Rose"

"Basketball"

Drift down & enjoy! As always, appreciate your feedback.

Stephen Vincent

<http://stephenvincent.net/blog/>

[↑ Contents](#)

229. **Richard Jeffrey Newman**

***A poem by Ted Kooser***

*Fri 14 Oct 2005*

---

Someone left Ted Kooser's first book of poem in the hallway where I work. This is the first poem in the book:

Official Entry Form

The contest closes January 1st;  
All entries postmarked after 12 PM  
Will be disposed of by the Editors,  
Who cannot be responsible for them.  
All poems must be typed and double-spaced,  
And every sheet must bear the poet's name  
And current street address. These should be placed  
In the upper right-all zip code numbers same.  
The Editors reserve the right to claim  
All rights on winners (stamps will be returned);  
The judges will be chosen as to fame;  
All entries lacking postage will be burned.  
Good luck! And please remember that we all  
Prefer free verse to traditional.

You know: The more things change....

Richard

[↑ Contents](#)

230. **block**

***Documents Between PDF***

*Fri 14 Oct 2005*

---

Dear Readers,

Press Inflammatory Lips\* is about to release a free PDF edition of the anthology, Documents Between (2004). It was previously published and sold in printed/bound form, which accompanied an evening of films and readings in San Francisco (the event was co-sponsored by Artists' Television Access and the San Francisco Cinematheque).

The eclectic anthology includes works by these delightful poets:

Bill Berkson  
Laynie Browne  
Warren Burt (experimental sound composer)  
Diane di Prima  
Susan Gevirtz  
Lisa Jarnot  
Ken Mikolowski  
Denise Newman

and others, including contributions by prominent and emerging experimental filmmakers and artists

\*Press Inflammatory Lips  
(delicate text-object editions that propose language as a material articulation of perception)

If you are interested in attaining a free PDF, please e-mail: 

Thanks!!!

Elizabeth Block & Evri Kwong

[↑ Contents](#)

231. **austinwja**

***Blackbox submission period closed***

*Fri 14 Oct 2005*

---

Hello everyone,

Thanks so much for the many submissions. More I cannot handle. The submission period is now closed.

Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNobel.com

[↑ Contents](#)

232. **Joel Weishaus**

***Bush Crimes Commission***

*Fri 14 Oct 2005*

---

The 2005 International Commission of Inquiry  
on Crimes Against Humanity Committed by  
the Bush Administration of the United States



<http://www.bushcommission.org/call-charter.htm>

[↑ Contents](#)

233. **Russell Golata**

***Typoglycemia***

*Fri 14 Oct 2005*

---

Typoglycemia

Don't delete this because it looks weird. Believe it or not you can read it .....

I cdnuolt blveiee taht I cluod aulacilty uesdnatnrd waht I was rdanieg The  
phaonmneal pweor of the hmuan mnid Aoccdrnig to rscheearch taem at  
Cmabrigde Uinervtisy, it deosn't mttair in waht oredr the ltteers in a wrod  
are, the olny iprmoatnt tihng is taht the frist and lsat ltteer be in the rghit  
pclae. The rset can be a taotl mses and you can sitll raed it wouthit a porbelm.  
Tihs is bcuseae the huamn mnid deos not raed ervey lteter by istlef, but the  
wrod as a wlohe. Such a cdonition is arppoiatly cllaed Typoglycemia :-)

Amzanig huh? Yaeh and yuo awlyas thought slpeling was ipmorantt.

-----

[↑ Contents](#)

234. **Paul Catafago**

***a poem by Mahmoud Darwish***

*Fri 14 Oct 2005*

---

The Prison Cell

by Mahmoud Darwish

Translated from Arabic by Ben Bennani

It is possible

It is possible at least sometimes...

It is possible especially now

To ride a horse

Inside a prison cell

And run away.....

It is possible for prison walls,

To disappear,

For the cell to become a distant land

Without frontiers:

-What did you do with the walls?

-I gave them back to the rocks.

-And what did you do with the ceiling?

-I turned it into a saddle.

-And your chain?

-I turned it into a pencil.

The prison guard got angry.

He put an end to the dialogue.

He said he didn't care for poetry,

And bolted the door of my cell.

He came back to see me

In the morning;

He shouted at me:

-Where did all this water come from?

-I brought it from the Nile.

-And the trees?

-From the orchards of Damascus.

-And the music?

-From my heartbeat.

The prison guard got mad:

He put an end to my dialogue.

He said he didn't like my poetry,

And bolted the door to my cell.

But he returned in the evening:

-Where did this moon come from?

-From the nights of Baghdad.

-And the wine?

-From the vineyards of Algiers.

-And this freedom?

-From the chain you tied me with last night.

The prison guard grew so sad....

He begged me to give him back

His freedom.

Mahmoud Darwish is a Lannan Prize winning poet who was born in the Northern Palestinian village of Birwa- which was later razed by the Israelis in 1948. Exiled from both Israel and Lebanon, Darwish lived in Paris for many years, editing the literary magazine, Al Karmel. For years, as well, Darwish was denied a visa to enter the United States by U.S. state department officials who deemed the poet a "threat". Though active politically in the Palestinian people's struggle for self-determination, it is documented that Mahmoud Darwish has never even lifted a gun in that struggle, instead using his pen. He now lives in Jordan. A prolific editor and essayist, and recognized as one of the greatest living poets writing in Arabic, his name has never been mentioned as a possibility for the Nobel Prize in Literature, unlike the Syrian poet Adonis, whose career and work, Darwish rivals. This poem, "The Prison Cell", was published in Naomi Shihab Nye's brilliant anthology, *This Same Sky* (Alladin Paperbacks, 1992).

Paul Catafago, [www.movementone.org](http://www.movementone.org)

[↑ Contents](#)

### 235. **Wanda Phipps**

#### ***Susan Brennan interviews poet Wanda Phipps on Poetic Brooklyn***

*Fri 14 Oct 2005*

---

A new season rolls around and finds more Radio Poetique treats on PennSound and Poetic Brooklyn back on the web-air waves with Brooklyn Heights Radio!

Tune into [www.brooklynheightsradio.com](http://www.brooklynheightsradio.com)

<<http://www.brooklynheightsradio.com/>> for Poetic Brooklyn

Sunday nights at 6pm, Wednesdays at 12noon (EST)

Sunday, Oct. 16 & Wednesday, Oct. 19:

Susan Brennan interviews poet Wanda Phipps--poems, talk and giggles

or if you're away from your computer you can download it anytime at

PennSound -

<http://www.writing.upenn.edu/pennsound/>

<http://www.writing.upenn.edu/pennsound/x/Poetic-Brooklyn.html>

MP3 instructions:

You Must First Register with live365. It's free and you only have to do it once. It will Run A LISTENING WIZARD (green line which checks for your computer's available MP3 players). Once complete, it will ask you which player you would like to use; check it and save it. After this process is complete, every time you go to Brooklynheightsradio.com <<http://brooklynheightsradio.com/>>, click on the icon that says "Click for the Music". It's A quick process but needs to be set up. You should be able to receive HEIGHTS Radio using Windows Media Player, Real Player, Winamp or the Live365 player. I've used the Live365 player and Winamp, and both work well.

--

# Wanda Phipps

Wake-Up Calls: 66 Morning Poems  
my first full-length book of poetry  
has just been released by Soft Skull Press

available at the Soft Skull site:

<http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X>

and on Amazon.com:

[http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm\\_item](http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item)

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

<http://www.mindhoney.com>

[↑ Contents](#)

236. **Michael Hoerman**

***Subject: [Boston area] poetry readings next week: a big heap of 'em***

Fri 14 Oct 2005

From an email sent by

[illegible]

Daniel Bouchard

[illegible]

Friday, October 14, 8 pm

Susan Snively and Rebecca Warner

## Adams House

Entry C, 26 Plympton Street

Cambridge, Harvard Square

Admission is \$3, students with i.d. \$1.50.

Saturday, October 15, 10:30 am

June Finan, a poet/astrologist and Doris Anne a poet/numerologist

## Saturday Morning Poetry at the Café Espresso

108 Mechanic Street  
Route 140 Bellingham, Ma.

Saturday, October 15, 8 pm  
Robert Pinsky and Frank Bidart  
Concord Poetry Center  
at the Emerson Umbrella  
40 Stow Street, Concord, Mass

Reading Only: \$10

Reading & Reception: \$35

Reserve tickets early by calling the office at: XXXXXXXXXX

Admission at the door if space is available.

For directions, see <<http://www.concordpoetry.org/>>[www.concordpoetry.org](http://www.concordpoetry.org/)

Sunday, October 16, 2 pm  
Charles Coe, Michael Hoerman, Robert K. Johnson, John Sturm  
Tribute to E.E. Cummings  
Forsyth Chapel at Forest Hills Cemetery  
\$5

Monday, October 17, 8 pm  
David Ferry and Frank Bidart  
Blacksmith House  
56 Brattle Street  
Cambridge  
\$3

Wednesday, October 19, 2:30 pm  
Teresa Cader and Steven Cramer  
UMass Boston Harbor Point Campus  
Wheatley Hall  
6 floor, room 47  
Boston

Wednesday, October 19, 3 pm  
Kristin Allio  
Writers on Writing Series  
McCormack Family Theater  
70 Brown St.  
Providence

Wednesday, October 19, 8 pm  
Richard Shusterman  
Contemporary Writers Series  
McCormack Family Theater

70 Brown St.  
Providence

Wednesday, October 19, 5:30 pm

Gail Mazur  
Woodberry Poetry Room  
Lamont Library, Level 5  
Harvard University  
Cambridge

Wednesday, October 19, 7:30 pm

Ha Jin, Mary ODonoghue, Dana Levin, and Wesley McNair  
Boston University  
675 Commonwealth Ave  
Stone Science B-50

Thursday, October 20, 7 pm

Tom Raworth and Anselm Berrigan  
MIT Stata Center  
Room 32-141  
32 Vassar Street  
Cambridge

Note: this is a new location from the MIT readings of the past



The Stata Center is the orange and silver Dr. Suess-looking building on the corner of Vassar and Main just outside of Kendall Square.

Friday, October 21, 5 pm

Mark Von Schlegell  
reads from *Venusia* (Semiotext/MIT Press)  
Carpenter Center for the Visual Arts  
24 Quincy Street  
Cambridge

[↑ Contents](#)

237. **Jay Dougherty**

***Re: Links List Notice***

*Fri 14 Oct 2005*

---

Thanks, Joel.

Let me know if I can return the favor.

Jay

<http://www.poetrycircle.com>

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

From: [REDACTED]  
[mailto:[REDACTED]] On Behalf Of Joel Weishaus  
Sent: Friday, October 14, 2005 11:10 AM  
To: [REDACTED]  
Subject: Links List Notice

To everyone who sent me suggestions for:  
<http://web.pdx.edu/~pdx00282/cew/cew.htm>  
I checked all of them. Some I added. Those I didn't think relevant, or have  
links that don't work, I didn't add.  
Anyone who has sites they'd like considered for this list, please write to  
me directly.

Thanks to all.

Best,  
Joel

[↑ Contents](#)

238. **Jay Dougherty**

***Re: Links List Notice***

*Fri 14 Oct 2005*

---

I added your list, Joel:

<http://www.poetrycircle.com/index.php/topic,33.0.html>

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

From: [REDACTED]  
[mailto:[REDACTED]] On Behalf Of Joel Weishaus  
Sent: Friday, October 14, 2005 11:10 AM  
To: [REDACTED]  
Subject: Links List Notice

To everyone who sent me suggestions for:  
<http://web.pdx.edu/~pdx00282/cew/cew.htm>  
I checked all of them. Some I added. Those I didn't think relevant, or have  
links that don't work, I didn't add.  
Anyone who has sites they'd like considered for this list, please write to  
me directly.

Thanks to all.

Best,  
Joel

[↑ Contents](#)

239. **mIEKAL aND**

**announcing XEROLAGE 36 by Lanny Quarles**

*Fri 14 Oct 2005*

---

X E R O L A G E 3 6

Linear Arrangements, more Effects from our  
Primorial Constraints

by Lanny Quarles

<http://xexoxial.org/xerolage/x36.html>

I absolutely love these works, which for me fall between my two favorite "concrete" poets, John Furnival and Dom Sylvester Houedard —both of whom also worked with fundamental lettering. But Quarles' code strikes deeper, since it is an effected one; it carries the same archaeology as cuneiform—strokes, layers, countries, languages, intermingled, interspersed. These pieces could be tablets whose coding speaks, however troubled, to countries beyond us. I think of our languaging (in relation to Xerolage 36) as imminent, momentary; I think of these works as simultaneously bound to a particular instance of coding (ascii, Internet), and smeared or parcelled among other frames, cultures, organisms. I've always admired the baroque, even mannerist, quality of Quarles' style, which comes to fruition here on the printed page.

—Alan Sondheim

This looks really interesting, would be even more interesting in print I'm sure. Printed or etched on silicon. Like a billboard up close its breaking down imagery into fundamental units of on of, squinty pixels. And I remember the pictures he is talking about at fairs and where not, where they would "print" your pictures on a dot matrix printer. The influence of his work as a photolithographer shows as well.

—Derek White

"I think this early exposure to the mutability, and imagistic capability of language has subconsciously effected my entire life, and my relation to language as a visual component. I have thought about many possible threads of meaning for these pieces, but ended up slightly dissatisfied with their various limitations. One thing I will tell you is that sometimes wishes come true."

—Lanny Quarles, introduction to LINEAR ARRANGEMENTS, Xerolage 36

(A limited number of review copies are available.)

28 pages, 8.5 x 11, \$6 includes postage

Subscriptions: 4 issues/\$20



XEXOXIAL EDITIONS  
10375 Cty Hway A  
La Farge, WI 54639 USA =

[↑ Contents](#)

240. **PR Primeau**  
***Re: Bush Crimes Commission***  
*Fri 14 Oct 2005*

---

ahh get offya here hippies  
i'm an american i love my flag.  
pr

[↑ Contents](#)

241. **Lisa Jarnot**  
***jenn reeves films at Anthology Film Archive***  
*Sat 15 Oct 2005*

---

Hello List People,  
Some Jenn Reeves films coming up in NYC at Anthology Film Archives-- good stuff--  
best,  
Lisa Jarnot  
Fri OCT. 21 - Thurs OCT. 27  
The Time We Killed  
7:30pm/ 9:30pm nightly (oct 26 9:30 only)  
\*Director in-person Oct. 21/22, 7:30pm screenings  
Written, directed, and edited by Jennifer Reeves. (2004, 94 min, B&W) With Lisa Jarnot, Music by Marc Ribot, Elliott Sharp, Zeena Parkins, Pitt Reeves. Producers Jennifer Reeves and Randy Sterns.  
Synopsis THE TIME WE KILLED portrays the inner life of a writer unable to leave her New York apartment on the brink of the US invasion of Iraq. As Robyn Taylor begins to overcome the amnesia that afflicted her as an adolescent, she fears coming down with "the amnesia of the American people".  
Awards Berlin Film Festival: FIPRESCI Critics Prize, Tribeca Film Festival: Best NY, NY Narrative Feature, OUTFEST: Outstanding Artistic Achievement  
Anthology Film Archives  
32 Second Avenue (at Second St.) NYC [REDACTED] <http://www.anthologyfilmarchives.org>

\$8 General Admission

\$6 students, seniors, children

\$5 Members

#### ADDITIONAL PROGRAMS OF SHORT FILM

Sat OCT. 22 Anthology Film Archives (5:30 pm) Love & Music/ LIVE MUSIC short films by J. Reeves Growing up as a kid with a trumpeter father (Jim Reeves), in a house full of jazz, I first began putting music and images together in daydreams. This love of music transferred directly into my filmmaking practice. Many of my films have been inspired by music and my work often creates its primary emotional resonances in the collision between image and sound rhythms. Lately I've been collaborating more directly with musicians on my soundtracks and in live performances, which lets me pretend I'm part of the band. This program features a variety of film shorts that feature music I love, including: The Girl's nervy, Darling International co-directed with M.M. Serra, He Walked Away double projection with LIVE MUSIC by Anthony Burr & Erik Hoversten, and more. \*Director in attendance

Sun OCT. 23 Anthology Film Archives (5:30 pm) Early Film & Video from 1988 to 2001 by J. Reeves This program of shorts shows the full range of my work from 1988-2005, from hand-painted films, political statements, to queer erotica and personal narrative. Chronic, a kind of precursor to my feature The Time We Killed, was funded by the Jerome Foundation and won prizes at Oberhausen, Ann Arbor, Black Maria and many other festivals. Showing: Skinny Teeth, Elations in Negative, Fear of Blushing, Girls daydream about Hollywood, We are going home, Chronic. \*Director in attendance

Anthology Film Archives

32 Second Avenue (at Second Street) NYC

<http://www.anthologyfilmarchives.org>

\$8 General Admission

\$6 students, seniors, children

\$5 Members

-----

Girls daydream about Hollywood will also screen

October 28 at Millennium Film Workshop 66 E 4th St (Bowery and 2nd ave)  
in the Invisible film series, 8pm, \$7

-----

info on Jennifer Reeves' work: [www.jenniferreevesfilm.com](http://www.jenniferreevesfilm.com)

[↑ Contents](#)

242. **PR Primeau**

***Milk Bowl Moon Over St. Louis***

Sat 15 Oct 2005

---

Milk Bowl Moon Over St. Louis  
the poems of DAVID E. PATTON  
PERSISTENCIA\*PRESS

[\\_http://persistenciapress.tripod.com/\\_](http://persistenciapress.tripod.com/) (<http://persistenciapress.tripod.com/>)

From the inside cover:

Part Langston Hughes bebop, part Beat freestyle, part Midwestern folk banter, the work of David E. Patton spans generations & weaves together a wealth of styles to create a unique & deeply personal vein of Americana. A gay, largely self-educated black man who came of age during the turbulence of the Sixties and Seventies, his voice reverberates with a humble confidence & lonesome strength which at once saddens & transfixes. Largely uninfluenced by recent movements, Patton's material remains simple, insightful, & ultimately some of the most genuine to exist in modern poetry.

Three poems from Milk Bowl Moon...:

Johnny's vision of being romantic  
is staring into my eyes,  
room lit by candlelight while Zappa  
and the Mothers' Flower Punk plays in the background.  
Or sitting out in the garden after taking mushrooms,  
acting out the instruction of Ominous Spinach  
playing from speakers in the doorway.

This gift of God is sweet but dated.

Several times committed to  
Ft. Logan Mental Institution in Denver.  
In Boulder, Johnny collects the morning papers from  
front yards and deliver them on the other side of town.

This man of God stands out in Boulder during winter.

In summer this gift fits in with transients.  
He is saying to strangers on the Boulder Mall,  
I am Gabriel come back from the dead!  
Gabriel knows that the first of the year is 1966.  
Johnny is neat but sedated,  
chain smoking and throwing curses.  
Strapped in his bed Johnny is saying,  
I am Gabriel come back from the dead!

\*

To be content  
to know just  
what a sparrow knows,  
you must be  
sparrow in your bones.

\*

Old Mrs. Reagan told us to just say no  
to the snow white girl,  
the rock candy cloud,  
the smack boy horsing Mary Jane in the love boat.  
But white powder is so sweet to kids  
who get the green back bucks from the streets.  
15 year old can make more money than her Dad,  
Dad out there guarding the homes of rich folks,  
more than Mama who has given over her soul  
to an absentee landlord,  
more than sister-woman pushing  
chemical infested burgers at the Mc,  
more than brother-man whose poor black ass  
is teaching capital addiction.

The disinherit see every day of their lives  
the snow queen riches smiling down from billboards  
and hear on the TV screams: buy me, buy me, buy me!

We ainâ€™t shit without hair care,  
without car style,  
without bony thin looks in size six.

We ainâ€™t clean without Tide freshness,  
without sunlight in a bottle,  
without lemon cleaning formula,  
without cloud soft toiler paper for your ass.

We ainâ€™t healthy without low calories,  
without low salt,  
without low fat.

We ainâ€™t men without Brut Super Dry Extra Strength,  
(buy 2, get 1 free and every womanâ€™ll be at your feet!).  
We ainâ€™t popular without the brand of beer,  
without breath smellin of Scope Original Mint.



"This Shit Has Got To Stop," Said Soon To Retire Exxon/Mobil CEO Lee Raymond.:  
CEOs, Evangelicals, Congress, Cheney Administration Angered Over Good Works.:  
Chavez's Caring And Effectiveness Could Dampen Message Of Poor's Insignificance Cheney Administration Sent After Katrina.  
By OZ UWHIR

[↑ Contents](#)

245. **austinwja**  
***Blackbox Fall Gallery online***  
*Sat 15 Oct 2005*

---

Hello everybody,

The Fall Blackbox gallery is now available for viewing. As always, go to WilliamJamesAustin.com and follow the Blackbox link. Then take a stroll (scroll) through the galleries until you reach your destination.

This season's gallery boasts a bounty of various religions, uh, "styles." On board are Gloria Mindock, Edgar Carlson, Carlos Luis, Mirela Roznoveanu (translated from the Romanian), david-baptiste chirot, Cecil Touchon, Anny Ballardini, Steve Dalachinsky, Jeff Harrison, Donna Kuhn, Sheila E. Murphy, John. M. Bennett, Vernon Frazer, Skip Fox, and Andrew Topel. Whew!!

Enjoy.

Best, Bill

WilliamJamesAustin.com  
KojaPress.com  
Amazon.com  
BarnesandNobel.com

[↑ Contents](#)

246. **Steve Dalachinsky**  
***Fw: FW: Postcard from the Edge VOLUNTEERS still NEEDED!!!!!!***  
*Sat 15 Oct 2005*

---

I'll be there. This is a great event an installation is simple. You get the advantage of previewing the show for the masses at 6pm. It's a great artworld event and in SUPPORT OF A GREAT ORGANIZATION. So, I encourage you all to call and or forward this to a friend if...

sr(s):(gr)over

-----  
From: Amy Sadao <[REDACTED]>  
Date: Fri, 14 Oct 2005 16:22:58 -0400  
To: Board <[REDACTED]>  
Subject: Postcard from the Edge VOLUNTEERS still NEEDED!!!!!!

Please Forward Widely!!

----  
Hello,

We could still use your HELP with Postcards from the Edge, especially with either the installation (we need to install over 1500 postcards in 5 hours) or with the event (always need lots of people there).

Please, please, please let me know if you can help with any of the following. (If you already told me you could help, could you just remind me again.) Call us at [REDACTED]!

All events at Robert Miller Gallery, 524 West 26th St (btw 10th & 11th Ave)

Installation

Sunday, October 16, 12-5 PM We need LOTS of people! We have 5 hours to install 1500 postcards!!!! We could ideally use 4 people at ten stations (ie 40 people) - so bring a friend!!!

Selection of 2005 participating artists include: Vito Acconci, Derrick Adams, Meredith Allen, Stephen Andrews, Polly Apfelbaum, Ida Applebroog, Dotty Attie, Aziz + Cucher, Adam Baer, John Baldessari, Burt Barr, Larissa Bates, Robert Beck, Barton Lidice Benes, Katherine Bernhardt, Nayland Blake, Ross Bleckner, Nina Bovasso, Mark Bradford, Nancy Brooks Brody, AA Bronson, Matthew Buckingham, Nancy Burson, Suzanne Caporael, Mary Ellen Carroll, Rick Castro, Mark Chamberlain, Paul Chan, Vincent Cianni, Aaron Cobbett, Greg Colson, Alan Cumming, Angela Dufresne, Marcel Dzama, Frank Egloff, Joy Episalla, John Evans, Neil Farber, Tony Feher, Brian Finke, Robert Flynt, Joy Garnett, Jeff Gauntt, Milton Glaser, Maria Elena Gonzalez, Deborah Grant, Joanne Greenbaum, Hans Haacke, Harmony Hammond, Jane Hammond, Erik Hanson, Stuart Hawkins, Mary Heilmann, Geoffrey Hendricks, Matthias Herrmann, Jim Hodges, Frank Holliday, Elizabeth Huey, David Humphrey, Alfredo Jaar, XYLOR Jane, Bill Jones, Michael Joo, Miranda July, Nina Katchadourian, Terence Koh, Louise Lawler, Glenn Ligon, Vera Lutter, Giles Lyon, Barry McGee, Dominic McGill, Julie Mehretu, Ann Messner, Marilyn Minter, Shawn Mortensen, Carrie Moyer, Elizabeth Murray, Stefanie Nagorka, James Nares, David Nelson, Robyn O'Neil, Yoko Ono, Tom Otterness, Sheila Pepe, Amy Jean Porter, Ernesto Pujol, Paul Henry Ramirez, Jessica Rankin, David Reed, Richard Renaldi, Eric Rhein, Tim Rollins & K.O.S., Kay Rosen, Edward Ruscha, Jonathan

Santlofer, Gary Schneider, Donna Sharrett, Mark Sheinkman, Kate Shepherd, Alyson Shotz, Amy Sillman, Tom Slaughter, Kiki Smith, Chrysanne Stathacos, Pat Steir, Barbara Takenaga, Steed Taylor, Rirkrit Tiravanija, Spencer Tunick, Kay Walkingstick, Nari Ward, John Waters, Mary Weatherford, William Wegman, Lawrence Weiner, Fred Wilson, Millie Wilson, Rob Wynne, Lynne Yamamoto, Carrie Yamaoka, and SO MANY MOREŠ

#### Benefit Event

Monday, October 17, 5-10 PM Again we could use a lot of people, especially in the first 2 hours (about 30-40 throughout the night), to be cashiers, art handlers, assist buyers, protect artwork, door people and control the general mayhem.

#### Preview Party

Sunday, October 16, 5:30 8:30 PM

Volunteers will help with set up, check in, sell raffle tickets, bartenders, crowd control, etc.

THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU

(pl usvolunteers get a free postcard at the end of the benefit)

--

Nelson Santos

Assistant Director

Visual AIDS

526 W 26th Street #510

New York, NY 10001

P. [REDACTED]

F. [REDACTED]

E. [REDACTED]

[www.visualAIDS.org](http://www.visualAIDS.org)

[↑ Contents](#)



247. **Steve Dalachinsky**

***Re: Typoglycemia***

Sat 15 Oct 2005

---

ture read really essay

[↑ Contents](#)

248. **Brenda Coultas**

***A note from New Orleans***

Sat 15 Oct 2005

---

Hi All,

Here's an update from Dave Brinks.

Brenda

SALUD POETS, ARTISTS, MUSICIANS & FRIENDS of the New Orleans Community!

For those who were unable to be there In-Person for 17 POETS! "Still Standing" at The Gold Mine Saloon in the French Quarter this past week, we very dearly missed your company & words, but as many of you have expressed, we felt your presence "In Spirit" and hope you'll get back and join us as soon as you are able.

Last Thursday's gathering was, to say the least, desperately needed in our community, and gave us some mettle to go with the complicated sadnesses and smiles that come from getting majorly whacked by Mama Nature. People shined and shined, and laughed & cried, and gave tremendous outpourings of love and hope for their dear city and community of New Orleans.

The saloon smelled of hot red beans, and sounded out with great chatterings of people re-connecting and determined to help one another get their feet & heads back where they belong. Scores of artists, poets, musicians and friends of the community showed up in full force. It was a sensationally crowded gathering, and various journalists and photographers, including The Times-Picayune, Gambit Weekly and Country Roads were able to document the event and interview people about their personal accounts and experiences over these past many weeks.

As it turned out, the evening soared into a amazing 4 1/2 hrs of non-stop poetry readings, songings & improvisational incantations. Of course, I'm sure we can count on more similarly extraordinary happenings this next Thursday, October 20 as Louisiana Poet Laureate and native New Orleanian BRENDA MARIE OSBEY will be the opening presenter at 8:00pm, followed by many of New Orleans most poetic souls, beginning with poets ALEX RAWLS, JASON

SONGE, LEWIS SCHMIDT, BEVERLY RAINBOLT, KHALED HEGAZZI, ANDY YOUNG, STEPHANIE WILLIAMS and others!

There will be a general reception between 6:00 - 8:00pm, featuring new Art installations and complimentary Red Beans & Rice, followed by our main presentation with BRENDA MARIE OSBEY at 8:00pm, followed by others.

If you wish to present something next Thursday, please contact me via email and I will gladly add you to the program. Or you can call at [REDACTED] or [REDACTED]. If you are unable to do either, just see me next Thursday before the program and we will make the necessary accommodations.

P/S I would like for a vocalist, or a group of vocalists, to begin our proceedings next Thursday evening with a New Orleans-esque rendition of "Amazing Grace." If you are interested, or know of someone, please contact me as soon as possible.

Love,  
Dave Brinks

\*\*\*\*\*

THURSDAY, OCTOBER 20

The GOLD MINE SALOON presents 17 POETS Weekly Poetry Reading Series!

General Reception 6:00 - 8:00pm

- new Art installations and complimentary Red Beans & Rice

Main Presentation 8:00pm

- Performance of "Amazing Grace"

- Louisiana Poet Laureate Brenda Marie Osbey

- New Orleans Poets Alex Rawls, Jason Songe, Lewis Schmidt, Beverly Rainbolt, Khaled Hegazzi, Andy Young, Stephanie Williams, Sandra Johnson and others

The Gold Mine Saloon is located in New Orleans at 701 Dauphine Street in the French Quarter (at the corner of Dauphine and St. Peter).

[↑ Contents](#)

249. **Halvard Johnson**

***Re: Typoglycemia***

*Sat 15 Oct 2005*

---

On Oct 15, 2005, at 12:39 PM, Steve Dalachinsky wrote:

| ture read really esay

re ad ally say

Hal

Today's Special

G(e)nome

<http://www.xpressed.org/fall03/genome.pdf>

Halvard Johnson

=====

email: [REDACTED]

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

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

<http://imageswithoutwords.blogspot.com>

[↑ Contents](#)

250. **Rodney K**

***Yipes! Nada Gordon in Oakland this Sunday***

*Sat 15 Oct 2005*

---

NADA GORDON will be reading in Oakland tomorrow night as part of the new New Yipes series: <http://newyipes.blogspot.com>. 7 p.m at 21 Grand, with a discussion of Bollywood film to follow. If you missed the Autre at Small Press Traffic last night, I hope you can make this.

Best,

Rodney

[↑ Contents](#)

251. **Russell Golata**

***Screening Room Wednesday 7:30--***

*Sat 15 Oct 2005*

---

Please join me.

Wednesday October, 19th

7:30 pm

The Screening Room reading series

Featuring Russ Golata

Plus 10 open slots

The Screening Room

Northtown Plaza

3131 Sheridan Drive

Amherst, New York  
(Sheridan & Bailey)

[↑ Contents](#)

252. **Irving Weiss**  
**Re: Typoglycemia**  
Sat 15 Oct 2005

---

Russell,

Granted one cdnt read the following excerpt unless one recognized the story, still it's similar to your typoglycemic letterhood in that some roughly basic structure must already be in auditory memory.

Wants pawn term dare worsted ladle gull hoe lift wetter murder inner ladle cordage honor itch offer lodge dock florist. Disk ladle gull orphan worry putty ladle rat hut, an for disk raisin pimple colder Ladle Rat Rotten Hut. . . and so on in H.L. Chace's 1940's version.

On 10/14/05 8:07 PM, "Russell Golata" <[REDACTED]> wrote:

*Typoglycemia*

*Don't delete this because it looks weird. Believe it or not you can read it .....*

*I cdnuolt blveiee taht I cluod aulaclyt ysednatnrd waht I was rdanieg The phaonmneal pweor of the hmuan mnid Aoccdrnig to rscheearch taem at Cmabrigde Uinervtisy, it deosn't mttar in waht oredr the ltteers in a wrod are, the olny iprmoatnt tihng is taht the frist and lsat ltteer be in the rghit pclae. The rset can be a taotl mses and you can sitll raed it wouthit a porbelm. Tihs is bcuseae the huamn mnid deos not raed ervey lteter by istlef, but the wrod as a wlohe. Such a cdonition is arppoiatly cllaed Typoglycemia :-)*

*Amzanig huh? Yaeh and yuo awlyas thought slpeling was ipmorantt.*

--

[↑ Contents](#)

253. **Mary Jo Malo**

***Re: type-hype***

*Sat 15 Oct 2005*

---

[\\_http://www.mrc-cbu.cam.ac.uk/~mattd/Cmabrigde/\\_](http://www.mrc-cbu.cam.ac.uk/~mattd/Cmabrigde/)  
(<http://www.mrc-cbu.cam.ac.uk/~mattd/Cmabrigde/>)

[↑ Contents](#)

254. **Sam Ladkin**

***Simon Jarvis - The Unconditional***

*Sun 16 Oct 2005*

---

iDear iList, [the following blurb is from the office of Dr Keston Sutherland]

Not rumour, not barbershop weasel screams in the simulacrum with the candle-stick, but FACT:

[\\_The Unconditional\\_](#) by Simon Jarvis

1-903488-43-5. September 2005. 242 pp. Hardback.

GBP £15.00 / USD \$35.00

<http://www.barquepress.com/unconditional.html>

Extracts from a letter to that author, by this author, previous to the farther vent here advertised of that author's text, all traduced merrily into a blurb:

"...this is a unique poem that I believe no-one else could ever have written. With the word "unique" I risk resembling a mere blurbist, let me try to qualify it, first of all in a rather general way. It is a poem not only unique in its accomplishment of thinking, into which it earns its way with the most strenuous imaginable commitment, truly a philosophic song like no other; it is unique also and perhaps more profoundly in its immense, anannihilative fidelity to the living need for uniqueness, for the one particularity of uniqueness itself not to be shaded off somewhere into the pastel reserves of a generalisable concepthood but to be here and now, if that's the only place and time where heaven is though not itself at least myself... [...] Can a life be so possessed of its own defeat, knowing the full, terrible intimacy of that defeat right up to the least press of its foot against the earth, that it knows finally how to realise the conceivability of indefeasible life, precisely through the perpetual affliction of owning defeat itself? Would this be dialele again, a mere dalliance with the toggle key? The second question has to be admitted but only as a condition of

rendering the first question capable of getting a positive answer--which of course is never yet to say that it gets one. But could it get one. And, or rather, but, is this the only way for life to know the absolute other than by a negative vinculum: to become through ownership of defeat, finally infeasible? What could that mean anyhow, to be infeasible surely would never mean never to be defeated, unless some part of life laurelised as a "core" is claimed to stand beyond the "accidents" which Aesthetics from Schiller to O'Hara and everywhere else too delegates to something which life does but which it isn't, a Jobless in the wing of himself; and you will not have that, and you uniquely will not, there is no exit from defeat for the ankles and throat unless the thumb and the cock and the clitoris have it too. This is the problem of immanence, or at least to me it is a problem since I find it increasingly difficult to trust in the hermeneutica sacra of my life that would tell me how much more I need to be wholly in it than even partly out of it, as if any extrusion of myself from the dignity of self-knowledge amounted instantly to an abrogation of the whole crux. Might the concept of immanence not itself be the deepest abrogation? Might it not even be this concept (and not the myriad rebukes to its pure conceivability and liveability) which is at root the psycho-historical both-Quell-and-Zwang of the conditionality of all thinking? I take it that you would not go along with this question; certainly you are fore-armed against it. [...] It does all this to me, it works all this thinking into life. But I want to talk also in a more technical or obviously literary way, before I'm carried off nowhere into myself once and for all. One great argument of the poem is with the steady obliteration of prosody, by which I mean both the loss of technical and intuitive understanding of verse forms manifest in the mass of current poetry and criticism, and also--a more difficult but crucial idea--the desuetude of the full agility of prosodic thinking manifest not only in literature and culture of all kinds, but also in the lives of millions of people reduced to counting off their workdays like the predictable thuds they most certainly are. I think I understand this, though I'm sure that your book on prosody will tell me a great deal I don't know, and I'm with you 100%. I may even harbour a little more millenarianism in my venules, in this regard, than I think you do, since I go on thinking that a thorough storm in the prosodic capillaries might jerk people into something like socialist animation, maybe even what Marx thought of as intellectual self-proletarianisation, if other conditions are favourable; though perhaps despite a few withering passages in your poem (especially pp. 197-198) you're not all that far from thinking something similar. The extremely difficult question I had to face over and over again throughout *The Unconditional* is whether your genuinely masterful re-ownership of the "pentameter," for want of a better name, could be the right means to achieve this. I use the word "means" without really meaning it, again for the sake of keeping the argument moving; obviously the versification is not simply a "means" to do anything. I see that there's a compelling lateral

argument about tradition in your commitment to that reownership, and if I'm hesitant to agree immediately with your choice of the pentameter I suspect it may be because I'm hesitant to accept that even the "tradition" I think you're interested in is something which we truly need to imagine that we can remain connected with or even immersed in. I guess you would say that we are either immersed in it or we opt by default to be alienated from it; and I feel the strength of that objection, but I'm not yet sure that immersion and alienation are genuine contraries, let alone opposites. Or perhaps I feel, to put it more clearly, that our relation to that tradition need not be defined by the idea that we are still in it but that we might or sometimes do fall out of it. My issue with immanence again: I really need to get that cleared up. In practical terms that would mean that we don't need to keep writing pentameters in order to know them. I do write them in my own work, but always with the intention that they should be conspicuous and somehow interruptive. Your commitment is far more strenuous here, I admire how you don't want to accept that a verse form "is archaic" merely because some people we call Modernists have declared that it is, and how you force back into the line a tremendous suppleness and detailed power of articulation. Still, the part of the poem that had me shuddering, and even crying (I wonder if this will be strange to you), is the late passage, pp.219-226. And it is what I felt to be the intensity of frustration that overwhelmed me, the sense of an almost catastrophic because almost irreversible loss of constraint after so much effort decisively to abnegate that possibility through relegating all its means of expression to a subordinate mock-status-- but in this passage I don't see a subordinated mock (e.g. of the putative freedoms of free verse) but a terrible and beautiful pressure, a rip through the heart of the poem's fabric of self-dissociation. It seemed to be the most unstable part of the poem, perhaps in one sense the most seriously risky. And the difficult question about the pentameter ends for me, so far, in this form: is the pressure of that late passage possible only because it comes after the great tract of pentameters, or could an even more intense pressure be sustained in another passage of the same kind but more punishingly extended and standing alone, stuck just with itself and where it is, without the counterimbalance of relative prosodic regularity to act as its imprecation?"

And so on.

Please order through the Barque website, using PayPal. Or send a cheque to:

Barque Press  
70A Cranwich Road  
London N16 5JD UK

Including 3.00 to cover p+p (It's a large book, hardback).

Everybody's doing it.=

[↑ Contents](#)

255. **Ishaq**  
***Play the music***

Sun 16 Oct 2005

---

Play the music

[http://radio.indymedia.org/uploads/  
how\\_fast\\_does\\_light\\_travel\\_\\_\\_for\\_george\\_scott\\_3rd\\_b2.mp3](http://radio.indymedia.org/uploads/how_fast_does_light_travel___for_george_scott_3rd_b2.mp3)

Watch the video!

<http://www.yeeguy.com/freefall/>

Bushit's future

submitted by melbourne's FX

Sunday October 16, 2005 at 08:32 AM

music by tolan mcneil as versioned by lord patch

[http://groups.yahoo.com/group/drumbeat-weekend\\_edition/](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

"...we have the responsibility to make no deal with the oppressor"

--harry belafonte

\

"...freedom is defined by one's ability to make independent choices about the goals one pursues and achieves...It holds that active self-destruction robs the enemy of final victory..."-- versioning Theodore Kaczynski

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

\

<http://radio.indymedia.org/news/2005/10/7255.php>\

\

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

\

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



\  
}

[↑ Contents](#)

256. **Joseph Thomas**  
***Monk Quartet with Coltrane (and Baraka)***  
*Sun 16 Oct 2005*

---

I'm sure by now everyone's heard of the new 1957 recording of Coltrane and Monk that's just been released by Blue Note. It's really fine, and, as a bonus, a mid-sized essay (dated July 13th, 2005) by Amiri Baraka opens the collection's liner notes.

The essay's entertaining and the recording's amazing. Check it out if you haven't.

Best,  
Joseph

---

Yahoo! Mail - PC Magazine Editors' Choice 2005  
<http://mail.yahoo.com>

[↑ Contents](#)

257. **Haas Bianchi**  
***Myopic Reading and White Sox Pennant Clincher***  
*Sun 16 Oct 2005*

---

All

As many know I am reading tonight at Myopic Books at 7 PM with Jen Karmin- also there is a little baseball game going on- so anyone who shows up tonight for the reading is invited to go watch the White Sox cinch their first pennant; at a local tavern; in 46 years after the reading if you are so inclined.

GO SOX

Ray

Raymond L Bianchi  
[chicagopostmodernpoetry.com/](http://chicagopostmodernpoetry.com/)  
[collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

[↑ Contents](#)

258. **Vernon Frazer**

**Re: Myopic Reading and White Sox Pennant Clincher**

Sun 16 Oct 2005

---

Read well & quickly. Good luck with both. It's the White Sox's turn this time around.

Vernon

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Haas Bianchi

Sent: Sunday, October 16, 2005 12:43 PM

To: ██████████

Subject: Myopic Reading and White Sox Pennant Clincher

All

As many know I am reading tonight at Myopic Books at 7 PM with Jen Karmin- also there is a little baseball game going on- so anyone who shows up tonight for the reading is invited to go watch the White Sox cinch their first pennant; at a local tavern; in 46 years after the reading if you are so inclined.

GO SOX

Ray

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

[↑ Contents](#)

259. **Russell Golata**

**Re: type-hype**

Sun 16 Oct 2005

---

Tihs is a cmoperhnesvie look at this sbejcet mtater. tahnks

| <http://www.mrc-cbu.cam.ac.uk/~mattd/Cmabrigde/>  
| (<http://www.mrc-cbu.cam.ac.uk/~mattd/Cmabrigde/>)

[↑ Contents](#)

260. **Vernon Frazer**

**Re: type-hype**

Sun 16 Oct 2005

---

I fidna all this very reassuring becaude I'm a teribvle tyopist.

Vernobn

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Russell Golata

Sent: Sunday, October 16, 2005 4:15 PM

To: ██████████

Subject: Re: type-hype

Thihs is a cmoperhnesvie look at this sbejcet mtater. tahnks

| <http://www.mrc-cbu.cam.ac.uk/~mattd/Cmabrigde/>  
| (<http://www.mrc-cbu.cam.ac.uk/~mattd/Cmabrigde/>)

[↑ Contents](#)

261. **Halvard Johnson**

***Re: type-hype***

Sun 16 Oct 2005

---

On Oct 16, 2005, at 4:32 PM, Vernon Frazer wrote:

| *I fidna all this very reassuring becaude I'm a teribvle tyopist.*

| Vernobn

Btu a nt-so teribvle typoist, eh?

Hal Not responsible for typographical terrors.

Halvard Johnson

=====

email: ██████████  
██████████

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

blogs: <http://entropyandme.blogspot.com>  
<http://imageswithoutwords.blogspoto>

[↑ Contents](#)

262. **Jim Andrews**

***Palestinian/Israeli shared history project***

Sun 16 Oct 2005

---

Vispo.com hosts PRIME, the Peace Research Institute in the Middle East run by Dan Bar-On, an Israeli, and Sammi Adwan, a Palestinian.

Here are a couple of recent articles from USA Today and the Toronto Globe and Mail about one of PRIME's projects:

Professors' history project opens new chapter for Israeli, Palestinian students

By Martin Patience, USA TODAY

<http://vispo.com/PRIME/patience.htm>

Once upon a time . . . in Israel and Palestine

by Shira Herzog, Toronto Globe and Mail

<http://vispo.com/PRIME/herzog.htm>

ja

<http://vispo.com>

[↑ Contents](#)

## 263. **James Finnegan**

### ***Poetry & Philosophy Symposium, UofH, Oct 21-23, Schedule & Info***

*Sun 16 Oct 2005*

---

POETRY, PHILOSOPHY, & THE FASCINATION OF FORM:

A SYMPOSIUM, UNIVERSITY OF HARTFORD

OCTOBER 21-23 2005

Symposium will include Papers, Talks, and Poetry Readings, featuring an international list of Guest Speakers and Readersâ€¦

FRIDAY, OCT. 21

4:00 â€” 6:00 pm Registration, Opening Reception, & Welcome by Dean Voelker

6:00 â€” 7:00 John Hollander

7:00 â€” 8:00 Philip Nikolayev and Katia Kapovich

SATURDAY, OCT. 22

8:00 - 9:00 am Continental Breakfast & Welcome by President Harrison

9:00 â€” 9:45 Susan Howe

10:00 â€” 10:45 Vincent Colapietro

10:45 â€” 11:45 Dennis Barone, Richard Deming, and Gray Jacobik

11:45 â€” 12:30 Peter Hare

12:30 - 2:00 lunch

2:00 â€” 2:45 Simon Critchley

2:45 â€” 3:30 Thomas Alexander

3:30 â€” 4:15 Paolo Valesio (with translator Graziella Sidoli)

4:45 â€” 5:30 Michael Burkard and Tryfon Tolides

5:30 â€” 6:30 Reception sponsored by Connecticut Poetry Society

6:30 â€” 7:30 Marjorie Perloff

SUNDAY, OCT. 23

8:00-9:00 am Continental Breakfast

9:00 – 9:45am Paul Mariani  
10:00 – 10:45 Lisa Goldfarb  
11:00 – 11:30 Christine Beck, James Finnegan  
11:30 – 12:15 Jan Zwicky  
12:15 - 1:30 lunch  
1:30 – 2:15 Mahlon Barnes  
2:15 – 3:00 Claire Gallou  
3:00 – 4:30 Poetry in Foreign Languages

All events will be held at the Hartford College for Women campus, in the Science Center, corner of Asylum Ave & Elizabeth St, with parking entrance on Elizabeth St. (1265 Asylum Avenue Hartford, CT 06105, phone: 860/ )  
Map: [http://www.hartford.edu/about/info.asp?item=driving\\_](http://www.hartford.edu/about/info.asp?item=driving_)  
([http://www.hartford.edu/about/info.asp?item=driving\\_](http://www.hartford.edu/about/info.asp?item=driving_))

The Symposium is Free and Open to the Public.  
Please Register by contacting Eileen Johnson at .

Organizing Contacts:

Maria Frank, or Marcia Moen,   
(mailto: )

For more info, email Jim Finnegan at   
(mailto: )

Or by phone

Full program details below...

FRIDAY, OCT. 21

4:00 – 6:00 pm Registration, Opening Reception, & Welcome by Dean Voelker

6:00 – 7:00 John Hollander

John Hollander has published several volumes of poetry including *Picture Window* (Alfred A. Knopf, 2003), *The Figurehead* (1999), *Tesserae* (1993), *Selected Poetry* (1993), and *Reflections on Espionage* (1976). His seven books of criticism include: *The Work of Poetry* (1997), *Melodious Guile* (1988), *The Figure of Echo* (1981), *Rhyme's Reason* (1981), and *Vision and Resonance* (1975). He has edited numerous books, among them *Committed to Memory: 100 Best Poems to Memorize* (The Academy of American Poets and Books & Co./Turtle Point Press, 1996); *The Library of America's two-volume anthology Nineteenth Century American Poetry* (1993); and *The Essential Rossetti* (1990). John Hollander's many honors include the Bollingen Prize, the Levinson Prize, and the MLA Shaughnessy Medal, as well as fellowships from the Guggenheim Foundation, the MacArthur Foundation, and the National Endowment for the Arts. A

former Chancellor of The Academy of American Poets, he is currently the Sterling Professor of English at Yale.

Reading a selection of poems

7:00 – 8:00 Philip Nikolayev and Katia Kapovich

Katia Kapovich is a bilingual poet who writes in Russian and English. She recently published a book of her poems in English, *Gogol in Rome* (Salt, 2004), and her poems have appeared in the *London Review of Books*, *The New Republic*, *Ploughshares*, *The Antioch Review*, and other journals. About this work, Billy Collins has said "she can sway effortlessly from the most common detail into zones of sheer imaginative wonder." Kapovich's Russian poetry has appeared in translation in several anthologies. The Russian-born Kapovich belonged to a literary dissident movement, emigrated from the USSR in 1990, and currently lives in Cambridge, Massachusetts, where she co-edits *Fulcrum: An Annual of Poetry and Aesthetics*.

Philip Nikolayev lives in Cambridge, Massachusetts, with his wife, the poet Katia Kapovich, and their daughter Sophia. His collection of poems, *Monkey Time*, won the 2001 Verse Prize and was published by Verse Press in 2003. He co-edits *Fulcrum: An Annual of Poetry and Aesthetics*. His poems have also appeared in such journals as *The Paris Review*, *Grand Street*, *Harvard Review*, *The Boston Globe*, *Verse*, *Stand*, *overland*, *Jacket*, and many others across the English-speaking world.

They will read a selection of poems and speak about editing the magazine *Fulcrum* and the connections between poetry and philosophy.

8:00 Dinner (on your own); a list of local restaurants is available at the book table.

----

SATURDAY, OCT. 22

8:00 – 9:00am Continental breakfast & Welcome by President Harrison

9:00 – 9:45 Susan Howe

Susan Howe is the Samuel P. Capen Chair of Poetry and the Humanities, and State University of New York Distinguished Professor of English at the University at Buffalo. Her most recent books of poems are *Pierce-Arrow* (New Directions, 1999) and *The Midnight* (New Directions, 2005.)

A Reading from *PIERCE-ARROW*, a recent collection of my poems that among other things concerns manuscripts of the American philosopher Charles Sanders Peirce.

10:00 – 10:45 Vincent Colapietro

Vincent Colapietro is a Professor of Philosophy at the Pennsylvania State University (University Park Campus). His historical areas of research include American thought and culture, with special emphasis on the pragmatist movement, while his systematic ones include aesthetics, semiotics, and the philosophy of literature. His publications include Peirce's Approach to the Self, A Glossary of Semiotics, & Fateful Shapes of Human Freedom. He is at present finishing a book on pragmatism and psychoanalysis.

"Santayana on the Senses of Beauty: A Poet's Philosopher's Poetics"  
Given the principal focus of the earliest phase of his literary career, George Santayana was even as late as the threshold of the twentieth century better known as a poet than as a philosopher. His first philosophical publication, *A Sense of Beauty: Being an Outline of Aesthetic Theory*, was a significant contribution to philosophical aesthetics, though a contribution deeply informed by a unique artistic sensibility. In *Reason in Art* (volume four of *The Life of Reason*), *Interpretations of Poetry & Religion*, and *Three Philosophical Poets: Lucretius, Dante, & Goethe*, Santayana developed and deepened his nuanced account of poetic discourse. In addition to the finely crafted poems composed in his youth, there is a narratively compelling novel written in his maturity, *The Last Puritan: A Memoir in the Form of a Novel* (a work in which the genres of memoir and novel, of a distinctive form of autobiography and the uniquely modern form of fictional narrative, are self-consciously fused together). The letters of Wallace Stevens as well as the recently published ones of Robert Lowell reveal that Santayana was, early and late, a poet's philosopher, a philosophical author to whom working poets consistently turned for inspiration as much as insight, for poetic ideas as much as philosophical guidance. Why such important poets as Stevens and Lowell were so drawn to the figure and writings of Santayana is a question worthy of careful, focused consideration. In addressing just this question in my presentation, I hope to illuminate Santayana's poetics, on the one side, and facets of Stevens' and Lowell's poetry otherwise left obscure, on the other. The subtle interplay between the poetic and the philosophical is nowhere more manifest and indeed legible than in the complex relationship between this poetic philosopher and these philosophical poets. The senses of beauty, the irreducible multiplicity of arresting forms (ones having the power to seize and hold that unique species of human attentiveness identifiable as aesthetic engagement), are celebrated in various ways in George Santayana's philosophical texts and in effect exemplified in the poetry of Wallace Stevens and Robert Lowell.

10:45 – 11:45 Dennis Barone, Richard Deming, and Gray Jacobik  
Dennis Barone is a Professor of English and Chair of the English Department at Saint Joseph College in West Hartford, Connecticut. He is the author of three books of short fiction: *Abusing the Telephone* (Drogue Press, 1994), *The Returns* (Sun

& Moon Press, 1996), and *Echoes* (Potes & Poets Press, 1997). *Echoes* received the 1997 America Award for most outstanding book of fiction by a living American writer. He is also the author of two novellas, *Temple of the Rat* (Left Hand Books, 2000) and *God's Whisper* (Spuyten Duyvil, 2005). A third novella, *North Arrow*, is forthcoming from Green Integer and a hybrid work of memoir, prose poetry, and short fiction entitled *Precise Machine* from Quale Press. He is editor of *Beyond the Red Notebook: Essays on Paul Auster* (University of Pennsylvania Press, 1995), and author of the collection of short prose pieces, *The Walls of Circumstance* (Avec Books, 2004). Left Hand Books published his selected poems, entitled *Separate Objects*, in 1998. His essays on American literature and culture have appeared in journals such as *American Studies*, *Critique*, *Proceedings of the American Philosophical Society*, and the *Review of Contemporary Fiction*. A graduate of Bard College, he received his Ph.D. in American Civilization from the University of Pennsylvania in 1984, and in 1992 he held the Thomas Jefferson Chair, a distinguished Fulbright lecturing award, in the Netherlands.

#### A Reading: Poetry, Philosophy, and the Blooming Shoots of Genius

Richard Deming is a poet and critic whose poems have appeared in *Field*, *Sulfur*, *Colorado Review*, *Quarter After Eight*, *Indiana Review*, *Mandorla*, *Kiosk*, and other magazines, as well as in the anthology *Great American Prose Poems: From Poe to the Present*, edited by David Lehman. He is the author of *Somewhere Hereabouts*, published in the A.bacus series by Potes and Poets Press. Currently he is a lecturer for the English Department at Yale University. With Nancy Kuhl he edits *Phylum Press*.

#### Reading a selection of poems

Gray Jacobik's books are *The Double Task* (The Juniper Prize, U. of Massachusetts Press), *The Surface of Last Scattering* (X. J. Kennedy Prize, Texas Review Press), *Brave Disguises* (AWP Poetry Series Award, U. of Pittsburg Press). She is a University Professor Emeritus from Eastern Connecticut State University and serves on the graduate faculty of The Stonecoast MFA, University of Southern Maine.

#### Reading a selection of poems

11:45 – 12:30 Peter Hare

Peter H. Hare: SUNY Distinguished Service Professor of Philosophy Emeritus at the University at Buffalo, Peter Hare is co-editor of the *Transactions of the C. S. Peirce Society: A Quarterly Journal in American Philosophy*, vice-president of the William James Society, past president of the Society for the Advancement of American Philosophy and of the Peirce Society. Recent publications include *Naturalism and Rationality* (co-editor) and articles on William



James and John Dewey in Blackwell's Companion to Epistemology. 2:00 – 2:45 Simon Critchley

Simon Critchley is professor of philosophy at the New School for Social Research, New York. He is author and editor of many books, most recently *Very Little...Almost Nothing* (Second Edition, Routledge, 2004) and *Things Merely Are - Philosophy in the poetry of Wallace Stevens*.

Simon will be talking about the philosophical significance and challenge to philosophy that can be found in the poetry of Wallace Stevens and Fernando Pessoa. His focus will be the relation of thought to things and the problem of meaning.

"Misunderstandings Between Poet and Philosopher: Wallace Stevens and Paul Weiss"

2:45 – 3:30 Thomas Alexander

Thomas Alexander grew up in Albuquerque, New Mexico, where his father taught philosophy at the University of New Mexico. Instead of going to Viet Nam, Thomas was lucky enough to go to graduate school at Emory University where he (finally) earned his Ph.D. in 1984, writing on John Dewey's theory of art, experience and nature. His teaching experience at that point included three years at the New Mexico State Penitentiary, then recovering from the worst riot in American history. The following year he joined the faculty at Southern Illinois University at Carbondale, where he is now professor. He teaches courses on American philosophy, Ancient philosophy, and a survey of world humanities. He lives in the woods by a lake and enjoys the company of his two teenage sons when he can.

Presentation: "Three Faces of Form: Classical, Buddhist, and Ecological" The western concern with aesthetic form derives from the Greeks, though it is often misunderstood as a static formalism. I will begin by trying to retrieve the Greek understanding of form as "self-limiting or controlled power achieving an end," using examples from Homer, Sappho, and Plato. I will then turn to a very different approach found in the Buddhist teaching: "form is emptiness; emptiness is form." Here, form becomes the "suchness" of an interconnected and transitory world, which in aesthetics comes to be expressed in the Japanese ideas of wabi and sabi. I will use examples from Chinese and Japanese poetry to illustrate. Finally, I will propose an "ecological" conception of form as a dynamic pattern of creative growth that is connected with the environing world. In particular I will urge that recovering an aesthetic experience grounded in the natural world is a necessary condition of developing our capacity to care for it. I will use examples from Mary Oliver's poetry to clarify this idea.

3:30 – 4:15 Paolo Valesio (with translator Graziella Sidoli)

Paolo Valesio joined the Department of Italian at Columbia University, where he became the Giuseppe Ungaretti Professor in Italian Literature in 2005, after retiring as an emeritus professor from Yale University, where he taught for more than a quarter century. The author of numerous critical essays and articles, Valesio has published five books of criticism, fourteen collections of poetry, two novels, one collection of short stories, a novella, and a drama in verse which has been staged in Italy. He founded and directed the journal *Yale Italian Poetry* (YIP) which will now be published at Columbia University and the Italian Academy for Advanced Studies in America at Columbia University with a new title, *Italian Poetry Review*. Paolo Valesio will read some of his poems interspersed with and preceded by some short comments. The title of his reading is "Beyond beyond" (part of a Shakespeare line), and the main theme both of the poetry and of the comments will be the relationship between poetry and the sacred. Valesio will be accompanied by his principal translator, Graziella Sidoli, who will be reading her English translations of his work.

Graziella Sidoli is the founder and editor of *PolyText* (a journal featuring distinguished Italian poets in translation), is a scholar and translator of F.T. Marinetti's lesser known short stories collection *Novelle colle labbra tinte*. She is presently Chair of Modern and Classical Languages, at Convent of the Sacred Heart Independent School for Girls, in Greenwich, Connecticut.

4:45 – 5:30 Tryfon Tolides and Michael Burkard

Tryfon Tolides was born in Korifi, Greece, and now lives in Farmington, CT. He holds academic degrees in music and creative writing. He is the recipient of various poetry awards including, most recently, the National Poetry Series. His poems have appeared in *America* magazine, *Atlanta Review*, *Worcester Review*, and elsewhere. His forthcoming book of poems, *An Almost Pure Empty Walking*, will be published by Penguin in 2006.

Reading a selection of poems.

Michael Burkard has published two collections of poetry with Sarabande Books, *Unsleeping* (2001) and *Entire Dilemma* (1998). W.W. Norton published *My Secret Boat* (A Notebook of Prose and Poems) in 1990. He has received a Whiting Writers' Award, the Poetry Society of America's Alice Fay di Castagnola Award, and two grants from both the New York State Foundation for the Arts and the National Endowment for the Arts at various colleges and universities, most recently the University of Louisville, LeMoyne College, and Syracuse University. During the 1990s he has also worked as an alcoholism counselor, particularly with children whose lives have been impacted by alcoholism.

Reading a selection of poems

5:30 – 6:30 Reception sponsored by Connecticut Poetry Society

6:30 – 7:30 Marjorie Perloff

Marjorie Perloff is Sadie D. Patek Professor Emerita at Stanford University and currently Scholar-in-Residence at the University of Southern California. She teaches courses and writes on twentieth- and now twenty-first-century poetry and poetics, both Anglo-American and from a Comparatist perspective, as well as on intermedia and the visual arts. Her first three books dealt with individual poets—Yeats, Robert Lowell, and Frank O'Hara; she then published *The Poetics of Indeterminacy: Rimbaud to Cage* (1981), a book that has gone through a number of editions, and led to her extensive exploration of avant-garde art movements in *The Futurist Moment: Avant-Garde, Avant-Guerre, and the Language of Rupture* (1986, new edition, 1994), and subsequent books (13 in all). Wittgenstein's Ladder brought philosophy into the mix and Perloff has recently published her cultural memoir *The Vienna Paradox* (2004), which has been widely discussed. She has been a frequent reviewer for periodicals from *TLS* and *The Washington Post* to all the major scholarly journals, and she has lectured at most major universities in the U.S. and at European, Asian, and Latin American universities and festivals. Perloff has held Guggenheim, NEH, and Huntington fellowships, served on the Advisory Board of the Stanford Humanities Center, and will be President of the Modern Language Association in 2006. She is a member of the American Academy of Arts and Sciences.

"Sound Scraps, Vision Scraps": Interpreting and Overinterpreting Paul Celan  
From Heidegger, who attended Celan's 1967 reading at Freiburg and invited him to visit his *Hütte*, to Gadamer, Derrida, Lacoue-Labarthe, and later American theorists, Celan has become an icon for post-structuralist philosophers, the poet whose lyric embodies post-World War II doctrines of speech, silence, and the nature of writing. But in thus treating Celan's lyric hermeneutically, its poeticity is curiously underplayed. The what of Celan (allegorical readings of individual words and phrases have been endless) is well understood, but the how remains a mystery. It is that how I wish to discuss here. (Note: I will probably bring in Wittgenstein as a counter-philosopher who can help us contra Derrida's "Shibboleth" and related treatments of Celan).

8:00 Dinner (on your own); a list of local restaurants is available at the book table.

--

SUNDAY, OCT. 23

8:00 – 9:00 am Continental breakfast

9:00 – 9:45 Paul Mariani

Paul Mariani, an award-winning poet, biographer of William Carlos Williams and Robert Lowell, and critic, holds a Chair in English at Boston College. A former professor of English at the University of Massachusetts, he has lectured widely across the country and lives in Montague, Massachusetts.

Paul Mariani will read his poetry, accompanying it with observations and glosses. His title is: "The Refusal of Answers to Answer Anything at All: Notes Towards an American Sublime"

10:00 – 10:45 Lisa Goldfarb

Lisa Goldfarb is on the faculty of the Gallatin School of New York University where she also chairs the Writing Program, and teaches a range of interdisciplinary and writing courses, among them "Sound and Sense" and "Wallace Stevens and the Twentieth Century." She holds a Ph.D. in Comparative Literature from the Graduate Center of the City University of New York. Her publications include essays on Paul Valéry and Wallace Stevens in journals such as *The Romanic Review*, *Journal of Modern Literature*, and *The Wallace Stevens Journal*. She is currently at work on a book entitled, "The Figure Concealed: Valéryan Music in the Poetry and Poetics of Wallace Stevens."

In "'Un Feu Distinct': Music and Philosophy in Valéry's Poetics," I aim to contribute to the ongoing interdisciplinary conversation about Valéry's work by addressing the creative tension between Valéry's philosophic interests and his musical poetics. I will examine how he builds his critique of philosophy into his musical-poetic theory and, further, discuss how this theory enables him to represent "L'être vivant et pensant" in his poetry. The first half of the paper will address the philosophic underpinning of Valéry's poetics; the second will be devoted to a close reading of "Un Feu Distinct."

11:00 – 11:39 Christine Beck and James Finnegan

Christine Beck is an attorney and Associate Professor of Legal Studies at the University of Hartford. She began writing poetry five years ago after attending a Wesleyan Writers Conference. Her poems have been published in *Proposing on the Brooklyn Bridge*, Grayson Press, 2003, *Rosebud Magazine*, *Passager*, and *Woman's Wisdom*. She is co-director of the Greater Hartford Chapter of the Connecticut Poetry Society. She is also a regular participant in summer poetry workshops at the Frost Place in Franconia, New Hampshire, where she has learned both the craft of poetry and the soul work of giving oneself over with abandon to love the poet in all of us.

Christine Beck will read poems from her collection entitled *Secondhand Smoke*. These poems explore the experience of being apart from, yet firmly entrenched in, a violent world. From living with a Vietnam War veteran to being

in London during a terrorist bombing, she brings a female sensibility to issues of war and peace. She will also briefly comment on the relationship between feminist ethics and her work.

James Finnegan works in the field of insurance for financial institutions. His poetry has been published in *Ploughshares*, *Virginia Quarterly Review*, *Southern Review* and many other magazines. He publishes the poetry of others as *Plinth Books* (a literary press) and *Folded Gallery* (a sporadically published journal). He founded and manages a poetry discussion listserv called the *New-Poetry List* and he co-developed with Hendree Milward a web-radio project *Lit-Sation.com*, due to launch in the fall of 2005. He reads philosophy unsystematically but with an eye for those ideas that are more poetry than prose.

A Reading with Aphoristic Fits: ~Conjectures at Random (about the Greatest Things)™

11:30 ~ 12:15 Jan Zwicky

Jan Zwicky's books include *Wittgenstein Elegies* (Brick, 1986), *The New Room* (Coach House, 1989), *Lyric Philosophy* (UTP, 1992), and *Songs for Relinquishing the Earth* (Cashion, 1996; Brick, 1998), which won the Governor General's Award in 1999. *Wisdom and Metaphor* was published by Gaspereau Press in 2003, *Robinson's Crossing* by Brick Books in 2004, and *Thirty-Seven Small Songs* and *Thirteen Silences* appeared from Gaspereau in 2005. Zwicky has also published widely as an essayist on issues in music, poetry, philosophy, and the environment. A native of Alberta, she is currently living on Vancouver Island where she teaches in the Philosophy Department at the University of Victoria.

Her Subject: "Mathematical Analogy and Metaphorical Insight"

1:30 ~ 2:15 Mahlon Barnes

Mahlon Barnes is a Professor Emeritus of Philosophy at the University of Hartford. His concerns are: Ethics, Ancient Greek philosophy, 20th Century philosophy, and Pragmatism.

"Henri Bergson: the superabundance of the real" A central aspect of Bergson's work is the critique of our tendency to confuse our conceptual representations of the world with the lived experience that they are used to simplify. The result is a world-view that minimizes the importance of human life.

Among the characteristics of our experience are: 1) The presence of qualitative features that could not be reduced to quantity. 2) The "interpenetration" of the various aspects of experience, namely their lack of definite boundaries and their tendency to connect with one another in ways that cannot be

described as simply mixing or merging. 3) The inescapable temporality of our experience. Conceiving time on the model of space is useful for many purposes, but when that is done the result is an abstraction, not an experienced reality. 4) The "superabundance" of the real, as being incapable of being captured in any conceptual system.

One of the most important results of Bergson's reconstruction of philosophy is that it shows that esthetic experience has a vital role in human life.

2:15 – 3:00 Claire Gallou

Claire Gallou is a Visiting Assistant Professor in the Department of Modern Languages and Literatures at the College of the Holy Cross. She has just submitted her dissertation, entitled "A Virgin's Lovers: James Merrill, Stéphane Mallarmé and the Symbolist Quest" for the completion of her PhD in Comparative Literature at UCLA. With the guidance of mentors Stephen Yenser and Michael Heim, she is working on the translation of Merrill's poems into French, and on a book exploring Merrill's link to symbolism in general and Mallarmé in particular. She has earned the French title of Agrégée in English letters.

Make a Wish: The Effect of Language in Stéphane Mallarmé's and James Merrill's Poems. The combination of absolute control and maximum effect (l'effet) in an ideal poetic form provided the leader of the French symbolist movement, Stéphane Mallarmé, with the key to what he called pure notions, pure language, a way to express the otherwise ineffable. Yet in order to reach the effect he sought, he had to let language speak beyond its signified, and how to liberate language while keeping complete control over it? Almost a century later, James Merrill, an American poet fond of Mallarmé's work, used many of Mallarmé's techniques, so that their works display sometimes uncanny similarities. Yet one thing Merrill did not keep: the wish for perfection. In fact, for Merrill imperfection was the key to pure symbolist poems, and this presentation will show how Merrill may have more easily achieved the symbolism Mallarmé sought, thanks to a touch of imperfection.

3:00 – 4:30 Poetry in Foreign Languages

A recitation of the work of poets from distant and near times and lands. Among the languages included are: Arabic, Hebrew, Greek, Turkish, Czech, Polish, Croatian, Japanese, Hindi, Tamil, Italian, German, and Portuguese. For each poem an English rendition will be provided.

--

This symposium is dedicated to Alfredo de Palchi on his eightieth birthday

--

All events will be held at

Hartford College for Women campus, in the Science Center,

corner of Asylum Ave & Elizabeth St., with parking entrance on Elizabeth St.

[http://www.hartford.edu/about/info.asp?item=driving\\_](http://www.hartford.edu/about/info.asp?item=driving_)  
(<http://www.hartford.edu/about/info.asp?item=driving>)

The Symposium is Free and Open to the Public.

Please Register by contacting Eileen Johnson at [REDACTED].

Organizing Contacts:

Maria Frank

[REDACTED] (mailto:[REDACTED])

Maria Esposito Frank is Associate Professor of Italian Studies at the University of Hartford. She is the author of a book on Fifteenth-century Humanism

and several essays on Medieval and Renaissance topics.

Marcia Moen [REDACTED] (mailto:[REDACTED]) Marcia Moen is Associate Professor of Philosophy at the University of Hartford. She came to philosophy with backgrounds in mathematics and in French literature. She has written on Kant, on C. S. Peirce, and on feminist thought

For more info, email Jim Finnegan at [REDACTED]  
(mailto:[REDACTED])

Or by phone [REDACTED]

--

HARTFORD AREA ATTRACTIONS:

Information can be found at the Greater Hartford Arts Council web site

<http://www.connectthedots.org/> (<http://www.connectthedots.org/>) or

<http://www.enjoyhartford.com/> (<http://www.enjoyhartford.com/>)

[↑ Contents](#)

264. **Murray, Christine**

***Announcement: William Allegrezza and Raymond Bianchi reading at University of Texas, Arlington***

*Sun 16 Oct 2005*

---

UTA Poetry\_Heat Series Presents

William Allegrezza and Raymond Bianchi

3:00 Thursday, October 27

The Rady Room

6th floor, Nedderman Hall

For more information, contact me,  
or UTA Writing Center poetry assistant,



James Ola, who can be reached at  
jpo5936 AT hotmail DOT com

Hoping to see you there!

Chris Murray  
Director  
English Writing Center  
University of Texas, Arlington  
cmurrayATutaDOTedu  
<http://texfiles.blogspot.com>

[↑ Contents](#)

265. **Anny Ballardini**

***Re: Poetry & Philosophy Symposium, UofH, Oct 21-23, Schedule & Info***

*Mon 17 Oct 2005*

---

[↑ Contents](#)

266. **Ron Silliman**

***Silliman's Blog - Down Spooky***

*Mon 17 Oct 2005*

---

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

RECENT POSTS

Shanna Compton  
Down Spooky

The National Book Award:  
5 White Guys over 66

One can like form or one can like chaos:  
the poetry of Janet Kaplan

The dynamics of interviews  
and the definition of prose poem

A Duncan Delirium  
from the Kootenay School of Writing

Robert Grenier  
in northernmost England

Clayton Eshleman responds



Z-site:

annotating Zukofsky

Poetry news

from around the world

False Maps

from Jay MillAr

The moral poetics

of Linh Dinh

Committed to the particular:

Gas Station by Joseph Torra

Renee Gladman

and The Activist

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

[↑ Contents](#)

267. **Dan Waber**

**6 from Sharon Harris**

*Mon 17 Oct 2005*

---

Poetics List,

The minimalist concrete poetry blog at:

<http://www.logolalia.com/minimalistconcretetry/>

has been updated with 6 pieces from Sharon Harris.

Begin with "Blues," a Braille-inspired translation of bpNichol's poem of the same title, and end in a state of "circumgyrations." Along the way, evolve into all kinds of love.

Enjoy,

Dan

[↑ Contents](#)

268. **derek**

**reviewer for sleepingfish 0.75?**

*Mon 17 Oct 2005*

---

If anyone is interested, Verse is still looking for a reviewer for the recent Sleepingfish issue 0.75: <http://versemag.blogspot.com>

Also up on the Verse site just today is a review of another type of fish (apologies for any ichthyological confusion), The Singing Fish by Peter Markus.

Fish on...

Derek

www.calamaripress.com

www.sleepingfish.net

www.5cense.com

[↑ Contents](#)

269. **Michael Kelleher**

**JOHN ASHBERY IN BUFFALO! (JUST BUFFALO E-NEWSLETTER 10-17-05)**

*Mon 17 Oct 2005*

---

ORBITAL SERIES SPECIAL EVENT!!!

JUST BUFFALO AND GUSTO AT THE GALLERY PRESENT

JOHN ASHBERY

Friday, October 21, 8 p.m.

Albright-Knox Art Gallery, 1285 Elmwood Ave.

Free

John Ashbery was born in Rochester, New York on 28 July 1927. He received a BA from Harvard (1949) and an MA from Columbia (1951), went to France as a Fulbright Scholar in 1955, and lived and worked there for most of the next decade. Best known as a poet, he has published more than 20 collections, beginning in 1953 with *Turandot and Other Poems* (Tibor de Nagy Editions). His *Self-Portrait in a Convex Mirror* (Viking, 1975) won the three major American prizes: the Pulitzer, National Book Award, and National Book Critics Circle Award. His most recent volumes are *Wakefulness* (Farrar, Straus and Giroux, 1998), *Girls on the Run* (FSG, 1999), *Your Name Here* (FSG, 2000), *As Umbrellas Follow Rain* (Qua Books, 2001), *Chinese Whispers* (FSG, 2002), and *Where Shall I Wander* (Ecco/Harper Collins, 2005). He began writing about art in 1957, served as executive editor of *Art News* (1965-72), and art critic for *New York Magazine* (1978-80) and *Newsweek* (1980-85). A selection of his art writings was issued by Knopf in 1989 as *Reported Sightings: Art Chronicles 1957-1987*, edited by David Bergman (paperback: Harvard Univ. Press, 1991). His work has been translated into more than twenty languages.

John Ashbery has been elected to membership in the American Academy of Arts and Letters (1980) and the American Academy of Arts and Sciences (1983), and served as Chancellor of the Academy of American Poets from 1988-99. The winner of many prizes and awards, he has received two Guggenheim Fellowships and was a MacArthur Fellow from 1985-90. He holds honorary doctorates from Southampton College of Long Island University, the University of Rochester (NY), Harvard University, and Pace University (NY). International recognition

for his outstanding career achievement includes the Horst Bienek Prize for Poetry (Bavarian Academy of Fine Arts, Munich, 1991), the Ruth Lill Prize for Poetry (Poetry magazine, Modern Poetry Association and the American Council for the Arts, 1992), the Antonio Feltrinelli International Prize for Poetry (Accademia Nazionale dei Lincei, Rome, 1992), the Robert Frost Medal (Poetry Society of America, 1995), the Grand Prix de Biennales Internationales de Poésie (Brussels, 1996), the Gold Medal for Poetry (American Academy of Arts and Letters, 1997), the Walt Whitman Citation of Merit (State of New York and the New York State Writers Institute, 2000), the Signet Society Medal for Achievement in the Arts (Signet Associates, Harvard University, 2001), and the Wallace Stevens Award (Academy of American Poets, 2001); in 1993 he was made a Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture, and in 2002 he was named Officier of the Légion d'Honneur of the Republic of France by presidential decree.

#### JUST BUFFALO OPEN READINGS

The Book Corner

1801 Main St., Niagara Falls (Meets monthly on the third Thursday)

Featured: Jason Irwin

Thursday, October 20, 7 P.M.

10 slots for open readers

#### 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 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 4: 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

For more info on workshops, please visit our website.

## ORBITAL SERIES

### UPCOMING

October

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!

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:

Oct 30-31 Ethan Paquin/Kazim Ali

## 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 Wednesday at 7 p.m. Call for details.

## LITERARY BUFFALO EVENTS

### EXHIBIT X FICTION

Diane Williams

Tuesday, October 18, 7 p.m.

Hallwalls (Con)Temporary Arts Center, 700 Main St.

## BURCHFIELD-PENNEY POETS & WRITERS SERIES

Myung Mi Kim

Sunday, October 23, 2 p.m.

Burchfield-Penney Art Center

Buffalo State College, Rockwell Hall, Third Floor

1300 Elmwood Avenue

## 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]

[↑ Contents](#)

### 270. **Michael Kelleher** *OlsonNow*

Mon 17 Oct 2005

---

Visit the OlsonNow Blog for answers to the question: Where is Olson now? from John Sinclair, Stefan Hyner and Amiri Baraka, as well as a short essay on Olson from Andrew Levy called, "Now That His Heart Is A Rock In The Sea".

<http://olsonnow.blogspot.com>

[↑ Contents](#)

### 271. **Nick Piombino** *new of \*fait accompli\**

Mon 17 Oct 2005

---

new on\*fait accompli\*  
<http://nickpiombino.blogspot.com>

\*Poetry, Prose Poetry and Vispo: Good Reads\*

\*Atelier\* by Claire Lux

\*Concentricity\* by Sheila Murphy

\*StampOlogue\* by Nico Vassilakis

\*MiPOsias\* edited by Tom Beckett

\*notes\*

\*you can almost always read what you want\*  
\*forget about being a writer\*  
\*if you're 40 and still ambivalent\*  
\*much of what I am came out of books\*

[↑ Contents](#)

## 272. **Stephen Vincent**

### ***International Poets Reading & Baghdad Burning***

*Mon 17 Oct 2005*

---

In a wonderful, understated and refreshing evening of international poets at the S.F. State Poetry Center last Friday featured Eleni Stecipoulos (USA - with a fascinating, historic based poem rooted in Buffalo past and present with a bow to Artaud on plague and illness), Kai Nieminen (Finland - in dry witful translations by Anselm Hollo - in fact, Kai looks - fully bearded - like Anselm), Nora Gomringer (German - wonderful "slam" performer and daughter of the great German-Bolivian concrete poet) and Dunya Mikell (Iraq/USA). Mikell's poems of the war could cut ice - informed, smart, and satiric to the core. I hope her work is getting around. It's great to hear well writ stuff from inside, from the subjects of the suffering from the condition, the war.

<http://riverbendblog.blogspot.com/> She who writes Baghdad Burning is now back more frequently and interestingly so on giving the account of the run up to this weekends' vote. I continue to find her voice refreshingly sanguine in relationship to the continuous Bush Ad fiction spin. (Since both Karl Rove and Scooter Libby are on notice via the NY Times' Judith Miller's suck up et al, and it's probably professionally highly embarrassing for apparently a whole group of reporters to have been their 'privileged' Iraq spinners - it will be curious to now see which reporters for which Admin intermediaries now line up to report Con Rice's and Bush's Iraq accounts as 'truth.') Fortunately I think much of the American public - via the polls - are poking through the veil. When and if Rove and Scooter get nailed by Fitzgerald in the Plame/Flame case, it will be curious to see if Cheney and Bush get named as "unindicted co-conspirators."

Stephen Vincent

[↑ Contents](#)

## 273. **Aaron Belz**

### ***katrina anthology announcement: "hurricane blues"***

*Mon 17 Oct 2005*

---

Cheers, everyone-

|

*High-quality unpublished poems sought for anthology*

*Hurricane Blues: Poems on How Katrina and Rita Ravaged a Nation*

*Edited by Philip Kolin and Susan Swartwout*

*To be published by Southeast Missouri State University  
Press in Fall 2006*

*Send 1 - 4 poems to:*

*Southeast Missouri State University Press*

*MS 2650 One University Plaza*

*Cape Girardeau, MO 63701.*

*No e-submissions.*

*Proceeds go to hurricane relief.*

Aaron Belz

<http://meaningless.com> <<http://meaningless.com/>>

[↑ Contents](#)

274. **Stephen Baraban**  
***New York Times on Landis Everson***  
*Mon 17 Oct 2005*

---

I was waiting for Ron S. to post this, but I'll do it myself. This New York Times piece seemed to me curiously inoffensive, considering the sins of the New York Times, though of course listing "mythological and Biblical references" as something *\*separating\** the Berkeley Renaissance from "East Coast formalism" is utterly wrong.

I'm glad at least one good thing--this Emily Dickinson award--is developing from the Lilly bequest.

Poet, 79, Wins Prize and New Audience

By DINITIA SMITH

Published: October 17, 2005

CHICAGO - Why did Landis Everson stop writing poetry for 43 years?

The question arose last week, after the Poetry Foundation awarded Mr. Everson its newly created prize for a writer over 50 who has never published a book.

The poet Landis Everson at the poetry awards ceremony.

Mr. Everson, 79, quiet, pixieish and a little frail after a cataract operation, answered, smiling, "Imagine, if you had written a letter to a friend in Chicago and you never had an answer, and you kept writing and writing and not getting any answer back,



would you keep writing?" No matter. Mr. Everson will now receive the Emily Dickinson First Book Award of \$10,000, with publication of his book underwritten by the foundation.

It was not that Mr. Landis's poetry had been rejected, but rather that, for him, poetry is a communication between friends, not a commercial enterprise. "I wasn't seeing my friends," he said simply.

Those friends were among the poets who became known as the Berkeley Renaissance writers: Robert Duncan, Jack Spicer, Robin Blaser. Although each poet's work was different, they were rebelling against East Coast formalism - their writing was full of symbolist imagery, colloquialisms, mythological and Biblical references; it was sometimes obscene, sometimes homoerotic. (Mr. Everson is the boy in Duncan's "Venice Poem": "his eye/ is fixt upon the boy's eye - / as if he saw all love was frozen there").

Born in Coronado, Calif., where his father was a naval officer, Mr. Everson attended the University of California, Berkeley, and earned a master's degree at Columbia University. He played a hoax on the English department by writing a thesis on an imaginary 17th-century poet, Sir William Bargothe. (The joke was discovered, but the department accepted his thesis anyway. ) Mr. Everson published poetry in some very good magazines: The Hudson Review, The Kenyon Review, Poetry. After moving to San Francisco, he met weekly with his poet friends who began experimenting with dictated or "serial poetry," unmediated language directly from the poet's mind. But there were romantic squabbles and quarrels over style.

In 1961, the group disbanded. Without his friends for an audience, Mr. Everson stopped writing. He taught, painted, bought old houses and renovated them. He moved to San Luis Obispo, "because I didn't know anyone there," he said.

Around 1994, he ceased renovating houses. He was too old. So he did crossword puzzles, gardened and played with two blue jays that he had tamed. "They eat out of

my hand," he said. "I was waiting to die, very patiently, very agreeably, when the phone rang."

It was Ben Mazer, a young Boston poet and editor writing an essay on the Berkeley Renaissance for the poetry annual, *Fulcrum*. Mr. Mazer had traced Mr. Everson and asked if he had any unpublished poems. He did, and Mr. Mazer published them in *Fulcrum*. With Mr. Mazer's encouragement, Mr. Everson began writing again. Mr. Mazer sent his work to journals, and it was accepted, including by *The New Republic*, which published "Coronado Poet."

In "Coronado Poet," which Mr. Everson read at the prize ceremony, he might have been describing himself: "I stay upright," Mr. Everson wrote, "Nothing makes me go down dusty roads to change my style./ I don't believe in love anymore, the foghorn/ blasted it out of me."

Unbeknownst to Mr. Everson, Mr. Mazer submitted his poems for the Poetry Foundation prize. He won, and Mr. Mazer will edit the book to be published by Graywolf Press.

When Mr. Everson heard about the prize, he became depressed, he said. He didn't sleep, didn't eat. "I realized all the fun and games had gone out of poetry; it was becoming professional," he said. But his spirits have lifted. "Without Ben, I wouldn't be writing," Mr. Everson said. "I have an audience."

The Dickinson prize is particularly apt because it comes from the donation to the foundation by the Eli Lilly pharmaceutical heiress Ruth Lilly, 90, who has also written poetry. Her donation was announced in 2002, and it will eventually amount to about \$175 million.

Ms. Lilly, who was institutionalized for depression, sent poems to *Poetry* magazine for years, but they had been rejected.

No one at the foundation had met Ms. Lilly, who has recovered from her illness with the aid of Prozac, a drug developed by her family's company. For her

birthday in August, however, the foundation printed a private edition of her poems and drawings, and she distributed the collection, "A Little Book," to friends and family at her birthday party. After years of rejection, her work was in book form at last.

Mr. Landis and Ms. Lilly were not the only ones receiving gifts from the foundation. On Oct. 6, at the glittering awards ceremony on the glass-enclosed stage of the Jay Pritzker Pavilion in Millennium Park, a new \$10,000 award for criticism went to the poet and critic William Logan. "What were they thinking?" Mr. Logan asked. "Critics are insects, as everyone knows, one of the plagues that poets have to bear."

The Mark Twain award for humor went to Tony Hoagland. He also mentioned insects, in a love poem. "If she were a female walkingstick bug she might," he read, "insert her hypodermic proboscis delicately into my neck."

Before the prize ceremony, Mr. Barr gave a rundown of some of the Lilly money expenditures.

He said the foundation, with the National Opinion Research Center at the University of Chicago, is conducting one of the largest surveys ever of attitudes toward poetry. The findings will be published in early 2006.

The foundation is building an immense online poetry archive. Together with the National Endowment for the Arts, it sponsored a recitation contest this year for high school students in Chicago and Washington, D.C. Winners received \$1,000 each, and the contest is going national.

The foundation also sponsors Garrison Keillor's poetry radio program, "Writer's Almanac." John Barr, a poet and the foundation's president, said the show "is syndicated to 300 stations and reaches two million listeners weekly." In addition, the foundation, together with the Library of Congress, has an "American Life in Poetry" program that gives newspapers poems and commentary by the nation's poet laureate, Ted Kooser. Finally, it has also

underwritten a direct-mail campaign and a redesign for Poetry magazine, doubling circulation to 21,000 since 2003.

J. D. McClatchy, a poet and editor of the Yale Review, said he applauded many of the foundation's initiatives, especially the new essays in Poetry, which contain "a serious dialogue about poetry."

But as for having a humor prize in general, he said, "they seem to be aiming low." "They want their initiatives to be popular and populist," Mr. McClatchy said. "The trouble with money is, it can't make good poetry."

---

Yahoo! Music Unlimited  
Access over 1 million songs. Try it free.  
<http://music.yahoo.com/unlimited/>

[↑ Contents](#)

275. **Rob McLennan**

*jwcurry*

*Mon 17 Oct 2005*

---

a note on the jwcurry messagio galore reading  
<http://www.robmcclennan.blogspot.com/>  
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/>

[↑ Contents](#)

276. **Fulcrum Annual**

*Everson, Mazer, Fulcrum discussed in NY Times*

*Mon 17 Oct 2005*

---

<http://www.nytimes.com/2005/10/17/books/17poet.html>

~~~~~

Philip Nikolayev & Katia Kapovich, eds.
FULCRUM: AN ANNUAL OF
POETRY AND AESTHETICS

334 Harvard Street, Suite D-2
Cambridge, MA 02139, USA
phone [REDACTED]
e-mail [REDACTED]

[↑ Contents](#)

277. **Lauren Shufan**
postcards!

Mon 17 Oct 2005

we wanted to let you know, in case you didn't, that How2 has recently moved to a new site, having collected its archives for both HOW(ever) (yes! it's true. all online almost precisely as the paper copies looked) and How2 all under one roof, so to speak. our thanks to John Sparrow in England, who did an incredible job creating the site.

it's true, women don't find themselves today in the same space they found themselves in when HOW(ever) first launched. but reason still stands that not same does not equal everything's fine. it's warm today and Lauren Shufan and Alli Warren want to say spur -- let's breathe some attention and excitement back into How2's postcard section.

if you look at the current issue, you'll note the section is really very much lacking at present. postcard was originally created to serve as an open space for women to contribute and to dialogue, regardless of how much or little uninterrupted time they had...but recent posts show it's become more a bulletin board for announcements, and so really hasn't been utilized in a way that's productive, per se, in quite awhile.

of course now the archives are at a site which makes them much easier to access, and we're hoping to revive this section once again. it's our hope that our collective attentive care will make this space a productive one for sharing insights and questions in a not-too-hard-to-submit postcard form. as in 'Greetings From Here,' this is what we're thinking about. the archives at <http://www.how2journal.com/archive/>,

especially those in HOW(ever) embody the gist of its original energies, conversations, etc. what are you reading and how is it particularly significant for women or, how might it rotate about a female axis? what kinds of questions should we be asking and what manner of answers are we seeking?

as of now, the last editor's address is still up on the site, so until the next issue arrives, you can send your thoughts to [REDACTED] or to Alli at [REDACTED]. also please spread the word to anyone who seems like a potential postcard-writer, which generally is obvious from one's gait as well as from purchases made at the supermarket. so keep your eyes open.

thanks. we're both very much looking forward to being part of this revival,

love,

Your New Editors in Solidarity,
Lauren & Alli

[↑ Contents](#)

278. **Joe Brennan**

Cold War CIA Right To Christers' Espionage Organization

Mon 17 Oct 2005

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

Cold War CIA Right To Christers' Espionage Organization , New Tribes Mission, Recalled To Langley: Long History Of Association With Cuban 2506 Brigade, Alpha 66, Omega 7 Exposed: Unlike CIA's Evangelicals, To Receive Chavez's Aid You Do Not Have To Become A Noxious Right To Christer And Spy For God Is On Our Side Crowd: By NAT MAYOWN PERSON & ROBERT PARSONS III

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

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating

impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

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

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

[↑ Contents](#)

279. **Dan Machlin**

FUTUREPOEM READING 10/18 NYC

Mon 17 Oct 2005

FUTUREPOEM BOOKS @ THE NEW SCHOOL

The New School 66 W. 12th St., Rm 510

TUESDAY OCTOBER 18, 2005 6:30 p.m.-8:00 p.m.

FUTUREPOEM BOOKS POETRY READING

with

CHARLES BERNSTEIN

SHANXING WANG

JO ANN WASSERMAN

A Futurepoem books press reading with readings by Futurepoem authors Shanxing Wang and Jo Ann Wasserman and Futurepoem advisory board member Charles Bernstein. Charles Bernstein will also introduce the other readers.

Admission: \$5 general admission.

ABOUT THE READERS:

Charles Bernstein is the author of 30 books of poetry and libretti, including *Shadowtime* (Los Angeles: Green Integer, 2005), *With Strings* (Chicago: University of Chicago Press, 2001), *Republics of Reality: 1975-1995* (Los Angeles: Sun & Moon Press, 2000) and *World on Fire* (Nomados, 2004). He has published two books of essays and one essay/poem collection: *My Way: Speeches and Poems* (Chicago: University of Chicago Press, 1999); *A Poetics* (Cambridge: Harvard University Press, 1992); *Content's Dream: Essays 1975-1984* (Los Angeles: Sun & Moon Press, 1986, 1994; reprinted by Northwestern University Press, 2001). He is also the co-author of *A Conversation with David Antin* (New York: Granary Books, 2002).

Shanxing Wang is the author of the forthcoming *Mad Science in Imperial City* (Futurepoem 2005). He was born in Jinzhong, Shanxi Province, China, and studied Mechanical Engineering at Xi'an Jiaotong University. In 1991, at the age of 26, he moved to the U.S. to pursue a PhD in Mechanical Engineering at University of California at Berkeley. While teaching Engineering at Rutgers University, he began to take courses in Creative Writing, and subsequently received a Zora Neale Hurston Scholarship to attend the Summer Writing Program at Naropa University. In 2003, he was selected as a finalist for the PEN USA Emerging Voices Rosenthal Fellowship. He currently lives and writes in Queens, New York.

Futurepoem published Jo Ann Wasserman's book, *The Escape*, in 2003. Her work has appeared in *The World*, *Grand Street*, *can we have our ball back?* and *The East Village*. She is the former Managing Editor of *How2*, an online journal of innovative writing by women, and former Program Coordinator at The Poetry Project at St. Mark's Church. She recently earned an M.F.A. in poetics from the New College of California and currently lives in New York City.

ABOUT FUTUREPOEM: Futurepoem books is a New York City-based publishing collaborative dedicated to presenting innovative works of contemporary poetry and prose by both emerging and important underrepresented writers. Our rotating editorial panel shares the responsibility for selecting, designing and promoting the books we produce. We currently publish two titles per year. Futurepoem also occasionally invites writers or multi-genre artists to produce work for special projects that is then documented in print or via other media.

For more information visit: <http://www.futurepoem.com>

[↑ Contents](#)

280. **Ishaq**

Report from CD release party for FREE THE P! (report includes 3 free MP3s!)

Tue 18 Oct 2005

<http://victoria.indymedia.org/news/2005/10/44649.php>

'FREE THE P': Free Download mp3

...Free the P, the new CD compilation of "hip-hop and spoken word, dedicated to the youth of Palestine." The proceeds will go to Slingshot Hip-hop, "a documentary film that focuses on the daily life of Palestinian rappers living in Gaza, the West Bank and inside Israel...."

DOWNLOAD THREE FREE TRACKS FROM
"FREE THE P" AT THE END OF THE ARTICLE:

Born Here - DAM [3MB, MP3 file]

<http://electronicintifada.net/downloads/music/Born-Here.mp3>

Free The P - The Philistines [5.5MB, MP3 file]

<http://electronicintifada.net/downloads/music/Free-The-P.mp3>

No Compromises - Invincible [3.3MB, MP3 file]

<http://electronicintifada.net/downloads/music/No-Compromises.mp3>

FREE THE P! PALESTINE TAKES NYC'S EAST VILLAGE BY STORM

Remi Kanazi, The Electronic Intifada, 17 October 2005

As I walk down the darkened staircase into a muggy basement in this lower eastside dive bar, a scruffily bearded supporter smiles and waves a four-foot wide Palestinian flag. The chatter begins as the room fills with anxious people awaiting the show. The young crowd came out to support Free the P, the new CD compilation of "hip-hop and spoken word, dedicated to the youth of Palestine." The proceeds will go to Slingshot Hip-hop, "a documentary film that focuses on the daily life of Palestinian rappers living in Gaza, the West Bank and inside Israel." Within moments, our hostess, Arab-American comedienne Maysoon Zayid, takes the ground level, makeshift stage and gets the crowd going with her dry, political humor....

<http://electronicintifada.net/v2/article4250.shtml>

<http://electronicintifada.net/downloads/music/Born-Here.mp3>

<http://electronicintifada.net/v2/article4250.shtml>

The following physical address is associated with this mailing list:

MECCS/EI Project

1507 E. 53rd Street, #500

Chicago, IL 60615, USA

<http://electronicIntifada.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

"...we have the responsibility to make no deal with the oppressor" --harry belafonte \ "...freedom is defined by one's ability to make independent choices about the goals one pursues and achieves...It holds that active self-destruction robs the enemy of final victory..."-- versioning Theodore Kaczynski \

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

\

<http://radio.indymedia.org/news/2005/10/7255.php>

\

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

\

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

[↑ Contents](#)

281. **cris cheek**

fyi

Tue 18 Oct 2005

Miami University
Department of English
356 Bachelor Hall
Oxford, OH 45056
<http://www.units.muohio.edu/english/>

Assistant Professor of English, creative writing

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. Additional interests in the history of women's poetry, translation and theories of translation, or writing for digital media are desirable. 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. Candidates will be interviewed at MLA; M.F.A. or Ph.D. by date of appointment. Send letter of application and c.v. to Keith Tuma, Chair. A postmark by November 1, 2005, is required. Women and minorities encouraged to apply. Miami is an EO/ AA employer offering benefits to same-sex domestic partners.

apologies for cross-posting

[↑ Contents](#)

282. **Ken Rumble**

Desert City: Taggart & Williams, Saturday, October 22nd, Chapel Hill, NC

Tue 18 Oct 2005

Please spread far and wide....

Who: John Taggart, author of *_Pastorelles_*, *_Loop_*, *_When the Saints_*, *_Standing Wave_*, and many others; two time NEA literature fellow; scholar of the paintings of Edward Hopper; can dance a jig on the point of a pin.

Who: Randall Williams, poet, anti-war activist, freelance journalist; author of *_40 Days_*; dwells in a cabin in Hillsborough; ate five cans of Spam one night and woke up in possession of a silver '74 Corvette.

What: Desert City Poetry Series, second of two October readings, double play: the fall classic.

When: This Saturday, October 22nd, 8pm, 2005.

Where: Internationalist Books, 405 W. Franklin Street, Chapel Hill, NC, here, there, and everywhere.

How much: \$2 donation requested to support the series & the readers.

Why: "The subject was roses the problem is memory / in the end the problem is a song / the problem a problema a problem to find / to find as in to extract from" "I decided to sing to the dead fox."

See you there...

Upcoming readings:

November 12th, 8pm: Sarah Manguso & Julian Semilian

January 21st, 8pm: Ed Roberson & TBA

*Internationalist Books:

<http://www.internationalistbooks.org>

*Desert City Poetry Series:

<http://desertcity.blogspot.com>

*John Taggart:

<http://www.flashpointmag.com/tagintro.htm>

*Randall Williams:

http://www.octopusmagazine.com/issue06/html/poets/randall_williams.html

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.

from "Inside Out"

by John Taggart

1

You have to hear the sound before you play the sound.
You have to hear you have to you have to hear to
hear you have to give you have to give ear you
who have you who have ears you who have ears to
hear you have to give ear to hear the traveller you
have to you have to you have to give ear you who have
ears to hear the traveller who is a bird to
hear the traveller who is a bird who so sings.

If you call out to the bird and if you call out
to the bird and wait on the bird: the sound is there.
You have to hear the sound before you play before
you move before you move the hands before you move
with the hands you have to hear the sound before you
move before you clap before you clap with the hands.
If you call out to the bird and if you call out
to the bird and wait on the bird: the sound is there.

You have to hear you have to you have to hear to
hear you have to give you have to give ear you
who have ears you who have ears to hear
you have to give ear to hear the traveller to
hear the traveller who is a bird who is a bird who
so sings who is not visible who cannot be
handed about who is a bird who sings who is
a bird who is invisible who cannot be handed about.
If you call out to the bird and if you call out
to the bird and wait on the bird: the sound is there.
Before you move before you move the hands before
you move with the hands you have to hear the sound before
you move before you move with before you clap with the
hands before you clap with the hands for joy.
If you call out to the bird and if you call out
to the bird and wait on the bird: the sound is there.

You have to hear you have to you have to hear to
hear you have to give ear you who have
ears to hear you have to give ear to hear

the traveller to hear the traveller who
is a bird who is a bird who so sings who is
not visible who cannot be handed about who cannot
be broken who is a bird who is invisible
who cannot be handed about who cannot be broken.
If you call out to the bird and if you call out
to the bird and wait on the bird: the sound is there.
Before you move before you move the hands before
you move with the hands you have to hear the sound before
you clap before you clap with the hands for joy
before you move with the vibration in the air.
If you call out to the bird and if you call out
to the bird and wait on the bird: the sound is there.

You have to hear you have to you have to hear to
hear you have to give you who have
ears to hear you have to give ear to hear
the traveller who is a bird who is a bird who
sings who is not visible who cannot be handed
about who cannot be broken who is a bird who
is invisible who cannot be handed about
who cannot be broken who cannot be reassembled.
If you call out to the bird and if you call out
to the bird and wait on the bird: the sound is there.
Before you move before you move the hands before
you move with the hands you have to hear the sound before
you clap before you clap the hands for joy
before you move within the vibration in the air.
If you call out to the bird and if you call out
to the bird and wait on the bird: the sound is there.

"Beautiful Duchess"

by Randall Williams

Beautiful duchess, you are memorabilia and a pair of crow eyes. Red and black
flecks cover my tilted leaves. Two black squares joke a rain of sorcery and
wood. I have disassembled the tanning bed, the silver hamper and put them
into a box. Two blue Recycling bins mediate my view of the Republicans across
the street. My viewfinder yields sound: a river of needles, an ocean of birds,
I-40 outside Amarillo. Meager, meager, North Carolina, our hands are what we
have. Awkward temples, coasts in migration, verbs bellowing in sentiment and
sediment. Can we be fed by the familiar? Can we chart below the temporary?
Invisible closings, stationary and snaking, encircle me like crushed jacks. Young
Southerners are not smiling, but gritting their teeth. And yet. My sleeping turns

the rooster's crow into a guitar riff. Airwaves fearlessly stretch into silence and obliterate logjams of sonicity. Beautiful duchess, entry without aftermath, I throw woven bottomless baskets into the street before your house.

[↑ Contents](#)

283. **Frank Sherlock**

Mural Arts! Frank Sherlock, Pattie McCarty & Theodore Harris at Eakins House

Tue 18 Oct 2005

Thursday, October 20th

6pm

The Thomas Eakins House

1729 Mount Vernon Street (directions below)



Please join us this Thursday at 6pm at the historic Thomas Eakins House for a special poetry reading as part of our Mural Arts Month celebration.

PATTIE MCCARTHY is the author of *bk of (h)rs* (2002), and *Verso* (2004), both published by Apogee Press. She received her MA in Creative Writing-Poetry from Temple University. She is a founding editor of BeautifulSwimmer Press. Her work has appeared in many magazines and journals, including *26: a journal of poetry & poetics*, *American Letters & Commentary*, *ixnay* magazine, *Kiosk*, and *Pom2*. She has taught literature and writing at Queens College of the City University of New York, Loyola College in Baltimore, and Towson University. She lives in Philadelphia.

FRANK SHERLOCK lives in Philadelphia, where he curates the Night Flag Reading Series and co-edits *XConnect: Writers for the Information Age*. He is the author of *13* (ixnay press), *ISO* (furniture press) and a collaboration with CAConrad entitled *(end/begin w/ chants)* (Mooncalf Press). Their ongoing collaborative project is *The City Real & Imagined: Philadelphia Poems*.

THEODORE A. HARRIS is a poet, muralist and collagist born in New York City and currently residing in Philadelphia. As a muralist he has been painting with the Mural Arts program of Philadelphia since 1983. His visual art, poetry and manifestos have appeared in various journals and publications such as *Long Shot*, *Ratta Pallax*, *African American Review*, *XCP: Cross Cultural Poetics*, *Tangent*, *Theatre Journal*, and *Chain* (forthcoming), and in the following anthologies: *In Defense of Mumia* (Writers and Readers 1996), *ROLE CALL: A Generational Anthology of Social and Political Black Literature & Art* (Third World Press 2002), *bum rush the page* (Three Rivers Press 2002), *All the Days After* (UpsideDown Culture Collective 2003), forthcoming in 2005, *Rebel Voices* (Common Courage Press), *Dance the Guns to Silence: 100 Poems for Ken Saro -*

Wiwa (Flipped Eye Publishing UK 2005). He has recently completed the collaborative manuscript OUR FLESH of FLAMES: Captions by Amiri Baraka / LeRoi Jones and Collages by Theodore A. Harris.

The Thomas Eakins House is located at 1729 Mount Vernon Street, just 3 blocks north of Spring Garden, closest to the corner of 18th & Mount Vernon. It is easily accessible by the Broad Street Subway line (get off at Spring Garden & walk west towards 18th Street). There is also street parking available.

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

[↑ Contents](#)

284. **Stephen Vincent**
Good-bye Ms. Miers??

Tue 18 Oct 2005

I suspect the trap-door is opening and what was an attempt at stealth is kaput.

In the Washington Post:

Posted at 11:03 AM ET, 10/18/2005

Miers Backed Abortion Ban

Jesse J. Holland of AP reports:

Supreme Court nominee Harriet Miers pledged support in 1989 for a constitutional amendment banning abortions except when necessary to save the life of the mother, according to material given to the Senate on Tuesday. ³If Congress passes a Human Life Amendment to the Constitution that would prohibit abortion except when it was necessary to prevent the death of the mother, would you actively support its ratification by the Texas Legislature,² asked an April 1989 questionnaire sent out by the Texans United for Life group. Miers checked ³yes² to that question, and all of the group's questions, including whether she would oppose the use of public moneys for abortions and whether she would use her influence to keep ³pro-abortion² people off city health boards and commissions... ***

& now off to another circus, one in which the Right will declare its right to own the court. This new nomination should get really weird taking place, will, in the media brou-haha and felony shake outs of Libby and Rove in the upcoming indictments in the Valerie Plame announcements.

Ever the optimist here!

Stephen V

<http://stephenvincent.net/blog/>

[↑ Contents](#)

285. **Kristine Leja**

14 Hills Reading with Elizabeth Treadwell, Alison Stine, & More!

Tue 18 Oct 2005

14 Hills Literary Magazine Presents:

A night of fiction and poetry by local bay area authors featured in 14 Hills Vol 11.2:

Alison Stine, Anne Clifford, Elizabeth Treadwell, Erin Brooks Worley

October 20 @ 7:30pm

Valencia Street Books

569 Valencia (btwn 16th & 17th) in the Mission

Alison Stine is the author of a chapbook of poems, *Lot of My Sister* (Kent State University Press), and is a first-year Wallace Stegner fellow at Stanford University. Her poems have appeared in *Poetry*, *The Paris Review*, *The Kenyon Review*, *Swink*, and others, and have twice been nominated for a Pushcart Prize. You can find her at: www.awfullyserious.blogspot.com

Anne Clifford's short stories have appeared in *Hayden's Ferry Review* and *Get Off My Wagon*, and have been performed by a Los Angeles word-for-word theater company. In 2004, she won an Associated Writing Program first prize for fiction and received her MFA from the University of San Francisco.

Elizabeth Treadwell is the author of a novel, *Eleanor Ramsey: the Queen of Cups*; a collection of stories and prose poems, *Populace*; and the poetry collections *Chantry* and *Lilyfoil + 3*. A new chapbook, *mub or the false transgressive evangelista*, is forthcoming from *furniture press*. Her work in *14 Hills* is from a new manuscript called *Wardolly*, other pieces from which are appearing in *jubilat*, *Pom2*, and the *Faux Press* anthology *Bay Poetics*. She is a SFSU MFA graduate and has a website at elizabethtreadwell.com.

Erin Brooks Worley earned her MFA from Syracuse University. Her fiction has appeared in the *Indiana Review*, *The Gettysburg Review*, and *Ninth Letter*.

FREE Wine and cheese provided all book sales go towards the longevity of *14 Hills*.

Visit www.14hills.net for more information on future readings and events!

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

286. **Stephen Miller**

Re: POETICS Digest - 2 Oct 2005 to 3 Oct 2005 (#2005-275)

Tue 18 Oct 2005

[↑ Contents](#)

287. **Murat Nemet-Nejat**

Re: If a book is published & nobody buys it...

Tue 18 Oct 2005

It's vital to realize that only a very small portion of what is written will be read, for instance, fifty years from now. That dissolution (of dreams, one may say) is integral to writing, part of its essence.

That doesn't mean the desire to be heard is an illusion; rather, the contrary. The moment of writing as a timeless now, the process, is alive. It only points to the gap -the space- which exists between process and reception. The gap, it seems to me, is the real power source of poetic writing.

Once again, I am impelled to point to my essay "Is Poetry a Job, Is a Poem a Product?" which i wrote about ten years ago.

Murat

In a message dated 10/11/05 2:24:38 PM, [REDACTED] writes:

the concept of publication is screwy these days because of the technology. Print on demand is fine. Mimeo was salvation. Internet is virtual, so who cares and should! Everyone, event the giant (REAL) publishers use print on demand so they don't have to warehouse 1000 books, ten thousand books and pay tax on monster inventories and warehousing expenses. It is just the shield of credibility that they, THE REAL BIG PUBLISHERS have that gives their use of print on demand a different flavor, CACHE. If a book never sells and is only handed out to friends that should be enough. IT'S REAL ENOUGH. It's great to get a book "published", I'd like to have one this very minute. Yippee! Even to get a book photocopied is a treat. It costs money. Does that make it more valid? There aren't many copies of the Gutenberg Bible and Gutenberg is dead, what happened to his copy? It's all so precious, and the great libraries and literary reputations of the world are burned to the ground, under ten feet of Misssissippi river mud, under a Honduran slide, or where California used to be. One day you might wake up and wonder where you left yourself. Why write at all?! I say take what you can and give no less credibility to what you have...

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

From: "Steve Dalachinsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 11, 2005 12:59 PM

Subject: Re: If a book is published & nobody buys it...

fk print on demand useless concept

any book should have a minimum run of 50 ir it's a chap

to 200 and up if it's a chap or bigger production

in time they will all disappear

and one day you wake up and say shit

i forgot to keep a copy for myself

[↑ Contents](#)

288. **Mairead Byrne**

Re: If a book is published & nobody buys it...

Tue 18 Oct 2005

Where is your essay available, Murat?

Mairead

www.maireadbyrne.blogspot.com

>>> [REDACTED] 10/18/05 1:10 PM >>>

It's vital to realize that only a very small portion of what is written will be read, for instance, fifty years from now. That dissolution (of dreams, one may say) is integral to writing, part of its essence.

That doesn't mean the desire to be heard is an illusion; rather, the contrary. The moment of writing as a timeless now, the process, is alive. It only points to the gap -the space- which exists between process and reception. The gap, it seems to me, is the real power source of poetic writing.

Once again, I am impelled to point to my essay "Is Poetry a Job, Is a Poem a Product?" which i wrote about ten years ago.

Murat

In a message dated 10/11/05 2:24:38 PM, [REDACTED] writes:

the concept of publication is screwy these days because of the technology. Print on demand is fine. Mimeo was salvation. Internet is virtual, so who cares and should! Everyone, event the giant (REAL) publishers use print on demand so they don't have to warehouse 1000 books, ten thousand books and pay tax on monster inventories and warehousing expenses. It is just the shield of credibility that they, THE REAL BIG PUBLISHERS have that gives their use of print on demand a different flavor, CACHE. If a book never

sells and is only handed out to friends that should be enough. IT'S REAL ENOUGH. It's great to get a book "published", I'd like to have one this very minute. Yippee! Even to get a book photocopied is a treat. It costs money. Does that make it more valid? There aren't many copies of the Gutenberg Bible and Gutenberg is dead, what happened to his copy? It's all so precious, and the great libraries and literary reputations of the world are burned to the ground, under ten feet of Mississippi river mud, under a Honduran slide, or where California used to be. One day you might wake up and wonder where you left yourself. Why write at all?! I say take what you can and give no less credibility to what you have...

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

From: "Steve Dalachinsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 11, 2005 12:59 PM

Subject: Re: If a book is published & nobody buys it...

fk print on demand useless concept

any book should have a minimum run of 50 if it's a chap

to 200 and up if it's a chap or bigger production

in time they will all disappear

and one day you wake up and say shit

i forgot to keep a copy for myself

[↑ Contents](#)

289. **Murat Nemet-Nejat**

Re: If a book is published & nobody buys it...

Tue 18 Oct 2005

Mairead,

"Is Poetry a Job" came out in Gary Sullivan and Nada Gordon's Read Me. You can find it at: <http://home.jps.net/~nada/murat1.htm>

Murat

In a message dated 10/18/05 1:17:28 PM, [REDACTED] writes:

Where is your essay available, Murat?

Mairead

www.maireadbyrne.blogspot.com

10/18/05 1:10 PM >>>

It's vital to realize that only a very small portion of what is written will be read, for instance, fifty years from now. That dissolution (of dreams, one may say) is integral to writing, part of its essence.

That doesn't mean the desire to be heard is an illusion; rather, the contrary. The moment of writing as a timeless now, the process, is alive. It only points to the gap -the space- which exists between process and reception. The gap, it seems to me, is the real power source of poetic writing.

Once again, I am impelled to point to my essay "Is Poetry a Job, Is a Poem a Product?" which i wrote about ten years ago.

Murat

In a message dated 10/11/05 2:24:38 PM, [REDACTED] writes:

the concept of publication is screwy these days because of the technology. Print on demand is fine. Mimeo was salvation. Internet is virtual, so who cares and should! Everyone, event the giant (REAL) publishers use print on demand so they don't have to warehouse 1000 books, ten thousand books and pay tax on monster inventories and warehousing expenses. It is just the shield of credibility that they, THE REAL BIG PUBLISHERS have that gives their use of print on demand a different flavor, CACHE. If a book never sells and is only handed out to friends that should be enough. IT'S REAL ENOUGH. It's great to get a book "published", I'd like to have one this very minute. Yippee! Even to get a book photocopied is a treat. It costs money. Does that make it more valid? There aren't many copies of the Gutenberg Bible and Gutenberg is dead, what happened to his copy? It's all so precious, and the great libraries and literary reputations of the world are burned to the ground, under ten feet of Misssissippi river mud, under a Honduran slide, or where California used to be. One day you might wake up and wonder where you left yourself. Why write at all?! I say take what you can and give no less credibility to what you have...

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

From: "Steve Dalachinsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 11, 2005 12:59 PM

Subject: Re: If a book is published & nobody buys it...

fk print on demand useless concept

any book should have a minimum run of 50 ir it's a chap

to 200 and up if it's a chap or bigger production

in time they will all disappear

and one day you wake up and say shit

i forgot to keep a copy for myself

[↑ Contents](#)

290. **Editors, Tarpaulin Sky**

READING OCT 22 - BARBARA DeCESARE, ELENA GEORGIU, JOAN LARKIN, and ADA LIMON

Tue 18 Oct 2005

TARPAULIN SKY / FREQUENCY SERIES FALL 2005 READINGS in NYC

http://www.tarpaulinsky.com/READINGS/NYC_FALL_05/index.html

SATURDAY, OCTOBER 22 @ 2PM

BARBARA DeCESARE, ELENA GEORGIU, JOAN LARKIN, and ADA LIMON

@ The Four-Faced Liar

165 West 4th Street (between 6th & 7th Ave), NY, NY

www.thefour-facedliar.com

Barbara DeCesare has a permit to carry a concealed weapon and is the Poet Laureate of 8th biggest rock n' roll radio show in the nation at WIYY 97.9, Baltimore. Her poems have found homes in Poetry, The Evansville Review, Gargoyle, River Styx, Alaska Quarterly Review, and many other journals. Her book of poems *_jigsaweyesore_* (Anti-Man Press 1999) was called "what thunder looks like in writing" by The Baltimore Sun. Please visit her website for audio samples and, if you can find the hidden link, a dirty photo.

Elena Georgiou lives in Brooklyn and teaches poetry and creative writing at Hunter College in New York and Goddard College in Vermont. She is the author of *_Mercy Mercy Me_* (University of Wisconsin Press, 2003) and co-edited, with Michael Lassell, the anthology *_The World in Us_* (St. Martin's Press, 2001) She is the recipient of a New York Foundation for the Arts poetry fellowship, Astraea Emerging Writers Award, and Lambda Literary Award. Recent work

appears in Bloom, The Cream City Review, Gargoyle, Lumina, Spoon River Review and elsewhere.

Joan Larkin's poetry collections include *_Housework_*, *_A Long Sound_*, *_Sor Juana's Love Poems_* (co-translated with Jaime Manrique), and *_Cold River_*. Twice winner of the Lambda Literary award for poetry, she co-founded the independent press Out & Out Books and co-edited the ground-breaking anthologies *_Amazon Poetry_* and *_Lesbian Poetry_* (with Elly Bulkin) and *_Gay and Lesbian Poetry in Our Time_* (with Carl Morse) in the 70's and 80's. Her anthology of coming-out stories, *_A Woman Like That_*, was nominated for Publishing Triangle and Lambda awards for nonfiction in 2000. Her awards include fellowships in poetry and playwriting from the NEA, NYFA, and the Massachusetts Cultural Council.

Ada Limón is originally from Sonoma, California. She received her MFA in Creative Writing-Poetry from New York University. A fellow at the Provincetown Fine Arts Work Center, she's received a grant for Poetry from the New York Foundation for the Arts and won the Chicago Literary Award. Her work appears in numerous magazines. She lives and breathes in Brooklyn, New York where she co-curates Pete's Big Salmon Reading Series (www.petesbigsalmon.com) and is nearly happy most of the time.

[↑ Contents](#)

291. **Mairead Byrne**

Re: If a book is published & nobody buys it...

Tue 18 Oct 2005

This is great Murat, very enjoyable. I agree with lots & disagree with lots. I have a hard time thinking of poetry as work. I'd like to go around talking about "the work" because I used to love hearing my painter and sculptor friends do that, and be sort of in awe. But it's not "the work" to me. It's a sort of practice: maybe somewhere between a musical instrument, a religion, & a game. I disagree with you (or your former self) about audience too. Writing is a must & a lot of fun but there's more once it's done (I don't know where those rhymes are coming from). You say:

"The poem is its writing * the poet writes to feel good, to experience the sense of discovery and power by converting a mental sound into physical sound. The moment that occurs the poem dies for the poet * as a climax dies * then to the next one. What happens to the poem afterwards is, essentially, meaningless."

I think the writing is only Act 1. I'm not interested in the ideal audience for whom the language of my poetry is "transparent, blindingly clear." The language of my poetry is already blindingly clear to just about anyone. I want the actual audience. When I write a poem I go out in the street and stop people.

I'm a smash-and-grab hold-up kind of poet. There's only so far I can go with my own delight.

I agree with you about money, though poems can be interestingly-shaped money, and there is a thriving barter & trade economy where poems translate into couches & dinners & apartments & chapbooks & books, letters, emails, more poems: friendships.

I think your phrase "The Gash Money's Absence" or even "The Gash Money's Absence Digs" would be an interesting title for (something!).

I like how you refer to the poet as "it": "The obsessive theme of every American poet worth its salt ...!

I like your Post Script on the Sufism of the American Poem. It reminds me of Bob Marley. "Hit me with music Brutalize me!!" There's no way I can do justice to that in print. All the vowels are diphthongs, all the consonants bitter-sweet.

Mairead

www.maireadbyrne.blogspot.com

>>> [REDACTED] 10/18/05 1:25 PM >>>

Mairead,

"Is Poetry a Job" came out in Gary Sullivan and Nada Gordon's Read Me. You can find it at: <http://home.jps.net/~nada/murat1.htm>

Murat

In a message dated 10/18/05 1:17:28 PM, [REDACTED] writes:

Where is your essay available, Murat?

Mairead

www.maireadbyrne.blogspot.com

[REDACTED] 10/18/05 1:10 PM >>>

It's vital to realize that only a very small portion of what is written will be read, for instance, fifty years from now. That dissolution (of dreams, one may say) is integral to writing, part of its essence.

That doesn't mean the desire to be heard is an illusion; rather, the contrary. The moment of writing as a timeless now, the process, is alive. It only points to the gap -the space- which exists between process and reception. The gap, it seems to me, is the real power source of poetic writing.

Once again, I am impelled to point to my essay "Is Poetry a Job, Is a Poem a Product?" which i wrote about ten years ago.

Murat

In a message dated 10/11/05 2:24:38 PM, [REDACTED] writes:

the concept of publication is screwy these days because of the technology. Print on demand is fine. Mimeo was salvation. Internet is virtual, so who cares and should! Everyone, event the giant (REAL) publishers use print on demand so they don't have to warehouse 1000 books, ten thousand books and pay tax on monster inventories and warehousing expenses. It is just the shield of credibility that they, THE REAL BIG PUBLISHERS have that gives their use of print on demand a different flavor, CACHE. If a book never sells and is only handed out to friends that should be enough. IT'S REAL ENOUGH. It's great to get a book "published", I'd like to have one this very minute. Yippee! Even to get a book photocopied is a treat. It costs money. Does that make it more valid? There aren't many copies of the Gutenberg Bible and Gutenberg is dead, what happened to his copy? It's all so precious, and the great libraries and literary reputations of the world are burned to the ground, under ten feet of Misssissippi river mud, under a Honduran slide, or where California used to be. One day you might wake up and wonder where you left yourself. Why write at all?! I say take what you can and give no less credibility to what you have...

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

From: "Steve Dalachinsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 11, 2005 12:59 PM

Subject: Re: If a book is published & nobody buys it...

fk print on demand useless concept

any book should have a minimum run of 50 ir it's a chap

to 200 and up if it's a chap or bigger production

in time they will all disappear
and one day you wake up and say shit
i forgot to keep a copy for myself

[↑ Contents](#)

292. **kevin thurston**

Re: If a book is published & nobody buys it...

Tue 18 Oct 2005

i enjoyed the (paraphrased) american poems are the landscape of the spirit. i think the bit about addicts is a bit grandiose as junkies don't think their product can change the world (in my experience, it just wrecks their own and ripples out from there)

all in all, a sound essay tho

On 10/18/05, Mairead Byrne <[REDACTED]> wrote:

>

> This is great Murat, very enjoyable. I agree with lots & disagree with
> lots. I have a hard time thinking of poetry as work. I'd like to go around
> talking about "the work" because I used to love hearing my painter and
> sculptor friends do that, and be sort of in awe. But it's not "the work" to
> me. It's a sort of practice: maybe somewhere between a musical instrument,

a

> religion, & a game. I disagree with you (or your former self) about audience
> too. Writing is a must & a lot of fun but there's more once it's done (I
> don't know where those rhymes are coming from). You say:

>

> "The poem is its writing * the poet writes to feel good, to experience the
> sense of discovery and power by converting a mental sound into physical
> sound. The moment that occurs the poem dies for the poet * as a climax dies
> * then to the next one. What happens to the poem afterwards is, essentially,
> meaningless."

>

> I think the writing is only Act 1. I'm not interested in the ideal
> audience for whom the language of my poetry is "transparent, blindingly
> clear." The language of my poetry is already blindingly clear to just about
> anyone. I want the actual audience. When I write a poem I go out in the
> street and stop people. I'm a smash-and-grab hold-up kind of poet. There's
> only so far I can go with my own delight.

>

> I agree with you about money, though poems can be interestingly-shaped
> money, and there is a thriving barter & trade economy where poems trans-
late

> into couches & dinners & apartments & chapbooks & books, letters, emails,

> more poems: friendships.
>
> I think your phrase "The Gash Money's Absence" or even "The Gash Money's
> Absence Digs" would be an interesting title for (something!).
>
> I like how you refer to the poet as "it": "The obsessive theme of every
> American poet worth its salt ...!"
>
> I like your Post Script on the Sufism of the American Poem. It reminds me
> of Bob Marley. "Hit me with music Brutalize me!!" There's no way I can
> do justice to that in print. All the vowels are diphthongs, all the
> consonants bitter-sweet.
>
> Mairead
>
> www.maireadbyrne.blogspot.com <<http://www.maireadbyrne.blogspot.com>>
>
> >>> [REDACTED] 10/18/05 1:25 PM >>>
> Mairead,
>
> "Is Poetry a Job" came out in Gary Sullivan and Nada Gordon's Read Me. You
> can find it at: <http://home.jps.net/~nada/murat1.htm>
>
> Murat
>
>
> In a message dated 10/18/05 1:17:28 PM, [REDACTED] writes:
>
>
> > Where is your essay available, Murat?
> > Mairead
> >
> > www.maireadbyrne.blogspot.com
> <<http://www.maireadbyrne.blogspot.com>>
> >
> > >>> [REDACTED] 10/18/05 1:10 PM >>>
> > It's vital to realize that only a very small portion of what is written
> will
> > be read, for instance, fifty years from now. That dissolution (of
> dreams,
> > one
> > may say) is integral to writing, part of its essence.

> >
> > That doesn't mean the desire to be heard is an illusion; rather, the
> > contrary. The moment of writing as a timeless now, the process, is
> alive. It
> > only
> > points to the gap -the space- which exists between process and
> reception.
> > The gap,
> > it seems to me, is the real power source of poetic writing.
> >
> > Once again, I am impelled to point to my essay "Is Poetry a Job, Is a
> Poem a
> > Product?" which i wrote about ten years ago.
> >
> > Murat
> >
> >
> > In a message dated 10/11/05 2:24:38 PM, [REDACTED] writes:
> >
> >
> > > the concept of publication is screwy these days because of the
> technology.
> > > Print on demand is fine. Mimeo was salvation. Internet is virtual, so
> who
> > > cares and should! Everyone, event the giant (REAL) publishers use
> print on
> > > demand so they don't have to wharehouse 1000 books, ten thousand
books
> and
> > > pay tax on monster inventories and wharehousing expenses. It is just
> the
> > > shield of credibility that they, THE REAL BIG PUBLISHERS have that
> gives
> > > their use of print on demand a different flavor, CACHE. If a book
> never
> > > sells and is only handed out to friends that should be enough. IT'S
> REAL
> > > ENOUGH. It's great to get a book "published", I'd like to have one
> this
> > very
> > > minute. Yippee! Even to get a book photocopied is a treat. It costs
> money.

> > > Does that make it more valid? There aren't many copies of the
> Gutenberg
> > > Bible and Gutenberg is dead, what happened to his copy? It's all so
> > > precious, and the great libraries and literary reputations of the
> world
> > are
> > > burned to the ground, under ten feet of Mississippi river mud, under
> a
> > > Honduran slide, or where California used to be. One day you might wake
> up
> > > and wonder where you left yourself. Why write at all?! I say take what
> you
> > > can and give no less credibility to what you have...

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

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

> > > To: <[REDACTED]>

> > > Sent: Tuesday, October 11, 2005 12:59 PM

> > > Subject: Re: If a book is published & nobody buys it...

> > >

> > >

> > > > fk print on demand useless concept

> > > >

> > > > any book should have a minimum run of 50 if it's a chap

> > > >

> > > > to 200 and up if it's a chap or bigger production

> > > >

> > > > in time they will all disappear

> > > > and one day you wake up and say shit

> > > > i forgot to keep a copy for myself

> > > >

> > >

> >

> >

>

--

karate on yer crotch

(i wanna play)

[↑ Contents](#)

293. **Robert Corbett**

Re: Typoglycemia

Tue 18 Oct 2005

hey, but it sounds like someone is speaking with cotton in their mouth. spelling/grammar are not "important", but they are a part of "manners" as it were. and this isn't exactly an innocent example. the passage refers to the itself. we take all manner of shortcuts as readers (really good readers on this list), not just at the level of letter.

the "importance" of spelling isn't semantic--particularly in a language which doesn't have spelling rules so much as guidelines and convention--it's about "manners" or style as it were. it's also about audience. if I write "tho" in email, i know it won't be must understood. but in other contexts, I am not so sure. and what about a passage that has no familiarity to it? in any case, the real boundary in language is grammar. and this passage, badly spelled as it is, is entirely conventional on that score.

Robert

--- Russell Golata <[REDACTED]> wrote:

> Typoglycemia

>

>

>

> Don't delete this because it looks weird. Believe

> it or not you can read

> it

>

>

> I cdnuolt blveiee taht I cluod aulacilty uesdnatnrd

> waht I was rdanieg The

> phaonmneal pweor of the hmuan mnid Aoccdrnig to

> rscheearch taem at

> Cmabrigde Uinervtisy, it deosn't mtttaer in waht

> oredr the ltteers in a

> wrod are, the olny iprmoatnt tihng is taht the

> frist and lsat ltteer be

> in
> the rghit pclae. The rset can be a taotl mses and
> you can sitll raed it
> wouthit a porbelm. Tihs is bcuseae the huamn mnid
> deos not raed ervey
> lteter by istlef, but the wrod as a wlohe. Such a
> cdonition is
> arppoiatly
> cllaed Typoglycemia :-)
>
> Amzanig huh? Yaeh and yuo awlyas thought slpeling
> was ipmorantt.
>
>
>
>
>
>
>

>
>

[↑ Contents](#)

294. **Alison Croggon**

TN: Theatre de Soleil and more

Tue 18 Oct 2005

At Theatre Notes this week: the continuing adventures of Little Alison at the Melbourne Festival.

Le Dernier Caravansérail (Odyssées), devised by the company, directed by Ariane Mnouchkine. Théâtre de Soleil, Royal Exhibition Building, Carlton Gardens.

17th October 2005

Dear Ariane

I hope you will forgive me for addressing you so familiarly, since I have never met you. Writing a letter seems, perhaps not so strangely, the only fit way to address Le Dernier Caravansérail (Odyssées) . I saw both parts in one long and dizzying Sunday and it makes me want to say many things that you must already know. Principally, I wish to say that I witnessed something beautiful, a work of theatre that left me moved and shaken.

But this is already inadequate. Beauty is so often taken to mean the anodyne, the conventional; to be moved suggests a surfeit of sentiment. The work of your company is so far from the anodyne and sentimental, the deadliness of the worthy, that in writing about it I fear misrepresenting the breathtaking honesty and directness of its aesthetic.

Read more at <http://theatrenotes.blogspot.com>

And responses also to:

Death and the Ploughman, SITI Theatre
La Clique...A Sideshow Burlesque @ The Spiegeltent
The Odyssey, Malthouse Theatre
Songs of Exile, Diamanda Galas

<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>

[↑ Contents](#)

295. **Adam Fieled**

Jeffrey Ethan Lee on "P.F.S. Post"

Tue 18 Oct 2005

Jeffrey Ethan Lee won the 2002 Sow's Ear Poetry Chapbook competition for "The Sylf" (published in 2003), published "Strangers in a Homeland" (chapbook with Ashland Poetry Press, 2001), and won the first Tupelo Press Prize for literary fiction in 2001. He also created "identity papers" (2002), a full-length dramatic poem on CD with actress Lori-Nan Engler and percussionist Toshi Maki-hara, available from Drimala Records. He has published in Many Mountains Moving, Crazyhorse, and APR.

Check out a plethora of his poems at "P.F.S. Post",
www.artrecess.blogspot.com

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

296. **D. Ross Priddle**
drifting away from poetry
Tue 18 Oct 2005

well,

i guess i've been drifting further and further away from poetry as such, but there still may be something of interest to "poetics" on my blog:

<http://bentspoon.blogspot.com>

let it load in, then zip up and down, it's sort of like a movie...

still,

D. Ross Priddle

--

[↑ Contents](#)

297. **Stephanie Young**
William T. Vollmann makes a rare appearance at Mills
Tue 18 Oct 2005

William T. Vollmann

Tuesday, October 25

5:30-7:00

Mills College, Oakland

Directions: <http://www.mills.edu/maps/index.php>

****Note: reading will be in the Chapel, not Mills Hall Living Room****

William T. Vollmann is the famously prolific author of eight novels, three collections of stories, a memoir, and *Rising Up and Rising Down* (McSweeney's Books, 2003), a seven-volume treatise on human violence. (Ecco Press published the 752-page abridged version in 2004.) A project twenty years in the making, *Rising Up and Rising Down* was a finalist for the 2003 National Book Critics Circle Award. Stephen Moore of the Washington Post names it "a monumental achievement on several levels: as a hair-raising survey of mankind's propensity for violence, as a one-man attempt to construct a system of ethics... and as a demonstration of the importance of empathy, whether in writing a book like this or simply dealing with fellow human beings." Vollmann's writing has been published in *The New Yorker*, *Spin*, *Harpers*, *Esquire*, *The Paris Review*, *Conjunctions*, *Granta*, and many other magazines. He lives in Sacramento, California.

[↑ Contents](#)

298. **David A. Kirschenbaum**

**** Last Call: Advertise in Boog City 29****

Tue 18 Oct 2005

hi all,

just a reminder. also, o books event announcement to come shortly.

thanks,

david

The November Boog City, issue 29, is going to press Thurs. Oct. 27, and our indie discount ad rate is here to stay. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles, your band's new album, your label's new releases.

2,000 issues are distributed throughout Manhattan's East Village and Williamsburg, Brooklyn.

Email by this Fri. Oct. 21 to reserve ad space, and ads need to be in by Mon. Oct. 24.

(We're also cool with donations, real cool.)

Email [REDACTED]

or call 212-842-BOOG(2664) for more information.

thanks,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

299. **Eric R. Hoffman**

Oppen quote

Tue 18 Oct 2005

Tony Rudolf's Wine from two Glasses contains a quote of Oppen's. I'm having trouble locating the source. Any idea where this came from? I've checked the Selected Letters and the various daybooks/working papers published in Ironwood, Conjunction, Sulfur, Iowa Review, etc. No help from the Rudolf's bibliography:

(p. 13): "I broke off the book and the writing of poetry for that search once more on the actual ground, and returned to poetry only when we knew we had failed."

Eric R. Hoffman



"Sir, there is nothing by which a man exasperates most people more, than by displaying a superior ability of brilliancy in conversation. They seem pleased at the time; but their envy makes them curse him at their hearts." - Dr. Johnson

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

300. **Steve Dalachinsky**

Re: drifting away from poetry

Wed 19 Oct 2005

hey ross nice seein yer name steve

[↑ Contents](#)

301. **Steve Dalachinsky**

Re: Jeffrey Ethan Lee on "P.F.S. Post"

Wed 19 Oct 2005

wow once offered dramala aq live recording of matt shipp and myself
said they didn't do poetry go figure

[↑ Contents](#)

302. **David-Baptiste Chirot**

Re: drifting away from poetry

Wed 19 Oct 2005

Dear Ross--i wouldn't at all say you are drifting further and further away from poetry

--i think you are presenting it ever more and more--visual poetry!
the word poetry and poetry--are not bound and chained to words only

the works at your site do as w c wilimas enjoined the reader in SPRING AND ALL

"I invite you to read and see."

READ AND SEE--and hear also!--
the pieces you have continually in such a beautiful flow--

are all offering new ways to "read and se" not shakled to the word alone.

"The blank and ruin we see in Nature is in our own eye."--Emerson--

to learn to read and see with what you present activates the space of the blank and ruined eye--

and brings it in to new poetries, ones which extend what it is to read and see--

it's not further and further away--itis futher and further going inside the possibilites of poetry and finding new ways of it--

"Poetry no longer needs to impose itself, it will expose itself;" --Paul Celan

--david-bc

From: "D. Ross Priddle" <[REDACTED]>

well,

i guess i've been drifting further and further away from poetry as such, but there still may be something of interest to "poetics" on my blog:

<http://bentspoon.blogspot.com>

let it load in, then zip up and down, it's sort of like a movie...

still,

| *D. Ross Priddle*

| --

Express your-
self instantly with MSN Messenger! Download today - it's FREE!
<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

[↑ Contents](#)

303. **Benjamin Sher**

Berryman Dream Songs quote -- Can you help?

Wed 19 Oct 2005

Dear friends:

A poet friend of mine asked me to locate the following line from Berryman's Dream Songs:

Those lady poets must not marry....

That's an approximation..... could be " should not marry"

Your help in locating the poem and hopefully a full quote of the poem would be much appreciated.

Thank you.

Benjamin

[↑ Contents](#)

304. **Michael Tod Edgerton**

Re: Berryman Dream Songs quote -- Can you help?

Wed 19 Oct 2005

Hey, Benjamin, I found it right in the index of first lines:

187

Them lady poets must not marry, pal.

Miss Dickinson--fancy in Amherst bedding her.

Fancy a lark with Sappho,

a tumble in the bushes with Miss Moore,

a spoon with Emily, while Charlotte glare.

Miss Bishop's too noble-O.

That was the lot. And two of them are here
as yet, and--and: Sylvia Plath is not.

She--she her credentials

has handed in, leaving alone two tots

and widower to what he makes of it--
surviving guy, &

when Tolstoy's pathetic widow doing her whung
(after them decades of marriage) & kids, she decided he was queer
& loving his agent.

Wherefore he rush off, leaving two journals, and die.

It is a true error to marry with poets
or to be by them.

Best,

Tod

--- Benjamin Sher wrote: > Dear friends: > > A poet friend of mine asked me to
locate the > following line from > Berryman's Dream Songs: > > > > Those
lady poets must not marry.... > > That's an approximation..... could be " should
not > marry" > > Your help in locating the poem and hopefully a full > quote of
the poem > would be much appreciated. > > Thank you. > > Benjamin >

Michael Tod Edgerton

Graduate Fellow, Program in Literary Arts

Box 1923

Brown University

Providence, RI 02912

Rebuild New Orleans / Bulldozer Bush

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

305. **Peter Ganick**

announcing new publishing venture

Wed 19 Oct 2005

a new international publishing house has been opened
with offices in the united states and in finland. it will
publish mostly longer texts, between 250 to 550 pp.

to read about our first 2 titles, please click the links below.

for submitting texts, new and forthcoming texts, and purchasing:

<http://www.bluelionbooks.info>

blue lion books cafepress store can be found from:

<http://www.cafepress.com/bluelionbooks66>

we will accept unsolicited manuscripts after nov 1, 2005.

Peter Ganick
Jukka-Pekka Kervinen
<http://bluelionbooks.info>
<http://www.cafepress.com/bluelionbooks66>

[↑ Contents](#)

306. **Benjamin Sher**

Re: Berryman Dream Songs quote -- Can you help?

Wed 19 Oct 2005

Michael Tod Edgerton wrote:

> Hey, Benjamin, I found it right in the index of first lines:
>
> 187
> Them lady poets must not marry, pal.
> Miss Dickinson--fancy in Amherst bedding her.
> Fancy a lark with Sappho,
> a tumble in the bushes with Miss Moore,
> a spoon with Emily, while Charlotte glare.
> Miss Bishop's too noble-O.
>
> That was the lot. And two of them are here
> as yet, and--and: Sylvia Plath is not.
> She--she her credentials
> has handed in, leaving alone two tots
> and widower to what he makes of it--
> surviving guy, &
>
> when Tolstoy's pathetic widow doing her whung
> (after them decades of marriage) & kids, she decided he was queer
> & loving his agent.
> Wherefore he rush off, leaving two journals, and die.
> It is a true error to marry with poets
> or to be by them.
>
>
>
> Best,
>
> Tod
>
>

>
> --- Benjamin Sher wrote: > Dear friends: > > A poet friend of mine asked me
to locate the > following line from > Berryman's Dream Songs: > > > > Those
lady poets must not marry.... > > That's an approximation..... could be " should
not > marry" > > Your help in locating the poem and hopefully a full > quote of
the poem > would be much appreciated. > > Thank you. > > Benjamin >

>
>
> Michael Tod Edgerton
> Graduate Fellow, Program in Literary Arts
> Box 1923
> Brown University
> Providence, RI 02912

>
> Rebuild New Orleans / Bulldozer Bush

>
> -----
> Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

>
>
>
Dear Michael:

A million thanks. I know my friend, Maxine Cassin (an excellent poet, by the
way) will be very grateful.

Benjamin

[↑ Contents](#)

307. **Mark Lamoureux** ***Dusie Issue #2 Now Online***

Wed 19 Oct 2005

On behalf of Susana Gardner, I'd like to announce
that the second issue of Dusie is now online at
<http://www.dusie.org>. Featuring work by:

Elizabeth Treadwell, Cheryl Quimba, Patrick
Durgin, Brenda Iijima, Shanon Tharp, Dana Teen
Lomax, Fracnisco Santos, Brian Campbell, Allen
Sutterfield, Jill Magi, Anne Blonstein,
Christophe Casamassima, Amber Nelson, Jenna
Cardinale, Marianne Morris, Lisa Jarnot, Jennifer
Firestone, Mark Lamoureux, Lars Palm, Gregory

Vincent StThomasino, S. Burgess, William Gallien,
Peter Jay Shippy, Bruce Covey, John Olson, Bob
Marcacci, Chris Pusateri, Raymond Farr and Vedda
Morrison.

[↑ Contents](#)

308. **Mairead Byrne**

Re: drifting away from poetry: sending out a posse

Wed 19 Oct 2005

That's good news because I was going to send out a posse. I was going to round up the guys & send them out as a posse. A few guys. Well they would be a posse. I'd go too. I was going to email the guys. I was thinking of it anyway. Maybe even call them. I was going to organize a posse. My Rolodex*if I had one*would be a handy tool in rounding up a posse. So would a hosse. I would write my hosse in the posse. But thanks be it wasn't nossery. Bad girl! Bad girl! This is not a poem.

>>> [REDACTED] 10/19/05 1:27 AM >>>

Dear Ross--i wouldn't at all say you are drfiting further and further away from poetry

--i think you are presenting it ever more and more--visual poetry!

the word poetry and poetry--are not bound and chained to words only

the works at your site do as w c wilimas enjoined the reader in SPRING AND ALL

"I invite you to read and see."

READ AND SEE--and hear also!--

the pieces you have continually in such a beautiful flow--

are all offering new ways to "read and se" not shakled to the word alone.

"The blank and ruin we see in Nature is in our own eye."--Emerson--

to learn to read and see with what you present activates the space of the blank and ruined eye--

and brings it in to new poetries, ones which extend

what it is to read and see--

it's not further and further away--itis futher and further going inside the possibilities of poetry and finding new ways of it--

"Poetry no longer needs to impose itself, it will expose itself;" --Paul Celan

--david-bc

From: "D. Ross Priddle" <[REDACTED]>

well,

*i guess i've been drifting further and further away from poetry as such,
but there still may be something of interest to "poetics" on my blog:*

<http://bentspoon.blogspot.com>

let it load in, then zip up and down, it's sort of like a movie...

*still,
D. Ross Priddle*

--

Express your-
self instantly with MSN Messenger! Download today - it's FREE!
<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

[↑ Contents](#)

309. **Michael Tod Edgerton**

Re: Berryman Dream Songs quote -- Can you help?

Wed 19 Oct 2005

Is Maxine from New Orleans? I lived there for six years and her name sounds familiar....

Tod

--- Benjamin Sher <[REDACTED]> wrote:

*Michael Tod Edgerton wrote:
Hey, Benjamin, I found it right in the index of
first lines:*

*187
Them lady poets must not marry, pal.
Miss Dickinson--fancy in Amherst bedding her.
Fancy a lark with Sappho,
a tumble in the bushes with Miss Moore,
a spoon with Emily, while Charlotte glare.
Miss Bishop's too noble-O.*

*That was the lot. And two of them are here
as yet, and--and: Sylvia Plath is not.
She--she her credentials
has handed in, leaving alone two tots
and widower to what he makes of it--
surviving guy, &*

*when Tolstoy's pathetic widow doing her whung
(after them decades of marriage) & kids, she
decided he was queer
& loving his agent.
Wherefore he rush off, leaving two journals, and
die.
It is a true error to marry with poets
or to be by them.*

Best,

Tod

*--- Benjamin Sher wrote: > Dear friends: > > A
poet friend of mine asked me to locate the >
following line from > Berryman's Dream Songs: > > >
Those lady poets must not marry.... > > That's an
approximation..... could be " should not > marry" >
Your help in locating the poem and hopefully a
full > quote of the poem > would be much
appreciated. > > Thank you. > > Benjamin >*

*Michael Tod Edgerton
Graduate Fellow, Program in Literary Arts
Box 1923
Brown University
Providence, RI 02912*

Rebuild New Orleans / Bulldozer Bush

*Yahoo! Music Unlimited - Access over 1 million
songs. Try it free.*

Dear Michael:

*A million thanks. I know my friend, Maxine Cassin
(an excellent poet, by
the way) will be very grateful.*

Benjamin

Michael Tod Edgerton
Graduate Fellow, Program in Literary Arts
Box 1923
Brown University
Providence, RI 02912
Rebuild New Orleans / Bulldozer Bush

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

[↑ Contents](#)

310. **amy king**
Re: Oppen quote
Wed 19 Oct 2005

George Oppen, "Of Being Numerous," daybook entry; quoted in "An Adequate Vision: A George Oppen Daybook," ed. Michael Davidson, Ironwood 13 (fall 1985): 30.

Backchannel me for the article.

"Eric R. Hoffman" <[REDACTED]> wrote:

Tony Rudolf's Wine from two Glasses contains a quote of Oppen's. I'm having trouble locating the source. Any idea where this came from? I've checked the Selected Letters and the various daybooks/working papers published in Ironwood, Conjunction, Sulfur, Iowa Review, etc. No help from the Rudolf's bibliography:

(p. 13): "I broke off the book and the writing of poetry for that search once more on the actual ground, and returned to poetry only when we knew we had failed."

Eric R. Hoffman
[REDACTED]

"Sir, there is nothing by which a man exasperates most people more, than by

displaying a superior ability of brilliancy in conversation. They seem pleased at the time; but their envy makes them curse him at their hearts." - Dr. Johnson

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

Yahoo! Music Unlimited - Access over 1 million songs. Try it free.

[↑ Contents](#)

311. **sina queyras**

greenboathouse

Wed 19 Oct 2005

Forgive me if someone has already forwarded this information, but I hope folks know about the fine work Jason Dewinitz is doing over at Greenboathouse Books. Admittedly I may be a bit biased as I've just had the pleasure of receiving author copies of my own book, but really, I'm just awed by the physical beauty of the book itself--of all the books they've published: Jason Rhodes, Meredith Quartermain. If you aren't familiar with Greenboathouse do check out their website: <http://www.greenboathouse.com/chapbooks/index.htm>

Best,
Sina Queyras

[↑ Contents](#)

312. **Murat Nemet-Nejat**

Re: If a book is published & nobody buys it...

Wed 19 Oct 2005

Dear Mairead,

Thank you for your wonderful response, particularly the way you pick little details, for instance, "every American poet worth its salt." I always felt the iron bound gender distinction of pronouns in English is something begging to be crossed. A major part of the anthology Eda has to do with the crossing of this boundary (as Ece Ayhan says, "vagaboundary"). The fact that Turkish has no gender distinctions (he, she, it being one reference, often elided) was a crucial stepping stone for me (a misreading?), into my sense as poet of the possibilities of American English. I know that you have experienced the erotic chaos which is at the heart of Turkish culture.

As for your desiring for your work to be read by everyone, I do not deny it. I want my work -the poems, essays, translations- to be read by everyone also, the unity among these seemingly discrete activities to be realized and understood. I

am talking about how the poet (American, but necessarily) deals with its social/economic status. Though I mostly stopped doing it the last few months, I was an avid reader of blogs of a number of poets. Yours, it seems to me, represented exactly what I am talking about. Here were entries day by day, giving specific details of one's life "like an extended meditation, lists, minute by minute activities, linguistic aperçus- which acted like stones in the building of a new life. What struck me most was that there were so few responses to your blogs, at least visibly in the response section. I remember saying to myself, here is someone who does what she has to do, and the devil may take care of the rest.

Murat

In a message dated 10/18/05 2:57:58 PM, [REDACTED] writes:

This is great Murat, very enjoyable. I agree with lots & disagree with lots. I have a hard time thinking of poetry as work. I'd like to go around talking about "the work" because I used to love hearing my painter and sculptor friends do that, and be sort of in awe. But it's not "the work" to me. It's a sort of practice: maybe somewhere between a musical instrument, a religion, & a game. I disagree with you (or your former self) about audience too. Writing is a must & a lot of fun but there's more once it's done (I don't know where those rhymes are coming from). You say:

*"The poem is its writing * the poet writes to feel good, to experience the sense of discovery and power by converting a mental sound into physical sound. The moment that occurs the poem dies for the poet * as a climax dies * then to the next one. What happens to the poem afterwards is, essentially, meaningless."*

I think the writing is only Act 1. I'm not interested in the ideal audience for whom the language of my poetry is "transparent, blindingly clear." The language of my poetry is already blindingly clear to just about anyone. I want the actual audience. When I write a poem I go out in the street and stop people. I'm a smash-and-grab hold-up kind of poet. There's only so far I can go with my own delight.

I agree with you about money, though poems can be interestingly-shaped money, and there is a thriving barter & trade economy where poems translate into couches & dinners & apartments & chapbooks & books, letters, emails, more poems: friendships.

I think your phrase "The Gash Money's Absence" or even "The Gash Money's Absence Digs" would be an interesting title for (something!).

I like how you refer to the poet as "it": "The obsessive theme of every American poet worth its salt ...!"

I like your Post Script on the Sufism of the American Poem.Â It reminds me of Bob Marley.Â "Hit me with music Brutalize me!!"Â There's no way I can do justice to that in print.Â All the vowels are diphthongs, all the consonants bitter-sweet.

Mairead

www.maireadbyrne.blogspot.com

██████ 10/18/05 1:25 PM >>>

Mairead,

"Is Poetry a Job" came out in Gary Sullivan and Nada Gordon's Read Me. You can find it at: <http://home.jps.net/~nada/murat1.htm>

Murat

In a message dated 10/18/05 1:17:28 PM, ██████ writes:

Where is your essay available, Murat?

Mairead

www.maireadbyrne.blogspot.com

██████ 10/18/05 1:10 PM >>>

It's vital to realize that only a very small portion of what is written will be read, for instance, fifty years from now. That dissolution (of dreams, one may say) is integral to writing, part of its essence.

That doesn't mean the desire to be heard is an illusion; rather, the contrary. The moment of writing as a timeless now, the process, is alive. It only points to the gap -the space- which exists between process and reception. The gap, it seems to me, is the real power source of poetic writing.

Once again, I am impelled to point to my essay "Is Poetry a Job, Is a Poem a Product?" which i wrote about ten years ago.

Murat

In a message dated 10/11/05 2:24:38 PM, [REDACTED] writes:

the concept of publication is screwy these days because of the technology.

Print on demand is fine. Mimeo was salvation. Internet is virtual, so who

cares and should! Everyone, event the giant (REAL) publishers use print on

demand so they don't have to warehouse 1000 books, ten thousand books and

pay tax on monster inventories and warehousing expenses. It is just the shield of credibility that they, THE REAL BIG PUBLISHERS have that gives their use of print on demand a different flavor, CACHE. If a book never sells and is only handed out to friends that should be enough. IT'S REAL ENOUGH. It's great to get a book "published", I'd like to have one this very

minute. Yippee! Even to get a book photocopied is a treat. It costs money.

Does that make it more valid?Â There aren't many copies of the Gutenberg Bible and Gutenberg is dead, what happened to his copy? It's all so precious, and the great libraries and literary reputations of the world are

burned to the ground, under ten feet of Misssissippi river mud, under a Honduran slide, or where California used to be. One day you might wake up

and wonder where you left yourself. Why write at all?! I say take what you

can and give no less credibility to what you have...

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

From: "Steve Dalachinsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 11, 2005 12:59 PM

Subject: Re: If a book is published & nobody buys it...

fk printÂ on demandÂ Â useless concept

any book shouldÂ have a minimumÂ run of 50Â ir it's a chap

to 200Â and up if it'sÂ a chap or biggerÂ production

in timeÂ they will all disappear

and one day you wake upÂ and sayÂ shit

i forgot to keep a copy for myself

[↑ Contents](#)

313. **Murat Nemet-Nejat**

Re: Is talking money?

Wed 19 Oct 2005

Christophe,

E. Dickinson's lines, "'I play at Riches - to appease/ The Clamoring for Gold -" express best what writing poetry means to me -a play- a positive counter assertion of the mind against the "realities" of the world. For that instant -a poem as an instantaneous act- the poem is all there is.

I am aware this is so far from the concepts of tradition, good or bad poem, significance, etc.; but it represents I think what writing poetry involves, particularly in communities where poetry has no currency, no clear social function. That function has to be "imagined" -as a gesture of potential- instead of creating "real" poetic communities, such as language, post language, first generation New York School, second generation New York schools, etc. These classifications, in my opinion, obfuscate rather than clarifying the reality of what the poets are doing.

In our culture -perhaps in all global culture- a poem is really read by another person by accident -tangentially- when one sees in another's text something which he or she can inject, often, by misreading it. In fact, the more drastic and irrevocable the misreading, the more powerful the reading, the greater the opening up of the original poem beyond itself.

An American poem -which basically has a sealed identity- or the poem of another culture which is sealed to the Americans- can only be opened up, socialized through misreadings.

Murat

In a message dated 10/18/05 1:43:59 PM, [REDACTED] writes:

Murat,

reading your essay, the one Mairead mentioned a few minutes ago:

I always think in one way or another seeking approval i.e. publishing your poems might be comparable to wealth, so being emotional wealth but not physical capital. This leads me to two questions: can we safely say that self publishing, that is, knowing the poem so well that it won't be caught up in all the garbage, that is, 'bad' poems, is the only way to truly market your poems?

I'd say no, but it's not a bad idea. Others may have greater production possibilities, distribution, etc. But then this leads to my final question: can wealth be judged by looking at the poem's worth, that is, how well it holds up under scrutiny (scrutiny in this case should be taken as "how well can this poem do in the long run, that is, people talking about the poem, engaging it, making it public"). Does this make sense?

Engage me....

Christophe Casamassima

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

--

*Graffiti.net free e-mail @ www.graffiti.net
Play 100s of games for FREE! <http://games.graffiti.net/>*

Powered By Outblaze

[↑ Contents](#)

314. **D. Ross Priddle**

drifting back to poetry (to take a few more prisoners)

Wed 19 Oct 2005

hey, thanks steve and dave, for the votes of confidence!

and thanks to (better capitalize this one) Mairead Byrne too!

so, do you see us "cowboys" as the enemies of poetry?

(actually i just did a collage for dan waber today which might make a helpfull illustration... i'll post it on bentspoon after i send this)

i want your job!

drifting back and forth accross the medicine line,

ross priddle

--

[↑ Contents](#)

315. **poets house**

Don't miss: Master Class with C. S. Giscombe

Wed 19 Oct 2005

There's still time to act:

Master Class with C. S. Giscombe

Sat. Nov. 12 & Sun. Nov. 13, 1:30-5:30pm

Poets House, 72 Spring Street, 2nd Floor, NYC

\$250, Space is limited.

Applications Deadline Extended to Friday, October 21.

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*, and a prose book, *Into and Out of Dislocation*. Of *Giscome Road*, Nathaniel Mackey writes: "It is a book of reckoning, an elliptic, take-no-prisoners tour de force." Giscombe was on the 2005 faculty of the Cave Canem Summer Workshop.

*****Master Class Applications 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.

Mail to: Poets House, 72 Spring St., 2nd Fl., New York, NY 10012. Email to:

██████████ (Please do not email your work as an attachment. Simply include your poems and contact info in the body of the plain text message.)

Questions? Please visit <http://www.poetshouse.org> or call: ██████████.

[↑ Contents](#)

316. **Mairead Byrne**

Re: drifting back to poetry (to take a few more prisoners)

Wed 19 Oct 2005

I want your name!

No, no, no, not enemies. I was just afraid of losing you!

Mairead (voting like crazy too--any friend of Dan Waber's a friend of mine)

>>> ██████████ 10/19/05 1:48 PM >>>

hey, thanks steve and dave, for the votes of confidence!

and thanks to (better capitalize this one) Mairead Byrne too!

so, do you see us "cowboys" as the enemies of poetry?

(actually i just did a collage for dan waber today which might make a helpfull illustration... i'll post it on bentspoon after i send this)

i want your job!

drifting back and forth accross the medicine line,

ross priddle

--

[↑ Contents](#)

317. **D. Ross Priddle**

Re: drifting back to poetry (to take a few more prisoners)

Wed 19 Oct 2005

i'll trade you my name for your job!

--

On Wed, 19 Oct 2005, Mairead Byrne wrote:

I want your name!

No, no, no, not enemies. I was just afraid of losing you!

Mairead (voting like crazy too--any friend of Dan Waber's a friend of mine)

 *10/19/05 1:48 PM >>>*

hey, thanks steve and dave, for the votes of confidence!

and thanks to (better capitalize this one) Mairead Byrne too!

so, do you see us "cowboys" as the enemies of poetry?

(actually i just did a collage for dan waber today which might make a helpfull illustration... i'll post it on bentspoon after i send this)

i want your job!

drifting back and forth accross the medicine line,

ross priddle

[↑ Contents](#)

318. **Maria Damon**

Fwd: Taxi Gallery - 12th November

Wed 19 Oct 2005

a gallery in a taxicab in cambridge england UK!

Subject: Taxi Gallery - 12th November
From: Kirsten Lavers <[REDACTED]>
Date: Wed, 19 Oct 2005 19:48:18 +0100

After three years and over 30 exhibitions by a diverse range of artists Taxi (as) Gallery is celebrating a transition in which its activities won't necessarily exclude "art" but will be including other possibilities and roles as neighbourhood landmark and resource. To mark this transition on the afternoon of Saturday 12th November there will be a retrospective exhibition of Taxi Gallery 2002 - 2005, performance, conversation, refreshments and film screenings in the Taxi itself and neighbouring Scout Hut.

The event will include:

"Audience - a collection of silences" by Rachel Gomme (in the Taxi)

Rachel Gomme is making a collection of silences, and requests contributions. This one-to-one performance interview taking place in the Taxi reflects on the intimacy, presence and exchange value of silence. Could you contribute your silence to a public collection? What does it feel like to sit in silence with a stranger? You are invited to make an appointment for a 10-minute interview to record your silence with Rachel in the Taxi. All contributors will receive a CD of the collection. Audience is a New Work Network Networked Bodies Award project. Places are limited so please ring me (Kirsten) on 01223 576017 to book your appointment ASAP

&

Material Woman - a 20 minute film made by Elspeth Owen and Anna Grimshaw during Elspeth's three week performance of "Curtains!" inhabiting Taxi Gallery for three weeks in Nov/Dec 2004 - the film will be screened at 2.40, 3.40, 4.40 and 5.40 in the Scout Hut.

*12th November anytime between : 2pm - 6pm
Taxi Gallery and Scout Hut next door
38 Stanesfield Rd
Cambridge
(nr Abbey Swimming Pool - C3 bus from rail station and city centre)*

www.taxigallery.org.uk

X - apologies for any cross/multiple postings - X

.....

Rachel Gomme is an artist working in live art, installation and dance. Her work explores the embodied nature of being in the moment and how this may be engaged in performance, looking for ways to create a shared space of experience between performer and viewer. Through an examination of the intimate relationship between body and environment, and the ways that experience is stored and expressed in the body, she seeks to question the nature of presence. Previous work includes durational, site-specific and installation-based solo performances (Longshore Drift, Second Skin, Weaving Ghosts), site-specific installation (Artery) and a series of pieces based on stillness (performance works Stillspace 1 and 2, In the Beginning... and Self-Portrait, and the video installation Still Point, Turning World). Her work has been shown throughout the UK and internationally.

Rachel has also worked as a performer with a number of artists, including the Strange Names Collective, Gary Stevens, Philipp Gehmacher, Rebecca Skelton and Marie-Gabrielle Rotie.

Elsbeth Owen's most familiar material is clay and her ceramic work has been widely shown in this country and in Canada, Croatia, France, Germany, Netherlands, Scotland, Sweden, Switzerland, Taiwan, USA and Wales. Since the time of the Women's Peace Camp at Greenham Common, Elsbeth has been interested in moving aside from making finished objects and into work where the passage of time, the live process is a key element. Long distance walking and the finding of temporary shelter have inspired photographic and performance experiments and collaborations.

Elsbeth writes; "Tender, direct, resilient, with a thin skin: that is how my work touches you. To sustain this means remaining open to the emotions and sensations of an ordinary life. I keep slipping between categories - life, art, therapy, play, ritual - and find that I'm usually in more than one at a time, with something up my sleeve!"

Anna Grimshaw is Associate Professor in Visual Culture at Emory University, Atlanta. Her research interests are visual anthropology, documentary cinema, and experimental ethnography. Recent publications include - Co-editor: Visualizing Anthropology: Experiments in Image Based Practice, Intellect Books, 2004 and The Ethnographer's Eye: Ways of Seeing in Modern Anthropology, Cambridge

University Press, 2001

[↑ Contents](#)

319. **Wystan Curnow (ARTS ENG)**

Wystan Curnow has a new book

Thu 20 Oct 2005

Wystan Curnow's MODERN COLOURS was launched recently at Parsons Bookshop in Auckland.

Besides poetry and prose there are images (in colour) on its 48 french-folded pages.

It's publisher is Jack Books (www.jackbooks.com) and it can be purchased from

██████████ for \$NZ24.95.

Wystan Curnow is one of New Zealand's best loved poets. Well anyway he feels this way at the moment.

'Mondriian's Restaurant', the longest piece in the book, appeared in Landfall last year. It was selected by the National Insitute of Arts & Letters, as one of the ten best New Zealand poems of 2004, which was nice for it, although when I was younger this was calling skitting and frowned upon.

[↑ Contents](#)

320. **derekrogerson**

odd poetry jobs

Thu 20 Oct 2005

<http://newyork.craigslist.org/jsy/wri/105104302.html>

Negotiable

<http://dallas.craigslist.org/edu/105076223.html>

\$20/per hour

<http://losangeles.craigslist.org/wri/105270286.html>

\$20 per poem + Bonuses

[↑ Contents](#)

321. **Steve Clay**

**Jackson Mac Low. *DOINGS: ASSORTED PERFORMANCE PIECES*
1955-2002**

Thu 20 Oct 2005

Granary Books is pleased to announce the publication of Jackson Mac Low's *DOINGS: ASSORTED PERFORMANCE PIECES 1955-2002*.

Termed "America's most indefatigable experimental poet" by Publishers Weekly, Jackson Mac Low has been recognized internationally as a master innovator for nearly five decades. *Doings: Assorted Performance Pieces 1955-2002* presents a comprehensive collection of the poet's handwritten, drawn, typographic and musical notations — works composed through nonintentional methods and which operate simultaneously as visual art, literature and scores for performance. The book includes detailed performance instructions as well as notes on the specific procedures of composition through which the works were created. The curious reader finally has access to some of the most important yet most elusive works within Mac Low's oeuvre, including many examples of "Gathas," "Vocabularies," "Asymmetries," "Light Poems," and more. *Doings* performs the dual task of sourcebook and Baedeker — a looking glass through which to see where we've been and where we're going as we sift through the radical poetries of the postmodern era looking for renewal, for the inevitable path to the future. *Doings* includes an introduction by publisher Steve Clay, five gate-fold pull-outs, and a 60 minute CD of live and studio performance recordings.

"Jackson Mac Low's art returns us to something like the stance of an earlier avant-garde (Russian Futurism, Dada, etc.) for which artistic, spiritual & political renewals were all part of a single impulse. In no contemporary does it show through as clearly, movingly, this vision of experimental/language-centered art as social action ... Mac Low, who is one of our true inventors, creates new modes & brings us back to the oldest possibilities of sound & language as they enter poetry & music & performance ... The more one treats the book not only as a text but as a source & manual — the more one realizes the service of this work, its lasting power. It is in this sense that the book becomes, in Ezra Pound's words, 'a ball of light in one's hands.'" — Jerome Rothenberg

Price: \$50.00

Edition size: 1000

Number of pages: 226

ISBN: 1-887123-70-9

Dimensions: 7.5" x 10.5"

Binding: Paperback, includes CD,
cover by Ian Tyson

Distrubutors:

D. A. P. [REDACTED]

S. P. D. [REDACTED]

Doings may be ordered from the publisher. Postage and sales tax (for shipments within New York State) are additional.

Mastercard//Visa/checks all OK.

[A limited hardback edition [38 copies] with Ian Tyson silkscreened cover and additional print laid in will by November 1, 2005. Queries welcome.]

Steve Clay

Granary Books

168 Mercer St. #2

New York, NY 10012

[REDACTED]

[REDACTED] (fax)=

[↑ Contents](#)

322. **furniture_press**

Poetry, for God's sake, comes from Art does it?

Thu 20 Oct 2005

Assscuffle

I think you

misunderstood me when I said

mffggnashhhssumthing I want you to realize

that sense and context is morphogenic we build

up your

confidence anda second major tendency of surrealism islike I said do you

understand me when I say

schuhschuhschumthing like

"We used to talk me and you and when we got into fights like it was just you know love and the Freudian backwash suite such and such and the primordial just like went puff you know and I truly do love your means of production and I mean you wear that mmm skirt and your legs i'm all kettle and cupboard"

shut up I was just testing the damn thingmodern artis that a sin loco?

the sublime manifestation of my undeicided orogeny is superfluous to your

chuggchuggaembroiled in a neo-conthat's conservative neophyteNewman-

RothkoGottlieb

I'm sad you're sad but sadness is not my context dig?
why am I not crying?

--

Graffiti.net free e-mail @ www.graffiti.net
Play 100s of games for FREE! <http://games.graffiti.net/>
Powered By Outblaze

[↑ Contents](#)

323. **Ishaq**

This Sat 22nd Oct Pharoahe Monch Concert

Thu 20 Oct 2005

One Nation under a Groove

Saturday 22nd Oct 2005 1st Show 7pm

Forum, Kentish Town

Pharoahe Monch

M-1 Dead Prez

KRS1 with a special message

Abiodun (the Last Poets)

Poisonous Poets

Yap (Pink Punk - <http://www.ppunk.com> <<http://www.ppunk.com/>>

Benjamin Zephaniah

Suheir Hammad

Dam First Palestinian Rap Crew

Plus special guests

"Some of the biggest and most controversial hip-hop talent from the US and the UK".

Where can you catch some of hip-hop's hottest - and newest - talent live, and get to hear the legendary black poet Benjamin Zephaniah?

The answer is on the bill at One Nation under a Groove this Saturday at The Forum, Kentish Town. Topping the line up is hip-hop's finest Pharoahe Monch, supported by upcoming new talent from as far afield as Detroit, Florida and the West Bank.

This is the first post 7/7 event in London to unite American, British, African, Caribbean and Palestinian artists, coming together to demonstrate and strengthen the integration of communities in the UK.

This outstanding line-up is bound to draw the crowds and with a capacity of only 2000 this event is going to be rammed. Doors open 7pm. Advanced ticket sales £20 at www.dealreal.co.uk <<http://www.dealreal.co.uk/>> , www.ticketmania.co.uk <<http://www.ticketmania.co.uk/>> (02073440044) or www.meanfiddler.com <<http://www.meanfiddler.com/>>

Stop Press: Special deal for University of London students: tickets £15 from SOAS Students Union. Call Amjad on 07884 001649 or or email [REDACTED] <[mailto:\[REDACTED\]](mailto:[REDACTED])>

Awad Joumaa
Coordinator, Palestine Society

Thornhaugh Street
Russell Square, London
WC1H 0XG

M:0 [REDACTED]

E: [REDACTED]

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

Calibrated Entertainments LTD

Event / Artist / Recording

Production, Management and Promotion
PO Box 23523
London
E13 0UP

Mobile [REDACTED]

Fax [REDACTED]

[REDACTED] <[mailto:\[REDACTED\]](mailto:[REDACTED])> www.calibratedents.com
<<http://www.calibratedents.com/>>

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor"
--Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation."
--patrick o'neil

\
"...we have the responsibility to make no deal with the oppressor"
--harry belafonte

"...freedom is defined by one's ability to make independent choices about the
goals one pursues and achieves...It holds that active self-destruction robs the
enemy of final victory..."-- versioning Theodore Kaczynski

<http://www.sleepybrain.net/vanilla.html>
\
<http://radio.indymedia.org/news/2005/10/7255.php>
\
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>
<http://www.lowliferecords.co.uk/>
\
\

[↑ Contents](#)

324. **furniture_press**
I'm again then if going went also

Thu 20 Oct 2005

I love you, too.

--

Graffiti.net free e-mail @ www.graffiti.net
Play 100s of games for FREE! <http://games.graffiti.net/>
Powered By Outblaze

[↑ Contents](#)

325. **Nicholas Ruiz**
The Immersion of New Orleans

Thu 20 Oct 2005

The Immersion of New Orleans

Nicholas Ruiz III

Sometimes a city must be sacrificed, so that people can exhale. The omnilateral spreading of our species can only be furthered as hope floats away from the city of New Orleans. Like the recent New Orleans displacee said in the television news, "Now I can leave this town! I've never had such an opportunity!"--that and on his way to Houston to get some pants. Courage or recklessness? Perhaps the only difference is in winning and losing. If those on the inside can see us, those of us on the outside of New Orleans, on the outside of the world?s

latest sacrificial offering, can attempt to see past the context of media obliteration, past the screening of the immersion of New Orleans. Of course, every smile of the media clown has its sinister lining, and for us non-participants, a sign of the real hidden joy borne by the hosts of the new victims manifests itself in baleful anticipation, as the gun sales rise in the cities that receive our American refugees, an ironic greeting for the displacees of New Orleans. In the midst of the mediated screen of Texan empathy lies the factual fear of absorption. Not to be outdone, back in the disaster zone, the Gulf coast reveals its own ironies; casinos (Mississippi claims 10% of its state budget reflects casino taxation) highlighting the simulation of southern values in the Bible belt. Especially the holiest of His states fill their state coffers with the excesses of extracurricular Sunday evening slot machines and paper-bagged beer. Another reminder of the supplementary speculation we call the just economy. Too much goodness in our hearts, minds and screens--but little to be found on the freshly looted streets filling with the muscle and hate of that ultra-postmodern Venice. Unlike Venice, which took years to flood, New Orleans was flooded in a few hours. The city of New Orleans itself is a speculation gone bad, wedged as it was between two gargantuan sources of water, below sea level, damned and leveed for the always spreading masses. Speculations hold that development contracts will explode all over the city map, as the bidding wars begin and a "new" New Orleans is sure to rise as quickly as they can pump the water out of the old one. I liked New Orleans, for what it's worth. How to imbibe this event? What is its meaning? What is our new ontological location, now that that another "world-changing" cataclysmic event has occurred. A chance for the do-gooders to do good; the finger-pointers to point fingers; Bush isn't responsible for the severity of our complacency, and the aristocrats merely capitalize upon it? despite the editorial pieces and listserv diatribes of the free-thinkers; a chance for the speculators to place new bets, build bigger casinos, build them inland and get it right this time, so the Good News poker hands will never have to fold? I say forget about New Orleans and build a new city, in a new American place, maybe in Iraq, where at least the imbecility is out in the open and not hidden in the barrio waiting for a hurricane to uncover it. Now that would be honest. Infinite casinos in the desert? we specialize in that, no? We began and continue our new millennium with the entire prowess of flies, taking off and landing, repeatedly wherever we can, leaving our urine and feces behind. The dissolution of New Orleans reminds us of our shit, we still refuse to take care of. Cash for the victims is a sign of the metaphysics of Capital, where suffering is always bought and paid for. New Orleans signifies the lightness of our new locations, new Capital, new identities, all tokens that we are, unbeknownst to ourselves, still alive and reprogrammable--all we can hope for is a hurricane to remind us. Perhaps then, we can start again. In the eye of the ruin lies our hope and our souvenir of where we have been and where we

are going. But the survivors of the storm will instead be turned into the sacrificial bread to be broken at the mediated dinner table of the world, reminding us all of how "good" we've got it. If the ambiguity of New Orleans as an event leaves us feeling a little light, a bit nauseated; there is always the laceration of Capital to wake us from our sympathetic malaise. Positions have already been taken--go long the builders, developers, clean-up outfits and architectural face-lifters and short the casinos, retail setups and insurance companies with heavy exposure in the Gulf. Just another day on the trading floor of our lives. What New Orleans offers us is a bit of exposure--another crack in the surface of the screen; 9/11 made a similar offering. New Orleans shows us that humanity prefers its empathetic compassion to be best delivered from the barrel of a gun--or at least, best dispensed when the police are on duty. Chaos does not envelop us during tragedy, rather chaos saves us from the banal machinations of our undead lives. For those of us that are eternally watching the events unfold, the screens of New Orleans show us all that nothing can save us from ourselves--like so many of the police that never showed when called for duty during those irregular days of our latest pandemonium. One might be tempted to say that the great white American underbelly lies exposed and fully parched in the full heat of the still-burning spotlights of that late, great city of New Orleans.

--

Nicholas Ruiz III
GTA/doctoral candidate
Interdisciplinary Program in the Humanities
Florida State University
Editor, Kritikos
<http://garnet.acns.fsu.edu/~nr03/>

[↑ Contents](#)

326. **mIEKAL aND**

Re: Wystan Curnow has a new book

Thu 20 Oct 2005

what's a french-folded page?

On Oct 19, 2005, at 11:41 PM, Wystan Curnow (ARTS ENG) wrote:

Wystan Curnow's MODERN COLOURS was launched recently at Parsons Bookshop in Auckland.

Besides poetry and prose there are images (in colour) on its 48 french-folded pages.

[↑ Contents](#)

327. **PR Primeau**

Re: Poetry, for God's sake, comes from Art does it?

Thu 20 Oct 2005

"i'm sad you're sad but sadness is not my context dig?"

[↑ Contents](#)

328. **Steve Dalachinsky**

Steve Dalachinsky's new CD

Thu 20 Oct 2005

phenomena of interference
steven dalachinsky (words)
with Matthew Shipp (piano)
cover art by yuko otomo
recorded at Tonic - July 23, 2005
mastered & produced by assif tsahar
available from hopscotch records

Ever since I discovered Steve's work I've been curious to know if he really understands what he's talking about. His poetry seemed to me more like my hypnogogic-hypnopompic dream language. You know the place, where color and sound and word interchange to make non-sense? But now I know differently. Dalachinsky is a poet, himself a medium where all these conspire to produce singular works of art. He makes a coherently perceptible phenomenon from the chaos commonly called knowledge. This earth is a colorful cacophonous place where the music of the spheres and "blood and piss and shit" combine to make something worth remembering, though we probably won't. Perhaps the feelings can remain for awhile via the technology we so easily dismiss. Did you know that the iridescence of a CD is caused by the interference of light waves?

Matthew Shipp's music and Yuko Otomo's cover art elegantly interfere with
Steve's words to produce what I believe is his best work so far. Color?
He's
always spoken passionately about it like someone who's suddenly rendered
color-blind, someone shredded by their desire to see it again. The color
of fruit,
the blue of the sky, all of it unmasked from its grayscale disguise.
With
this album he has found the physics of his poetry. Steve typically
expresses a
Zen comprehension of the something that emerges from nothing, and the
music
that arises from silence; but he now reveals a recognition of the
principles of
physics, the (un)predictability of a quantum universe. He serves up a
delicious platter or palette of sound and shadow, a digestible meal with
all senses
commingling. One word suggests others and a sound suggests a word or a
color
or traffic sign. "Doors" are always closing but a window is sometimes a
way
out.

It's the raucous NYC microcosm with schizoid shamans playing "Blackjack",
and where "Gal I Leo" stargazes but plays us a no-frill evening, selling
us the
myth of meaning in the "Subway Systems."
chill reflect the myriad
of hopefuls & the din's aswirlin here
like the way reason flames this season . . .
put down that card and roll . . .

wash in the Jordan
the we are its center
motion moon planet S T A R
what the milky way is made
of what the stuff of dreams reads seam of traffiker
when those edges go how long the riff goes on how close the comer get . .
.

But my words don't do his words justice. You have to hear him interject "copyright", "click", "imprint", "omit", "emit", "money", "honest", and "flush" repeatedly throughout the poem to appreciate his juxtaposition of a night sky with consumerism.

How can I describe "3 orchids for niblock"? Chthonic, erotic, primal? Uttering glossolalia, he speaks a ménage à trois straining to give birth to something, but what? The impossible, the inexpressible.

"trust fund babies" of both kinds, the "other-colors America and the Ezra Pounds.

The directness of "embracement"

if I travel with You
further than this Spot
beyond my discontent
to embracement
to silence
& springtime
do you promise me a place on the charts
with a bullet

He watches and then tells us about "julie" and a musician
he played

just for you
tonite julie
he may not know
you may not know it
but every flower
on your
rich dark
dress
felt the moisture
from
his bell

Did you know that light waves interfere either destructively (by eliminating each other) or constructively (by combining into larger waves)? From the title piece in which he proclaims that he "will not say" but he does and incredulously sounds like he can't believe it . . .

tho nothing is without color as
nothingness itself in B&W is illuminated by its primaries
Bio-logic the politic of color
from the tip of the candle to its base (nothing is in simple b & w
tho the DARK is so difficult to penetrate
for the dark contains all that it is not) . . .

CORRESPONDANCES

secrets refract ures
where
white reflects & black
absorbs
the sound of color
the color of sound
where thought forms
& voice forms
 & sand turns to glass . . .

(did i say color? did i say sound?)

You could read the entire lyrics booklet from this beautifully packaged CD and never come close to what you will taste and experience when you hear him bust a sound wave. Dalachinsky has never performed with more intensity. He finds it all by losing it. Nostalgia is a promise of what never remains. We'll have to do this again some day. "Letters can form more than words . . . do you ever dot your eyes before you look?"

Mary Jo Malo

[↑ Contents](#)

329. **Wystan Curnow (ARTS ENG)**

Re: Wystan Curnow has a new book

Thu 20 Oct 2005

French folding is when the page edge is a fold rather than a cut. It's the term my designer applied to it. You get fewer pages of text, but you can use thinner paper and get no see-through, also it gives the 'slim tome'

More spine and best of all real thwackability.

Wystan

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

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

On Behalf Of mIEKAL aND

Sent: Friday, 21 October 2005 9:08 a.m.

To: ██████████

Subject: Re: Wystan Curnow has a new book

what's a french-folded page?

On Oct 19, 2005, at 11:41 PM, Wystan Curnow (ARTS ENG) wrote:

Wystan Curnow's MODERN COLOURS was launched recently at Parsons Bookshop in Auckland. Besides poetry and prose there are images (in colour) on its 48 french-folded pages.

[↑ Contents](#)

330. **Poetry Project**

Events at the Poetry Project 10/24 - 10/29

Thu 20 Oct 2005

Dears,

Brace yourselves, we have a full and wonderful week planned ahead. Please scroll down and then, stop by, to welcome many familiar faces come through our doors to read. Three week-night readings will be capped by Saturday's afternoon tribute to Robert Creeley, which will be free of admission. As he wrote,

I want no sentimentality.

I want no more than home.

We hope to see you here.

Love,

The Poetry Project

Monday, October 24, 8:00PM

Arlo Quint & Melissa Buzzeo

Arlo Quint lives in New York City where he writes poetry and teaches English. He is a graduate of the poetics program in Orono, Maine. Melissa Buzzeo's *City M*, was published in 2004 by Leona Press. A second chapbook, *In The Garden of the Book*, is forthcoming from NO press.

Wednesday, October 26, 8:00PM

Ange Mlinko & Richard Hell

Ange Mlinko is the author of two books of poetry, *Matinees* (Zoland Books, 1999) and *Starred Wire* (Coffee House, 2005), which was chosen by Bob Holman for the National Poetry Series. She has taught at Brown, Naropa, and Al-Akhawayn University in Morocco. From 2000-02 she edited The Poetry Project Newsletter. Richard Hell's books include the notebook collection *Artifact* (Hanuman, 1992), the novel *Go Now* (Scribner, 1996), and the compilation of essays, poems, lyrics, recent notebooks, photos, and drawings, *Hot and Cold* (powerHouse, 2001). In July his new novel *Godlike* was published by Dennis Cooper's Little House on the Bowery imprint at Akashic Books, and in August Sire/Rhino brought out his twenty-one track career retrospective music compilation *Spurts*. He coordinated Monday Night readings and edited the magazine *CUZ* for the Poetry Project in the late eighties. He lives in New York.

Friday, October 28, 10:30PM

Hellacious Relationships

Jerry Williams, F. Omar Telan, Jennifer Knox & singer/songwriter Gee Henry share poems of violent break-ups and erotic foibles. Music by Babs Soft.

Saturday, October 29, 1:00PM. Free

A Tribute to Robert Creeley

A celebration of the life and work of the much-loved, hugely influential poet and long-time friend of the Poetry Project, who passed away on March 30. Participants include: Irene Aebi, Ammiel Alcalay, John Ashbery, Amiri Baraka, Charles Bernstein, William Corbett, Carolyn Forché, Kathleen Fraser, Peter Gizzi, Allan Graham, Bobbie Louise Hawkins, Anselm Hollo, Fanny Howe, Lisa Jarnot, Alex Katz, Vincent Katz, Basil King, Harry Mattison, Brad Morrow, Simon Pettet, Archie Rand, Tom Raworth, Ed Sanders, Leslie Scalapino, Rod Smith, Anne Waldman, Keith Waldrop, Rosmarie Waldrop, Elizabeth Willis, CD Wright, and John Yau. A full bibliography of Creeley's dozens of books of poetry and prose can be read at his web page on the Electronic Poetry Center.

This event is Co-sponsored by Poet's House and New Directions.

The Recluse Supercedes The World and Then it Opens Up

Those of you who are subscribers to *The World* know that the Poetry Project has a new poetry mag called *The Recluse*. We are going back to our DIY roots, though Santo at The Source has replaced the mimeo machine. The gloss cover, gone - think three silver staples, but the work is luminescent. Issue #1 features a cover image by Jane Hammond and work by Renee Gladman, John Yau, Lisa Robertson, Chris Carnevale, Ted Greenwald, Marcella Durand, Macgregor Card, Rebecca Kosick and Jean Day. This premiere issue was edited by the

Poetry Project team of Anselm Berrigan, Miles Champion and Corina Copp. Someday, Issue #2 will be brought to you by Anselm Berrigan, Stacy Szymaszek and Corrine Fitzpatrick. The editors regret that they are not reading unsolicited work at this time, but if you would like to order an issue please email us at [REDACTED].

*** The editorial staff of The Recluse is planning for issue no. 2 to appear in late winter/early spring. While we aren't accepting work for issue no. 2, beginning with issue no. 3 we will be encouraging and welcoming submissions.

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].

[↑ Contents](#)

331. **Stephen Vincent**

New de Blog

Thu 20 Oct 2005

<http://stephenvincent.net/blog/> Pix & Texts, the dialog of the two, I have introduced several this week, most of them exploring the presence and import of of "ghosts" (or whatever one calls the singular, or multiple, meta layers of patina that surround the history of objects). Most of the sites them are in my neighborhood around Dolores Park and edges between Noe Valley and the Mission District, San Francisco:

Feel free to just drift down the side bar and go for whatever image:
(from most recent)

1. USA Flag -Divided We
2. Trash Ghost
3. Laundromat Ghosts
4. Ghost: Hour Glass
5. The Ghost of Andrei Codrescu
6. Ghost Lantern

7. Blanket Ghosts - Dolores Park

8. Shadow Shoes

As always, appreciate your feedback. Thanks,

Stephen V

Blog: <http://stephenvincent.net/blog/>

[↑ Contents](#)

332. **David Raphael Israel**

"Kirwani" -- a blog

Thu 20 Oct 2005

dear Poetics & denizens thereof,

this is to note, I've liately entered the blogosphere,
namely & to wit, here:

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

Those hastening, slowing, or stumbling by
are apt to find a mix of poetry (typically
formalish), glimpses of some oilpainting,
and smatterings of "reflective prose" --
perhaps a tad of fiction in future.

Also some attention to an eclectic links
sidebar, cold bar, or oyster bar.

Not to mention the blogo-graffiti.

horn enuf tooted

denizens invited

d.i.

| david raphael israel

| other shore dvd <> washington dc

| 

| <http://www.othershore.net>

| new! a blog: <http://kirwani.blogspot.com/>

[↑ Contents](#)

333. **David A. Kirschenbaum**

Boog City presents O Books and Amy Hills

Fri 21 Oct 2005

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

O Books (Oakland, Calif.)

next Fri., Oct. 28, 6 p.m., free

(this is a special Friday event,
and in lieu of the November event)

ACA Galleries

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

NYC

Event will be hosted by O Books editor

Leslie Scalapino

Featuring readings from

Michael Coffey

E. Tracy Grinnell

Brenda Iijima

Paolo Javier

Susan Landers

Leslie Scalapino

Anne Tardos

With music by

Amy Hills

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

Curated and with an introduction by Boog City editor David Kirschenbaum

Michael Coffey is the author of the recent *CMYK* (O Books, 2004), which Steve McCaffery describes as ³a linguistic world in which the intertextual and the programmatic commingle in paralogical yet over-determined neighborhoods, along streets or boulevards where the Mojave Blancheur is made to rule as much as spaghetti is from a mussel shellŠread it then ruminate on the vertiginous remainder Language was, is and can be.²

E. Tracey Grinnell is the author of the forthcoming *Some Clear Souvenir* (O Books, 2005), is the editor of Litmus Press, and edits the journal *Aufgabe*.

Brenda Iijima is the author of *Around Sea* (O Books, 2004). Her book *Animate & Inanimate Aims* is forthcoming from Litmus Press. Some of her work can be viewed on-line at Call Review and Fauxpress. She lives in Brooklyn, New York where she edits Portable Press at Yo-Yo Labs.

Paolo Javier is the author of *60 lv bo(e)mbs* (O Books, 2005) and the time at the end of this writing (*Ahadada Books*). He lives in New York.

Susan Landers debut collection is *248 mgs., a panic picnic* (O Books, 2003). Kevin Killian says she "has turned Pan on his head to spell out NAP, a nap in which she sees and writes through the creepy children's modernism of Rossetti, Stein, Sandburg, Harryman, and Freud. This 'panic picnic' is a fresh, engaging look at the anxiety of a restricted vocabulary --roll over, Esperanto, and tell Basic English the news." She is a coeditor of the literary journal *Pom2*.

Leslie Scalapino is a poet whose books challenge the boundaries of poetry, prose, and visual art. She is the author of 18 books of poetry, plays, prose and essays. Her work is characterized by an interest in extreme emotional states, depictions of human behavior in animalistic terms, outrage at social injustice, and an artfully disjointed style in which dashes interrupt unfinished thoughts. Recent books include *Defoe* (1995), a novel, and two collections of writing, *Objects in the Terrifying Tense* (1993) and *Green and Black / Selected Writings* (1996). Books of poems include *The Woman Who Could Read the Minds of Dogs* (1976), *Considering how exaggerated music is* (1982), *way* (1988), which received the American Book Award, and *crowd and not evening light* (1992). She is the editor and publisher of O Books.

Anne Tardos is a poet and visual artist. She is the author of the multilingual performance work *Among Men*, which was produced by the (WDR) West German Radio, in Cologne. She has lectured and performed her works widely in the United States and Europe. Her books of multilingual poems and graphics are *The Dik-dik's Solitude: New and Selected Works* (New York: Granary Books, 2003); *A Noisy Nightingale Understands the Tiger's Camouflage Totally* (New York: Belladonna Books, 2003); *Uxudo* (Berkeley/Oakland: Tuumba Press/O Books, 1999); *Mayg-shem Fish* (Elmwood, CT: Potes & Poets Press, 1995); and *Cat Licked the Garlic* (Vancouver, B.C.: Tsunami Editions, 1992). Examples of her visual texts were exhibited at the Museum of Modern Art, New York, 1993; the Venice Biennale (Fluxus Pavillion), 1990; Museo d'Arte Moderna, Bolzano, 1991; the New Museum, New York, 1992; and the Neuberger Museum of Art, New York, 1999. Examples of her recordings can be heard on the CDs *A Chance Operation: The John Cage Tribute*, collaboratively composed and performed with Jackson Mac Low (New York: Koch International, 1992), and *Open Secrets* (New York: Experimental Intermedia XI 110, 1993) and on the cassettes *Songs and Simultaneities*, with Mac Low (New York: Tarmac-1, 1981), and *Gatherings* (New York: New Wilderness Audiographics 8137A, 1981). She met Jackson Mac Low in 1975; the two lived and worked together from 1978 until his death in 2004.

Since Amy Hills moved to Manhattan in June of 2002, (after taking a leave of absence from an MFA program at Yale), this feisty young southern songwriter has released three CD¹s, ³Things To Say², ³Amy Hills LIVE², and her most recent full length studio album ³Heroine² (June 15 2004). In August of 2004 she was one of the headlining acts at the 20th Anniversary Antifolk Festival with shows in Central Park, Tompkins Square Park and the Sidewalk Café. From January through August 2004 she held the prestigious job of host for the ³Anti-hootennany² at the Sidewalk Café—Manhattan's largest and longest running Open Mic with over 80 acts every Monday night. In March of 2003 she founded an open mic for songwriters where continues to serve as host to a standing room only crowd and over 30 performers every Wednesday at DTUT (Downtown Uptown Café Lounge, Upper West Side, Manhattan www.dtut.com). She is currently in the studio, working with producer Mark Christensen, to record a new EP featuring both new and previously recorded songs. She is also performing regularly as a member of the band Hearth, featuring members of the Moldy Peaches, the Larval Organs, and The Babyskins. Hailing from the friendly town of Charleston, South Carolina, Amy's music brings just a touch of her southern charm. Her writing has been compared to Patty Griffin and Bonnie Raitt, although she would say that her musical influences are more rock than folk or country. Most live performances feature her power ballads and a healthy mix of subtle protest songs and songs about her love life, or lack thereof depending on the month. She is regarded for ability to play requests on cue including songs on piano and her rarely seen children's accordion. Her musical comrades and cohorts are among the best in the business so don't be too surprised if you recognize faces in the crowd.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

<http://www.obooks.com/>
<http://www.amyhills.com/>

Next event Dec. 1, 3rd Bed (Lincoln, R.I.)

--

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]

334. **Craig Allen Conrad**

Hello there, let's REALLY celebrate the 250th anniversary on November 11th! ! !

Fri 21 Oct 2005

Hello there, let's REALLY celebrate the 250th anniversary on November 11th! ! !

November 11th, 2005 is the 250th anniversary of Benjamin Franklin's statement:

"Those who would give up essential liberty to purchase a little temporary safety deserve neither liberty nor safety."

Let's remind everyone we know about these words, and let's talk with strangers at the bus stop, waiting in line for the bathroom at concerts, restaurants, ball games, traffic court and every other place we find ourselves.

When talking about this statement, let's also talk about such things as the Patriot Act, and how they measure against Franklin's words for preserving liberty first and foremost. And please, let's not fool ourselves about who was behind the Patriot Act. Here's a reminder of the role call for Patriot Act votes:

[_http://www.senate.gov/legislative/LIS/roll_call_lists/roll_call_vote_cfm.cfm?congress=107&session=1&vote=00313_](http://www.senate.gov/legislative/LIS/roll_call_lists/roll_call_vote_cfm.cfm?congress=107&session=1&vote=00313)
(http://www.senate.gov/legislative/LIS/roll_call_lists/roll_call_vote_cfm.cfm?congress=107&session=1&vote=00313)

When I woke this morning, thinking about the approaching 250th anniversary, I was thinking about what the United States was like for the 200th anniversary.

Although Senator Joseph McCarthy was still in office, his powers and his reign of terror had all but been shut down the year before, and this is of course a positive celebration for that year. The end of McCarthy took a fight, but it was fought, and won, and best summed up by Edward R. Murrow in March of 1954 when he stated, "This is no time for men who oppose Senator McCarthy's methods to keep silent, or for those who approve."

Let the 250th anniversary of Franklin's statement have as much belt behind it! What do Franklin's words mean to you, today, right now?

The Foreign Policy Research Institute's 2005 First Annual Benjamin Franklin Public Service Award is being given to Henry Kissinger. HENRY KISSINGER!? Send a telegram to Cambodia, pronto! Never mind the telegram, let's march over to Franklin's grave (a dozen blocks from my apartment down here in Philadelphia)! We need to TALK ABOUT THIS with Mr. Franklin himself!

Henry Kissinger is distinguished now with Franklin's name, in the same breath, at a gold-plated dinner inside Philadelphia's Westin Hotel. Wow!

Well, frankly, I believe the Ben Franklin Award given recently to Paul Joannides for his book GUIDE TO GETTING IT ON! is far more appropriate. Franklin would more readily approve of a healthy appetite for sexual exploration than he would bombing sovereign nations who posed no threat to America.

C'mon, this book is great! Cosmopolitan Magazine says, "In our vast library of sex books, this is by far and away the most human, enlightening and entertaining read of the lot. I'll be recommending it until my keyboard wears out." You can easily imagine Franklin sitting in a chair, nodding along to such chapters as "Brief History of Sex," "The Importance of Getting Naked," "The Glands Down Under," and the lascivious "Nipples, Nipples, Nipples." Ooo my, Mr. Franklin, we know you loved your life!

Yes, and so did the countless victims of Kissinger love their lives. Henry Kissinger is getting an award in Benjamin Franklin's name! This is outrageous! And with the approach of Franklin's 300th birthday every snake from the Bush tree will be in town, getting their photographs taken next to Franklin statues and printing presses. While the Patriot Act seeps into the machinery our free speech has enjoyed as our right, these bastards who would deny us our rights continue to feign themselves the great liberators.

Let's get the celebration of our liberties started, everywhere, everyway!

CAConrad

PhillySound poet

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>)

[↑ Contents](#)

335. **David Baratier**

Re: Wylan Curnow has a new book

Fri 21 Oct 2005

miekal--

The next time you are in Columptial I can show you how to french fold a book. Being French helps. My French fingers are more adept at folding parallel to the grain. We invented it you know. We should have never loaned it to the Aussies. Or the Canadians. If someone says "accordion like" it should be obvious that this is not very close to the actual. Accordions are, in time related order, German then Italian then San Franciscan. I am quite good at it. I play a mean folding tune. French folds are, in time related orders (although these two are opposing theorems), South American Indian then French. I do not know why. It helps tho.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

336. **Denise Enck**

American Sentences website launched

Fri 21 Oct 2005

I'm forwarding this announcement to the list from poet Paul Nelson:

AmericanSentences.com, a website dedicated to the haiku-esque form created by Allen Ginsberg, has been launched. A relatively unknown form, Paul Nelson has taken it upon himself to write at least one of these every day since 2001.

An essay about the form, created for the recent Haiku North America conference, an excerpt of an interview with Anne Waldman and Andrew Schelling about the form and samples from the 5 years of practice is available on the site.

<http://www.americansentences.com>

cheers ~

Denise Enck

[↑ Contents](#)

337. **Denise Enck**

Lisa Jarnot, Adrian Castro, Paul Hunter, Chuck Pirtle at Northwest SPokenwordLAB!

Fri 21 Oct 2005

Here's an announcement from Paul Nelson, about the Northwest SPokenword-LAB's 10th anniversary event, coming up this weekend:

Advance Registration ends tomorrow for the SPLAB! Tenth Anniverary Party, this Friday and Saturday, October 21-22! Lisa Jarnot & Adrian Castro!! Governor's Book Award Winner Paul Hunter teaches a workshop, as does Naropan Chuck Pirtle.

On-line registration available now. <http://splab.org/contact.html> Save \$10 on pre-registration, only \$50 in advance, \$60 on Saturday - includes the reading Saturday night.

the SPLAB! website: <http://splab.org>

Workshop Descriptions: <http://splab.org/workshops10.html>

SPLAB! is located in Auburn Washington, just south of Seattle.

cheers ~

Denise

[↑ Contents](#)

338. **Alex Jorgensen**

How could I believe it untrue

Fri 21 Oct 2005

Nessen's primavera (What he said about Nixon.) and
bottle of Great Wall wine, and thinking Jackson
Pollock and Cool Hand Luke folly juxtaposed against.
And he says, he says to all those folk who mistook
freedom for peace, Palm Sunday cross in hand, he says,
let breath be our license. And then, his girl tucked
under chin, and he rubs from the arch of her nose to
her eyebrows, occasionally curling the index finger
and pinching gentle its tip. "Am I your sweetness," he
says, "Am I your sweetness?"

--- "David A. Kirschenbaum" <[REDACTED]>
wrote:

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

O Books (Oakland, Calif.)

next Fri., Oct. 28, 6 p.m., free

*(this is a special Friday event,
and in lieu of the November event)*

*ACA Galleries
529 W.20th St., 5th Flr.
NYC*

*Event will be hosted by O Books editor
Leslie Scalapino*

Featuring readings from

*Michael Coffey
E. Tracy Grinnell
Brenda Iijima
Paolo Javier
Susan Landers
Leslie Scalapino
Anne Tardos*

*With music by
Amy Hills*

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

*Curated and with an introduction by Boog City editor
David Kirschenbaum*

Michael Coffey is the author of the recent CMYK (O Books, 2004), which Steve McCaffery describes as ³a linguistic world in which the intertextual and the programmatic commingle in paralogical yet over-determined neighborhoods, along streets or boulevards where the Mojave Blancheur is made to rule as much as spaghetti is from a mussel shellŠread it then ruminate on the vertiginous remainder Language was, is and can be.²

E. Tracey Grinnell is the author of the forthcoming Some Clear Souvenir (O Books, 2005), is the editor of Litmus Press, and edits the journal Aufgabe.

Brenda Iijima is the author of Around Sea (O Books, 2004). Her book Animate & Inanimate Aims is forthcoming from Litmus Press. Some of her work can be viewed on-line at Call Review and Fauxpress. She lives in Brooklyn, New York where she edits Portable Press at Yo-Yo Labs.

Paolo Javier is the author of 60 lv bo(e)mbs (O Books, 2005) and the time at

the end of this writing (Ahadada Books). He lives in New York.

Susan Landers debut collection is 248 mgs., a panic picnic (O Books, 2003).

Kevin Killian says she "has turned Pan on his head to spell out NAP, a nap in which she sees and writes through the creepy children's modernism of Rossetti, Stein, Sandburg, Harryman, and Freud. This 'panic picnic' is a fresh, engaging look at the anxiety of a restricted vocabulary --roll over, Esperanto, and tell Basic English the news." She is a coeditor of the literary journal Pom2.

Leslie Scalapino is a poet whose books challenge the boundaries of poetry, prose, and visual art. She is the author of 18 books of poetry, plays, prose and essays. Her work is characterized by an interest in extreme emotional states, depictions of human behavior in animalistic terms, outrage at social injustice, and an artfully disjointed style in which dashes interrupt unfinished thoughts. Recent books include Defoe (1995), a novel, and two collections of writing, Objects in the Terrifying Tense (1993) and Green and Black / Selected Writings (1996). Books of poems include The Woman Who Could Read the Minds of Dogs (1976), Considering how exaggerated music is (1982), way (1988), which received the American Book Award, and crowd and not evening light (1992). She is the editor and publisher of O Books.

Anne Tardos is a poet and visual artist. She is the author of the multilingual performance work Among Men, which was produced by the (WDR) West German Radio, in Cologne. She has lectured and performed her works widely in the United States and Europe. Her books of multilingual poems and

graphics are *The Dik-dik's Solitude: New and Selected Works* (New York: Granary Books, 2003); *A Noisy Nightingale Understands the Tiger's Camouflage Totally* (New York: Belladonna Books, 2003); *Uxudo* (Berkeley/Oakland: Tuumba Press/O Books, 1999); *Mayg-shem Fish* (Elmwood, CT: Potes & Poets Press, 1995); and *Cat Licked the Garlic* (Vancouver, B.C.: Tsunami Editions, 1992). Examples of her visual texts were exhibited at the Museum of Modern Art, New York, 1993; the Venice Biennale (Fluxus Pavillion), 1990; Museo d'Arte Moderna, Bolzano, 1991; the New Museum, New York, 1992; and the Neuberger Museum of Art, New York, 1999. Examples of her recordings can be heard on the CDs *A Chance Operation: The John Cage Tribute*, collaboratively composed and performed with Jackson Mac Low (New York: Koch International, 1992), and *Open Secrets* (New York: Experimental Intermedia XI 110, 1993) and on the cassettes *Songs and Simultaneities*, with Mac Low (New York: Tarmac-1, 1981), and *Gatherings* (New York: New Wilderness Audiographics 8137A, 1981). She met Jackson Mac Low in 1975; the two lived and worked together from 1978 until his death in 2004.

Since Amy Hills moved to Manhattan in June of 2002, (after taking a leave of absence from an MFA program at Yale), this feisty young southern songwriter has released three CD¹s, ³*Things To Say*², ³*Amy Hills LIVE*², and her most recent full length studio album ³*Heroine*² (June 15 2004). In August of 2004 she was one of the headlining acts at the 20th Anniversary Antifolk Festival with shows in Central Park, Tompkins Square Park and the Sidewalk Café. From January through August 2004 she held the prestigious job of host for the ³*Antihootennany*² at the Sidewalk Café—Manhattan's largest and longest

running Open Mic with over 80 acts every Monday night. In March of 2003 she founded an open mic for songwriters where continues to serve as host to a standing room only crowd and over 30 performers every Wednesday at DTUT (Downtown Uptown Café Lounge, Upper West Side, Manhattan www.dtut.com). She is currently in the studio, working with producer Mark Christensen, to record a new EP featuring both new and previously recorded songs. She is also performing regularly as a member of the band Hearth, featuring members of the Moldy Peaches, the Larval Organs, and The Babyskins. Hailing from the friendly town of Charleston, South Carolina, Amy's music brings just a touch of her southern charm. Her writing has been compared to Patty Griffin and Bonnie Raitt, although she would say that her musical influences are more rock than folk or country. Most live performances feature her power ballads and a healthy mix of subtle protest songs and songs about her love life, or lack thereof depending on the month. She is regarded for ability to play requests on cue including songs on piano and her rarely seen children's accordeon. Her musical comrades and cohorts are among the best in the business so don't be too surprised if you recognize faces in the crowd.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

<http://www.obooks.com/>
<http://www.amyhills.com/>

Next event Dec. 1, 3rd Bed (Lincoln, R.I.)

--

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]

Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com>

[↑ Contents](#)

339. **Harrison Jeff**
New on Antic View blog

Fri 21 Oct 2005

new entries on Antic View blog:
<http://anticview.blogspot.com/>

[↑ Contents](#)

340. **Mary Jo Malo**
Re: American Sentences website launched

Fri 21 Oct 2005

Thanks, Denise
nelson archives shared lives bookmarked
Mary Jo Malo

[↑ Contents](#)

341. **Steve Dalachinsky**
Re: American Sentences website launched

Fri 21 Oct 2005

it's not really a form don't be fooled i spoke to ginsberg about this
he switched from calling them american haiku
to american sentences when he felt that what he was writing did not
completely qualify as haiku
a form kerouac embraced
and hence ginsy followed suit
but hey call em what you like i don't think it was his purpose to
create a new genre

tho he did once say it was good practice to write one haiku a day
i'm all for the short form
tho i rarely practice it

sunless
the leaves made darker
by the oncoming storm

sd

[↑ Contents](#)

342. **John Lowther**
Zizek on NOLA fantasies

Fri 21 Oct 2005

IN THESE TIMES

Please consider subscribing to the print edition and supporting independent media: <http://www.inthesetimes.com/subscribe/>

This article is permanently archived at:

<http://www.inthesetimes.com/site/main/article/2361/>

The Subject Supposed to Loot and Rape

Reality and fantasy in New Orleans

By Slavoj Zizek October 20, 2005

According to a well-known anecdote, anthropologists studying "primitives" who supposedly held certain superstitious beliefs (that they descend from a fish or from a bird, for example) asked them directly whether they "really" believed such things. They answered: "Of course not--we 're not stupid! But I was told that some of our ancestors actually did believe that." In short, they transferred their belief onto another.

We do the same thing with our children by going through the ritual of Santa Claus. Since our children (are supposed to) believe in him and we do not want to disappoint them, they pretend to believe so as not to disappoint us by puncturing our belief in their naivety (and to get the presents, of course). Isn't this also the usual excuse of the mythical crooked politician who turns honest? "I cannot disappoint the ordinary people who believe in me." Furthermore, this need to find another who "really believes" is also what propels us to stigmatize the Other as a (religious or ethnic) "fundamentalist." In an uncanny way, some beliefs always seem to function "at a distance." In order for the belief to function, there has to be some ultimate guarantor of it, and yet this guarantor is always deferred, displaced, never present in persona. The point, of course, is that this other subject who directly believes does not need to actually exist for the belief to be operative: It is enough precisely to presuppose his existence, i.e. to

believe in it, either in the guise of the primitive Other or in the guise of the impersonal "one" ("one believes...").

The events in New Orleans after Hurricane Katrina struck the city provide a new addition to this series of "subjects supposed to..."-- the subject supposed to loot and rape. We all remember the reports on the disintegration of public order, the explosion of black violence, rape and looting. However, later inquiries demonstrated that, in the large majority of cases, these alleged orgies of violence did not occur: Non-verified rumors were simply reported as facts by the media. For example, on September 3, the Superintendent of the New Orleans Police Department told the New York Times about conditions at the Convention Center: "The tourists are walking around there, and as soon as these individuals see them, they 're being preyed upon. They are beating, they are raping them in the streets." In an interview just weeks later, he conceded that some of his most shocking statements turned out to be untrue: "We have no official reports to document any murder. Not one official report of rape or sexual assault."

The reality of poor blacks, abandoned and left without means to survive, was thus transformed into the specter of blacks exploding violently, of tourists robbed and killed on streets that had slid into anarchy, of the Superdome ruled by gangs that were raping women and children. These reports were not merely words, they were words that had precise material effects: They generated fears that caused some police officers to quit and led the authorities to change troop deployments, delay medical evacuations and ground helicopters. Acadian Ambulance Company, for example, locked down its cars after word came that armed robbers had looted all of the water from a firehouse in Covington--a report that proved totally untrue.

Of course, the sense of menace had been ignited by genuine disorder and violence: Looting, ranging from base thievery to foraging for the necessities of life, did occur after the storm passed over New Orleans. However, the (limited) reality of crimes in no way exonerates "reports" on the total breakdown of law and order--not because these reports were "exaggerated," but for a much more radical reason. Jacques Lacan claimed that, even if the patient's wife is really sleeping around with other men, the patient's jealousy is still to be treated as a pathological condition. In a homologous way, even if rich Jews in early 1930s Germany "really" had exploited German workers, seduced their daughters and dominated the popular press, the Nazis' anti-Semitism would still have been an emphatically "untrue," pathological ideological condition. Why? Because the causes of all social antagonisms were projected onto the "Jew"--an object of perverted love-hatred, a spectral figure of mixed fascination and disgust.

And exactly the same goes for the looting in New Orleans: Even if all the reports on violence and rapes had proven to be factually true, the stories

circulating about them would still be "pathological" and racist, since what motivated these stories were not facts, but racist prejudices, the satisfaction felt by those who would be able to say: "You see, Blacks really are like that, violent barbarians under the thin layer of civilization!" In other words, we would be dealing with what could be called lying in the guise of truth: Even if what I am saying is factually true, the motives that make me say it are false.

Of course, we never openly admit these motives. But from time to time, they nonetheless pop up in our public space in a censored form, in the guise of denegation: Once evoked as an option, they are then immediately discarded. Recall the recent comments by William Bennett, the compulsive gambler and author of *The Book of Virtues*, on his call-in program "Morning in America": "But I do know that it 's true that if you wanted to reduce crime, you could, if that were your sole purpose, you could abort every black baby in this country, and your crime rate would go down. That would be an impossibly ridiculous and morally reprehensible thing to do, but your crime rate would go down." The White House spokesman immediately reacted: "The president believes the comments were not appropriate." Two days later, Bennett qualified his statement: "I was putting a hypothetical proposition ... and then said about it, it was morally reprehensible to recommend abortion of an entire group of people. But this is what happens when you argue that ends can justify the means." This is exactly what Freud meant when he wrote that the Unconscious knows no negation: The official (Christian, democratic ...) discourse is accompanied and sustained by a whole nest of obscene, brutal racist and sexist fantasies, which can only be admitted in a censored form.

But we are not dealing here only with good old racism. Something more is at stake, a fundamental feature of the emerging "global" society. On September 11, 2001, the Twin Towers were hit. Twelve years earlier, on November 9, 1989, the Berlin Wall fell. November 9 announced the "happy '90s," the Francis Fukuyama dream of the "end of history": the belief that liberal democracy had, in principle, won, that the search is over, that the advent of a global, liberal world community lurks just around the corner, that the obstacles to this ultra-Hollywood happy ending are merely empirical and contingent (local pockets of resistance where the leaders did not yet grasp that their time is over). In contrast, 9/11 is the main symbol of the end of the Clintonite happy '90s, of the forthcoming era in which new walls are emerging everywhere, between Israel and the West Bank, around the European Union, on the U.S.-Mexico border. The rise of the populist New Right is just the most prominent example of the urge to raise new walls.

A couple of years ago, an ominous decision of the European Union passed almost unnoticed: a plan to establish an all-European border police force to secure the isolation of the Union territory, so as to prevent the influx of the

immigrants. This is the truth of globalization: the construction of new walls safeguarding the prosperous Europe from a flood of immigrants. One is tempted to resuscitate here the old Marxist "humanist" opposition of "relations between things" and "relations between persons": In the much celebrated free circulation opened up by the global capitalism, it is "things" (commodities) which freely circulate, while the circulation of "persons" is more and more controlled. We are thus not dealing with "globalization as an unfinished project," but with a true "dialectics of globalization." The segregation of the people is the reality of economic globalization. This new racism of the developed world is in a way much more brutal than the previous one: Its implicit legitimization is neither naturalist (the "natural" superiority of the developed West) nor culturalist (we in the West also want to preserve our cultural identity). Rather, it's an unabashed economic egotism--the fundamental divide is the one between those included into the sphere of (relative) economic prosperity and those excluded from it.

In the beginning of October 2005, the Spanish police, who have dealt with the problem of desperate African migrants trying to penetrate the small Spanish territory across Gibraltar with lethal force, displayed their plans to build a wall between the Spanish and Moroccan border. The images presented--a complex structure with all the latest electronic equipment--bore an uncanny resemblance to those of the Berlin Wall, only with the opposite motive, designed to prevent people from coming in, not getting out. The cruel irony is that it is the government of Zapatero, arguably the most anti-racist and tolerant in Europe, that is forced to adopt these measures of segregation--a clear sign of the limits of the multiculturalist "tolerant" approach which preaches open borders and acceptance of Others. It is thus becoming clear that the solution is not "tear down the walls and let them all in," the easy, empty demand often put forth by soft-hearted liberal "radicals." Rather, the real solution is to tear down the true wall, not the police one, but the social-economic one: To change society so that people will no longer desperately try to escape their own world.

This brings us back to rumours and "reports" about "subjects supposed to loot and rape:" New Orleans is one of those cities within the United States most heavily marked by the internal wall that separates the affluent from ghettoized blacks. And it is about those on the other side of the wall that we fantasize: More and more, they live in another world, in a blank zone that offers itself as a screen for the projection of our fears, anxieties and secret desires. The "subject supposed to loot and rape" is on the other side of the Wall--this is the subject about whom Bennett can afford to make his slips of the tongue and confess in a censored mode his murderous dreams. More than anything else, the rumors and fake reports from the aftermath of Katrina bear witness to the deep class division of American society.

Slavoj Žižek, a philosopher and psychoanalyst, is a senior researcher at the Institute for Advanced Study in the Humanities, in Essen, Germany. Among other books, he is the author of *The Fragile Absolute* and *Did Somebody Say Totalitarianism?*

[↑ Contents](#)

343. **charles alexander**

Re: Wystan Curnow has a new book

Fri 21 Oct 2005

Well, not exactly, or maybe . . . Here's a few things written about French folds, and you may think, after reading them, that you still aren't quite sure -- to my mind the last three of these descriptions are the clearest, and are what I would consider a French fold.

1. A broadside-style fold doubles its area by folding in half on itself before any characteristic folding style is created. For example, a broadside letter fold is 12 pages, whereas the letter fold is six. The broadside fold often is mistakenly called a French fold, but a French fold is the name for a printing technique used on a broadside folded piece. True French folds are in the broadside format, but they are printed on the outside (side 1) and blank on the inside (side 2). French folds are commonly used for invitations.

2. french-fold: Pages joined at the fore-edge and printed on the outer side only, also accordion fold.

3. A sheet of paper printed on one side only and folded over from left and right to form a "section" with uncut bolts. The inside of the fold is blank.

4. French fold - A press sheet in which all of the pages are printed on one side and folded, first vertically and then horizontally, to produce a four page signature. The blank side is folded inward before the other folds are made.

5. Pages formed by folding a sheet so that pages are joined at the fore-edge or top edge and printed on the outer sides only. The insides of the folds are blank. The appearance is the same as "unopened pages" with the exception that there is no printing inside the fold. Sometimes referred to as "accordion fold."

charles alexander

At 02:50 PM 10/20/2005, you wrote:

>French folding is when the page edge is a fold rather than a cut. It's

>the term my designer applied to it.

>You get fewer pages of text, but you can use thinner paper and get no

>see-through, also it gives the 'slim tome'

>More spine and best of all real thwackability.
> Wystan
>
>
>-----Original Message-----
>From: UB Poetics discussion group [mailto:]
>On Behalf Of mIEKAL aND
>Sent: Friday, 21 October 2005 9:08 a.m.
>To:
>Subject: Re: Wystan Curnow has a new book
>
>
>what's a french-folded page?
>
>
>On Oct 19, 2005, at 11:41 PM, Wystan Curnow (ARTS ENG) wrote:
>
> >
> >
> > Wystan Curnow's MODERN COLOURS was launched recently at Parsons
> > Bookshop in Auckland. Besides poetry and prose there are images (in
> > colour) on its 48 french-folded pages.

[↑ Contents](#)

344. **Haas Bianchi**

Barcelona

Fri 21 Oct 2005

Hey anybody on the list from Barcelona, Catalunya? Please backchannel

Ray

[↑ Contents](#)

345. **Lewis LaCook**

from *The Golden Path: its empties*

Fri 21 Oct 2005

because on those nights
it got so quiet
sweating that raucous
october out upon reid avenue
its empties overtook me

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||http://lewislacook.corporatepa.com/|||

Yahoo! FareChase: Search multiple travel sites in one click.
http://farechase.yahoo.com

[↑ Contents](#)

346. **Lewis LaCook**
from The Golden Path: gradations or ashes
Fri 21 Oct 2005

i'm against anything that presses me
like gradations or ashes or night
septembre dying in a boil
these fat dumplings rise another
weekend with the kids blowing up

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||http://lewislacook.corporatepa.com/|||

Yahoo! Mail - PC Magazine Editors' Choice 2005
http://mail.yahoo.com

[↑ Contents](#)

347. **Ruth Lepson**
Re: Barcelona
Fri 21 Oct 2005

check out www.dispatx.com, a Barcelona artists' collaborative that publishes,
online, yr writing process, then an issue of their journal w/ the finished work.
going to barcelona?

On 10/21/05 3:56 PM, "Haas Bianchi" <[REDACTED]> wrote:

Hey anybody on the list from Barcelona, Catalunya? Please backchannel

[REDACTED]

Ray

[↑ Contents](#)

348. **Gary Sullivan**

ABIGAIL CHILD | JOEL KUSZAI | SEGUE @ BPC SAT

Fri 21 Oct 2005

A great reading tomorrow!

ABIGAIL CHILD and JOEL KUSZAI

SEGUE READING SERIES @ BOWERY POETRY CLUB

Saturday, October 22: 4:00 p.m. - 6:00 p.m.

308 BOWERY, just north of Houston

\$5 admission goes to support the readers

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.

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. These events are made possible, in part, with public funds from The New York State Council on the Arts, a state agency.

[↑ Contents](#)

349. **Joe Brennan**

Is Florida's Final Solution the Bill Bennett Strategy?

Sat 22 Oct 2005

Click here: [The Assassinated Press](#)

America's Attack on the Poor Continues Unabated:

U.S. Gives Florida a Sweeping Right to Gut Medicaid:

Jeb Bush Says Florida's Final Solution is the Bill Bennett Strategy:

HMO's Sharpen Forks in Anticipation of Another Great Treasury Raid:

Pork to Rise While Care Disappears:

"They're Just Niggers," Brags Cheney:
"We Can't Count on Hurricanes," Smirks Bush:
By JORGE SWILL

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

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

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

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

[↑ Contents](#)

350. **Poetics List Intern**
MFA Writing Program Director
Sat 22 Oct 2005

*From: *Matias Viegner <[REDACTED]>

MFA WRITING PROGRAM DIRECTOR

The MFA Writing Program at the California Institute of the Arts seeks a Director. Now twelve years old and at a stable enrollment of approximately forty-five students, the program is known for its unconventional (non-tracking) curriculum that encourages writing across genres and media and a creative practice informed by critical perspectives. It is housed in the School of Critical Studies, which is responsible for the liberal arts education of CalArts undergraduates pursuing BFAs in Film, Dance, Music, Art and Theater. Core MFA faculty also teach undergraduate Critical Studies classes and MFA writing students serve as teaching assistants to the Critical Studies faculty at large. CalArts is a private, accredited visual and performing arts college located in Valencia, California, serving a community of approximately 1,300 undergraduate and graduate students and is committed to fostering a diverse artistic/educational environment.

The ideal candidate will have leadership skills, strong teaching and publication record and a wide range of contacts in a number of contemporary writing fields. Her or his vision should capitalize upon the experimental, interdisciplinary nature of the program and its history of cooperation with other schools within the Institute. In addition to overseeing the daily operation of the program -- supervising admissions, teaching assistantships, financial aid, curriculum and hiring decisions -- the Director will teach and act as a public spokesperson for the program. At this juncture, the program also seeks strong advocacy and active fundraising for student scholarships, faculty development, and other resources.

Send a letter of interest, CV, names of three referees and a short writing sample (maximum 20 pages) to Dean, School of Critical Studies, Attn: MFA Writing Director Search, 24700 McBean Parkway, Valencia, CA 91355. Application deadline is November 24, 2005. EOE.

[↑ Contents](#)

351. **Michael Kelleher**

OlsonNow Update

Sat 22 Oct 2005

Visit the OlsonNow Documents page

<http://epc.buffalo.edu/authors/olson/blog/>

to download and read Andre Spears', Warlords of Atlantis: Chasing the Demon of Analogy in the America(s) of Lawrence, Artaud and Olson.

[↑ Contents](#)

352. **Murat Nemet-Nejat**

Re: Wystan Curnow has a new book

Sat 22 Oct 2005

Here is a non-technical anecdote in relation to French folds. Individual poetry books in Turkey, traditionally, are published in French folds. About thirty years ago, I was in the Turkish poet Edip Cansever's house, which overlooked the Bosphorus. His wall was covered with books. As I was looking through them, he told me that years ago a poet friend of his had given him a copy of one of his books. About a year after, when the same friend was at his home looking through the shelves, he noticed that his book was there with its pages uncut. Since then, Edip Cansever told me, he makes sure that the pages of the books his friends give him are cut before he puts them on the shelf.

Ciao,

Murat

In a message dated 10/21/05 8:38:56 PM, [REDACTED] writes:

Well, not exactly, or maybe . . . Here's a few things written about French folds, and you may think, after reading them, that you still aren't quite sure --Â to my mind the last three of these descriptions are the clearest, and are what I would consider a French fold.

1. A broadside-style fold doubles its area by folding in half on itself before any characteristic folding style is created. For example, a broadside letter fold is 12 pages, whereas the letter fold is six. The broadside fold often is mistakenly called a French fold, but a French fold is the name for a printing technique used on a broadside folded piece. True French folds are in the broadside format, but they are printed on the outside (side 1) and blank on the inside (side 2). French folds are commonly used for invitations.

2. french-fold: Pages joined at the fore-edge and printed on the outer side only, also accordion fold.

3. A sheet of paper printed on one side only and folded over from left and right to form a "section" with uncut bolts. The inside of the fold is blank.

4. French fold â€œ A press sheet in which all of the pages are printed on one side and folded, first vertically and then horizontally, to produce a four page signature. The blank side is folded inward before the other folds are made.

5. Pages formed by folding a sheet so that pages are joined at the fore-edge or top edge and printed on the outer sides only. The insides of the folds are blank. The appearance is the same as "unopened pages" with the exception that there is no printing inside the fold. Sometimes referred to as "accordion fold."

charles alexander

At 02:50 PM 10/20/2005, you wrote:

French folding is when the page edge is a fold rather than a cut. It's the term my designer applied to it.

You get fewer pages of text, but you can use thinner paper and get no see-through, also it gives the 'slim tome'

More spine and best of all real thwackability.

Â Â Â Wystan

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

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

On Behalf Of mIEKAL aND

Sent: Friday, 21 October 2005 9:08 a.m.
To: [REDACTED]
Subject: Re: Wystan Curnow has a new book

what's a french-folded page?

On Oct 19, 2005, at 11:41 PM, Wystan Curnow (ARTS ENG) wrote:

Wystan Curnow's MODERN COLOURSÂ was launched recently at Parsons Bookshop in Auckland. Besides poetry and prose there are images (in colour) on its 48 french-folded pages.

[↑ Contents](#)

353. **Rob McLennan**
above/ground press annual subscriptions
Sat 22 Oct 2005

above/ground press chapbook subscriptions (+ renewals)

-- starting January 1st, \$30 per calendar year for chapbooks, asides + broadsides (in Canada, \$30 Can / outside Canada, \$30 US).

Current & forthcoming publications by

Julia Williams, Cath Morris (forthcoming), John Lavery, Adam Seelig, Karen Clavelle (forthcoming), Eric Folsom (new), Stan Rogal, Jan Allen (new), Meredith Quartermain, Frank Davey, Barry McKinnon (new), George Bowering, Patrick Lane, Anita Dolman (about to go into 2nd printing), Shauna McCabe (new), Matthew Holmes, Alessandro Porco, derek beaulieu, Gregory Betts, Natalie Simpson (new), Max Middle, Stephanie Bolster (forthcoming), Jordan Scott, Gwendolyn Guth, George Bowering, Sharon Harris (forthcoming), Douglas Barbour, rob mclennan (new), Gil McElroy (forthcoming), bpNichol (a new edition of "The True Eventual Story of Billy the Kid"!) Monty Reid (new) + others.

Payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7. Occasional notices for new publications up at www.robmclennan.blogspot.com / out of date (im working on it!) backlist at www.track0.com/rob_mclennan

above/ground press -- killing trees for literature since 1993

-- 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/>

[↑ Contents](#)

354. **Christopher Filkins**
Aleksei Parshchikov

Sat 22 Oct 2005

Does anyone know how to contact Aleksei Parshchikov. I lost track of him in Germany around the turn of the century. His wife may be in Switzerland still.

Chris

[↑ Contents](#)

355. **Francis Raven**
aesthetic communities questions

Sat 22 Oct 2005

I am doing research on how people identify and differentiate the art (or aesthetic) communities of which they are a member. I was hoping that members of the list could aid in this research by answering a few questions. I am a poet and a philosophy graduate student at Temple University. Thank you in advance for your answers. (Also, if you want, feel free to answer the questions that most apply to you or that you find most interesting.)

(1) How would you define the term 'arts community'? (2) Do you see yourself as a member of a particular arts community (or communities)? If so, which community (or communities)? (3) Do you think that it is possible to belong to more than one arts community? Why? (4) What positive benefits do you think an arts community provides? (5) Where do you go to figure out what sort of art (broadly construed) you should see? (For example, when I want to know what movie I should see next I ask my mom; when I want to know what art show I should see in New York I first look at the websites of the major museums, then the New York Times, then blogs, etc.)

Thank you so much for your help,
My research would not be possible without it,
I look forward to hearing from you,

Francis

Francis Raven
2043 Spruce St. Apt. 3R

Philadelphia PA 19103

Phone: [REDACTED]

Email: [REDACTED]

[↑ Contents](#)

356. **Rob McLennan**

George Bowering feature

Sat 22 Oct 2005

the feature on Vancouver writer George Bowering that I've been editing (& going on about non-stop) on Australia's online mag Jacket is now finished & can be seen at

<http://jacketmagazine.com/28/index.html#bow>

with new writing by Rob Budde, David W. McFadden, Aaron Belz, Lionel Kearns, rob mclennan & Kent Johnson.

& critical pieces, interview & bibliography (selected) by Jonathan Ball, Tim Conley, Eric Eggertson and rob mclennan.

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...10th coll'n - stone, book one (Palimpsest Press) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmclennan.blogspot.com/>

[↑ Contents](#)

357. **Tom Beckett**

new at e-x-c-h-a-n-g-e-v-a-l-u-e-s

Sat 22 Oct 2005

an interview with Stephen Paul Miller by Thomas Fink
at <http://willtoexchange.blogspot.com>

[↑ Contents](#)

358. **Mark Weiss**

Re: OlsonNow Update

Sun 23 Oct 2005

Thanks, Mike.

Did you manage to get in touch with Javier?

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

From: Michael Kelleher <[REDACTED]>

Sent: Oct 22, 2005 12:20 PM

To: [REDACTED]

Subject: OlsonNow Update

Visit the OlsonNow Documents page

<http://epc.buffalo.edu/authors/olson/blog/>

to download and read Andre Spears', Warlords of Atlantis: Chasing the Demon of Analogy in the America(s) of Lawrence, Artaud and Olson.

[↑ Contents](#)

359. **Jesse Glass**

Congrats to Paolo Javier/Ahadada Books for Small press Traffic Award!

Sun 23 Oct 2005

The Time at the End of this Writing has been named by Small Press Traffic as one of the best volumes of poetry published in 2004! Paolo rules! Bruna Mori's cover is cool too. More info at: www.sendeck.com/ahadada/ Jess

[↑ Contents](#)

360. **Nick Piombino**

David Bromige's birthday

Sun 23 Oct 2005

Happy Birthday David Bromige

Ron Silliman recently- mentioned

David's birthday on his blog

lots of poets have been

chiming in

<http://ronsilliman.blogspot.com/2005/10/david-bromige-unarmed-not-poet-who.html>

[↑ Contents](#)

361. **mIEKAL aND**

Re: Wystan Curnow has a new book with French folds

Sun 23 Oct 2005

Charles:

Have you produced any titles that used this technique? Do you think its a relic of one-sided printing or are there reasons to use the French fold beyond the ornamental? & thanks for the multiple choice answer.

mIEKAL

On Oct 21, 2005, at 1:49 PM, charles alexander wrote:

Well, not exactly, or maybe . . . Here's a few things written about French folds, and you may think, after reading them, that you still aren't quite sure -- to my mind the last three of these descriptions are the clearest, and are what I would consider a French fold.

1. A broadside-style fold doubles its area by folding in half on itself before any characteristic folding style is created. For example, a broadside letter fold is 12 pages, whereas the letter fold is six. The broadside fold often is mistakenly called a French fold, but a French fold is the name for a printing technique used on a broadside folded piece. True French folds are in the broadside format, but they are printed on the outside (side 1) and blank on the inside (side 2). French folds are commonly used for invitations.

2. french-fold: Pages joined at the fore-edge and printed on the outer side only, also accordion fold.

3. A sheet of paper printed on one side only and folded over from left and right to form a "section" with uncut bolts. The inside of the fold is blank.

4. French fold - A press sheet in which all of the pages are printed on one side and folded, first vertically and then horizontally, to produce a four page signature. The blank side is folded inward before the other folds are made.

5. Pages formed by folding a sheet so that pages are joined at the fore-edge or top edge and printed on the outer sides only. The insides of the folds are blank. The appearance is the same as "unopened pages" with the exception that there is no printing inside the fold. Sometimes referred to as "accordion fold."

charles alexander

[↑ Contents](#)

362. **Stephen Vincent**

Re: Wystan Curnow has a new book with French folds

Sun 23 Oct 2005

> Do you think

> its a relic of one-sided printing or are there reasons to use the

> French fold beyond the ornamental?

Miekal, I don't know if it is "ornamental", or if that would be the word I

would use (or if Charles did?). I always find the air, and not fully visible blankness of the non-printed side to be disconcerting (a "concertina" that cannot be opened??!!). The instability of the ventilated folds - the way the paper slightly balloons out - makes me pay closer attention to the text, as if its very body may slip down and off the the slope of the paper!

But, excuse me if I don't back up to Charles' great sense of definition, isn't a "French fold" when applied to a conventional book binding, also called a "virgin binding" - once so typical when you bought a book from a French publishing house. I remember spending lots of time - knife or envelope opener - slicing what often seemed an endless series of folds in order to read both sides of the pages in a novel or book of poems. Done well, the slicing creates a decaled edge. Done badly a bad tear into the margins! I remember getting an Henri Michaux title on his experiments with mescaline, madly slicing the folds, while approaching tendonitis of the wrist - all in order to get to the full dope, or account of the dope!

Remembering actual, tangible books! Thank goodness, Charles keeps his hand in there!

Stephen V

Blog: <http://stephenvincent.net/blog/>

Now featuring a short little essay in progress:

The Art of Walking: Ghosts, Images & Texts

[↑ Contents](#)

363. **charles alexander**

Re: Wystan Curnow has a new book with French folds

Sun 23 Oct 2005

Thanks for the vote of confidence, Stephen. And for the initial questions, Miekal.

What Stephen describes as a "virgin binding" has probably been called a French fold, too, and I have no problem with that, although it's not quite what I think of when I hear "French fold."

I have not used the traditional French fold in a book, with blankness on the never-to-be-cut inside paper. I can imagine it done so that the aesthetics match or complement the content, a kind of graceful size (thickness) of book created, that might be called for, for the appropriate text, otherwise impossible with printing on every side of every sheet & all page panels visible. In other words, I can imagine it used where it seems appropriate, of an aesthetic (or poetic) piece with the whole, so not "ornamental" in the sense of "merely ornamental."

I think I've seen it done that way, but I don't have specific memories of such, from years ago when I worked in a rare book library.

The one time I remember using such a fold, I did rather the opposite of "printing only on the outside of the sheet," printing on one sheet that was sewn into paper covers, in a way so that it was possible to unfold that sheet and only the inside had the printed poems -- hoping to achieve a kind of participatory act on the part of the reader, unfolding to the desired end (which was a sheet where all the written work was visible at once), in a way that was revelatory, and not "ornamental." We did, in that case, end up printing a drawing on the "outside" of the sheet, though, so it was not left completely blank. Such acts of course complicate definitions such as "French fold" as I think a lot of contemporary book artists or book makers take traditional techniques but turn them in some way toward their own use.

Charles

At 11:42 AM 10/23/2005, you wrote:

> > Do you think

> > its a relic of one-sided printing or are there reasons to use the

> > French fold beyond the ornamental?

>Miekal, I don't know if it is "ornamental", or if that would be the word I
>would use (or if Charles did?). I always find the air, and not fully visible
>blankness of the non-printed side to be disconcerting (a "concertina" that
>cannot be opened??!!). The instability of the ventilated folds - the way the
>paper slightly balloons out - makes me pay closer attention to the text, as
>if its very body may slip down and off the the slope of the paper!

>

>But, excuse me if I don't back up to Charles' great sense of definition,
>isn't a "French fold" when applied to a conventional book binding, also
>called a "virgin binding" - once so typical when you bought a book from a
>French publishing house. I remember spending lots of time - knife or
>envelope opener - slicing what often seemed an endless series of folds in
>order to read both sides of the pages in a novel or book of poems. Done
>well, the slicing creates a decaled edge. Done badly a bad tear into the
>margins! I remember getting an Henri Michaux title on his experiments with
>mescaline, madly slicing the folds, while approaching tendonitis of the
>wrist - all in order to get to the full dope, or account of the dope!

>

>Remembering actual, tangible books! Thank goodness, Charles keeps his hand
>in there!

>

>Stephen V

>Blog: <http://stephenvincent.net/blog/>

>Now featuring a short little essay in progress:
>The Art of Walking: Ghosts, Images & Texts

[↑ Contents](#)

364. **PR Primeau**

Final call

Sun 23 Oct 2005

Submissions will soon close for Dirt #2. All work received after October 31st will be disregarded for the upcoming issue.

Also, we are still reading responses for the micro-prompts found here:

[_http://procession.blogspot.com/2005/09/dirt-2-micro-prompts.html_](http://procession.blogspot.com/2005/09/dirt-2-micro-prompts.html)
(<http://procession.blogspot.com/2005/09/dirt-2-micro-prompts.html>)

PR Primeau

Editor, Dirt

[_http://dirt-zine.tripod.com_](http://dirt-zine.tripod.com) (<http://dirt-zine.tripod.com/>) [\[REDACTED\]](mailto:)
(mailto:[\[REDACTED\]](mailto:))

[↑ Contents](#)

365. **Alison Croggon**

MIAF: the final report

Sun 23 Oct 2005

Alison's Festival Diary #6

Good Samaritans, written and directed by Richard Maxwell, New York City Players at the Malthouse. Berggasse 19 - The Apartments of Sigmund Freud , written and designed by Brian Lipson, directed by Susie Dee, Grant Street Theatre.

Over the past three weeks, Melbourne's self-designation as Australia's "cultural capital" has felt like more than an advertising slogan. It's had the air of a mini-metropolis: interesting things have been going on, and people have been discussing them with passion and vim and, sometimes, vehement disagreement.

Hey, something was happening here. And Melburnians were interested: all the theatres were packed, the queues outside the Art Centre stretched past the gallery, and the Arts Centre forecourt spilled over with people eating and drinking. Even the drab environs of the Flinders St Station concourse was infested with culture vultures.

More than a few people I've spoken to have dubbed this festival the best yet. I'm with them on that. Bouquets to MIAF Artistic Director Kristy Edmunds for putting together a program of such depth and range. Now I'm wondering if the

excitement the festival generated will have knock-on effects. There is already a sense that Melbourne's theatre scene is shifting, with a lively, less parochial and increasingly confident independent theatre scene underlined by the massive changes at the Malthouse, which are attracting a younger and bigger audiences. It could be that Dame Culture is emerging from her long and disenchanted sleep. Fingers crossed.

But to the report on my final week of MIAF, which gave me two experiences which were at opposite ends of the theatrical spectrum: they couldn't have been more different in aesthetic, philosophy or performance. And yet both of them left me with that indefinable lightness of being that I associate with excellent theatre: a sense that I have been prickled alive.

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>

[↑ Contents](#)

366. **derekrogerson**

Assistant Professor of Creative Writing - Poetry

Sun 23 Oct 2005

Garden City, NY (45 mins. from Manhattan)

Adelphi University seeks assistant professor, tenure track.

Requirements:

- appropriate terminal degree
- significant publication in journals
- ability to teach literature from a culturally diverse perspective

Consideration begins November 21

Send a letter of interest, CV, and names & contact information for 3 references to:

Judith Baumel
Adelphi University
P.O. Box 701
Garden City, NY
11530-0701

Adelphi University, chartered in 1896, was the first institution of higher education for the liberal arts and sciences on Long Island. Through its schools and programs -- The College of Arts and Sciences, the Derner Institute of Advanced Psychological Studies, the Honors College, Adult Undergraduate Program (ABLE), and the Schools of Business, Education, Nursing, and Social Work -- the co-educational university offers undergraduate and graduate degrees as well as professional and educational programs for adults. Adelphi University currently enrolls 8,000 students from 44 states and 60 foreign countries. With its main campus in Garden City and centers in Manhattan, Hauppauge, and Poughkeepsie, the University maintains a commitment to liberal studies in tandem with rigorous professional preparation and active citizenship. EOE.

[↑ Contents](#)

367. **heidrun kirchhoff**
On Creeley's "Love comes quitely"
Sun 23 Oct 2005

love comes & GOES

love comes quietly

IT STUMBLES IN UNANNOUNCED

finally, drops

AT FIRST, IT SPREADS

about me, on me

INSIDE OF ME, OUT OF ME

in the old ways

LIKE NEVER BEFORE

what did i know

I KNEW IT FROM THE START

thinking myself

ONCE AGAIN I'D HAVE TO BE

able to go

ABLE TO GO

alone all the way

ALONE ALL THE WAY

--

10 GB Mailbox, 100 FreeSMS/Monat <http://www.gmx.net/de/go/topmail>

+++ GMX - die erste Adresse für Mail, Message, More +++

[↑ Contents](#)

368. **Ron Silliman**

Silliman's Blog

Mon 24 Oct 2005

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

RECENT POSTS

Picking a fight (gently):

John Ashbery & Other Traditions

David Bromige at 72

New Westerns:

Bill Deemer

New Westerns:

Drummond Hadley

The New Western Poetry:

David Meltzer

Crash vs. Short Cuts:

Two ways to make the same movie

Shanna Compton

Down Spooky

The National Book Award:

5 White Guys over 66

One can like form or one can like chaos:

the poetry of Janet Kaplan

The dynamics of interviews

and the definition of prose poem

A Duncan Delirium

from the Kootenay School of Writing

Robert Grenier

in northernmost England

Clayton Eshleman responds

Z-site:

annotating Zukofsky

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

[↑ Contents](#)

369. **Kazim Ali**
from Kazim Ali
Mon 24 Oct 2005

Hi Poetics List,

My book of poems The Far Mosque has just been published by Alice James Books. You can check out the webpahe at www.alicejamesbooks.org/far_mosque.html for some poems plus links to the audio archive From the Fishhouse.

I hope everyone is well.

Kazim Ali

=====

WAR IS OVER

(if you want it)

(e-mail [REDACTED])

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

[↑ Contents](#)

370. **poetics**
(no subject)
Mon 24 Oct 2005

Call for Submissions

Digital Humanities Quarterly

Submissions are invited for Digital Humanities Quarterly, a new open-access peer-reviewed journal sponsored by the Alliance of Digital Humanities Organizations and the Association for Computers and the Humanities. Submissions may be mailed to [REDACTED]. A web submission form will also be available soon.

We welcome material on all aspects of digital media in the humanities, including humanities computing, new media, digital libraries, game studies, digital editing, pedagogy, hypertext and hypermedia, computational linguistics, markup theory, and related fields. In particular, we are interested in submissions in the following categories:

--Articles representing original research in digital humanities --Editorials and opinion pieces on any aspect of digital humanities --Reviews of web resources, books, software tools, digital publications, and other relevant materials --Interactive media works including digital art, hypertext literature, criticism, and interactive experiments. A separate call for submissions is also being issued for this area.

Submissions in all categories may be in traditional formats, or may be formally experimental. We welcome submissions that experiment with the rhetoric of the digital medium. We encourage the use of standards-based formats, but over time we will work to accommodate a wider range of media types and experimental functions.

Submissions may be of any length. All submissions will be peer reviewed.

For submission guidelines, please visit

<http://www.digitalhumanities.org/dhq/guidelines/index.shtml>. In particular, please note the new DHQauthor schema, a TEI-based schema for authoring, available for download together with stylesheets and documentation at <http://www.digitalhumanities.org/en//DHquarterly/DownloadCentral>

For further information, and to contact our editors, please visit

<http://www.digitalhumanities.org/dhq/>.

--

Matthew Kirschenbaum

Assistant Professor of English

Acting Associate Director,

Maryland Institute for Technology in the Humanities (MITH)

██████████ or ██████████ (fax)

<http://www.mith.umd.edu/>

<http://www.otal.umd.edu/~mgk/>

[↑ Contents](#)

371. **Adam Fieled**

Tranter, Side, Prater on "P.F.S. Post"

Mon 24 Oct 2005

New on P.F.S. Post:

--a media/cultural critique poem called "Pronto" from JACKET editor John Tranter

--six Formalist poems from ARGOTIST editor Jeffrey Side

--two "rock odes" from CORDITE editor David Prater

Join us at www.artrecess.blogspot.com email me at [REDACTED]

Yahoo! FareChase - Search multiple travel sites in one click.

[↑ Contents](#)

372. **poetics**

51st Venice Biennial

Mon 24 Oct 2005

51st Venice Biennial is going on! Take part in the planetary poetry project curated by Caterina Davinio! Last dead line: November 6th.

La 51ma Biennale di Venezia continua! Partecipa fino al 6 novembre al progetto planetario di poesia a cura di Caterina Davinio!

Virtual island - Ongoing project of the 51st Venice Biennial - June 9th - November 6th

<http://it.geocities.com/isoladellapoesia>

.....

ISOLA DELLA POESIA

General Curator: ACHILLE BONITO OLIVA.

Light Installation by MARCO NEREO ROTELLI - San Secondo Island

Isola Virtuale - On Line Event by CATERINA DAVINIO.

How to participate / Come partecipare:

http://it.geocities.com/isoladellapoesia/isola_virtuale.htm

If server is too busy, try the alternative link:

/ Se la pagina non è disponibile usa il link alternativo:

http://xoomer.virgilio.it/cprezi/isola_virtuale.htm

Upload only 1 poem, max 25 verses (please, digit the text in the guest-book without using copy and paste)

/ Inserisci solo 1 poesia, max 25 versi (digita il testo nel guest-book senza usare copia e incolla).

Stay with us in Venice! /

From: [REDACTED]

[↑ Contents](#)

373. **poetics**

Dirt #2 Submissions

Mon 24 Oct 2005

Submissions will soon close for Dirt #2. All work received after October 31st will be disregarded for the upcoming issue.

Also, we are still reading responses for the micro-prompts found here:
<http://procession.blogspot.com/2005/09/dirt-2-micro-prompts.html>

PR Primeau
Editor, Dirt
<http://dirt-zine.tripod.com>


[↑ Contents](#)

374. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 10-24-05

Mon 24 Oct 2005

ORBITAL SERIES

Mark Von Schlegell
Reading and booksigning for, Venusia
Friday, October 28, 7 p.m.
Talking Leaves Books, Main St. Store
Free

Editor of insurgent Los Angeles art newsletter The Rambler , curator, teacher and writer of science fiction and art criticism, Mark von Schlegell divides his time between Los Angeles and Cologne. His sci-fi stories and essays have appeared underground in magazines, artist books, catalogs and anthologies throughout the world. Venusia , the first volume of The System Series, is his first novel.

WORKSHOPS

THIS SATURDAY--

The Working Writer Seminar: 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

First person accounts of personal experience are often the most difficult pieces for a writer to create and an editor to evaluate. But like any other piece of writing, they can be evaluated by certain standards of craft as well as by what audiences might find them compelling. This course will focus on both the craft of writing effective essays and the practice of identifying likely markets and tailoring content for an audience. The instructor will use examples of effective essays and share some of his experiences in writing and publishing.

Paul Beston is a contributor to The American Spectator whose writing has appeared in The Wall Street Journal, The Christian Science Monitor, The New York Sun, and The Washington Times, and in the anthology Da Capo Best Music Writing 2003 . He has a Master's in English from Fordham University and has worked as a marketing writer, teacher, and radio producer for NPR. He lives in Beacon, NY.

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.

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 4: 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

For more info on workshops, please visit our website.

ORBITAL SERIES

UPCOMING

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!

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: Oct 30-31 Ethan Paquin/Kazim Ali

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 Wednesday at 7 p.m. Call for details.

LITERARY BUFFALO EVENTS

THE WRITE THING READING SERIES AT MEDAILLE COLLEGE

Award-Winning fiction writer Dan Chaon

Thursday, October 27, 7 p.m.

The Library at Huber Hall, Medaille College, 1 Agassiz Circle, Buffalo

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]

[↑ Contents](#)

375. **Anslem Berrigan**

Fwd: CUNY GC Benefit

Mon 24 Oct 2005

Hello, I am hoping the message below can be posted on the Poetics List. There is a poetry reading as part of this benefit being put on by the CUNY Graduate Center. -- Thanks

BRIDGING THE GULF: THINKING THROUGH KATRINA

A Students for Students Initiative
Benefiting Scholarship America

The visual arts panel at 10:15 am features Alison Collins, Willie Birch, and Margaret Evangeline

The poetry reading at 1:30 features John Ashbery, Tonya Foster, and Brett Evans

Friday, 28 October 2005

CUNY Graduate Center (concourse level)

365 Fifth Avenue

New York, NY 10016

Multi-Disciplinary Conference Celebrating Gulf Coast Culture FEATURING:
John Ashbery**Willie Birch**Alison Collins**Rebecca Davis**Thadious Davis**
Margaret Evangeline**Brett Evans**Tonya Foster**William Kornblum** Setha
Low**Dan Morgenstern** Chris Suggs**Ned Sublette**Elijah Wald**Tracey
Watts**Clyde Woods**

Visual Arts Panel 10:15am-11:15am

Place / Displacement Panel 11:30am-12:30pm

Reception 12:30-1:20pm

Poetry Reading 1:30-2:45pm

Music Panel 3:00-4:15

Film screening: Down by Law (1987, directed by Jim Jarmusch) 4:30-6:45

Concert 7:30-10

VISIBLE FROM SPACE (featuring Judd Harris of American Idol notoriety)

ZO-ZO AFROBEAT, a West African Pop Band

Tickets (available at event): Day Pass (one price for all panels) \$15

(\$10 CUNY students)

Film Screening \$15 (\$10 CUNY students)***Concert \$20 (\$15 CUNY students)

Event Pass (includes all panels, film screening, concert) \$35 (\$30 CUNY students)

See our website at <http://web.gc.cuny.edu/katrinabenefit/>

[↑ Contents](#)

376. **donna**

New Blog

Mon 24 Oct 2005

I have started a new blog on poetry, altered books and art called Digital Aardvarks. The url is below.

Donna Kuhn

<http://digitalaardvarks.blogspot.com>

<http://www.onlinewebart.com>

377. **Al Filreis**

Erica Hunt at CPCW at Penn

Mon 24 Oct 2005

Dear poetics list friends:

I'm very pleased to announce this year's Fellow in Poetics & Poetic Practice at the Center for Programs in Contemporary Writing, University of Pennsylvania. She is ERICA HUNT.

Erica is a widely-admired poet, based in New York, where she is also President of the Twenty-First Century Foundation, which gives grants to organizations that address root causes of social injustice affecting the Black community. We are very lucky to have her join Penn's writing community next semester. She will teach a seminar called ""Words into Sound: an Exploration of Poetry and Jazz/New Music."

For more about CPCW's Fellows in Poetics & Poetic Practice, see

<http://writing.upenn.edu/poeticsfellow.html>

Best wishes,

Al Filreis

Kelly Professor of English

Faculty Director, the Kelly Writers House

Director, the Center for Programs in Contemporary Writing

University of Pennsylvania

writing.upenn.edu

PROFILE OF ERICA HUNT ----- Erica Hunt works at the forefront of experimental poetry and poetics, critical race theory, and feminist aesthetics. She has written three books of poetry: *Arcade*, with artist Alison Saar, *Piece Logic*, and *Local History* (Roof Books, 1993). Her published and forthcoming essays include "Notes for an Oppositional Poetics" (*The Politics of Poetic Form*, ed. Charles Bernstein), "Parabolay" (*Boundary 2*), and "Roots of the Black Avant Garde" (*Tripwire*, forthcoming). Hunt's poems can be found in *Moving Borders: Three Decades of Innovative Writing by Women* (ed. Mary Margaret Sloan), *Iowa Poetry Review*, and the *Virago Anthology of Women's Love Poetry*. Hunt has also worked as a housing organizer, radio producer, poetry teacher, and program officer for a social justice campaign.

DESCRIPTION OF THE WRITING COURSE ERICA HUNT WILL TEACH:

----- "Words into Sound: an Exploration of Poetry and Jazz/New Music" examines poetic composition and collaboration

through several lens: historical, cultural and structural frames. Music, often thought too abstract for words, escapes the lyric trap to meet words as elements of composition, inseparable from the form. Class will listen and write/score, using words to chisel, count time, pattern and give texture, not as accompaniment, but as a voicing of the moment of performance. The historical range--from the post war Bebops and Beats to the Black Arts movement to the performance/spoken word pulse of today. We'll look/listen to Langston Hughes, Babs Gonzalez, Tom Waits, Lord Buckley, Amiri Baraka, George Lewis, Nate Mackey, Ann Waldman, Tracie Morris and Sekous Sundiata and others who have collaborated to create poetry/music compositions that explore language terrain with complexity and insight.

WHAT IS THE CPCW FELLOW IN POETICS & POETIC PRACTICE?

----- The Center for Programs in Contemporary Writing Fellow in Poetics & Poetic Practice is appointed for the fall semester of each academic year. He or she will teach an undergraduate seminar that integrates creative writing and poetics, and will serve as a mentor for the students in this class. He or she will join the community of writers, critics and friends of contemporary writing that forms around the Kelly Writers House and Center for Programs in Contemporary Writing, participating in workshops, giving readings, talks and presentations. The purpose of the Fellows in Poetics & Poetic Practice project is to deepen connections young writers at Penn can make with writers of richly heterodox poetic practice whose work tends not to fit neatly into academic categories. It is expected that the Fellow will make lasting connections with the faculty and students in the Penn writing communities.

The Fellow in Poetics & Poetic Practice will receive a modest stipend and will have access to funds for creating programs and projects. Insofar as CPCW is an innovation factory or skunk works for new ideas and venturesome projects in contemporary writing, the Fellows in Poetics will help further this enterprise.

[↑ Contents](#)

378. **Steve Dalachinsky**

(no subject)

Mon 24 Oct 2005

steve dalachinsky & mattew shipp

in concert November 6, 2005 - 8 P.M.

@ the new Brecht Forum

451 West Street (between Bank & Bethune)

ground floor (A,E,C trains to 14th St.)

with guest Barry Wallenstein with musicians

to be announced \$10 sliding scale

for info call [REDACTED]

steve & Matt will again celebrate their new cd
on hopscotch records Phenomena of Inteference

[↑ Contents](#)

379. **Eric Dickey**
request for poetry submissions

Mon 24 Oct 2005

To Topos: Poetry International

special issue on

Indigenous Americas: Poetry by Indigenous Peoples of the Western Hemisphere

In the spirit of sister nations, of brotherly alliance, in inclusiveness, in the shared principles of possibility and of sheltering relations during a time when our peoples to the south are still enduring odious onslaught of genocidal resource wars and to the north facing impending catastrophic change from global warming, in this time of uniting and reuniting, in the memory of the vast trade routes which thoroughly connected the intact Western Hemisphere pre-contact with European peoples, in the realization of roads that trail their existence even today, in the presence of resistance, reclamation, and renaissance, in the stories, the music, ceremonies, songs—language-- Aboriginal North, Central and South American and surrounding island poets are welcome to submit work to be included in this unique tribal representation of poetry of the Western Hemisphere. Inviting submissions of Native Peoples from the Inuit Village of Resolute Bay, Canada, to Mapuche Pueblo in Chile and everywhere in between.

submit poems:

http://oregonstate.edu/dept/foreign_lang/totopos/submit.html

To Topos homepage:

http://oregonstate.edu/dept/foreign_lang/totopos/index.html

Allison Adelle Hedge Coke, Huron and Cherokee, author of *Dog Road Woman*; *Rock, Ghost, Willow Deer*; *Off-Season City Pipe*; and *Blood Run*, winner of the American Book Award, is the guest editor for this theme. Hedge Coke is a faculty member of the English Department and MFA program in writing at Northern Michigan University.

To Topos mission:

The mission of this anthology is to reveal the human faces that poetry shows from all over the world, in order to spread the civilizing influence of poetry

through the sharing of diverse conditions and cultures that exist in the world and the universal human feelings beneath them.

To Topos is Greek for place, location.

For past issues, visit the above website.

Thank you,

Eric Wayne Dickey
Corvallis, Oregon

Yahoo! FareChase - Search multiple travel sites in one click.

[↑ Contents](#)

380. **Steve Clay**

Granary Books announces the publication of *The Purification of Fagus sylvatica var pendula* by Paul Etienne Lincoln.

Mon 24 Oct 2005

Granary Books announces the publication of *The Purification of Fagus sylvatica var penula* by Paul Etienne Lincoln.

The *Purification of Fagus sylvatica var pendula* is emblematic of Lincoln's inquiry into the origin and production of memory - and our ethereal relationship to that intangible evidence of our consciousness. In this pursuit Lincoln has employed diverse forms and themes, ranging from examination of historical figures to detailing anything from New York City infrastructure to "household" machines that dispense gin-and-tonics (mixed at varying strengths). Comprised of photographs, diagrams, and text, *The Purification* records the series of experiments and performance which detail the afterlife of a specimen of local vegetation. The book begins, "Situated at the perimeter of Weeping Beach Tree Park in Queens, New York, was a small pavilion looking on to a stump of the oldest Weeping Beach in America. In 1847 Samuel Bowne Parsons, a Quaker and a nurseryman purchased a shoot of Weeping Beach, *Fagus sylvatica var pendula*, in Belgium while traveling in search of unusual plants. On his return to the United States he planted the shoot at the site of the stump, then part of Parson's Nurseries. Every Weeping Beach in America is descended from this one tree. Regrettably, the stump is all that remains, as shortly after this venerable tree's 150th anniversary in 1997 it died and was cut down. The tree had, however spawned seven progeny, which still grow in a circle around the original beech."

Over the past two decades, Lincoln has committed himself to creating complex installations, recordings, and documentation on a wide range of subject matter. *The Purification* follows Lincoln's investigation of the Weeping Beech as a way

of detailing and process of examination and history writing which is ever shifting and defining the world around us.

10 x 8.5 inches, 48 pp., 34 images; case bound in Avon midnight blue cloth, with dark blue blocking. Printed on coated stock for the images and Snowden Cartridge for the text. Edition of 550. ISBN 1-887123-68-7. Hardcover, \$35.00

A publication of Granary Books and Coracle Press

Distributors:

D.A.P. [REDACTED]

S.P.D. [REDACTED]

[↑ Contents](#)

381. **mIEKAL aND**

Re: New Blog

Mon 24 Oct 2005

That's the craziest painting of an aardvark I've ever seen. Kinda looks like Little Debbie...

On Oct 24, 2005, at 12:34 PM, donna wrote:

I have started a new blog on poetry, altered books and art called Digital Aardvarks. The url is below.

Donna Kuhn

<http://digitalaardvarks.blogspot.com>

<http://www.onlinewebart.com>

[↑ Contents](#)

382. **Steve Dalachinsky**

Re: request for poetry submissions

Mon 24 Oct 2005

so if you were born in a place you are not indigenous to that place
where do the original indigies come from

[↑ Contents](#)

383. **derekrogerson**

Director Of Scholarly Programs

Mon 24 Oct 2005

Location: Washington, DC

Library Of Congress seeks full-time permanent Director of Scholarly Programs and Kluge Center to coordinate and promote activities which support scholars doing intensive research at the Library of Congress. The Director is responsible for fund-raising efforts for fellowships and scholarships, oversight of the Council of Scholars, recruiting resident visiting scholars and arrangement of their program, the planning of international conferences, symposia, lectures, and oversight of the selection and activities of the Poet Laureate.

Anyone may apply - this position is open to the public.

Salary: \$124,736.00 - \$149,200.00 Annual

Note Application Deadline: 10/26/2005

Apply online @

<https://www.avuecentral.com/casting/central/control/apply?referenceCode=SUNSX>

Areas applicants must demonstrate fully acceptable experience:

- Building Coalitions/Communications
- Leading People and Change

Other desired skills and abilities include:

- Management Acumen
- Results Driven
- Ability to leverage Diversity

Applicants are evaluated through an applicant questionnaire and a structured interview.

Job Details:

<http://federalgovernmentjobs.us/jobs/director-of-scholarly-programs-516122.html>

The United States Government is an EOE.

[↑ Contents](#)

384. **Pam Brown**

Seeking William (Bill) Corbett

Mon 24 Oct 2005

Dear Poetics Listees,

Could someone backchannel William Corbett's email address to me please ?

Thanks,

Pam Brown



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

Do you Yahoo!?

Find a local business fast with Yahoo! Local Search

<http://au.local.yahoo.com>

[↑ Contents](#)

385. **Haas Bianchi**

Re: request for poetry submissions

Mon 24 Oct 2005

Is this serious?

"unique tribal representation of poetry of the Western Hemisphere"

The people who lived in the Western Hemisphere before contact with Europeans were not anymore "tribal" than the Franks, Germans, Lombards, Romans or Chinese were in 1492.

The Incas were not tribal, the Aztecs were not 'Tribal' the Mound Builders were not 'Tribal' and the Guarani were not 'tribal' they were fully formed advanced societies. Whoever wrote this has turned the many cultures of this hemisphere into objects not people.

What makes America, all of it from Alaska to Argentina America is that we are all mixed race...

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

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

Behalf Of Eric Dickey

Sent: Monday, October 24, 2005 3:35 PM

To: ██████████

Subject: request for poetry submissions

To Topos: Poetry International

special issue on

Indigenous Americas: Poetry by Indigenous Peoples of the Western Hemisphere

In the spirit of sister nations, of brotherly alliance, in inclusiveness, in the shared principles of possibility and of sheltering relations during a time when our peoples to the south are still enduring odious onslaught of genocidal resource wars and to the north facing impending catastrophic change from global warming, in this time of uniting and reuniting, in the memory of the vast trade routes which thoroughly connected the intact Western Hemisphere pre-contact with European peoples, in the realization of roads that trail their existence even

today, in the presence of resistance, reclamation, and renaissance, in the stories, the music, ceremonies, songs-language-- Aboriginal North, Central and South American and surrounding island poets are welcome to submit work to be included in this unique tribal representation of poetry of the Western Hemisphere. Inviting submissions of Native Peoples from the Inuit Village of Resolute Bay, Canada, to Mapuche Pueblo in Chile and everywhere in between.

submit poems:

http://oregonstate.edu/dept/foreign_lang/totopos/submit.html

To Topos homepage:

http://oregonstate.edu/dept/foreign_lang/totopos/index.html

Allison Adelle Hedge Coke, Huron and Cherokee, author of *Dog Road Woman*; *Rock, Ghost, Willow Deer*; *Off-Season City Pipe*; and *Blood Run*, winner of the American Book Award, is the guest editor for this theme. Hedge Coke is a faculty member of the English Department and MFA program in writing at Northern Michigan University.

To Topos mission: The mission of this anthology is to reveal the human faces that poetry shows from all over the world, in order to spread the civilizing influence of poetry through the sharing of diverse conditions and cultures that exist in the world and the universal human feelings beneath them.

To Topos is Greek for place, location.

For past issues, visit the above website.

Thank you,

Eric Wayne Dickey
Corvallis, Oregon

Yahoo! FareChase - Search multiple travel sites in one click.

[↑ Contents](#)

386. **Pam Brown**

Thanks - I have Bill Corbett's email

Mon 24 Oct 2005

Thanks everyone,
I have the address now
Pam

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

Do you Yahoo!?

Messenger 7.0: Free worldwide PC to PC calls
<http://au.messenger.yahoo.com>

[↑ Contents](#)

387. **Stephen Baraban**

Re: request for poetry submissions

Mon 24 Oct 2005

Wait, Mr. Bianchi, if Eric Dickey, presumably a Native American, wants to speak of the "tribal" peoples of the Americas, why not just let him use the word? This sounds like a curious Reverse Political Correctness, wherein you're telling a representative of a beleaguered group of people not to use the word he finds appropriate (as opposed to the usual thing, of the representative or advocate of the beleaguered group saying, how dare you use such, such, such a word or metaphor, or appropriate our culture in your writings, which censoriousness indeed sometimes or fairly often goes too far, but makes more sense than the reverse thing you're doing).

What's so wrong with the "tribal" label, though it may not apply so well to certain groups like the Aztecs or Incas? I don't think it confines a group to "objecthood".

And as to the reply of Dalachinsky, c'mon, man, you know that you (and I) cannot call ourselves indigenous in the same way as members of the tribal peoples!

--- Haas Bianchi <[REDACTED]> wrote:

> Is this serious?

>

> "unique tribal representation of poetry of the
> Western Hemisphere"

>

> The people who lived in the Western Hemisphere
> before contact with Europeans

> were not anymore "tribal" than the Franks, Germans,
> Lombards, Romans or
> Chinese were in 1492.

>

> The Incas were not tribal, the Aztecs were not

> 'Tribal' the Mound Builders
> were not 'Tribal' and the Guarani were not 'tribal'
> they were fully formed
> advanced societies. Whoever wrote this has turned
> the many cultures of this
> hemisphere into objects not people.
>
> What makes America, all of it from Alaska to
> Argentina America is that we
> are all mixed race...
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:] On
> Behalf Of Eric Dickey
> Sent: Monday, October 24, 2005 3:35 PM
> To:
> Subject: request for poetry submissions
>
> To Topos: Poetry International
>
> special issue on
>
> Indigenous Americas: Poetry by Indigenous Peoples of
> the Western Hemisphere
>
> In the spirit of sister nations, of brotherly
> alliance, in inclusiveness, in
> the shared principles of possibility and of
> sheltering relations during a
> time when our peoples to the south are still
> enduring odious onslaught of
> genocidal resource wars and to the north facing
> impending catastrophic
> change from global warming, in this time of uniting
> and reuniting, in the
> memory of the vast trade routes which thoroughly
> connected the intact
> Western Hemisphere pre-contact with European
> peoples, in the realization of

- > roads that trail their existence even today, in the
- > presence of resistance,
- > reclamation, and renaissance, in the stories, the
- > music, ceremonies,
- > songs-language-- Aboriginal North, Central and South
- > American and
- > surrounding island poets are welcome to submit work
- > to be included in this
- > unique tribal representation of poetry of the
- > Western Hemisphere. Inviting
- > submissions of Native Peoples from the Inuit Village
- > of Resolute Bay,
- > Canada, to Mapuche Pueblo in Chile and everywhere
- > in between.
- >
- >
- > submit poems:
- >
- http://oregonstate.edu/dept/foreign_lang/totopos/submit.html
- >
- > To Topos homepage:
- >
- http://oregonstate.edu/dept/foreign_lang/totopos/index.html
- >
- > Allison Adelle Hedge Coke, Huron and Cherokee,
- > author of Dog Road Woman;
- > Rock, Ghost, Willow Deer; Off-Season City Pipe; and
- > Blood Run, winner of the
- > American Book Award, is the guest editor for this
- > theme. Hedge Coke is a
- > faculty member of the English Department and MFA
- > program in writing at
- > Northern Michigan University.
- >
- >
- > To Topos mission:
- > The mission of this anthology is to reveal the human
- > faces that poetry shows
- > from all over the world, in order to spread the
- > civilizing influence of
- > poetry through the sharing of diverse conditions and
- > cultures that exist in

> the world and the universal human feelings beneath
> them.
>
> To Topos is Greek for place, location.
>
> For past issues, visit the above website.
>
> Thank you,
>
> Eric Wayne Dickey
> Corvallis, Oregon
>
>
>
>
> -----
> Yahoo! FareChase - Search multiple travel sites in
> one click.
>

Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com>

[↑ Contents](#)

388. **Haas Bianchi**

Re: request for poetry submissions

Mon 24 Oct 2005

This whole argument about indigenous is fallacious no group has been in once place for their entire history Groups move- groups grow and change and to place a time limit on who is beleaguered and who is 'tribal' is the kind of weak thinking that substitutes real questioning and real art for political correctness.

Why are Cherokees indigenous and Arabs or Greeks or Dravidians not?

I want someone to tell me what the Inuit have in common with the Aymara or Quechua except for the fact that they both live on the American continent? Can you imagine an anthology of poetry that calls for indigenous writers from the Eurasian continent?

Imagine if the post said this...

"Aboriginal Eurasian and surrounding island poets are welcome to submit work to be included in this unique tribal representation of poetry of the Eastern Hemisphere."

It does except for changing one word-

Mr Baraban don't use "how dare you" with me I have put my money where my mouth is in the quest for social justice and I have dear friends who are Aymara, Quechua and Guarani in Brazil, Bolivia and Peru and they are members of Nations not tribes.

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Stephen Baraban

Sent: Monday, October 24, 2005 8:11 PM

To:

Subject: Re: request for poetry submissions

Wait, Mr. Bianchi, if Eric Dickey, presumably a Native American, wants to speak of the "tribal" peoples of the Americas, why not just let him use the word? This sounds like a curious Reverse Political Correctness, wherein you're telling a representative of a beleaguered group of people not to use the word he finds appropriate (as opposed to the usual thing, of the representative or advocate of the beleaguered group saying, how dare you use such, such, such a word or metaphor, or appropriate our culture in your writings, which censoriousness indeed sometimes or fairly often goes too far, but makes more sense than the reverse thing you're doing).

What's so wrong with the "tribal" label, though it may not apply so well to certain groups like the Aztecs or Incas? I don't think it confines a group to "objecthood".

And as to the reply of Dalachinsky, c'mon, man, you know that you (and I) cannot call ourselves indigenous in the same way as members of the tribal peoples!

--- Haas Bianchi < > wrote:

> Is this serious?

>

> "unique tribal representation of poetry of the Western Hemisphere"

>

> The people who lived in the Western Hemisphere before contact with

> Europeans were not anymore "tribal" than the Franks, Germans,

> Lombards, Romans or Chinese were in 1492.

>

> The Incas were not tribal, the Aztecs were not 'Tribal' the Mound

> Builders were not 'Tribal' and the Guarani were not 'tribal'
> they were fully formed
> advanced societies. Whoever wrote this has turned the many cultures of
> this hemisphere into objects not people.
>
> What makes America, all of it from Alaska to Argentina America is that
> we are all mixed race...
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:██████████] On Behalf Of Eric Dickey
> Sent: Monday, October 24, 2005 3:35 PM
> To: ██████████
> Subject: request for poetry submissions
>
> To Topos: Poetry International
>
> special issue on
>
> Indigenous Americas: Poetry by Indigenous Peoples of the Western
> Hemisphere
>
> In the spirit of sister nations, of brotherly alliance, in
> inclusiveness, in the shared principles of possibility and of
> sheltering relations during a time when our peoples to the south are
> still enduring odious onslaught of genocidal resource wars and to the
> north facing impending catastrophic change from global warming, in
> this time of uniting and reuniting, in the memory of the vast trade
> routes which thoroughly connected the intact Western Hemisphere
> pre-contact with European peoples, in the realization of roads that
> trail their existence even today, in the presence of resistance,
> reclamation, and renaissance, in the stories, the music, ceremonies,
> songs-language-- Aboriginal North, Central and South American and
> surrounding island poets are welcome to submit work to be included in
> this unique tribal representation of poetry of the Western Hemisphere.
> Inviting submissions of Native Peoples from the Inuit Village of
> Resolute Bay, Canada, to Mapuche Pueblo in Chile and everywhere in
> between.
>
>

> submit poems:
>
> http://oregonstate.edu/dept/foreign_lang/totopos/submit.html
>
> To Topos homepage:
>
> http://oregonstate.edu/dept/foreign_lang/totopos/index.html
>
> Allison Adelle Hedge Coke, Huron and Cherokee, author of Dog Road
> Woman; Rock, Ghost, Willow Deer; Off-Season City Pipe; and Blood Run,
> winner of the American Book Award, is the guest editor for this theme.
> Hedge Coke is a faculty member of the English Department and MFA
> program in writing at Northern Michigan University.
>
>
> To Topos mission:
> The mission of this anthology is to reveal the human
> faces that poetry shows
> from all over the world, in order to spread the
> civilizing influence of
> poetry through the sharing of diverse conditions and
> cultures that exist in
> the world and the universal human feelings beneath
> them.
>
> To Topos is Greek for place, location.
>
> For past issues, visit the above website.
>
> Thank you,
>
> Eric Wayne Dickey
> Corvallis, Oregon
>
>
>
>
> -----
> Yahoo! FareChase - Search multiple travel sites in
> one click.
>

Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com>

[↑ Contents](#)

389. **George Bowering**

Re: request for poetry submissions

Mon 24 Oct 2005

The term "tribe" as used for Native American people is a USA holdover. It has not been used in Canada for a long time.

On 24-Oct-05, at 6:11 PM, Stephen Baraban wrote:

> Wait, Mr. Bianchi, if Eric Dickey, presumably a Native
> American, wants to speak of the "tribal" peoples of
> the Americas, why not just let him use the word? This
> sounds like a curious Reverse Political Correctness,
> wherein you're telling a representative of a
> beleaguered group of people not to use the word he
> finds appropriate (as opposed to the usual thing, of
> the representative or advocate of the beleaguered group
> saying, how dare you use such, such, such a word or
> metaphor, or appropriate our culture in your writings,
> which censoriousness indeed sometimes or fairly often
> goes too far, but makes more sense than the reverse
> thing you're doing).

>

> What's so wrong with the "tribal" label, though it may
> not apply so well to certain groups like the Aztecs or
> Incas? I don't think it confines a group to
> "objecthood".

>

> And as to the reply of Dalachinsky, c'mon, man, you
> know that you (and I) cannot call ourselves indigenous
> in the same way as members of the tribal peoples!

>

> --- Haas Bianchi <[REDACTED]> wrote:

>

>> Is this serious?

>>

>> "unique tribal representation of poetry of the

>> Western Hemisphere"
>>
>> The people who lived in the Western Hemisphere
>> before contact with Europeans
>> were not anymore "tribal" than the Franks, Germans,
>> Lombards, Romans or
>> Chinese were in 1492.
>>
>> The Incas were not tribal, the Aztecs were not
>> 'Tribal' the Mound Builders
>> were not 'Tribal' and the Guarani were not 'tribal'
>> they were fully formed
>> advanced societies. Whoever wrote this has turned
>> the many cultures of this
>> hemisphere into objects not people.
>>
>> What makes America, all of it from Alaska to
>> Argentina America is that we
>> are all mixed race...
>>
>>
>>
>> -----Original Message-----
>> From: UB Poetics discussion group
>> [mailto:] On
>> Behalf Of Eric Dickey
>> Sent: Monday, October 24, 2005 3:35 PM
>> To:
>> Subject: request for poetry submissions
>>
>> To Topos: Poetry International
>>
>> special issue on
>>
>> Indigenous Americas: Poetry by Indigenous Peoples of
>> the Western Hemisphere
>>
>> In the spirit of sister nations, of brotherly
>> alliance, in inclusiveness, in
>> the shared principles of possibility and of
>> sheltering relations during a
>> time when our peoples to the south are still

>> enduring odious onslaught of
>> genocidal resource wars and to the north facing
>> impending catastrophic
>> change from global warming, in this time of uniting
>> and reuniting, in the
>> memory of the vast trade routes which thoroughly
>> connected the intact
>> Western Hemisphere pre-contact with European
>> peoples, in the realization of
>> roads that trail their existence even today, in the
>> presence of resistance,
>> reclamation, and renaissance, in the stories, the
>> music, ceremonies,
>> songs-language-- Aboriginal North, Central and South
>> American and
>> surrounding island poets are welcome to submit work
>> to be included in this
>> unique tribal representation of poetry of the
>> Western Hemisphere. Inviting
>> submissions of Native Peoples from the Inuit Village
>> of Resolute Bay,
>> Canada, to Mapuche Pueblo in Chile and everywhere
>> in between.
>>
>>
>> submit poems:
>>
> http://oregonstate.edu/dept/foreign_lang/totopos/submit.html
>>
>> To Topos homepage:
>>
> http://oregonstate.edu/dept/foreign_lang/totopos/index.html
>>
>> Allison Adelle Hedge Coke, Huron and Cherokee,
>> author of Dog Road Woman;
>> Rock, Ghost, Willow Deer; Off-Season City Pipe; and
>> Blood Run, winner of the
>> American Book Award, is the guest editor for this
>> theme. Hedge Coke is a
>> faculty member of the English Department and MFA
>> program in writing at
>> Northern Michigan University.

>>
>>
>> To Topos mission:
>> The mission of this anthology is to reveal the human
>> faces that poetry shows
>> from all over the world, in order to spread the
>> civilizing influence of
>> poetry through the sharing of diverse conditions and
>> cultures that exist in
>> the world and the universal human feelings beneath
>> them.
>>
>> To Topos is Greek for place, location.
>>
>> For past issues, visit the above website.
>>
>> Thank you,
>>
>> Eric Wayne Dickey
>> Corvallis, Oregon
>>
>>
>>
>>
>> -----
>> Yahoo! FareChase - Search multiple travel sites in
>> one click.
>>
>
>
>
>
>
> _____
> Yahoo! FareChase: Search multiple travel sites in one click.
> <http://farechase.yahoo.com>
>
>
George Bowering
Favourite number is 27

[↑ Contents](#)

390. **Stephen Baraban**

Wrong tone, I guess

Mon 24 Oct 2005

Haas Bianchi,

The tone I was trying to maintain in my comment was that of my opening: "...why not just let him use the word?" If I strayed from that, and I imagine I did, I am sorry. I wasn't trying to say "how dare you" TO you, though I used the phrase in a discussion about how they discussions tend to go. But. wow, it's hard not to sound harsh in these discussions.

I just didn't hear anything so wrong in the enterprise of "resistance, reclamation, and renaissance" the announcement speaks of, nor, again, in the word "tribe"--no reason in my opinion to say "is this serious?" as you did. I'd like to read this issue when it comes out, and I wish Allison Adelle Hedge Coke every success in putting it together.

Stephen

*Mr Baraban don't use "how dare you" with me I have
put my money where my
mouth is in the quest for social justice and I have
dear friends who are
Aymara, Quechua and Guarani in Brazil, Bolivia and
Peru and they are members
of Nations not tribes.*

*in the presence
of resistance,
reclamation, and renaissance, in the stories, the
music, ceremonies,
songs-language-- Aboriginal North, Central and
South American and
surrounding island poets are welcome to submit
work to be included in
this unique tribal representation of poetry of the
Western Hemisphere.
Inviting submissions of Native Peoples from the*

*Inuit Village of
Resolute Bay, Canada, to Mapuche Pueblo in Chile
and everywhere in
between.*

submit poems:

*Allison Adelle Hedge Coke, Huron and Cherokee,
author of Dog Road
Woman; Rock, Ghost, Willow Deer; Off-Season City
Pipe; and Blood Run,
winner of the American Book Award, is the guest
editor for this theme.
Hedge Coke is a faculty member of the English
Department and MFA
program in writing at Northern Michigan
University.*

Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com>

[↑ Contents](#)

391. **Mary Jo Malo**
Re: request for poetry submissions
Tue 25 Oct 2005

pc poetry, huh?

One word, more than any other, further defines indigenous, native, tribal:

EXTINCTION

or near extinction, the attempt to extinct . . .

Mary Jo Malo

[↑ Contents](#)

392. **Mary Jo Malo**
"first nations"
Tue 25 Oct 2005

TRIBE: Etymology: Middle English, from Latin tribus, a division of the Roman people, tribe 1 a : a social group comprising numerous families, clans, or

generations together with slaves, dependents, or adopted strangers b : a political division of the Roman people orig. representing one of the three original tribes of ancient Rome c : PHYLE 2 : a group of persons having a common character, occupation, or interest 3 : a category of taxonomic classification ranking below a subfamily; also : a natural group irrespective of taxonomic rank <the cat tribe> <rose tribe> (Merriam-Webster Online)

NATIVE: synonyms INDIGENOUS, ENDEMIC, ABORIGINAL mean belonging to a locality. NATIVE implies birth or origin in a place or region and may suggest compatibility with it <native tribal customs>. INDIGENOUS applies to species or races and adds to NATIVE the implication of not having been introduced from elsewhere <maize is indigenous to America>. ENDEMIC implies being peculiar to a region <edelweiss is endemic in the Alps>. ABORIGINAL implies having no known race preceding in occupancy of the region <the aboriginal peoples of Australia>. (Merriam-Webster Online)

Mary Jo Malo

[↑ Contents](#)

393. **Ishaq**

sidebrow: mez en braithwaite

Tue 25 Oct 2005

sidebrow: mez en braithwaite

In the beginning was the word and the word was bass. And the bass was good and Gawd saw that it was good and Gawd said and Gawd left plenty. Gawd left notes and files and jams and cycles.... and Vico saw that Homer saw and Virgil heard and cyphered the story of blindness and loss of self and he turn Us all into brave warriors who feared nadathin, and refused to forget and stepped to fate like like yānkee and fadayee,-- lawrence ytzhak braithwaite -- "T U R N T A B L E I N T E R R O G A T I O N T E C H N I Q U E S"

<http://www.sidebrow.net/2006/pdfs/braith-breeze-01.pdf>

sidebrow: <http://www.sidebrow.net>

An online & print journal dedicated to innovation & collaboration, Sidebrow provides a forum for exploring the collective & the singular in the literary arts. By taking an open-ended approach to its construction, Sidebrow expands on the traditional literary journal model, showcasing communally derived literary pieces alongside individual works.

Sidebrow evaluates submissions 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. To open the assembly of each issue of Sidebrow , editors will post pieces periodically in hopes of stirring creative response. Submissions that reimagine, depart from, or explore the interstices between posted pieces are highly encouraged. As a way of stimulating such submissions, editors will annotate potential fodder for response for most posted pieces. And, as each issue evolves, editors will also post calls for submissions based on predefined constraints. Check back periodically for potential parameters to incorporate in your work, or send your email address to constraint (at) sidebrow (dot) net to receive updates.

Sidebrow seeks fiction, poetry, art, essay, ephemera, found text, academic inquiries into mathematics, economics, & the sciences, political analysis, and literary, cultural, & art critique. In short, engaging material regardless of ilk. 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.

Queries and all other correspondence should be sent to sidebrow (at) sidebrow (dot) net.

10.24:

dub fiction

L a w r e n c e Y t z h a k B r a i t h w a i t e
T U R N T A B L E I N T E R R O G A T I O N T E C H N I Q U E S
[from More at 7:30: Notes From New Palestine]

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

&

M e z B r e e z e
_ G L O B . O I L + C L I M A T E . A L T . A F T E R M A T H _
[code poetry]

<http://www.sidebrow.net/2006/mbreeze-01.html>

<http://www.sidebrow.net/2006/pdfs/braith-breeze-01.pdf>

see also:

[http://radio.indymedia.org/uploads/
how_fast_does_light_travel___for_george_scott_3rd_b2.mp3](http://radio.indymedia.org/uploads/how_fast_does_light_travel___for_george_scott_3rd_b2.mp3)

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<http://la.indymedia.org/news/2005/10/137912.php>

[↑ Contents](#)

394. **Lewis LaCook**

New Audio :: Forgiveness

Tue 25 Oct 2005

http://lewislacook.corporatepa.com/yr_lights_r_on/forgiveness.mp3

from the forthcoming CD: You're Lights Are On

***** No
More Movements...

Lewis LaCook -->Poet-Programmer|||<http://lewislacook.corporatepa.com/>|||

Yahoo! Mail - PC Magazine Editors' Choice 2005

<http://mail.yahoo.com>

[↑ Contents](#)

395. **joshua moses**

FW: ENSO Buddhist Arts Journal

Tue 25 Oct 2005

ENSO is a new, limited-edition, annual arts journal.

An exciting synthesis of new work in beautiful broadsheet format, ENSO is filled with images of contemporary art, poetry and translations of our Buddhist ancestors.

The premiere edition of 500 numbered copies features new work, stories, songs, interviews, translations of and by: Robert Aitken, John Balaban, John Perry Barlow, Olga Broumas, Eihei Dogen, Issan Dorsey, Joan Halifax, Sam Hamill, Ikkyu, Taizan Maezumi, Peter Matthiessen, Soen Nakagawa, Enkyo O'Hara, Red Pine, Andrew Schelling, Clark Strand, Jean Valentine, Anne Waldman, Bruce Weigl and many others.

*To order, send a check or credit card info
(\$25 + \$7 for S & H = total of \$32) to:
Village Zendo - ENSO
588 Broadway, Suite 910
NY, NY 10012*

ENSO is also available at the Village Zendo store (starting October 21st). Check the web site for hours www.villagezendo.org

For further information contact:

Koshin Paley Ellison, editor [REDACTED] [REDACTED]

588 Broadway, Suite 910 New York, NY 10012-3229, Phone: 212/ [REDACTED]

Mailing Address : 2 Washington Square Village, #10V New York City, NY 10012

Get directions...

[↑ Contents](#)

396. **Aaron Belz**

upcoming Belz readings in NYC

Tue 25 Oct 2005

SAT, NOV 12, 3PM - Ear Inn

Jordan Davis

Jennifer Knox

Aaron Belz

MON, NOV 14, 7PM - Bowery Poetry Club

Mike Topp

Aaron Belz

Hal Sirowitz

Sparrow

[↑ Contents](#)

397. **Jeffrey Side**

New European Union law to ban vitamins is now active in U.K. Is U.S. next?

Tue 25 Oct 2005

http://www.iahf.com/anh_lawsuit.html

[↑ Contents](#)

398. **Raymond Bianchi**

Re: Wrong tone, I guess

Tue 25 Oct 2005

I think this was a tone issue.. please I hope that you were not offended by my tone and I dont wish to be negative I support what they are doing it is just that during the three years that I worked with people from the Andes I heard at length about how much they hated the word Tribe and insisted that there cities were bigger than Europe's cities and I guess their concern became mine- so no harm no foul

R

----- Original message -----

Haas Bianchi,

The tone I was trying to maintain in my comment was that of my opening: "...why not just let him use the word?" If I strayed from that, and I imagine I did, I am sorry. I wasn't trying to say "how dare you" TO you, though I used the phrase in a discussion about how they discussions tend to go. But. wow, it's hard not to sound harsh in these discussions.

I just didn't hear anything so wrong in the enterprise of "resistance, reclamation, and renaissance" the announcement speaks of, nor, again, in the word "tribe"--no reason in my opinion to say "is this serious?" as you did. I'd like to read this issue when it comes out, and I wish Allison Adelle Hedge Coke every success in putting it together.

Stephen

Mr Baraban don't use "how dare you" with me I have put my money where my mouth is in the quest for social justice and I have dear friends who are Aymara, Quechua and Guarani in Brazil, Bolivia and

*Peru and they are members
of Nations not tribes.*

*in the presence
of resistance,
reclamation, and renaissance, in the stories, the
music, ceremonies,
songs-language-- Aboriginal North, Central and
South American and
surrounding island poets are welcome to submit
work to be included in
this unique tribal representation of poetry of the
Western Hemisphere.
Inviting submissions of Native Peoples from the
Inuit Village of
Resolute Bay, Canada, to Mapuche Pueblo in Chile
and everywhere in
between.*

submit poems:

*Allison Adelle Hedge Coke, Huron and Cherokee,
author of Dog Road
Woman; Rock, Ghost, Willow Deer; Off-Season City
Pipe; and Blood Run,
winner of the American Book Award, is the guest
editor for this theme.
Hedge Coke is a faculty member of the English
Department and MFA
program in writing at Northern Michigan
University.*

*Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com>*

[↑ Contents](#)

399. **Bruce at Coconut Poetry**

coconut two

Tue 25 Oct 2005

I am thrilled to announce that Coconut 2, with new poems by Ron Padgett, Leslie Scalapino, Shin Yu Pai, Arielle Greenberg, Jenna Cardinale, Reb Livingston, Elaine Equi, Edmund Berrigan, Nate Pritts, Larry Sawyer, Laura Carter, Anselm Berrigan, Jessy Randall, Jenny Bouilly, Shane Allison, Laura Solomon, Sueyeun Juliette Lee, Tony Tost, Peter Jay Shippy, and Christine Scanlon, is now live on the web.

Also, please check out Verse's review of Issue one:
<http://versemag.blogspot.com>.

Bruce Covey
<http://www.coconutpoetry.org>

[↑ Contents](#)

400. **Aaron Belz**

upcoming Belz readings in NYC - correction

Tue 25 Oct 2005

Robin Beth Schaer will read with Jordan and me at the Ear Inn, not Jennifer Knox...

SAT, NOV 12, 3PM - Ear Inn

Jordan Davis
Robin Beth Schaer
Aaron Belz

MON, NOV 14, 7PM - Bowery Poetry Club

Mike Topp
Aaron Belz
Hal Sirowitz
Sparrow

[↑ Contents](#)

401. **Ishaq**

PUB: moving anthology

Tue 25 Oct 2005

>>PUB: moving anthology

=====

Call for submissions: Moving anthology - London

Posted by: b3 <<http://www.artvibes.org/profile.asp?postedby3>> on
21/09/2005

Creative area: Words

Everybody moves on eventually African Writers Abroad are currently accepting memoir submissions from women of African descent for our forthcoming anthology on the theme of moving. Moving is something that most of us have had to do at some time. Whether changing countries, cities or even streets the experience can be an emotional one. Fear, excitement, joy, hope are just some of the sensations that you may have felt when you had to move. African Writers Abroad are looking for poignant memoir pieces about moving. Why did you move? How far did you go? How did moving make you feel? What did you leave behind? What did you hope to find - and did you find it? This anthology will reflect a broad range of voices, viewpoints and experiences. Whether you have moved once, twice or several times we want to read your stories of real life experiences and journal /diary entries - 2,000 words maximum 3,500 words double-spaced. - Please submit by email attachment in Microsoft Word, Arial, 12 point font. - Deadline for submissions: 30 November 2005 Please send submissions as an attachment to africanwritersabroad @yahoo.com Please c.c. your submission to Andrea Enisuoh on [REDACTED] Andrea Enisuoh is a writer and journalist. She writes the Arts page for New Nation newspaper and is editor of Artvibes.org

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/

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

\
"...we have the responsibility to make no deal with the oppressor"
--harry belafonte

\

"...freedom is defined by one's ability to make independent choices about the goals one pursues and achieves...It holds that active self-destruction robs the enemy of final victory..."-- versioning Theodore Kaczynski

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

\

<http://radio.indymedia.org/news/2005/10/7255.php>

\

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

\

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

\

[↑ Contents](#)

402. **Gwyn McVay**

Re: upcoming Belz readings in NYC - correction

Tue 25 Oct 2005

Ear Inn, eh? Too, too hip -- and fun, yes? May it be all you ask of it.

Ave!

g.

[↑ Contents](#)

403. **Gwyn McVay**

Re: upcoming Belz readings in NYC - correction

Tue 25 Oct 2005

Ah, my annual goofup. Please ignore my previous message under this subject heading. I was stuck in a mad ape den, and thus didn't see that I had failed to set the reply field correctly.

Apologies -- Gwyn

[↑ Contents](#)

404. **Steve Dalachinsky**

Re: upcoming Belz readings in NYC - correction

Tue 25 Oct 2005

they won't give me a gig at ear inn for the most pompous and ridiculous reasons

a hamburger joint dignifying itself

[↑ Contents](#)

405. **mIEKAL aND**

Re: upcoming Belz readings in NYC - correction

Tue 25 Oct 2005

You're too old school Steve... you need to languagify your image..

On Oct 25, 2005, at 12:28 PM, Steve Dalachinsky wrote:

*they won't give me a gig at ear inn for the most pompus and ridiculous
reasons
a hamburger joint dignifying itself*

[↑ Contents](#)

406. **Steve Dalachinsky**

Re: upcoming Belz readings in NYC - correction

Tue 25 Oct 2005

hey miekal sounds good to me can ya teach me to do that?

[↑ Contents](#)

407. **furniture_press**

Artist Money, like artist books...

Tue 25 Oct 2005

I propose all artists make their own money, and we use this money to buy art 'objects'.

Without the need to remain in the current currency, we can forego our ties to the economy by buying tons of art, books, etc. with the money we produce on our own.

We can use this money to buy anything art.

We are what we buy, or, we're worth what we produce?

Christophe Casamassima

--

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

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

408. **kevin thurston**

Re: Artist Money, like artist books...

Tue 25 Oct 2005

can my money be conceptual? if so, you now have \$385.43

On 10/25/05, furniture_press <[REDACTED]> wrote:

>

> I propose all artists make their own money, and we use this money to buy
> art 'objects'.

>

> Without the need to remain in the current currency, we can forego our ties
> to the economy by buying tons of art, books, etc. with the money we produce
> on our own.

>

> We can use this money to buy anything art.

>

> We are what we buy, or, we're worth what we produce?

>

>

> Christophe Casamassima

>

> --

>

> _____
> Graffiti.net <<http://Graffiti.net>> free e-mail @
www.graffiti.net<<http://www.graffiti.net>>

> Play 100s of games for FREE! <http://games.graffiti.net/>

>

>

> Powered By Outblaze

>

--

karate on yer crotch
(i wanna play)

[↑ Contents](#)

409. **Joseph Madia**

OCTOBER UPDATE AT NEWMYSTICS.COM

Tue 25 Oct 2005

HIGHLIGHTS INCLUDE:

RIC CARFAGNA'S REVIEW OF RAVI SHANKAR'S INSTRUMENTALITY AND STRIP NUMBER 13 OF NICK PENDLETON'S MONUMENTAL.

PLUS ESSAYS, ART, SHORT STORIES, POETRY, MUSIC REVIEWS, AND JOEY MADIA'S MINOR CONFESSIONS OF AN OFTEN FAILING ANTICHRIST.

VISIT WWW.NEWMYSTICS.COM

[↑ Contents](#)

410. **Brenda Coultas**

Next Readings at The Bookstore, Lenox, MA

Tue 25 Oct 2005

NEXT READING AT THE BOOKSTORE IN LENOX, MA

The Readings at The Bookstore in Lenox continue. On Friday, October 28, at 8 p.m., authors Brenda Coultas and Noy Holland will read from their published works.

This is the latest in a series of readings at The Bookstore, located at 11 Housatonic Street in Lenox, where previously this year, Geoffrey Young, Michael Gizzi, Bernadette Mayer, and Jonathan Baumbach have read their work.

For more information about the October 28 reading, call Matt Tannenbaum at The Bookstore, [REDACTED], or call Phil Johnson, curator of the reading series, at [REDACTED].

[↑ Contents](#)

411. **PR Primeau**

Re: Artist Money, like artist books...

Tue 25 Oct 2005

if no "real money" was spent in the creation, production, and distribution of art, and if no one was an artist by profession, this would be a fine idea, i suppose.

but, uh...

pr

[↑ Contents](#)

412. **David-Baptiste Chirot**

Re: Artist Money, like artist books...

Tue 25 Oct 2005

you are leaving out the most important--
the one that can never be returned
the time of the artist
thinking working feeling it living it though time from a glance to--
rbt smithson wrote of this

what of the time of the artist?
a freedom eluding money's time--
imprisoned in time?--
trapped in an object?

artist money --for artist's time--
money for time--
rent utilities food transportation--
for various children and various mothers
for the artist--
a few materials also--
then there is time--open--
artist's time-

*From: PR Primeau <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Artist Money, like artist books...
Date: Tue, 25 Oct 2005 22:10:27 EDT*

*if no "real money" was spent in the creation, production, and distribution
of art, and if no one was an artist by profession, this would be a fine
idea,
i suppose.*

but, uh...

pr

Don't just search. Find. Check out the new MSN Search!

<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

[↑ Contents](#)

413. **Andrea Strudensky**

lisa robertson- jeff derksen

Tue 25 Oct 2005

anyone have their email addresses?

would be much obliged -

Andrea Strudensky



[↑ Contents](#)

414. **Ishaq**

Logopolis: lord patch w/ the killing flaw

Wed 26 Oct 2005

<http://la.indymedia.org/news/2005/10/137919.php>

Logopolis: lord patch w/ the killing flaw

"it's time to arm our prophets" -- Manchester, England vs New Palestine (Fernwood in Victoria, British Columbia C'nada).

audio download: MP3 at 5.8 mebibytes

http://la.indymedia.org/uploads/2005/10/01_logopolis__redux_.mp3

or

http://radio.indymedia.org/uploads/01_logopolis__redux_.mp3

"it's time to arm our prophets" -- Manchester, England vs New Palestine (Fernwood in Victoria, British Columbia C'nada).

audio download: MP3 at 5.8 mebibytes:

http://radio.indymedia.org/uploads/01_logopolis__redux_.mp3

Manchester, England vs New Palestine (Fernwood in Victoria, British Columbia)

assembled in the Hood of New Palestine (somewehre in the city of Victoria, British Columbia) --

see also:

10.24:

dub fiction

L a w r e n c e Y t z h a k B r a i t h w a i t e

T U R N T A B L E I N T E R R O G A T I O N T E C H N I Q U E S

[from More at 7:30: Notes From New Palestine]

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

&

M e z B r e e z e

_ G L O B . O I L + C L I M A T E . A L T . A F T E R M A T H _

[code poetry]

<http://www.sidebrow.net/2006/mbreeze-01.html>

<http://www.sidebrow.net/2006/pdfs/braith-breeze-01.pdf>

see also:

<http://radio.indymedia.org/uploads/>

[how_fast_does_light_travel__for_george_scott_3rd_b2.mp3](#)

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<http://la.indymedia.org/news/2005/10/137912.php>

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

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

<http://www.sidebrow.net/2006/pdfs/braith-breeze-01.pdf>

[↑ Contents](#)

415. **Jonathan Penton**

forwarded to me on Michael Rothenberg:

Wed 26 Oct 2005

Michael Rothenberg sez:

You can leave a message on his cell phone [REDACTED].

If you have a telephone number you can be reached at please leave it on the message.

His cell phone access is difficult at times.

He and Terry are safe.

Vern Frazer and Elaine are fine.

Lots of wind damage, no power, some say it could be a month from Palm Beach to Key West.

Big Bridge and Blue Poets in a Red State will go up on time as planned.

Please post this letter to all poetry lists.

Vern can be reached at [REDACTED].

Best

Michael

[↑ Contents](#)

416. **furniture_press**

Money and Trades and More Problems

Wed 26 Oct 2005

No one is ever going to pay the bills by doing what we do (or don't, as some might argue). Breaking even is the best we can hope for. Those brilliant enough to score free money via grants and prizes, good for them, but it's a slim chance.

So we can either all become great at what we do or do it for each other, for the people, without consequence of being taxed.

Say all you want about the toil, the work, the hardships of composing. In my opinion I see it nothing more than a lifestyle. Not a career. Career writers are paid to follow formulas, sell books. Lifestyle writers do it because it's just.

Are we going to argue? Let's then. In my opinion work pays for itself. Work done should be enough to get other works. Trades are important. Before there was money there were goods.

Take Furniture Press for example, we do make money but it all goes back to making more books. More money=more books=Chris still in the poorhouse. Am I going to give up the gig because it's not making me cash? Take a wild friggin' guess.

I hope to break the bank, no, I hope that Furniture Press will go the way of the traders, I demand it, and I will soon let it be a trade only market.

By next spring look for Furniture Press books to be 'by trade only' book for book. Or cash, whatever you want to send us.

Oh gosh, then we have a problem: Is your trade fair? Is your trade worth my trade? We have a real dilemma here!

Give Me Shelter!

--

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

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

417. **Anny Ballardini**

Re: forwarded to me on Michael Rothenberg:

Wed 26 Oct 2005

But poor Michael!

Send him my best wishes, please, Anny

Anny Ballardini

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

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

I Tell You: One must still have chaos in one to give birth to a dancing star!

Friedrich Nietzsche

On 10/26/05, Jonathan Penton <[REDACTED]> wrote:

> Michael Rothenberg sez:

>

> You can leave a message on his cell phone [REDACTED].

>

> If you have a telephone number you can be reached at please leave it on
> the message.

> His cell phone access is difficult at times.

>

> He and Terry are safe.

> Vern Frazer and Elaine are fine.

>

> Lots of wind damage, no power, some say it could be a month from Palm
> Beach to Key West.

>

> Big Bridge and Blue Poets in a Red State will go up on time as planned.

>

> Please post this letter to all poetry lists.

>

> Vern can be reached at [REDACTED].

>

> Best

>

> Michael

>

[↑ Contents](#)

418. **furniture_press**

Catherine Daly and Elizabeth Treadwell - New Titles

Wed 26 Oct 2005

Catherine Daly's "Cocktail" \$6.00

Elizabeth Treadwell's "mub, or the false transgressive evangelista" \$6.00

will be available mid-november.

Put in your orders now!

Christophe Casamassima

304 A7 Stevenson Lane

Baltimore MD 21204

Make checks payable to moi.

yours...

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

baltimorereads.blogspot.com

zillionpoems.blogspot.com

--

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

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

419. **Michael Heller**

(no subject)

Wed 26 Oct 2005

--=====AVGMAIL-435FD9B83A53=====Content-Type: text/plain;
charset=iso-8859-1; format=flowed; x-avg-checked=avg-ok-35115C4

BOOK PARTY & RECEPTION

Please join us to celebrate two new books from Salt Publishing:

UNCERTAIN POETRIES: Selected Essays on Poets, Poetry and Poetics

by Michael Heller

"Michael Heller is not only one of our finest poets, he is also one of our best thinkers and prose writers, someone for whom thought is aesthetic....His contribution to our understanding of the poetic act, language, more broadly civilization, is truly extraordinary."Burt Kimmelman

&

RED SKY CAFÉ

by Geoffrey O'Brien

"O'Brien is one of the smartest, deepest, most rewarding poets we have. It's his sentences, the amazing (or maybe amazed) lucidity and continuity of the man, being able to draw so much learning and frivolity to the heart's aid." - Robert Kelly

Wednesday, November 16th, 6-9 PM

Teachers & Writers
5 Union Square West
New York, NY 10003

Exigent Futures: New and Selected Poems (2003) and Uncertain Poetries: Selected Essays (2005)
available from Salt Publishing at www.saltpublishing.com and at both regular and online bookstores.

For a survey of work, poems, essays, prose, go to:
<http://www.thing.net/~grist/ld/heller.htm>

--=====AVGMAIL-435FD9B83A53=====Content-Type: text/plain; x-avgîrt; charset=us-ascii; x-avg-checked=avg-ok-35115C4 Content-Description: "AVG certification"

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.1.361 / Virus Database: 267.12.5/149 - Release Date: 10/25/2005

--=====AVGMAIL-435FD9B83A53=====

[↑ Contents](#)

420. **Rob McLennan**

new(ish) on rob's clever blog

Wed 26 Oct 2005

new(ish) on rob's clever blog

Ongoing notes, late late October (Phil Hall's Eighteen Poems, Beautiful Outlaw; The Canadian Modernists Meet, ed. Dean Irvine, University of Ottawa Press; Jon Paul Fiorentino's Loss Leaders, No Press, and Selected Losses, BookThug; Suzanne Hancock's Another Name For Bridge, The Mansfield Press; a brief note on David Bromige) -- Victor Coleman's Letter Drop -- from "weightless" [poem] -- Erin Moure's Little Theatres -- bowling, brawls, book fairs -- a review of companions & horizons: An Anthology of Simon Fraser University Poetry; edited by

Stephen Collis (A West Coast Line Book) -- jwcurry's "Messagio Galore" -- a series of one-liners: an interview with William Hawkins -- 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) 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/>

[↑ Contents](#)

421. **Rob McLennan**

land over time by Shauna McCabe

Wed 26 Oct 2005

new from above/ground press

land over time
by Shauna McCabe
\$4

first blue

between first moon
and this moon

waters raged surrendering to tides,
pulling swift currents and you and i,
in them, over

ill-tempered,
cursing at the curser

and now,
this blue confusion

blue of the starred, unclouded sky
now shy

and of the wood-smoke
that leaves this dampened
fire

between first moon
and this moon

=====

Shauna McCabe lives in Charlottetown, PEI. Since moving to Prince Edward Island in 1998 where she is currently Senior Curator at the Confederation Centre Art Gallery, she has worked to bring art and poetry to new audiences, developing the Charlottetown Poetry Fair and the Urban Poetry Mass. She was in CBC's National Poetry FaceOff in 2003. For several years, she has been on the executive of the Prince Edward Island Writers' Guild. Her poetry has been published in blue SHIFT, The Gaspereau Review, The Windsor Review, Inscape (USA), the anthology, Landmarks: An Anthology of New Atlantic Canadian Poetry of the Land (2001), and in the poetry chapbook, scene, road (Saturday Morning Chapbooks, 2003). Her first full-length collection ancient motel landscape is forthcoming in the Broken Jaw Press Cauldron Books series.

=====

published in ottawa by above/ground press. subscribers rec' complimentary copies. to order, add \$1 for postage (or \$2 for non-canadian) to rob mclennan, 858 somerset st w, main floor, ottawa ontario k1r 6r7. backlist catalog & submission info at www.track0.com/rob_mclennan

=====

above/ground press chapbook subscriptions - starting January 1st, \$30 per calendar year (outside of Canada, \$30 US) for chapbooks, broadsheets + asides. Current & forthcoming publications by Adam Seelig, Julia Williams, Karen Clavelle, Eric Folsom, Alessandro Porco, Frank Davey, John Lavery, donato mancini, rob mclennan, kath macLean, Andy Weaver, Barry McKinnon, Michael Holmes, Jan Allen, Jason Christie, Patrick Lane, Anita Dolman, Shane Plante, David Fujino, Matthew Holmes + others. payable to rob mclennan.

STANZAS subscriptions, \$20 (CAN) for 5 issues (non-Canadian, \$20 US). recent & forthcoming issues featuring work by J.L. Jacobs, Jan Allen, rob mclennan & Sharon Harris. 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://robmclennan.blogspot.com/>

[↑ Contents](#)

422. **Maria Damon**

Re: forwarded to me on Michael Rothenberg:

Wed 26 Oct 2005

wow, as if he hasn't gone through so much so recently already.

At 5:25 PM +0200 10/26/05, Anny Ballardini wrote:

>But poor Michael!

>

>Send him my best wishes, please, Anny

>

>Anny Ballardini

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

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

>I Tell You: One must still have chaos in one to give birth to a dancing star!

>Friedrich Nietzsche

>

>

>On 10/26/05, Jonathan Penton <[REDACTED]> wrote:

>> Michael Rothenberg sez:

>>

>> You can leave a message on his cell phone [REDACTED].

>>

>> If you have a telephone number you can be reached at please leave it on
>> the message.

>> His cell phone access is difficult at times.

>>

>> He and Terry are safe.

>> Vern Frazer and Elaine are fine.

>>

>> Lots of wind damage, no power, some say it could be a month from Palm
>> Beach to Key West.

>>

>> Big Bridge and Blue Poets in a Red State will go up on time as planned.

>>

>> Please post this letter to all poetry lists.

>>

>> Vern can be reached at [REDACTED].

>>

>> Best

>>

>> Michael

>>

[↑ Contents](#)

423. **derekrogerson**

Assistant Professor Tenure-Track - 2 Positions

Wed 26 Oct 2005

Long Beach, CA

The Department of English at California State University, Long Beach seeks 2 assistant professors for tenure-track positions in creative writing beginning August 21, 2006.

Minimum Qualifications: - MFA or Ph. D., at time of appointment, in English, Creative Writing, or closely related field - Specialization in poetry, fiction, or creative non-fiction - Demonstrated excellence in teaching at the university/college level - Evidence of successful publication commensurate with professional level, and potential for continuing successful publication - Ability to communicate effectively with an ethnically and culturally diverse campus community

Preferred Qualifications:

- Demonstrated excellence in teaching creative writing at the university/college level, on undergraduate or graduate (MFA) level
- One or more published books in area of specialization
- Evidence of successful experience coordinating creative writing program, undergraduate or graduate (MFA) level
- Editorial or production experience on a literary journal

Duties:

- Teach 3-4 courses per semester from lower division to graduate (MFA) level in creative writing (poetry, fiction, or creative non-fiction) and other courses depending on candidate's interests, qualifications, and department needs
- Participate in curriculum development
- Engage in creative and research activities leading to conference participation and publications
- Advise English department students
- Direct graduate MFA theses
- Perform department, college, university and community service

Salary:

Probable annual range for Assistant Professor is \$53,000-\$60,000 (commensurate with training and experience).

Required Documentation:

- Letter of application addressing qualifications
- Curriculum vitae (including a current e-mail address)
- Brief statement (one page only) of teaching philosophy
- 3 letters of recommendation
- Evidence of successful teaching
- Official transcript from institution awarding highest degree

Review of applications to begin December 1, 2005. Send applications, required documentation, and requests for information to:

Dr. Eileen S. Klink, Chair
Department of English
California State University, Long Beach
1250 Bellflower Boulevard
Long Beach, CA 90840-2403

Inquiries via email should be addressed to:
Maureen Ettinger mailto: [REDACTED]

Closing Date: June 1, 2006

<http://csulb.edu/EOE>

[↑ Contents](#)

424. **Steve Dalachinsky**

Re: Money and Trades and More Problems

Wed 26 Oct 2005

hey money bags do you still want me to send you 10 bucks for those 3 books?

[↑ Contents](#)

425. **Murat Nemet-Nejat**

A Message from Michael Rothenberg

Wed 26 Oct 2005

Due to Wilma, Michael is stranded in Hollywood, Florida, with no electricity. Among other inconveniences (and he has had his share this year), he will not be able to access his e-mail for the next few weeks. He would like the Poetics List to suspend all the posts to his e-mail address until further notice.

Murat

[↑ Contents](#)

426. **Bill Berkson**
Bill Berkson reading
Thu 27 Oct 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]

427. **Nico Vassilakis**

Seattle Subtext = Bellamy & Killian

Thu 27 Oct 2005

Subtext continues its monthly series of experimental writing with readings by Dodie Bellamy and Kevin Killian at Richard Hugo House on Wednesday, November 2, 2005. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Dodie Bellamy's latest collection of writings, *_Academonia_*, is forthcoming in 2005 from Factory School Press. *_Pink Steam_*, her collection of stories, memoirs and memoiresque essays, was published in 2004 by San Francisco's Suspect Thoughts Press. Also in 2004, her infamous epistolary vampire novel, *_The Letters of Mina Harker_*, was reprinted by the University of Wisconsin Press. Her book *_Cunt-Ups_* (Tender Buttons) won the 2002 Firecracker Alternative Book Award for poetry. She is currently working on *_The Fourth Form_*, a multi-dimensional sex novel. She teaches creative writing at San Francisco State University and Antioch University, Los Angeles.

Kevin Killian, born 1952, is a US poet, novelist, critic and playwright. He has written a book of poetry, *_Argento Series_* (2001), two novels, *_Shy_* (1989) and *_Arctic Summer_* (1997), a book of memoirs, *_Bedrooms Have Windows_* (1989), and a book of stories, *_Little Men_* (1996) that won the PEN Oakland award for fiction. A second collection *_I Cry Like a Baby_* was published by Painted Leaf Books in 2001. With Lew Ellingham, Killian has written many essays and articles on the life and work of the American poet Jack Spicer [1925-65] and co-edited

Spicer's posthumous books *The Train of Thought* and *The Tower of Babel* (both 1994). Their biography of Spicer, *Poet Be Like God: Jack Spicer and the San Francisco Renaissance*, was published by Wesleyan University Press in 1998. He and Peter Gizzi are currently (2005) editing Spicer's complete poems. Killian's work has been widely anthologized and has appeared in, among others, *Best American Poetry* 1988 (ed. John Ashbery), *Men on Men* (ed. Geo. Stambolian), *Discontents* (ed. Dennis Cooper), *Best Gay American Fiction* 1996 and 1997 (ed. Brian Bouldrey), and *Word of Mouth: An Anthology of Gay American Poetry* (ed. Timothy Liu). For the San Francisco Poets Theater Killian has written thirty plays, including *Stone Marmalade* (1996, with Leslie Scalapino) and *Often* (2001, with Barbara Guest). He is the film columnist for the new online journal *Fanzine*. His next book--in fact, his next two books--will be all about Kylie Minogue. The future Subtext 2005 schedule is:

December 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>

Subtext events are co-sponsored by Richard Hugo House.

[↑ Contents](#)

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

Anyone attending the Noulipo Conference in LA?

Thu 27 Oct 2005

Drunken Boat, <http://www.drunkenboat.com>, is publishing a special folio in its next edition curated by Jean-Jacques Poucel and dedicated to the Oulipo. If anyone is going to the aforementioned conference over the next couple of days and would be interested in reviewing it for us, please contact me at the email address below - and certainly if your creative and/or critical work encompasses or is inflected by the Oulipo, do let us know.

All best,

Ravi
ed., <http://www.drunkenboat.com>

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



[↑ Contents](#)

429. **Stephen Vincent**
Re: Bill Berkson reading

Thu 27 Oct 2005

Hi Bill: I am impressed - moving about these days as tho with 3 lungs & not my ordinary 2. Gloria must be one hot date!

Safe journey & enjoy,

Stephen V
Still walking the 'hood.
<http://stephenvincent.net/blog/>

*Bill Berkson
Reading from GLORIA*
& other new works*

*November 1, 7 p.m.
With Wendy Walters
Downcity Poetry Series
Tazza Café
250 Westminister 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 bo
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]

[↑ Contents](#)

430. **Stephen Vincent**
Oops! Re: Bill Berkson reading
Thu 27 Oct 2005

Oops! That was meant to be 'personal.' S

Hi Bill: I am impressed - moving about these days as tho with 3 lungs & not my ordinary 2. Gloria must be one hot date!

Safe journey & enjoy,

Stephen V
Still walking the 'hood.
<http://stephenvincent.net/blog/>

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 bo
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]

[↑ Contents](#)

431. **Benjamin Sher**
Invitation to New Poetry Review
Thu 27 Oct 2005

Dear friends:

I would like to invite you to examine, evaluate and hopefully join The New Poetry Review (NPR), an online poetry workshop, located at:

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

The centerpiece of the site is our forum, which can be accessed by clicking on Forum in the top menu or else indirectly by clicking on:

<http://www.newpoetryreview.com/forum>

While membership is free, it is not automatic. Of course, we hope that you will consider applying for membership in NPR. This is done by clicking on Register at the top of our forum home page. We would appreciate it if you could send us a sample of your work, either as a poet or critic (5 poems max and/or one critical essay). Or send us a URL to any publications online. If you qualify (and we expect that you will be), your registration will be activated. Of course, before you take this step, we do urge you to explore the site, especially the forum, to be sure that NPR is right for you.

New Poetry Review is a little over a year old. We have road-tested it during this preliminary, probational period. We currently have under 15 members but we hope to reach out to the poetic community and add many more qualified members.

The main focus of our workshop is a discussion of each poem in depth, as captured in our subheading: "One Poem at a Time". While we strongly favor New Criticism, which would seem rather understandable for a site that concentrates on "one poem at a time", other critical approaches are welcome. Essentially, we tend to assume that any other approach, e.g. historical, biographical, psychological, socio-political, archetypal, etc. be based on an understanding of the poem as a poem. Thus, while poetic technique is central to an understanding of a poem, it may be only a springboard for a larger appreciation. However, we would like every discussion to focus on the poem in question as its centerpiece.

In view of the serious problem of copyright, we have added special "Private" forums for each of the forum's main sections, e.g. NPR Poems -- Public and NPR Poem -- Private. These private forums are NOT visible to any outsider. You will see them only after you become a members. These private forums will allow you to post poems that you wish to see critiqued without actual publication.

For full details about NPR, please see the Guide to Newcomers under Administrator's Corner on the forum home page.

Below is a brief summary of what NPR is and what our objectives are.

What is NPR?

Reading poetry is like digging a tunnel. The reader and the writer both share the responsibility of meeting each other half way. The writer must write greatly, and the reader must read greatly. Otherwise, there is no true communication.

In my opinion, the most important and most valuable service those who are experienced in the reading of poetry can do for others is to help them appreciate poetry as a unique art form, that is, as something more than mere linguistic proficiency and cultural significance. All of that is a foundation for poetry, and no poem can come into being, consciously or otherwise, without being nurtured by it. Yet, poetry makes special technical as well as intellectual and emotional demands that are unique to it. Without the language, there can be no craft, and without the craft, there can be no art. I would like to see NPR as a forum where poets give and receive in a spirit of mutual respect and appreciation.

In my role as Administrator, I try to insure that only qualified people join the forum. Everyone, from beginners to experienced poets, is welcome. All that is required is some proof of a poetic sensibility and a desire to learn and share. Like any forum, NPR cannot survive without DIVERSITY. Poets and critics

of every stripe and color, of every style and point of view, are welcome. There is room for every kind of discussion and every kind of literary style from the analytical to the impressionistic to the dramatic to the aphoristic to the lyrical or whatever is right for you. On the other hand, in my role as a member of NPR, I am just another member and carry no more nor less weight than any other member. You will notice that I personally tend towards the analytical approach, but this need not be so for others. Let each discuss poetry in their own style. Let each member gain what they can from everyone else. If there is no diversity, we will gain nothing but an echo of ourselves, and nobody wants that. I certainly do not.

Yet, in the final analysis, all that really matters are the poems and our experience and appreciative understanding of them. Hopefully this forum will help us share this understanding among discerning poets, readers and critics. And we will engage with each poem on its own merits, one poem at a time.

As the founder of this forum, I see my own role as a kind of matchmaker,

if you will, helping to bring together poets and critics of quality in an atmosphere of high expectations and fruitful interaction.

Benjamin Sher

M. A. English Literature

University of New Orleans, 1975

Mythmaker and Other Poems

Free ebook available to NPR members



[↑ Contents](#)

432. **Jeffre Jullic**

Jeffrey Jullich reading at Dixon Place: Tues. Nov. 1st

Thu 27 Oct 2005

Jeffrey Jullich reading (poetry)

Tuesday, November 1st 7:00 p.m.

Dixon Place

258 Bowery

(just south of East Houston [NYC])

also reading: Catherine Barnett

[series curated by Paul Foster Johnson & Sherry Mason]

THROES

The crack of a whip sublimated to echo

offers no oasis or solace,

no relief from a smolder that scorches the charred,

living under master-slave despotism,

the innards of an abdomen public property,

town square pulled off-center by a cadaver

left unburied, died twice for the crime of

bringing comfort to corpses died threefold,

a flock of birds detonated by a scowl.

Frenzied gestures frozen to a tableau,

a dog starved into a fanged carnivore,

plaintive lamentation memorized,—

lesser developed countries on the map
feed tributaries into the green ocean,
marcescent, withering but not falling off.
The conversion rate between currencies
balances maelstrom against undertow.
A hieroglyph of limbs made to express
turmoil, dilated as still as a lake in hell,
famished to the point of devouring star light,—
pallbearers rehearsed woeful threnodies
by imitating a slight gasp.
[published in AUFGABE # 4]

Yahoo! Mail - PC Magazine Editors' Choice 2005
<http://mail.yahoo.com>

[↑ Contents](#)

433. **Grant Matthew Jenkins**

Fiction Job

Thu 27 Oct 2005

Just taking a stab that some of you might be interested in our new position in Tulsa--I must say that I'd rather have one of my peeps in the job than some stuffy formalist etc etc. gmj

U of Tulsa
English, 600 S College Av, Tulsa, OK 74104
<http://www.utulsa.edu>

Assistant, Associate, or Full Professor of English [1097] The University of Tulsa seeks an Assistant, Associate, or Full Professor of English, tenure-track or tenured, with specialties in later-nineteenth or twentieth-century literature and in creative writing (fiction); supporting strengths in film or media studies welcome. The successful candidate will present a balanced and clearly-documented commitment to both scholarship and creative endeavor. Teaching, divided between creative writing and literature, may include courses in the undergraduate major, the humanities-based general curriculum, the creative writing program, and the honors program, as well as graduate seminars and service on dissertation committees. Send letter of application, vita, and dossier or letters of recommendation to Professor Lars Engle, Chair, Faculty of English, University of Tulsa, 600 S. College Avenue, Tulsa, OK 74104. Review of applications will begin 1 October 2005 and will continue until the position is filled. Deadline 7

November for MLA interview s. The University of Tulsa is an EEO/AA employer. [R]

G. Matthew Jenkins, Asst. Prof.
Director of the Writing Program
Department of English
University of Tulsa
600 S. College Ave
Tulsa, OK 74104
[REDACTED]

[↑ Contents](#)

434. **Mona Baroudi**

Parthenon West Review & Five Fingers Review @ Intersection

Thu 27 Oct 2005

INTERSECTION 2005 FALL LITERARY SERIES

INDEPENDENT PRESS SPOTLIGHT:

Parthenon West Review & Five Fingers Review

Featuring readings by Tsering Wangmo Dhompa, Joseph Lease, Brian Teare & Tehea Robie and

performative readings by Intersection Resident Company Campo Santo

Intersection's series focusing on local independent publishing houses provides a unique opportunity to meet some of our leading local writers, publishers, and performers and learn first-hand what drives the Bay Area's local independent publishing community. This is a chance to learn about what inspires each publication's editors, to hear work by some of the city's finest poets and thinkers, and to experience re-interpretations by actors from Intersection's esteemed resident company Campo Santo.

Parthenon West Review (est. 2004), a new biannual journal co-edited by local writers David Holler and Chad Sweeney, is dedicated to bringing into conversation a wide range and school of poetics and features writers Tsering Wangmo Dhompa & Joseph Lease.

Five Fingers Review (est. 1984) is an annual journal that publishes the best non-commercial writing by both emerging and established writers from the U.S. and beyond. The review, which supports a wide range of literary tastes and aesthetics, features writers Brian Teare & Tehea Robie.

Tuesday, November 1 at 7:30pm

\$5-\$15/Sliding Scale (Pay What You Can)

No reservations required-Seating is first-come, first-served

Intersection for the Arts
446 Valencia (btwn 15/16)
Mission District, San Francisco
[REDACTED], www.theintersection.org

INTERSECTION FOR THE ARTS is celebrating its 40th Anniversary this year! Intersection is San Francisco's oldest alternative art space and provides a place where provocative ideas, diverse art forms, artists and audiences can intersect one another. At Intersection, experimentation and risk are possible, debate and critical inquiry are embraced, community is essential, resources and experience are democratized, and today's issues are thrashed about in the heat and immediacy of live art.

[↑ Contents](#)

435. **Richard Jeffrey Newman**

Two poems

Thu 27 Oct 2005

You know how sometimes you open a book of poetry at random and the poem you open to is the one you need at that moment? I did this twice today, and each time the poem was right on. I just wanted to share them:

To Enter That Rhythm Where The Self Is Lost

To enter that rhythm where the self is lost,
where breathing : heartbeat : and the subtle music
of their relation make our dance, and hasten
us to the moment when all things become
magic, another possibility.
That blind moment, midnight, when all sight
begins, and the dance itself is all our breath,
and we ourselves the moment of life and death.
Blinded; but given now another saving,
the self as vision, at all times perceiving,
all arts all senses being languages,
delivered of will, being transformed in truth -
for life's sake surrendering moment and images,
writing the poem; in love making; bringing to birth.

-Muriel Ruykeiser

///

All That Time

I saw two trees embracing.
One leaned on the other
as if to throw her down.
But she was the upright one.
Since their twin youth, maybe she
had been pulling him toward her
all that time,

and finally almost uprooted him.
He was the thin, dry, insecure one,
the most wind-warped, you could see.
And where their tops tangled
it looked like he was crying
on her shoulder.
On the other hand, maybe he

had been trying to weaken her,
break her, or at least
make her bend
over backwards for him
just a little bit.
And all that time
she was standing up to him

the best she could.
She was the most stubborn,
the straightest one, that's a fact.
But he had been willing
to change himself-
even if it was for the worse-
all that time.

At the top they looked like one
tree, where they were embracing.
It was plain they'd be
always together.
Too late now to part.
When the wind blew, you could hear
them rubbing on each other.

-May Swenson

[↑ Contents](#)

436. **Charlotte Mandel**

Re: Two poems

Thu 27 Oct 2005

Jeffrey - thank you!

I've just completed teaching Rukeyser for a course - and I taught Swenson last semester! Those two are poets I can almost always just open at random to find, as you say, just what I need.

Best,

Charlotte

On Oct 27, 2005, at 5:42 PM, Richard Jeffrey Newman wrote:

You know how sometimes you open a book of poetry at random and the poem you

open to is the one you need at that moment? I did this twice today, and each

time the poem was right on. I just wanted to share them:

To Enter That Rhythm Where The Self Is Lost

To enter that rhythm where the self is lost,
where breathing : heartbeat : and the subtle music
of their relation make our dance, and hasten
us to the moment when all things become
magic, another possibility.

That blind moment, midnight, when all sight
begins, and the dance itself is all our breath,
and we ourselves the moment of life and death.

Blinded; but given now another saving,
the self as vision, at all times perceiving,
all arts all senses being languages,
delivered of will, being transformed in truth -
for life's sake surrendering moment and images,
writing the poem; in love making; bringing to birth.

-Muriel Rukeyser

///

All That Time

I saw two trees embracing.
One leaned on the other
as if to throw her down.
But she was the upright one.
Since their twin youth, maybe she

had been pulling him toward her
all that time,
and finally almost uprooted him.
He was the thin, dry, insecure one,
the most wind-warped, you could see.
And where their tops tangled
it looked like he was crying
on her shoulder.
On the other hand, maybe he
had been trying to weaken her,
break her, or at least
make her bend
over backwards for him
just a little bit.
And all that time
she was standing up to him
the best she could.
She was the most stubborn,
the straightest one, that's a fact.
But he had been willing
to change himself-
even if it was for the worse-
all that time.
At the top they looked like one
tree, where they were embracing.
It was plain they'd be
always together.
Too late now to part.
When the wind blew, you could hear
them rubbing on each other.
-May Swenson

[↑ Contents](#)

437. **Halvard Johnson**

Re: Two poems

Thu 27 Oct 2005

No poems here, please. This is a poetry-free zone. Do you
have something to announce?

On Oct 27, 2005, at 5:42 PM, Richard Jeffrey Newman wrote:

You know how sometimes you open a book of poetry at random and the poem you open to is the one you need at that moment? I did this twice today, and each time the poem was right on. I just wanted to share them:

To Enter That Rhythm Where The Self Is Lost

*To enter that rhythm where the self is lost,
where breathing : heartbeat : and the subtle music
of their relation make our dance, and hasten
us to the moment when all things become
magic, another possibility.
That blind moment, midnight, when all sight
begins, and the dance itself is all our breath,
and we ourselves the moment of life and death.
Blinded; but given now another saving,
the self as vision, at all times perceiving,
all arts all senses being languages,
delivered of will, being transformed in truth -
for life's sake surrendering moment and images,
writing the poem; in love making; bringing to birth.*

-Muriel Ruykeiser

///

All That Time

*I saw two trees embracing.
One leaned on the other
as if to throw her down.
But she was the upright one.
Since their twin youth, maybe she
had been pulling him toward her
all that time,

and finally almost uprooted him.
He was the thin, dry, insecure one,
the most wind-warped, you could see.
And where their tops tangled
it looked like he was crying
on her shoulder.
On the other hand, maybe he

had been trying to weaken her,
break her, or at least*

*make her bend
over backwards for him
just a little bit.
And all that time
she was standing up to him*

*the best she could.
She was the most stubborn,
the straightest one, that's a fact.
But he had been willing
to change himself-
even if it was for the worse-
all that time.*

*At the top they looked like one
tree, where they were embracing.
It was plain they'd be
always together.
Too late now to part.
When the wind blew, you could hear
them rubbing on each other.*

-May Swenson

Hal Art & Plastic Surgery

Halvard Johnson

=====

email: [REDACTED]

[REDACTED]

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

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

<http://imageswithoutwords.blogspot.com>

[↑ Contents](#)

438. **Dan Waber**

Re: Two poems

Thu 27 Oct 2005

Halvard, for more you can try:

murielrueykeiser.blogspot.hvn and

mayswenson.blogspot.hvn

Dan

Halvard Johnson <[REDACTED]> wrote:

> No poems here, please. This is a poetry-free zone. Do you
> have something to announce?

>

>

> On Oct 27, 2005, at 5:42 PM, Richard Jeffrey Newman wrote:

>

>> You know how sometimes you open a book of poetry at random and the
>> poem you

>> open to is the one you need at that moment? I did this twice today,

>> and each

>> time the poem was right on. I just wanted to share them:

>>

>>

>> To Enter That Rhythm Where The Self Is Lost

>>

>> To enter that rhythm where the self is lost,
>> where breathing : heartbeat : and the subtle music
>> of their relation make our dance, and hasten
>> us to the moment when all things become
>> magic, another possibility.

>> That blind moment, midnight, when all sight
>> begins, and the dance itself is all our breath,
>> and we ourselves the moment of life and death.

>> Blinded; but given now another saving,
>> the self as vision, at all times perceiving,
>> all arts all senses being languages,
>> delivered of will, being transformed in truth -
>> for life's sake surrendering moment and images,
>> writing the poem; in love making; bringing to birth.

>>

>> -Muriel Ruykeiser

>>

>> ///

>>

>> All That Time

>>

>> I saw two trees embracing.

>> One leaned on the other

>> as if to throw her down.

>> But she was the upright one.

>> Since their twin youth, maybe she

>> had been pulling him toward her
>> all that time,
>>
>> and finally almost uprooted him.
>> He was the thin, dry, insecure one,
>> the most wind-warped, you could see.
>> And where their tops tangled
>> it looked like he was crying
>> on her shoulder.
>> On the other hand, maybe he
>>
>> had been trying to weaken her,
>> break her, or at least
>> make her bend
>> over backwards for him
>> just a little bit.
>> And all that time
>> she was standing up to him
>>
>> the best she could.
>> She was the most stubborn,
>> the straightest one, that's a fact.
>> But he had been willing
>> to change himself-
>> even if it was for the worse-
>> all that time.
>>
>> At the top they looked like one
>> tree, where they were embracing.
>> It was plain they'd be
>> always together.
>> Too late now to part.
>> When the wind blew, you could hear
>> them rubbing on each other.
>>
>> -May Swenson
>>
>>
>
>
>
> Hal Art & Plastic Surgery

>
> Halvard Johnson
> =====
> email: [REDACTED]
> [REDACTED]
> website: <http://home.earthlink.net/~halvard>
> blogs: <http://entropyandme.blogspot.com>
> <http://imageswithoutwords.blogspot.com>

[↑ Contents](#)

439. **Mark Weiss**

Gloria Gervitz & Mónica de la Torre at Poets House

Thu 27 Oct 2005

Poetic Migrations: Gloria Gervitz in Conversation with Mónica de la Torre
Friday, October 28, 7pm
Poets House, 72 Spring Street, 2nd Floor
\$7, Free for Members

Join Gloria Gervitz, one of the most important Mexican poets of the post-Paz generation, and Monica de la Torre, co-editor of a landmark collection of contemporary Mexican poetry, in a conversation about long poems, translation, Mexican politics and culture, feminism, and personal memory.

Gloria Gervitz, a lifelong resident of Mexico City, has been publishing her poetry since 1979, when the first part of *Migraciones/Migrations* appeared. A definitive bilingual edition was published in 2004.

Mónica de la Torre is co-author of *Appendices, Illustrations and Notes*, and with Michael Wiegers, editor of *Reversible Monuments: Contemporary Mexican Poetry*.

Co-Sponsored by The Instituto Cervantes and the Mexican Cultural Institute in New York as well as the Secretaría de Relaciones Exteriores de México and the Consulate General of Mexico in Boston.

For info: please visit <<http://www.poetshouse.org/>>www.poetshouse.org or call [REDACTED].

[↑ Contents](#)

440. **Gary Sullivan**

KATIE DEGENTESH & JENNIFER L. KNOX | Segue @ BPC Saturday

Thu 27 Oct 2005

KATIE DEGENTESH & JENNIFER L. KNOX

SEGUE READING SERIES

@ BOWERY POETRY CLUB

Saturday, October 29, 4:00 - 6:00 p.m.

308 BOWERY, just north of Houston

\$5 admission goes to support the readers

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.

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.

These events are made possible, in part, with public funds from The New York State Council on the Arts, a state agency.

[↑ Contents](#)

441. **Matt Henriksen**

10.30.05 :: Lisa Jarnot & Tony Tost :: NYC

Thu 27 Oct 2005

The Burning Chair & Typo
present a night of poetry with

Tony Tost

&

Lisa Jarnot

8 p.m., Sunday, October 30

the Cloister Café, 238 E. 9th Street

between 2nd/3rd Aves.

FREE

About this month's readers:

Lisa Jarnot was born in Buffalo, New York in 1967. She attended the State University of New York at Buffalo and Brown University in Providence, Rhode Island. Since the mid-1990s she has lived in New York City. She has edited two small magazines (No Trees, 1987-1990, and Troubled Surfer, 1991-1992) as well as The Poetry Project Newsletter and An Anthology of New (American) Poetry (Talisman House Publishers, 1997). She is the author of three full-length collections of poetry: Some Other Kind of Mission (Burning Deck Press, 1996), Ring of Fire (Zoland Books, 2001 and Salt Publishers, 2003), and Black Dog Songs (Flood Editions, 2003). Her biography of the San Francisco poet Robert Duncan is forthcoming from University of California Press and she recently completed a novel called Promise X. She teaches at Naropa University's Jack Kerouac School of Disembodied Poetics, Long Island University, and Brooklyn College and has given lectures and readings throughout the United States and Europe.

Tony Tost is the author of Invisible Bride, which was the winner of the 2003 Walt Whitman Award. American Book Review described the book as "one of the more engaging and interesting avant-gardist books of recent memory." Additionally, two chapbooks are forthcoming: World Jelly from Effing Press and Complex Sleep from Desert City Press. Tony is a member of the Lucifer Poetics Group, a Triangle-based collective of innovative-minded writers. He was a founding editor of Octopus and now edits Fascicle. After getting married in Arkansas, he began work on a Ph.D. in English at Duke.

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

[↑ Contents](#)

442. **robert lane**

Malleable Jangle Spring online

Thu 27 Oct 2005

The Spring edition of Malleable Jangle is now online. It features quality poetry from around the globe. Spring includes these poets:

Glenn W Cooper
S.P. Flannery
Kenneth P Gurney
Lynn Strongin
Duane Locke
Peter Macrow
Peter O'Mara
Amy Trussell
Rob Walker
Dru Philippou

They say Spring is the best time to read poetry so why not drop by and stay for a while; you're most welcome. Here's to warm balmy nights listening to the wind rustle in the palm trees. This issue highlights the work of Peter O'Mara. Make sure you navigate through his unique concrete/visual poems. So just in case you don't know where it is: <http://www.malleablejangle.netfirms.com> Best regards, Robert Lane.

Do you Yahoo!?

The New Yahoo! Movies: Check out the Latest Trailers, Premiere Photos and full Actor Database.

[↑ Contents](#)

443. **Rachel Loden**

here comes everybody

Thu 27 Oct 2005

If you're bored waiting for indictments, please check out

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

where I'm interviewed, along with a lot of other interesting people in the archives (where I'll be after a few days).

Rachel

People that are really weird can get into sensitive positions and have a tremendous impact on history.

--J. Danforth Quayle

Rachel Loden

The Richard Nixon Snow Globe:

<http://www.wildhoneypress.com/BOOKS/RNSG.htm>

Hotel Imperium:

<http://www.thepomegranate.com/loden/hotel.html>



[↑ Contents](#)

444. **Ram Devineni**

Rattapallax Shifts to DVDs

Thu 27 Oct 2005

Dear Friends:

Rattapallax magazine is shifting from CDs to DVDs for the spring 2006 issue (April 2006). We are including short films based on poetic and literary content with the magazine.

Cinema has become the people's art. With the advent of digital technology, filmmaking has become accessible to everyone. In this year's Tribeca Film Festival, over 50% of the films were made with digital cameras and 85% were edited on a computer. By merging poetry & literature with cinema, we can greatly advance the art form.

<http://www.rattapallax.com/dvds.htm>

Some of the film-makers included in the DVD are Abbas Kiarostami (won the Palme d'Or at Cannes Film Festival for Taste of Cherry); Daniel Mitelpunkt; Rob Epstein and Jeffrey Friedman (received two Academy Awards); Tonya Hurley; and films on Joyce Carol Oates, Yusef Komunyakaa, Martín Espada and selections from the 2004 Zebra Film Awards.

Cheers

Ram Devineni

Publisher

[↑ Contents](#)

445. **Nick Piombino**

new on ::fait accompli::

Thu 27 Oct 2005

::fait accompli::

<http://nickpiombino.blogspot.com>

is pleased to announce

Time Undisturbed

a mini-interview with

Nico Vassilakis

whose recent works include

Concrete: Movies, a vispo dvd

StampOlogue (Runaway Spoon Press)

and Texts for Nothing, but Cut Up (Sub Rosa Press)

(featured on UBU web)

also, our latest theoretical object

Whatchacallit

[↑ Contents](#)

446. **Dan Machlin**

FUTUREPOEM BOOK PARTY 11/3, NYC

Thu 27 Oct 2005

Futurepoem books and Poetry City invite you to a book party to celebrate the publication of:

MAD SCIENCE IN IMPERIAL CITY

by Shanxing Wang

(selected for publication by Edwin Torres, Kristin Prevallet, Heather Ramsdell & Dan Machlin)

Thursday, November 3, 2005

7:00 P.M., FREE

Teachers & Writers Collaborative

5 Union Square West, 7th Floor

(between 14th and 15th Streets)



with readings by Shanxing Wang and Special Guests
& Wine and cheese reception.

Directions: 4,5,6,L,N,R to Union Square, F to 14th Street.

Shanxing Wang's *Mad Science in Imperial City* is a work of genius. It is intended to be so, and it is saturated with the melancholy and exhibits something of the fear that genius in its machinations may produce. The book is also comic, sometimes desperately and more often happily so; the forces of genius are multiple. Comprised of four interrelated works—which might also be termed chapters or perhaps sections of a serial poem—this book escapes characterization; escape, in fact, is one of its motifs. But it is an escape carried out paradoxically through invasion—it finds ways out by finding ways in. The work lays out for itself multiple trajectories, including some provided by math, mechanics, fantasy, music, film, and above all by dreams (or are they nightmares?) of life in and out of a plan. Culture shapes itself to grids; or, perhaps, gridding and cultural production are the same thing. Shanxing Wang's *Mad Science in Imperial City* proceeds through involutions and across equations to create an astonishingly original counter to the catastrophe of the contemporary world. This is a brilliant book. —Lyn Hejinian

Mad Science in Imperial City is humbling, beautifully mapped and calibrated, wild with imagination, wit, irony. I think it is one of the most naturally brilliant books I have read of late. Shanxing Wang brings his engineering genius to his genius for a new magical/radical language. Many bows in my old mandarin robe to this impressive debut collection. —Anne Waldman

Mad Science in Imperial City is propelled by the personal loss and trauma Shanxing Wang experienced during the political turbulence of the 1980s which culminated in the 1989 tragedy at Tiananmen Square. From this personal experience, Wang has created a work of art-in-language which breaks new territories of poetic form. The central urgency of Wang's work is a fractured personal and ideological loss; mirroring this, the work manufactures its own form on the page as a broken narrative. Like *Dictee* by Theresa Hak Kyung Cha, Wang's work materializes the shattered effects of cultural history on the mind of the poet who is trying to piece his life together in its devastating and unresolved wake. —Kristin Prevallet

Shanxing Wang was born in Jinzhong, Shanxi Province, China, and studied Mechanical Engineering at Xi'an Jiaotong University. In 1991, at the age of 26, he moved to the U.S. to pursue a PhD in Mechanical Engineering at University of California at Berkeley. While teaching Engineering at Rutgers University, he began to take courses in Creative Writing, and subsequently received a Zora Neale Hurston Scholarship to attend the Summer Writing Program at Naropa University. In 2003, he was selected as a finalist for the PEN USA Emerging Voices Rosenthal Fellowship. *Mad Science in Imperial City* is his first book. He currently lives and writes in Queens, New York.

Futurepoem is a NYC-based publishing collective that publishes innovative poetry and prose. It is supported in part by the New York State Council from the Arts Literature Program, The Fund for Poetry, The New York Community Trust, subscribers and individual donors. Donations are tax-deductible through our non-profit sponsor Fractured Atlas Productions, Inc. Futurepoem books can be ordered from SPD books, www.spdbooks.org. For more information, go to <http://www.futurepoem.com>. "Futurepoem books is exemplary in structure and selection, a new home for poetry that renews the art by finding its beating center."—Charles Bernstein.

For more information
<http://www.futurepoem.com>



[↑ Contents](#)

447. **Stephen Vincent**
Ghost Walking / New on the Blog

Fri 28 Oct 2005

<http://stephenvincent.net/blog/>

Ghost Walking

Exploring the Intimacy of Image & Text:

Que Tal!

Ophelia & Hamlet: The Ghosts

Ancestral Visit: Talbot's Ghosts

The Art of Urban Walking: Ghosts, Images & Texts (essay in progress)

Yellow Tail: Bird to Dark

Queen Ghost

As always, your feedback is appreciated.

As no doubt all, waiting for indictments in the morning!

Stephen Vincent

[↑ Contents](#)

448. **Poetry Project**
Events at the Poetry Project 10/28 - 11/2

Fri 28 Oct 2005

Hello all,

Lately I think I might, ³have a mind of winter.² Oh, wait, maybe it is just the suddenly shifting New York weatherastica. Well, please keep warm with us at these exciting poem-filled upcoming events.

Love,

The Poetry Project

Friday, October 28, 10:30PM

Hellacious Relationships

Jerry Williams, F. Omar Telan & singer/songwriter Gee Henry share poems of violent break-ups and erotic foibles. Music by Babs Soft.

Saturday, October 29, 1:00PM. Free.

A Tribute to Robert Creeley

A celebration of the life and work of the much-loved, hugely influential poet and long-time friend of the Poetry Project, who passed away on March 30. A full bibliography of Creeley's dozens of books of poetry and prose can be read at his web page on the Electronic Poetry Center. Participants include: Irene Aebi, Ammiel Alcalay, John Ashbery, Amiri Baraka, Bill Berkson, Charles Bernstein, William Corbett, Kathleen Fraser, Peter Gizzi, Allan Graham, Bobbie Louise Hawkins, Anselm Hollo, Lisa Jarnot, Alex Katz, Vincent Katz, Basil King, Mark Mirsky, Brad Morrow, Simon Pettet, Archie Rand, Tom Raworth, Ed Sanders, Leslie Scalapino, Rod Smith, Anne Tardos, Anne Waldman, Keith Waldrop, Rosmarie Waldrop, Elizabeth Willis, CD Wright, and John Yau.

This event is Co-sponsored by Poets House and New Directions.

Monday October 31, 8:00PM

Gloria Gervitz & Roberto Harrison

Gloria Gervitz is a lifelong resident of Mexico City, where she was born in 1943. A recipient of fellowships in poetry from the Fondo Nacional para la Cultura y las Artes for 1993 and 1997 to 2002, she has been publishing her poetry since 1979, when *Shaharit*, the first part of *Migraciones*, appeared as a separate volume. It has been followed by *Fragmento de ventana* (1986), *Yiskor* (1987), *Pythia* (1993), *Treno* (2003), and *Septiembre* (2003). The present volume of *Migraciones* includes numerous revisions and is the definitive edition. She has published studies of the work of Clarice Lispector and Osip and Nadezhda Mandelstam and translations of poems by Samuel Beckett, Anna Akhmatova, Kenneth Rexroth, Susan Howe, Rita Dove, and, under a grant from the Fund for Culture Mexico-USA, Lorine Niedecker. Her own work has been translated into French, Hebrew, Italian, Japanese, Portuguese and Russian. A German edition of *Migraciones* appeared in 2002. Translator Mark Schafer will be here to read his translations. He was born in Concord, Massachusetts in 1962 and lives in Cambridge. He has published numerous translations of Latin American poetry and prose. He has been the recipient of an NEA Fellowship, a grant from the Fund for Culture Mexico-USA, and the Robert Fitzgerald Translation Prize. Roberto Harrison lives in Milwaukee, Wisconsin where he works as

a Systems Librarian at the Medical College of Wisconsin. He edits Crayon with Andrew Levy and the Bronze Skull Press chapbook series. His most recent chapbooks are Chorrera, bus, Mola, and mani.

This event is co-sponsored by the Mexican Cultural Institute, the Secretaria de Relaciones Exteriores de Mexico and the Consulate General of Mexico in Boston.

Wednesday, November 2, 8:00PM

Dawn-Michelle Baude & Bill Berkson

Dawn-Michelle Baude is the author of several poetry books and chapbooks, including *Through a Membrane / Clouds*, *Egypt*, and *The Beirut Poems*, as well as the critical work, *reConnaître: Curt Asker*. She received a 2005 Fulbright Award in Poetry and teaches at the American University of Paris. Born in New York in 1939, Bill Berkson has lived in northern California since 1970. His recent books include *Serenade*, *Fugue State*, *Hymns of St. Bridget*, *25 Grand View*, and *Gloria* with etchings by Alex Katz. A collection of his criticism, *The Sweet Singer of Modernism and Other Art Writings*, appeared from Qua Books in 2004. He teaches at the San Francisco Art Institute.

Day of the Dead in St. Mark's Church in the Bowery *Mano a Mano : Mexican Culture Without Borders*, invites you to participate in events and workshops to celebrate the traditional from October 28th to November 2.

The Day of the Dead has been one of Mexico's most important festivals since pre-Hispanic times. It is a time for families to gather and welcome the souls of the dead on their annual visit home. Cempasúchil (marigold) flower, burning copal incense, fresh pan de muertos bread, candles, sugar skulls, photographs and mementos of the departed adorn special altars. In Mexico, the Day of the Dead is celebrated over an entire week with the preparation of altars, foods, dance, music and special offerings for people who have died in accidents, as well as children and adults. *Mano a Mano* has organized a series of events including altar-building, workshops, dance, poetry and music.

All events are free and open to the public. For more information concerning this event and for a calendar of other Day of the Dead events, please call [REDACTED] x35 or email: [REDACTED].

BRIDGING THE GULF: THINKING THROUGH KATRINA
Multi-Disciplinary Conference Celebrating Gulf Coast Culture
A Students for Students Initiative Benefiting Scholarship America

Friday, 28 October 2005

CUNY Graduate Center (concourse level)

365 Fifth Avenue

New York, NY 10016

The visual arts panel at 10:15 am features Alison Collins, Willie Birch, and Margaret Evangeline.

The poetry reading at 1:30 features John Ashbery, Tonya Foster, and Brett Evans.

Also featuring: Rebecca Davis, Thadious Davis, William Kornblum, Setha Low, Dan Morgenstern, Chris Suggs, Ned Sublette, Elijah Wald, Tracey Watts, and Clyde Woods

Visual Arts Panel 10:15am-11:15am

Place / Displacement Panel 11:30am-12:30pm

Reception 12:30-1:20pm

Poetry Reading 1:30-2:45pm

Music Panel 3:00-4:15

Film screening*: Down by Law (1987, directed by Jim Jarmusch) 4:30-6:45

Concert** 7:30-10

VISIBLE FROM SPACE ZO-ZO AFROBEAT, a West African Pop Band

Tickets (available at event): Day Pass (one price for all panels) \$15 (\$10 CUNY students)

*Film Screening \$15 (\$10 CUNY students)

**Concert \$20 (\$15 CUNY students)

Event Pass (includes all panels, film screening, concert) \$35 (\$30 CUNY students)

The Recluse Superc(s)edes The World and Then it Opens Up

Those of you who are subscribers to The World know that the Poetry Project has a new poetry mag called The Recluse. We are going back to our DIY roots, though Santo at The Source has replaced the mimeo machine. The gloss cover, gone - think three silver staples, but the work is luminescent. Issue #1 features a cover image by Jane Hammond and work by Renee Gladman, John Yau, Lisa Robertson, Chris Carnevale, Ted Greenwald, Marcella Durand, Macgregor Card, Rebecca Kosick and Jean Day. This premiere issue was edited by the Poetry Project team of Anselm Berrigan, Miles Champion and Corina Copp. Someday, Issue #2 will be brought to you by Anselm Berrigan, Stacy Szymaszek and Corrine Fitzpatrick. The editors regret that they are not reading unsolicited work at this time, but if you would like to order an issue please email us at .

*** The editorial staff of The Recluse is planning for issue no. 2 to appear in late winter/early spring. While we aren't accepting work for issue no. 2, beginning with issue no. 3 we will be encouraging and welcoming submissions.

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 .

[↑ Contents](#)

449. **John Lowther**
The Revolution Will Not Be Funded
Fri 28 Oct 2005

thinking of going nonprofit? think carefully....

* * *

www.leftturn.org

The Non-Profit & The Autonomous Grassroots
by Eric Tang
from Left Turn Magazine

Once upon a time, being labeled an affiliate of the state was a nasty indictment in radical movements. Today some of the movement's best and brightest openly and proudly claim membership in organizations whose link to the state-either through direct public funding or mere tax-reporting-are unambiguous and well-documented.

I am speaking of the impressive number of radical-minded grassroots groups that, while continuing to sincerely abide by the ethos of "our movement," have assumed the form of a Non-Profit (NP) entity.

Non-profits, also known as non-governmental organizations (NGO), are often stripped down to their barest and most essential nature as an IRS tax category: the 501(c)3. This official registration with the government grants the

accreditation needed to receive government funding and funds through private philanthropic foundations. In exchange, the grassroots non-profit must adopt legally binding by-laws, elect a board of directors modeled after corporations, and open board minutes and fiscal accounting to the public. Previously considered anathema to the grassroots Left, these practices are accepted governing principles of many community organizations. While we have yet to precisely assess the effects of incorporating an autonomous movement, experience suggests the non-profit poses as many challenges to organizing as it solves.

Fractured Left

"We, the Left, have been described as being, weak, fractured, disorganized. I attribute that to three things-COINTELPRO. 501(c)3. Capitalism," deadpans

Suzanne Pharr at a conference, entitled "The Revolution Will Not Be Funded:

Beyond the Non-Profit Industrial Complex" in May 2004. Few grassroots organizers

can claim a tour of duty more impressive than Suzanne Pharr, whose work traverses the past thirty years. She is an author, founding member and director

of the Arkansas Women's Project for nineteen years, and former director of the

Highlander Research and Education Center. During her days in Arkansas she

participated in the internal struggles that eventually led her anti-domestic

violence organization to adopt the non-profit model.

After years of effectively organizing a grassroots core, Pharr had reached an

impasse. She struggled with the need to have a greater impact in the movement to

end violence against women, which required working with the array of political

forces outside the grassroots. Becoming a non-profit represented one major step

in that direction, facilitating the political goals of

"credibility...the

approval of churches, clubs, and even law enforcement." Yet, she debated if

registering as a non-profit would deliver these goals or take them away. Time

would tell. "I've seen the loss of political force and movement building," says Pharr, reflecting on the over-saturation of non-profit models within today's New Left struggles. The most troubling aspect of these losses, she says, is that they were not so much based on sharp difference on key political issues, but rather "the dreadful competition among organizations for little pots of money."

Years ago the Left made a decision to go down a certain road towards non-profit incorporation. There were some victories but also a good number of political casualties, according to those who took part in that turn. Yet open dialogue on the complex challenges posed by the non-profit has often taken a back seat to the immediate need of getting important work done. Resultantly, a new generation of leaders inherit the unresolved dilemmas.

Heavy legacies

New activists in community, labor, and justice struggles are soon made aware that they bear heavy burdens. They must carry forth movements that ended Jim Crow, created environmental justice, and inspired mass anti-war protests. The young organizer can take a course that covers Cesar Chavez, Dolores Huerta, and the United Farm Workers and learn that all union members, even the lowest paid, contributed regular membership dues. Chavez insisted, "this is the only way the workers will 'own' the organization." Young activists will inevitably take a hard look at grassroots organizing that lives on foundation grants, hires a development director to raise funds to free others to do the real work, and adopts management systems which are foreign, if not alienating, to the

values

and skills-set of the grassroots base. Contradictions will be analyzed:

Why do we apply for a police permit to protest the police? .Because if we break the law, our board is liable.

Why can't we lobby?

.Because that would violate our 501(c)3 status and the conditions of our grant.

Why not just take the streets?

.Because insurance doesn't cover it.

The non-profit is cast as the straw man against a multitude of political frustrations. With the severe limitations (shackles) placed on the Left today, defense against right-wing attack must be accompanied by the exorcising of 'untidy' internal contradictions.

Nonprofit blues

Indeed, the majority of organizational leaders I've sat down with over the past year and a half-whose work ranges from defeating the onset of neoliberal policies in public schools, to the ongoing struggle against police violence, to defending the rights of immigrant communities-have experienced, to varying degrees, an onset of the NP blues. They are concerned about the ways in which the priorities of philanthropy tamper with the organizing work, or how NP governance makes impossible the principle of unity which calls for youth and working class people at the center. Worse still is how hiring and promotion policies have led to competition and individualism among the ranks.

Still, despite the seeming ubiquity of the dilemma, a broad and consistent public discussion is absent. Each finds his or her own way to manage the contradictions. In my conversations with participants who attended the "Revolution Will Not Be Funded," many lefties talked of participating in the NP as a tactic on the "down low," a temporary ride toward a more radical end. Yet candid discussions on just how long we ride this Trojan horse, or how

far we've
actually traveled, are few and far between. For those who have
steadfastly
refused to go NP, they too maintain silence-for the most part.
Perhaps it would be beneficial to return to the historical moment in
question.
The origin point can be found at the dawn of the Reagan era, somewhere
in the
early to mid 1980s. This was the juncture at which significant strands
of the
New Left decided to turn down the NP road. What were the internal
conditions
that led to that turn? There are three interrelated factors that
standout- the
deconsolidation of the party-builders and the proliferation of New
Social
Movements, Baby-boomers with loot, and the question of legitimacy. What
ensues
is a very rough sketch of each.

New movements

Throughout much of the 1970s, there was a strong current within the New
Left
that sought to harness and consolidate the political energies of the
late 1960s
into the revolutionary party. The years 1965-1969 were those mercurial
years,
which saw the rise of numerous liberation struggles led by groups such
as the
Black Panther Party (and the ensuing "Panther effect:" Young Lords, I
Wor Kuen,
Brown Berets), the Women's Liberation Movements (some led by white
women, others
by Third World sistas), Lesbian and Gay Liberation struggles and the
meteoric
rise of the anti-war movement. Max Elbaum describes the period as
"Revolution in
Air"-it was a feeling, a texture, of multiple resistances, each with
its own
brilliance and complexity.

By the 1970s many of the self-identified revolutionary forces within this New Left turned their attention to party building efforts aimed at consolidating the many movements in an effort to strike a unified revolutionary blow against the establishment. But for some, party-building came at the cost of extracting valuable time and attention from community-based struggles. For others, it meant erasing or subordinating the particular character of race, gender, sexual, and class oppression for the sake of a "higher degree" of unity. And for others still, party building would mark the beginning of deep sectarian fighting between different cadres, not to mention the abuses of power within parties and revolutionary organizations.

The troubled efforts of the party-builders paralleled the rise and proliferation of "New Social Movements" (NSMs)-led by those who had either departed from, resisted, or simply ignored the push to consolidate the revolutionary party. By the early 80s, with many party building efforts in decline, the NSMs continued to grow and proliferate, codifying their struggles under semi-new banners such as: Environmental Justice, Racial Justice, No Nukes, Housing Organizing, Youth Development, Community Development and Anti-poverty. These would provide for the new social justice categories that would eventually be adapted by the philanthropic foundations.

Baby boomers

Yet who are the people behind these mysterious foundations who donate a portion of their excesses to the grassroots? And since when do the wealthy give generously to progressive, even radical, causes? The New Left described above

was one part of a broader countercultural movement whose core consisted largely of middle-class youth with an occasional sprinkling of the children of the wealthy. By the 80s, many of the baby boomers born to wealth were inheriting portions of their families' estate. And those still partially faithful to movement values became reliable individual donors to NSM struggles close to their hearts.

Yet those with serious loot established "family foundations"-non profit institutions that do the work of finding and funding worthy projects.

The vast

majority of these foundations can only give grants to groups with NP status.

Between 1975 and 1988, the total number of philanthropic foundations jumped from

21,887 to 30,338. By 2000, that number would reach 56,582. Many of these were

small family foundations, signaling a new, albeit small and selective, funding

source for the grassroots. This was much needed respite for community based

struggles weathering the cutbacks to federally funded anti poverty programs that

were originally designed under the Kennedy-Johnson "Great Society" era and

narrowly resuscitated under Carter, before being cut down by Reagan.

Institutional power

During this same period, it got in the heads of some on the left that in order

to have impact, the movement needed to take on the sharper image. It needed to

get with the times (or the Times) and make an impression on institutional power

as opposed to being its incessant pain in the ass. Instead of "mau-mauing" the

suits for big promises that amounted mere bread crumbs, it was suggested that

the left try donning a suit and grabbing a seat at the table to win big.

The penultimate examples of this are the former new lefties who ran for political office during the 80s and 90s, deciding to work with instead of against the Democratic Party. For those with slightly smaller egos but no less ambition, the mission became to start influential non-profit organizations that could press for the incremental gains that would perhaps lead, finally, to those Marxian qualitative leaps.

Of course, there were those who pleaded in vein with their erstwhile comrades to not go the route of legitimacy-to hold out just a little longer. For many of them the story abruptly ends here. Their generation simply "sold out," as the crabby expression goes, forever abandoning the good idea of revolution. But sell out talk-which is absolutist in both its form and intent-does little to guide us through our present-day dilemmas.

Alternative Spaces

The "whole sell out theory crowds out the discussion of burn-out," remarks Makani Themba-Nixon, director of the Washington D.C.-based Praxis Project, referring to those who were exhausted by the internal political processes and abuses of institutional authority in various revolutionary parties and collectives. Many people sought alternative spaces to carry out their work. According to Themba-Nixon, "women in particular needed a way to get away from the sexism, the exploitation, the rough stuff" found within revolutionary organizations. Internal problems were "more the issue behind people leaving than the external politics," she says. The emergence of the non-profit, Pharr explains, provided the opportunity to continue to "do smart work, practical work, in a way that allowed you to survive. This was especially

important after
witnessing those who did not survive."

Themba-Nixon's observations would caution against sweeping calls for
the New
Left's full retreat from non-profits. Autonomous movements are not
inoculated
from sharp power imbalances (typified by middle-class leadership),
competitiveness, and internal exploitation. In fact, the New Left's
failure to
implement and sustain anti-hierarchical principles, to care for the
long-term
development of all members, and to promote a diverse movement culture of
participation led many to create non-profits as alternative spaces for
effective
organizing.

Civil society

These days, there's a small movement storm brewing in Atlanta, Georgia.
In the
summer of 2006, the city will play host to the first United States
Social Forum
(USSF), a gathering projected at 20,000 participants from a wide cross
section
of the grassroots including labor, environmental justice, immigrant
rights,
racial justice, anti-war, youth and student, women, LGBT, international
solidarity. Although the USSF will not take up resolving the NP dilemma
as a
stated objective or "thematic area" it may provide a space to shed some
much-needed light on the matter.

The USSF is an official regional forum of the World Social Forum (WSF)
which,
for the past six years, has coalesced social movements from around the
world to
discuss an array of locally derived "global strategies" to defeat the
agendas of
world trade, war, and the new imperialism. The groups that comprise
this new
global movement are not political parties or government representatives
of left
leaning nation states. Rather they consider themselves part of a new

"civil

society"-an array of locally based struggles and supporting NGOs.

On January 1, 1994, the world caught a glimpse of this new civil society in

action, as a relatively small band of indigenous Mayan freedom fighters from the

Southwest state of Chiapas known as the Zapatistas led the once improbable

people's uprising against globalization. The Zapatistas would advance the idea

that those who were to defend the people in this "Fourth World War" were not the

national liberation armies of old but rather a new Mexican civil society comprised of indigenous social movements completely independent of the public

and private sectors.

This concept of civil society included non-indigenous Mexican civilian groups

who saw their own futures inextricably linked to that of the indigenous struggle

against neoliberalism including NGOs. Under the auspices of Mexican civil

society, the autonomous social movement and the institutionalized NGO strive for

balance-each understands the specific and complementary role it plays in articulating the new social formation.

Complementary role

The NGO is not the subject of the social movement, but rather the political and

technical support for the struggle. The NGO leverages funds to the autonomous

grassroots groups, helps the movement build connection to those beyond the

borders of the nation-state, provides training, education, and infrastructural

support (the development of health clinics, schools, alternative media centers,

etc.), and serves as a liaison between government officials and autonomous

movements.

Yet, before we take heart that the new paradigm of civil society and its WSF provide a solution for our generation, it is worth noting that, here too, contradictions abound. The WSF has been criticized for its heavy presence of NGOs-most of whom can afford to send large delegations by plane-while the members of their nation's autonomous movements have less access, often arriving to the forum after weeks of traveling over rough terrain.

There are indeed NGOs throughout Latin America, Asia, and Africa that have come under fire for at times tipping the balance, eclipsing the autonomous movements.

Writer/activist Arundhati Roy, for example, has been a particularly harsh critic of NGOs operating in India, noting the ways in which they can often serve the neoliberal "developing nation" agenda.

US context

But for the US left, the concept of civil society may still prove valuable to those attempting to navigate their way through today's NP dilemmas.

"We never had it from the beginning," says Jerome Scott of his organization's

501c3 status, as he reflects on its twenty year history. The organization is

Project South based in Atlanta, and it will play the role of an anchor organization for the USSF. An autoworker and shop floor organizer from Detroit,

Scott once participated in the famous "wild cat" strikes of 1973, led in part by

the League of Revolutionary Black Workers. In the late-1970s, he relocated to

the Southeast, where things were a bit "more raw."

By the early 80s, the Southeast was experiencing major political backlash

against the gains of the Civil Rights movement. Scott along with several comrades from Detroit, who had also surreptitiously made their way down

South,
began organizing campaigns to bring attention to the profound poverty,
unemployment, and racism that characterized the post-Civil Rights era.
The
founding of Project South can be viewed as the continuation on the part
of Scott
and his comrades to build the independent movements that characterized
their
days back in Detroit.

During the first ten years of its existence, Project South was not a
NP, nor did
it receive significant grants from foundations or individual donors.
The work
was carried-out through a collective of volunteer activists,
organizers, and
visionaries. It was only in 1995, long after the organization had been
on the
radar of many progressive philanthropy eager to fund it, that Project
South
decided to incorporate as an NP.

Today, with approximately a half dozen staff members, a large office
within a
community-space, and the support of several foundations, Project South
continues
to be guided by the principles upon which it was founded. From salary
parity, to
an uncompromising people-centered mission, to engaging in a range of
tactics
(including lobbying), to anchoring the USSF conference, Project South
is a
successful example of an autonomous movement's successful transition to
non-profit status.

Perhaps some activists who, unlike Project South, consciously and
deliberately
founded NPs two decades ago, did so with the confidence that other
forms of
autonomous struggle would continue to grow and push forward. The role
of their
NP institutions would therefore be only complementary, supplemental, or
supportive to it-one of many means of tilting the broader political

spectrum
toward liberation politics.

Today however, US based non-profits find themselves awkwardly at the movement's center. We must address the imbalance between autonomous movements and non-profits. This is an ontological question: can a non-profit give life to that which is a precondition of its own existence? The non-profit can clear the path for revolution by dismantling its own policies and practices that prevent grassroots movements from truly impacting political institutions-from the electoral college, to the denial of proportional representation, to the collapse of the social welfare state, to the roll-back on civil rights.

No, the revolution will not be funded. We would need to find it first.

ABOUT THE AUTHOR

Born, raised, and living in New York City, Eric Tang is a community organizer, teacher, and occasional scribe. Working in the Southeast Asian neighborhoods of the Bronx, he helped to found the first Asian-community-based youth organizing project in the New York City. He currently provides training and capacity building support to grassroots youth groups across the country.

--

[↑ Contents](#)

450. **C Daly**

FW: Seeking Poets for Pay

Wed 12 Apr 2006

just thought you might be interested in the upshot of the craig's list LA poets for pay posting; it is, I suppose, a good idea, although his "friend" Chenoa Smith's business is very scary indeed.

the idea --writing poems akin to commissioned corridos -- is I suppose a good enough one, tho here perhaps more like getting a caricature done at a carnival -- commissioning corridos is pretty popular here in LA

all best,
Catherine Daly

My name is Ingo Janetschek. I was born in Vienna, Austria where I also grew up for most part of my life. My body age is 36 years and my spirit is eternal. I am living now in Los Angeles since November 1997 and since almost 2 years I am married to a beautiful Panamanian spirit.

As you might have guessed already I am an artist at heart. Basically I am a musician but I love all forms of expression and I have found a great outlet for them at the Café Rockotitlan on Wilton and Fountain in Hollywood at Expression Mondays. http://www.newearthlife.org/Expression_Mondays.html and have always aspired to finding a way to get not only out of the 9-5 trap myself but help other artists as well walking this new path with me.

[this is a local café with a generous open mike policy -- a friend who doesn't drink anymore is in a band that plays at this coffeehouse fairly frequently]

Finding a way, that would not only be enhancing to them but also to the customers, while the artist would actually do what he/she loves to do and get plenty of monetary exchange and still would have plenty of time at hand to just create or kick back or how ever he or she wishes to be in life.

As our society is changing in a very fast pace and so also our cultural values and the market place I knew I had to find a new way on how to make it workable and worthwhile to make a living as an artist.

I came up with one idea in regards to personalized poetry. But once I did some research on it I found out this I idea wasn't so new after all. Some other people had that one already before me. Nevertheless, looking at the popularity of poetry on the internet, the "competition" (I do not consider my fellow artists competitors) is so little and in fact most individuals one talks to on the street have never heard about such a product.

Also knowing that art is the soul food for the people I know there is a huge market out there. How much do you like to get touched by a poem or any kind of art when you are down? When your day wasn't that good? I know you know how such a piece of art can change your mood in an instant and put you back in touch with what is important in life, isn't it?

Looking at the state of our current society, how many people are truly happy?

I do see a chance that we can remind them of true values, of things they've always longed for and with giving the gift of a poem, in a very personalized way,

we can connect them back to what they hold dear and know that they are not alone.

So, yes, I am an idealist and the path I am walking is a new one. Nobody has walked it yet the way I want to do it. Just know, don't quit your job yet. But I hope you will soon. That is my wish for you and all of us.

I have partnered up with a very good friend of mine. Chenoa Smith. You can check her out under www.livingtheories.com She will oversee the distribution of our products while I run, organize and direct the company.

Once it is running and we know how to work it, we will expand this concept not only into new stores, cities and countries but also start new product lines as ideas I have plenty.

Most of the proceeds and profits coming out of this business will go to a way higher purpose since it is my life goal to host a village where artists get rehabilitated in their expressions and learn how to market themselves effectively so they are independent and don't need to compromise their own art and form of expression.

So, if you are interested in pioneering this area, I would like to meet with you in person so we can get to know each other better. Let me know when that is possible. Evenings and weekends work best for me. Starting this weekend.

Sincerely,

Ingo Janetschek



> This is a multi-part message in MIME format.

>

>

> To Whom It May Concern:

>

>

>

> I think I can write poetry on demand for individuals like that of the
> Mexican consultant balladeers (commissioned corridos), but in English free
> verse, since I have already written several series of such biographical
> poems for makeup artists, fashion designers, interior decorators, etc. I
> also have experience as poet laureate of UCLA Extension writing an "on
> demand" poem (in this case, also about artists). I am accustomed to
working

> from a collage of biographical material, photos, family and work history,
> interview, and other such material.

>

>
>
> I would like to receive more information. For a resume and samples, I
> invite you to "google my name" or visit links from
> <http://www.catherinedaly.info> <<http://www.catherinedaly.info>> .
>
>
>
> All best,
>
> Catherine Daly
>
> [REDACTED]
>
> 1626 Virginia Road
>
> Los Angeles, CA 90019
>
> 3237373238
>
>
>
> -----
> this message was remailed to you via: [REDACTED]
> -----
>

Ingo Janetschek

Custom Poetry - Personalized Poetry for any occasion.

[↑ Contents](#)

451. **Jonathan Penton**
last call for South African work

Fri 28 Oct 2005

David Chislett, who will guest-edit the South African issue of Unlikely 2.0, is still seeking films, visual art, music, audio performances, fiction, poetry, essays, interviews and reviews by South Africans or directly relating to the works of South Africans. He'd like to have them by the end of October. Please submit at [REDACTED].

Yours,

--

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

[↑ Contents](#)

452. **Harry Nudel**

Fw: 10 Thing I know about Erick Hawkins....

Sat 29 Oct 2005

- 1) He had a copy of Scott's Quentin Durwood....with Wyeth like illus. given to him as a kid
- 2) In 1929 he bought a copy of Isadora Duncan's MY LIFE & kept it for the rest of his life
- 3) At Harvard he majored in Classics....the book were hand size..and he translated them in a chicken like chinese like stroke heavily in the text...page by page..line by line....
- 4) He had three periods...the Indians of his Colorado childhood..the Greek Plays of his education...the Zen Noh period of his maturity....i never saw him dance...he had beautiful arms...
- 5) As the first student in Balanchine's school...he kept nothing....As the 1st Husband of Martha Graham...there is only a copy of a thick Lin Yu Tang book on chinese culture....."Love Martha/Barbara"
- 6) He was gorgeous in "Les Penintes"....a gay man in two morganantic marriages...
- 7) When he met and married Lucia Dlugoszweski...their books merged...poetry...science... post war existentialism...sartre...n'est pas...
- 8) The Blythe Haiku Books...are so heavily annotated...they seem weighted down...by who? one thing i don't know among 10 i somewhat know...
- 9) His Troop for his birthday would give him the present of a book..one on Picasso..one on African Sculpture...they would each sign their name for history's scroll
- 10) I don't want to be the heir to this tradition....tho i bought it for some 800 book bucks..since no one else seemed to care or bother...words are a dance. ..idon'tknow...no/noh....drn...

[↑ Contents](#)

453. **Jim Andrews**

digital poetry by Andreas Muller

Sat 29 Oct 2005

ANDREAS MÜLLER (LONDON)

<http://hahakid.net/forallseasons/forallseasons.html>

"For All Seasons" is an unusual piece of digital poetry. It is 3D, programmed in C++, available for Windows and Mac, quite deluxe in its interface (see the Readme for details) and very responsive. Also, the environments are well-realized both in several literary senses and as literary machines. "For All Seasons" consists of four movements/worlds/cantos/whatever--one for each season.

The poems are linked in various ways. They all are concerned with memories of youth. With memories of dandelions and fishing with a little net (as for butterflies), with the whirlwinds of autumn and snow in trees in winter. Very much poems of innocence and wonder. Poems of innocence and wonder can be very tiresome indeed--for their lack, really, of either. The digital aspects of these poems, however, are exceptionally strong in their wonderment, and somewhat brilliantly realized in contrast with the page that opens each poem.

"Spring", like the rest, opens with a brief text. The white page/black type then transforms into a 3D space and textual dandelions begin to grow from the page. Letters that form words are attached to stalks like dandelion parachute seeds are attached to stems. You use the left and right mouse buttons and the scroll wheel to move through the 3D world and blow the lettristic seeds through the 'air'. It is wonderful to move into this space and look up at them as trees.

"Summer" opens with a text of fishing with a net as a child. When you then click the text, the words are transformed in such a way that they behave very like fishes in their swimming. Again, you use the mouse buttons and wheel to swim through the schools of wordly fishes. The behaviors, once again, are eloquently realized. That is an odd word in this context, 'eloquently', but I think it is apt. Muller's work is, in part, expressive computation. He is a very fine programmer and is never so happy as when he can create art with it.

"Fall"'s opening text is tranformed into the sort of whirlwind we see in the fall that sweeps fallen leaves into the air. This is a gentle whirlwind, gentle vortex, gentle whirlwind.

"For All Seasons" is exceptionally expressive in highly unusual ways. In many ways it is also quite 'concrete' in its mimeticism. Some see the mimeticism of much concrete as a bit of a failure of imagination. Others point out the fundamental thrust of concrete, its universalist committment to understandable communication across language and educational barriers and say that the mimeticism of concrete is not a failure of the imagination but reflects a committment

to grounded and universal communication. Certainly the texts of "For All Seasons" can communicate before they are understood.

Altogether, I would have to say it's a remarkable piece of work in both its affective dimensions and as a literary machine.

ja

<http://vispo.com/misc/links.htm>

[↑ Contents](#)

454. **Adam Fieled**

New on P.F.S. Post...

Sat 29 Oct 2005

New on PFS Post (www.artrecess.blogspot.com):

-- Featured Poet: Chris McCabe. Chris McCabe was born in Liverpool in 1977. He has worked in several jobs since graduating from university, mostly as a side issue to writing poetry. His work has been published in numerous journals, including Poetry Salzburg Review, Angel Exhaust and Great Works. He has also read at the Cambridge Conference of Contemporary Poetry 2004 and in the 'Crossing the Line Series' at the Poetry Cafe. "The Hutton Inquiry", from Salt Publishing, is his first book. On PFS Post, a six-poem sampler from McCabe's book and a long interview.

--new work from Becky Hilliker, old stuff from Prater, Tranter, Side, a review of Todd Swift's spoken-word album "The Envelope, Please".

Yahoo! FareChase - Search multiple travel sites in one click.

Yahoo! FareChase - Search multiple travel sites in one click.

[↑ Contents](#)

455. **Anny Ballardini**

Fwd: Fw: 10 Thing I know about Erick Hawkins....

Sat 29 Oct 2005

Hi Harry,

I found this movie online:

<http://www.oid.ucla.edu/units/imp/archives/hawkins>

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

From: Harry Nudel <[REDACTED]>

Date: Oct 29, 2005 9:29 AM

Subject: Fw: 10 Thing I know about Erick Hawkins....

To: [REDACTED]

- 1) He had a copy of Scott's Quentin Durwood....with Wyeth like illus. given to him as a kid
- 2) In 1929 he bought a copy of Isadora Duncan's MY LIFE & kept it for the rest of his life
- 3) At Harvard he majored in Classics....the book were hand size..and he translated them in a chicken like chinese like stroke heavily in the text...page by page..line by line....
- 4) He had three periods...the Indians of his Colorado childhood..the Greek Plays of his education...the Zen Noh period of his maturity....i never saw him dance...he had beautiful arms...
- 5) As the first student in Balanchine's school...he kept nothing....As the 1st Husband of Martha Graham...there is only a copy of a thick Lin Yu Tang book on chinese culture....."Love Martha/Barbara"
- 6) He was gorgeous in "Les Penintes"....a gay man in two morganantic marriages...
- 7) When he met and married Lucia Dlugoszweski...their books merged...poetry...science...post war existentialism...sartre...n'est pas...
- 8) The Blythe Haiku Books...are so heavily annotated...they seem weighted down...by who? one thing i don't know among 10 i somewhat know...
- 9) His Troop for his birthday would give him the present of a book..one on Picasso..one on African Sculpture...they would each sign their name for history's scroll
- 10) I don't want to be the heir to this tradition....tho i bought it for some 800 book bucks..since no one else seemed to care or bother...words are a dance. ..idon'tknow...no/noh....drn...

[↑ Contents](#)

456. **Alison Croggon**

US reading dates - Alison Croggon

Sat 29 Oct 2005

Poetry reading dates while I'm in the US next month, plus a couple of YA appearances for the fantasists, or who know some Young Persons.

Friday, November 4: 7.30pm; Reading with Charles Harper Webb and Virgil Suarez at Beyond Baroque, 681 Venice Blvd, Venice, CA. [REDACTED]
www.beyondbaroque.org

Friday, November 11, 7pm: reading/booksigning for The Naming (YA fantasy) at Borders, 3700 Torrance Blvd, Torrance, CA. [REDACTED].

Tuesday, November 15, 4.30 pm: poetry reading at USC, English Commons Room
320 Taper Hall, Los Angeles, CA 90089. [REDACTED].
<http://www.uscenglish.com/calendar.cfm>

Tuesday November 15 OR Thursday 17 [tba], 12.00-2.00pm: reading at Vita Nova 100, Scripps College, Claremont, CA 91711. Contact Frank Cioffi, [REDACTED]

Tuesday November 29, 7pm: reading/talk at Los Angeles Public Library, Central Library, Teen 'Scape, 4.30 pm. Contact: Eileen Ybarra, Young Adult Librarian [REDACTED]

Thursday, December 1, 3.30pm: Master class and poetry reading at U.C. Irvine (details to be finalized). Contact Laura O'Connor, Department of English, [REDACTED]

All the best

Alison

Alison Croggon

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

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

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

[↑ Contents](#)

457. **Haas Bianchi**

Re: US reading dates - Alison Croggon

Sun 30 Oct 2005

Alison

You should come to America after your are finished with California!!!!

Regards

Ray

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Alison Croggon

Sent: Saturday, October 29, 2005 5:23 PM

To: [REDACTED]

Subject: US reading dates - Alison Croggon

Poetry reading dates while I'm in the US next month, plus a couple of YA appearances for the fantasists, or who know some Young Persons.

Friday, November 4: 7.30pm; Reading with Charles Harper Webb and Virgil Suarez at Beyond Baroque, 681 Venice Blvd, Venice, CA. [REDACTED]
www.beyondbaroque.org

Friday, November 11, 7pm: reading/booksigning for The Naming (YA fantasy) at Borders, 3700 Torrance Blvd, Torrance, CA. [REDACTED].

Tuesday, November 15, 4.30 pm: poetry reading at USC, English Commons Room
320 Taper Hall, Los Angeles, CA 90089. [REDACTED].
<http://www.uscenglish.com/calendar.cfm>

Tuesday November 15 OR Thursday 17 [tba], 12.00-2.00pm: reading at Vita Nova 100, Scripps College, Claremont, CA 91711. Contact Frank Cioffi, [REDACTED]

Tuesday November 29, 7pm: reading/talk at Los Angeles Public Library, Central Library, Teen 'Scape, 4.30 pm. Contact: Eileen Ybarra, Young Adult Librarian
[REDACTED]

Thursday, December 1, 3.30pm: Master class and poetry reading at U.C. Irvine (details to be finalized). Contact Laura O'Connor, Department of English,
[REDACTED]

All the best

Alison

Alison Croggon

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

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

<http://alisoncroggon.com>

[↑ Contents](#)

458. **Mark Weiss**

Re: US reading dates - Alison Croggon

Sun 30 Oct 2005

I'll second that emotion.

At 09:12 AM 10/30/2005, you wrote:

>Alison

>

>You should come to America after your are finished with California!!!!
>
>Regards
>
>Ray
>
>-----Original Message-----
>From: UB Poetics discussion group [mailto:████████] On
>Behalf Of Alison Croggon
>Sent: Saturday, October 29, 2005 5:23 PM
>To: ██████████
>Subject: US reading dates - Alison Croggon
>
>Poetry reading dates while I'm in the US next month, plus a couple of YA
>appearances for the fantasists, or who know some Young Persons.
>
>
>Friday, November 4: 7.30pm; Reading with Charles Harper Webb and Virgil
>Suarez at Beyond Baroque, 681 Venice Blvd, Venice, CA. ██████████
>www.beyondbaroque.org
>
>Friday, November 11, 7pm: reading/booksigning for The Naming (YA fantasy)
at
>Borders, 3700 Torrance Blvd, Torrance, CA. ██████████.
>
>Tuesday, November 15, 4.30 pm: poetry reading at USC, English Commons
Room
>320 Taper Hall, Los Angeles, CA 90089. ██████████.
><http://www.uscenglish.com/calendar.cfm>
>
>Tuesday November 15 OR Thursday 17 [tba], 12.00-2.00pm: reading at Vita
Nova
>100, Scripps College, Claremont, CA 91711. Contact Frank Cioffi,
>█████████
>
>
>Tuesday November 29, 7pm: reading/talk at Los Angeles Public Library,
>Central Library, Teen 'Scape, 4.30 pm. Contact: Eileen Ybarra, Young Adult
>Librarian ██████████
>
>
>Thursday, December 1, 3.30pm: Master class and poetry reading at U.C.
Irvine
>(details to be finalized). Contact Laura O'Connor, Department of English,

> [REDACTED]
>
> All the best
>
> Alison
>
>
> Alison Croggon
>
> Blog: <http://theatrenotes.blogspot.com>
> Editor, Masthead: <http://masthead.net.au> Home page:
> <http://alisoncroggon.com>

[↑ Contents](#)

459. **Jason Nelson**

new work: need stories: the study of hypnotism

Sun 30 Oct 2005

Stories desired.

New work: An Introduction to the Study of Hypnotism.

What I need are stories of what happens to people after being hypnotized by my peculiar creature.

URL: <http://www.secrettechnology.com/hypnostart.htm>

So send your introduction to the study of hypnotism stories now.

cheers, Jason

Yahoo! FareChase - Search multiple travel sites in one click.

[↑ Contents](#)

460. **Ishaq**

New Standards: The First Decade of Fiction at Fourteen Hills

Sun 30 Oct 2005

New Standards: The First Decade of Fiction at Fourteen Hills

<http://14hills.net/special-issues-archives.html>

Tenth Anniversary Collection

Commemorating Fourteen Hills' ongoing dedication to innovative writing, New Standards brings together the best fiction published during the journal's first decade.

Stories and excerpts by Lawrence Ytzhak Braithwaite, Nona Caspers, John Cleary, Cara Davis, Lydia Davis, Stephen Elliott, Brian Evenson, Craig Foltz, Renee Gladman, Robert Glück, Jon Groebner, Pam Houston, Joanna Howard, Fanny Howe, Mikhail Iossel, Eugene Marten, Nicholas Montemarano, Eireene Nealand, Traci Oberg, Peter Orner, Fernand Roqueplan, Pamela Ryder, Nina Shope, Christopher Sorrentino, and Lynne Tillman.

<http://14hills.net/special-issues-archives.html>

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

<http://radio.indymedia.org/news/2005/10/7255.php>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

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

[↑ Contents](#)

461. **Small Press Traffic**
Farmer & Ward at SPT this Fri 11/4
Sun 30 Oct 2005

Small Press Traffic is pleased to present
a reading by
Steven Farmer & Diane Ward
Friday, November 4, 2005 at 7:30 p.m.

Steven Farmer is the author of five collections of poetry, the most recent of which is *Medieval* (Krupskaya, 1999). Robert Fitterman writes "when the lyric poem rings the bottom of its community well, it sounds like the moving and relevant poems in Steve Farmer's *Medieval*." Trained/untrained in literature at UCSD, Farmer has been a Bay Area transplant ever since. After many years in the restaurant business, he now works in the information technology industry. He will be reading from his new manuscript, *Autopsia*.

Diane Ward joins us from Los Angeles to read from new work. A.L. Nielsen describes her as "among those rare poets who have found new ways to address the political in lyric forms...there is in all Ward's works the type of formal diversity we have come to expect from the walking wonders who comprise our most interesting poets." Her books include *Relation* (Roof Books, 1989), *Imaginary Movie* (Potes & Poets, 1992), *Human Ceiling* (Roof Books, 1995), and *Maps & Portraits* (ML & NLF, 2002). Ward co-edits *Primary Writing*.

& upcoming: 11/18--Brandon Brown & Brent Cunningham; 12/2--Del Ray Cross & Graham Foust

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>

[↑ Contents](#)

462. **Alison Croggon**

Re: US reading dates - Alison Croggon

Sun 30 Oct 2005

On 31/10/05 1:12 AM, "Haas Bianchi" <> wrote:

Alison

You should come to America after your are finished with California!!!!

Regards

Ray

Thanks Ray - people keep telling me that! I'll get there -

Cheers

A

Alison Croggon

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

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

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

[↑ Contents](#)

463. **Slaughter, William**

Notice: Mudlark

Sun 30 Oct 2005

New and On View: Mudlark Flash No. 34 (2005)

Christien Gholson | The Sixth Sense

Christien Gholson's poems and stories have appeared in Hanging Loose, Blue Mesa Review, ACM, Alaska Quarterly Review, Lilliput Review, Big Bridge, The Sun, etc. A book of linked prose-poems is forthcoming from Hanging Loose Press in 2006. He lives in New Mexico.

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>

[↑ Contents](#)

464. **Evan Escent**

"Announcing Jacket 28, October 2005"

Sun 30 Oct 2005

----- "Announcing Jacket 28, October 2005"

Hundreds of pages of dazzling literature:

<http://jacketmagazine.com/index.html>

Editor: John Tranter, Associate Editor: Pam Brown

Robert Bertholf's Robert Duncan

=== Robert J. Bertholf: Introduction

=== Robert Bertholf: Robert Duncan: A Biographical Sketch

=== Robert Duncan, Ten Poems, 1940 to 1980

=== Robert Duncan, Ten Letters, 1939 to 1960

=== Robert Duncan, Ten Prose Pieces, 1945 to 1978

=== Robert J. Bertholf: Robert Duncan's 'The Venice Poem' and Symphonic Form

=== Robert J. Bertholf: The Robert Duncan / Denise Levertov Correspondence: Duncan's View

=== Robert J. Bertholf: From Robert Duncan's Notebooks: On Denise Levertov
=== "Here at the last minute": Letters from Robert Duncan to Chris Edwards, 1977-1980 (excerpts)

=== Robert J. Bertholf: Preliminary Checklist of Robert Duncan's Reference Library

=== Robert Bertholf: The Poetry Collection at the State University of New York at Buffalo: A Sketch

Kenneth Cox 1916-2005

=== Edited by Jenny Penberthy

=== Introduction: Jenny Penberthy: Kenneth Cox 1916-2005

=== August Kleinzahler: Kenneth Cox

=== Kenneth Cox: Donald Davie's History (a review of Donald Davie, Under Briggflatts: A History of Poetry in Great Britain 1960-1988. Manchester: Carcanet, 1989.)

=== Kenneth Cox: Basil Bunting reading Wordsworth

=== Kenneth Cox: Laforgue

=== Kenneth Cox: Lorine Niedecker's Poetry

=== Sorley Maclean: Raasay Woods ("Englished by Kenneth Cox")

=== Kenneth Cox on Translating

=== Eliot Weinberger: Kenneth Cox

=== Michael O'Brien: About Kenneth Cox

=== Michael Hamburger: Ave Atque Vale

=== Roger Guedalla

George Bowering Feature

=== Edited by rob mclennan

=== rob mclennan: Introduction: George Bowering at 70

=== George Bowering: Three poems: His Friend Waiting / Q&A / The Figure of outward

=== George Bowering in conversation with Eric Eggertson, 1979

=== Jonathan Ball: "Is winter my country": Bowering's Kanada

=== rob mclennan: Changing on the Fly, The Best Lyric Poems of George Bowering

=== rob mclennan: from variations: plunder verse (book 3 of the other side of the mouth): six variations on George Bowering's "Do Sink"

=== Tim Conley: Reading Bowering Fearfully

=== Rob Budde: Curiouser: George Bowering

=== Aaron Belz: Five poems: There is Bowering / Bowering / George on a Bike / Mountains are Somebody's Back Yard / Baseball

=== Kent Johnson: I Remember Once, Years Ago

=== Lionel Kearns: Calling

=== David W. McFadden: Two poems: Chinese / Saskatoon
=== rob mclennan: George Bowering Bibliography (selected)

Interviews

=== 'The Wedding Dress: Meditations On Word and Life': Fanny Howe in conversation with Leonard Schwartz
=== 'Making Things Difficult': Douglas Messerli in conversation with Charles Bernstein
=== 'Bumper-car effect': Rodrigo Toscano in conversation with Leonard Schwartz

Reviews and Articles

=== Joel Bettridge: Surfaces by John Tipton
=== Ken Bolton: The Roads by David Kennedy
=== Daniel Borzutzky: Immanent Visitor: Selected Poems of Jaime Saenz, translated by Kent Johnson and Forrest Gander
=== Kerry Brown: A Tragic Honesty: The Life and Works of Richard Yates, by Blake Bailey
=== Colin Browne: 'Shadowtime', Composer: Brian Ferneyhough; Librettist: Charles Bernstein; North American premiere: Lincoln Center Festival 2005, July 21 and 22, 2005; Shadowtime, by Charles Bernstein: Green Integer Books
=== Sophie Calle and Grégoire Bouillier: Questionnaire, translated by Bill Berkson, answered by Harry Mathews, then by Andrei Codrescu
=== Cyrus Console: The Lichtenberg Figures, by Ben Lerner
=== Stuart Cooke: Music Prose and Poems by Martin Harrison
=== Jon Curley: Uncertain Poetries Selected Essays on Poets, Poetry and Poetics, by Michael Heller
=== Jim Feast: Poems From the Prison Diary of Ho Chi Minh, translated by Steve Bradbury
=== Adam Fieled: Wordsworth @ McDonald's
=== Thomas Fink: Incessant Seeds, by Sheila E. Murphy
=== Lyman Gilmore: William Bronk and Cid Corman
=== Noah Eli Gordon: Folding Ruler Star, by Aaron Kunin
=== Noah Eli Gordon reviews 23 recent American chapbooks
=== Timothy Gray: 'Fictions Dressed Like Water': Aqueous Imagery in the Poetry of Barbara Guest (15,000 words)
=== T.Hibbard: Avenue Noir by Vernon Frazer
=== Brenda Hillman: Nathaniel Tarn's Selected Poems 1950-2000
=== Piers Hugill: Shut Up Shut Down, by Mark Nowak with an afterword by Amiri Baraka
=== Paul Foster Johnson: Fourier Series, by Joshua Corey
=== Paul Kahn: three books by James Koller: Snows Gone By New & Uncollected
Poems 1964-2002 / Looking For His Horses / Crows Talk To Him

=== Ben Lerner: Migration: New and Selected Poems by W.S Merwin
=== James Maynard: Precipitations Contemporary American Poetry as Occult Practice, by Devin Johnston
=== Kim Minkus: American Standard/ Canada Dry, by Stephen Cain
=== Jim O'Donoghue: Chronicles, Volume One by Bob Dylan, and Dylan's Visions of Sin by Christopher Ricks
=== Richard Owens reviews Lyric Poetry After Auschwitz Eleven Submissions to the War, by Kent Johnson
=== Liz Parsons: ode ode by Michael Farrell
=== Lance Phillips: Growing Still by Deborah Meadows
=== Chris Pusateri: To Tell the Lamp, by Lisa Lubasch
=== Larry Sawyer: The Vermont Notebook by John Ashbery and Joe Brainard
=== Laura Sims: Emptied of All Ships by Stacy Szymaszek
=== Madeline Tiger: Somehow (Poems) by Burt Kimmelman
=== Jim Wanless: The Compete Love Elegies of Sextus Propertius, translated by Vincent Katz
=== John Welch: Being There: the literary life in London
=== Laura Wright: The Bear River Massacre and the Making of History, by Kass Fleisher

Poems

=== Louis Armand: Croatoan
=== Aaron Belz: Three poems: Tim Burton Explodes / In Bed with Meryl Streep / Gary Cooper in the Intellectual Graveyard
=== Stephen Bett: For the Nine Guys
=== Bill Berkson: Exhibit A
=== Rachel Blau DuPlessis: Draft 66: Scroll
=== Tom Clark: All: for Robert Creeley (1926-2005)
=== Joshua Clover: Three poems: Triple Sonnet / Early Style / Whiteread Walk
=== Clayton Eshleman: Two poems: An Arsenal In Seattle / Monumental
=== Landis Everson: Woof
=== Annie Finch: Excerpt from The Encyclopedia of Scotland, Section 4: 'Feeding the Admiral's Pussycat'
=== Vincent Katz: Three poems: Psalm / The Regattas at Sainte-Adresse / Hell
=== Philip Hammial: Three poems: Grammar / France / Kamikaze
=== Lawrence Joseph: The Bronze-Green Gold-Green Foreground / On That Side /
The Pattern-Parallel Map Or Graph
=== David Lehman: To You
=== Joel Lewis: Eight Poems From "Anhedonia"

=== Steve McOrmond: Happy Hour
=== Ange Mlinko: Two Poems: Femme Fatale Geography / Everything's Carousing
=== Chus Pato: CHARENTON (excerpt), translated from the Galician by Erín Moure
=== Erín Moure: Extract from 'The Fall'
=== Stephen Ratcliffe: Poems from HUMAN / NATURE
=== Peter Robinson: from Other Trespasses
=== Linda Russo: 'I was a doctor...' / perfecto fiesta / gender mark-down / It's a boy and It's a girl / "Photoillustration of Martha's last laugh" and "post-attack" / 'Here is love and peace' / 'My biggest problem' / 'don't do or say that to that'
=== Lisa Samuels: Two poems: I'm not waiting for anything / Riddle of the covering cherub
=== Anamaría Crowe Serrano: Pitter patter
=== Peter Jay Shippy: Tristan & Isolde
=== Spencer Selby: Three poems: Patex Ont / Please Wireless / Original Veneer
=== Pete Spence: Heading...For a fall
=== Erik Sweet: Two poems: 8 Tender Buttons / Double a World
=== Rodrigo Toscano: Truax Inimical
=== César Vallejo: Two poems, translated by Clayton Eshleman: The Book Of Nature / Let the Millionaire Walk Naked
=== John Wilkinson: Crown of Nettles
=== Lewis Warsh: Reversible Destiny

<<< Please don't reply to this email address >>>

Express your-
self instantly with MSN Messenger! Download today it's FREE!
<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

[↑ Contents](#)

465. **Erica Kaufman**

CANADIAN BELLADONNA* (part 2)--Tuesday, Nov. 8!!

Sun 30 Oct 2005

enjoy

CANADIAN BELLADONNA* (part two)

with

Nathalie Stephens
& Rachel Zolf

Tuesday, November 8, 7PM

@ Dixon Place

(258 Bowery, 2nd Floor—Between Houston & Prince)

Admission is \$5 at the Door.

Nathalie Stephens writes in English and French, and sometimes neither. Writing *l'entre-genre*, she is the author of several published works, most recently *L'Injure* (*l'Hexagone*, 2004), *Paper City* (Coach House, 2003), and *Je Nathanaël* (*l'Hexagone*, 2003). *L'Injure* was a finalist for the 2005 Prix Trillium; *Underground* (TROIS, 1999) was short listed in 2000 for the Grand Prix du Salon du livre de Toronto. Stephens's writing appears in various anthologies, including *Shift & Switch: New Canadian Poetry* (2005), *Biting the Error: Writers Explore Narrative* (Coach House, 2004), *Breathing Fire II* (Nightwood, 2004), *Portfolio Milieu* (Milieu Press, 2004), *The Common Sky: Canadian Writers Against the War* (Three Squares, 2003), *La Cendre des mots* (*l'Harmattan*, 2002), *side/lines: A New Canadian Poetics* (Insomniac Press, 2002), *Mondialisation et Identité* (GREF, 2001) and *Carnal Nation: Brave New Sex Fictions* (Arsenal Pulp, 2000). Stephens has presented her work internationally, notably in Barcelona, Chicago, Norwich, Ljubljana and New York. She is the recipient of a 2002 Chalmers Arts Fellowship and a 2003 British Centre for Literary Translation Residential Bursary. Some of Stephens's work has been translated into Basque, Bulgarian, Slovene and Spanish. She has translated Catherine Mavrikakis and François Turcot into English and R. M. Vaughan into French. On occasion, she translates herself. She lives between.

Toronto poet Rachel Zolf's practice is situated near the limits of language and the page. She creates polyvocal assemblages from found fragments, long poems that work by accretion with montage shock effects. Themes that include subjectivity, cultural identity, sexuality and trauma stew in wry anti-aesthetic language/lyric explorations of the modern familiar. Her second book, *Masque* (The Mercury Press, 2004), was nominated for the 2005 Trillium Book Award for Poetry, and the title long poem from her first book, *Her absence, this wanderer* (BuschekBooks, 1999), was a finalist in the CBC Literary Competition. She serves as poetry editor for *The Walrus* magazine.

*Belladonna** is a feminist/innovative reading and publication series that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its five year history, *Belladonna** has featured such writers as Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Lisa Jarnot, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lynne Tillman, Gail Scott and Carla Harryman among many other experimental and hybrid women writers. Beyond being a platform for women writers, the curators promote work that is

experimental in form, connects with other art forms, and is socially/politically active in content. Alongside the readings, Belladonna* supports its artists by publishing commemorative pamphlets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky et al) at [REDACTED] to receive a catalog and be placed on our list.

Dixon Place, a home for performing and literary artists, is dedicated to supporting the creative process by presenting original works of theater, dance and literature at various stages of development. An artistic laboratory with an audience, we serve as a safety net, enabling artists to present challenging and questioning work that pushes the limits of artistic expression. With a warm, nurturing atmosphere that encourages and inspires artists of all stripes and persuasions, we place special emphasis on the needs of women, people of color, youth, seniors and lesbian/gay artists. The artist's experience is given top priority through our professional atmosphere and remuneration, and their process is enhanced through the reaction of our adventurous audiences. Dixon Place is a local haven for creativity as well as an international model for the open exploration of the process of creation. Please visit www.dixonplace.org for more information *deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries

Belladonna* readings happen monthly between September and June. We are grateful for partial funding by Poets and Writers, CLMP, NYSCA, and Dixon Place.

Express yourself instantly with MSN Messenger! Download today - it's FREE!
<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

[↑ Contents](#)

466. **Steve Clay**

John Zorn. ARCANA: MUSICIANS ON MUSIC.

Sun 30 Oct 2005

Granary Books is pleased to announce that ARCANA: MUSICIANS ON MUSIC edited by John Zorn is back in stock after a two year hiatus.

Answering a need for critical attention towards experimental and avant-garde music, ARCANA is a ground-breaking work -- as far-ranging and dynamic as the current generation of musicians. Through manifestoes, scores, interviews, notes, and critical papers, performer/composers address composing, playing, improvising, teaching, and thinking through music. Rather than an attempt to distill or define musicians' work, ARCANA illuminates with personal vision and experience. ARCANA is a remarkable book -- challenging and original -- essential for composers, musicians, theorists, and fans alike.

"ARCANA is vibrant testimony to the continuing vitality of new music. These exciting young composers are as idiosyncratic and eloquent with words as they are with music." -- Meredith Monk

Contributors include: Chris Brown, Anthony Coleman, Marilyn Crispell, Mark Dresser, Stephen Drury, Bill Frisell, Fred Frith, Peter Garland, Gerry Hemingway, Scott Johnson, Eyvind Kang, Guy Klugevsek, George Lewis, David Mahler, Miya Masaoka, Myra Melford, Ikue Mori, Larry Ochs, Bob Ostertag, John Oswald, Mike Patton, Marc Ribot, David Rosenboom, John Schott, Elliott Sharp, David Shea, Frances-Marie Utti, Lois V Vierk, Z'ev, John Zorn.

ISBN: 1-887123-27-X

Third printing, 2005

\$34.94

Granary Books / Hip's Road

Distributors:

D.A.P./Distributed Art Publishers

1 800 338 BOOK

SPD / Small Press Distribution

[REDACTED]

Steve Clay

Granary Books

168 Mercer St. #2

New York, NY 10012

[REDACTED]

[REDACTED] (fax)

Steve Clay

Granary Books

168 Mercer St. #2

New York, NY 10012

[REDACTED]

[REDACTED] (fax)

www.granarybooks.com

[↑ Contents](#)

467. **PR Primeau**

Dirt #2

Sun 30 Oct 2005

The Dirt #2 reading period is now closed and the contents have been finalized. The issue will be mailed out this week. If you are interested, send an e-mail

with your name and address to [REDACTED] (mailto:[REDACTED]). Please note that all of those who received a copy of #1 are already on the mailing list.

+ + + + +

Dirt: A 'Zine of Minimalist Poetry and Poetics

Issue #2

R E V I E W S

Ampersand Squared: an/thology of pwoermds (Runaway Spoon Press, ed. Geof Huth)

Minimalist Concrete Poetry ([electronic] ed. Dan Waber)

Mud Lamp (John M. Bennett, LUNA BISONTE PRODS)

E S S A Y S

Billy Pendulum (micro)

Sheila Murphy (micro)

John M. Bennett (micro)

Dawn Prendergast (micro)

Grace Vajda (micro)

"The Art of Pwoermds" by Geof Huth (full)

P O E T R Y (Visual & Textual)

Kirby Olson

Mark Young

J. Michael Mollohan

Jean Hartig

Jeff Harrison

Grace Vajda

Nico Vassilakis

John M. Bennett

Andrew Topel

Diana Magallon

K.S. Ernst

Jon Leon

Martha L. Deed

Geof Huth

David-Baptiste Chirot

Mairead Byrne

Sheila Murphy

Reed Altemus

Steve Dalachinsky

Irving Weiss

fiftyseven

Hugh Steinberg

Bruce Covey

Bob Marcacci

I N T E R V I E W

Andrew "endwar" Russ

Also, conclusion & final words by Nick Piombino.

+ + + + +

Dirt is distributed for free, but with more than 50 pages of content, small donations are accepted. Chapbook/'zine swaps are (usually) just as appreciated as monetary contributions. Expect #3 out sometime in early '06. Submissions for that issue are welcome starting immediately.

PR Primeau

Editor, Dirt

[_http://dirt-zine.tripod.com_](http://dirt-zine.tripod.com) (<http://dirt-zine.tripod.com>)

[_http://persistenciapress.tripod.com_](http://persistenciapress.tripod.com) (<http://persistenciapress.tripod.com>)

[↑ Contents](#)

468. **Evan Escent**

Jacket 500,000

Mon 31 Oct 2005

Hi...

I sometimes wonder where my life disappeared to, as I slave away in the Jacket salt mines night and day.

...then something nice happens, and I think it's worth it after all.

Today the visits counter on Jacket's homepage clicked over the half million mark.

<http://jacketmagazine.com/>

Now is that one obsessive fan, coming back time after time in the vain hope of seeing his poem published, or is it half a million eager visitors who take one look at Jacket and run away, never to return!?

... just kidding.

Thanks!

... half a million times.

best,

John Tranter, Editor, Jacket magazine

Express your-
self instantly with MSN Messenger! Download today it's FREE!

<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

[↑ Contents](#)

469. **Dan Waber**
12 by Irving Weiss

Mon 31 Oct 2005

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcretepoetry/>

has been updated with 12 pieces by Irving Weiss. Because these are all studies in the poem as print object, they're being presented in .pdf form, and while it is certainly possible to enjoy these pieces within the .pdf reader of your choice, I would like to take this opportunity to encourage you to print these poems out and hold them in your hands. It is how they were intended to be seen, and I believe you will find that they both invite and reward closer inspection.

Enjoy,

Dan

[↑ Contents](#)

470. **Ron Silliman**
Silliman's Blog: 500,000 visitors

Mon 31 Oct 2005

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

RECENT POSTS

Body Prints:

The early poems of Rochelle Nameroff

Another alternative to MS Word

If I were a Graduate Math Text...

500,000 readers!

18 Debut Poets

Who made their mark in 2005

Under Albany:

A Small Press Traffic "Book of the Year"

Ashbery's Traditions:

How to read at Harvard

Picking a fight (gently):

John Ashbery & Other Traditions

David Bromige at 72

New Westerns:

Bill Deemer

New Westerns:

Drummond Hadley

The New Western Poetry:

David Meltzer

Crash vs. Short Cuts:

Two ways to make the same movie

Shanna Compton

Down Spooky

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

[↑ Contents](#)

471. **Ishaq**

PLAN B - REMOVE AND DISPERSE INDIGENOUS PEOPLE: the Keshachewan Experiment

Mon 31 Oct 2005

<http://victoria.indymedia.org/news/2005/10/45290.php>

PLAN B - REMOVE AND DISPERSE INDIGENOUS PEOPLE: the Keshachewan Experiment

Ten years ago Indian Affairs designed a water treatment system where Hollow Creek joins the Albany River which drains into James Bay. ...As they have done in so many other communities, Indian Affairs forgot about little details like health, safety and clean water. The Indian Affairs engineer built the water plant 135 meters downstream from a sewage lagoon....Health Canada's solution? Based on their expertise and experience, they told the people to just put more and more chlorine in the water, boil it and then drink it. Almost all have come down with severe skin infections and unknown sicknesses.

PLAN B - REMOVE AND DISPERSE INDIGENOUS PEOPLE
- the Keshachewan Experiment

Kahentinetha Horn - MNN Mohawk Nation News



MNN. Oct. 30, 2005. Kashechewan, a remote northern Ontario Cree community of almost 2000 people has become an international scandal over reports of contaminated water. It's called a "fly-in" community because there is no road in. One thousand people have been evacuated because of sicknesses created by contaminated water.

Ten years ago Indian Affairs designed a water treatment system where Hollow Creek joins the Albany River which drains into James Bay. James Bay is the southern part of Hudson's Bay. This is where Keshachewan is located. The two are fresh water rivers flowing into the salt water bay. Fort Albany is a little way up the Albany River.

As they have done in so many other communities, Indian Affairs forgot about little details like health, safety and clean water. The Indian Affairs engineer built the water plant 135 meters downstream from a sewage lagoon. It flows right past the water intake pipe and sewage goes into the drinking water. He forgot about the tide that comes in and backs up the sewage into the drinking water. As a result the water pipe delivers deadly E-coli right into everybody's kitchen tap.

Health Canada's solution? Based on their expertise and experience, they told the people to just put more and more chlorine in the water, boil it and then drink it. Almost all have come down with severe skin infections and unknown sicknesses. Was this one of their weird twisted experiments, or what? You don't need to be an Einstein to know what happened. It's a disaster!

Last year Indian Affairs, which has never hesitated to throw good money after bad, paid \$500,000 for an upgrade. But they forgot to move the intake pipe! In the last six months Indians Affairs has sent in \$250,000 worth of bottled water. To try to fix the system the people tied a rope and a wood plank to hold the water plant together.

Lately they have been going to the Albany River and lugging back buckets of water to drink. Even this water is contaminated.

The young people want to revive the ancient custom of taking drinking water upstream before the sewage. They want to move further inland to higher ground. Keshachewan is built on a flood plain with a dike all the way around the community to stop the floods that come with the tides. It was Indian Affairs' idea that Indians should spend the whole year at a seasonal camp on a flood plain. I wonder if they used the engineers that built New Orleans as consultants! The older people want to stay because they've become attached to the location.

Canada's been sending aid all over the world. Now it's revealed that the water in 70% of Indian communities is a health risk. It would cost Indian Affairs \$1.4 billion to fix all their mistakes. Has Indian Affairs ever sued an engineering firm for incompetence? Or is this Plan B of the old genocide project? Dying race and all that! Tsk! Tsk! Or maybe it's just a question of giving contracts to political hacks to pay off a few seedy debts, eh! Everybody is in the habit of blaming the "Injuns" for draining the public purse anyway. The whole mess is pretty damn shocking!!

“Kopy Kat Kanada”. Indian Affairs sent in the army and put up some tents. (I’m sure they’d rather go up there than to the Middle East.) In the meantime, Ontario shuffled 1000 to Cochrane, Sudbury and parts unknown. The elders are very upset about letting them leave as they may never come back. They’re getting residential school flashbacks. Everyone is haunted by horror stories about our youth adrift in the south. Indian Affairs works constantly at dissolving distinct Indigenous communities.

They think they can shove us into a non-native community and we can live like everybody else. This relocation strategy will dissolve the community. Relocation has been a disaster every time it’s been tried. Chief, council and everyone are trying to keep the community together. They feel it’s urgent to do something now.

Kashechewan is inundated with media. Almost everyone is getting cameras, microphones and reporters in their faces. It’s the news of the moment. They’ll all leave and no one will hear about Kashechewan again.

It’s another experiment. Move the Indians away from their original constitutional territory onto another Indigenous nation’s land. This separates them from their spiritual ties. Skylnick in her book “A Poison Stronger than Love” proved removals are a big “make work” project for Indian Affairs, who always say, “We’ll make the decisions for them”. The 1960’s experiment on relocating Indians all had to be reversed in the end. Some were relocated to Elliot Lake, the Menominees were terminated, the Innu were relocated to Davis Inlet. The common thread is that by such removals they lost their land and had to be reintegrated later. Indian Affairs never lets the people decide. They don’t intend to do what’s decent and good for the Indians.

Here’s another slant. What’s really going on here?

The North American Free Trade Agreement NAFTA was the crowning glory of former Prime Minister Brian Mulroney and his negotiator, Simon Riesman. They gave away Canadian water to the U.S.

In NAFTA Canada cannot withhold its water from the United States. Americans are depleting their fresh water resources and are demanding the right to get Canadian water. One idea was to divert all the rivers that flow into James Bay into the Great Lakes. Then send it to the Midwestern U.S. to irrigate land Americans have turned into a parched “dust bowl”.

Another plan was to build a dike separating James Bay and Hudson’s Bay. Then James Bay would be drained into the Hudson’s Bay. This would be filled up with fresh water from the rivers that flow north from the Canadian Shield. A huge reservoir would cover the whole area. This would be rerouted south to the U.S., or pumped into the Great Lakes and piped out.

The main U.S. concern is that the Mississippi is no longer viable. The population in California is over 40 million and it's dry. They desperately need water. Canada has the most fresh water in the world. The U.S. wants it. The Indians are in the way.

To carry out this plan, all Indian communities on Hudson's Bay and James Bay will have to be removed before the area is flooded. The Indians are basically in the way. They live on the mouths of all the rivers draining into James Bay. They want the northern indigenous communities to pay for the U.S. environmental catastrophe.

On top of all this, the U.S. is going to get Canada to build the structure which has been designed to make sure the U.S. gets all the benefits. In fact, they already probably have signed documents making it look the Indians consented. What they've forgotten is Sections 109 and 132 of the Canadian Constitution stipulates that the Indians have prior interests that supercede that of Canada and its provinces. They have to deal with us first. Hee haw!

There are 100 reserves that they say have contaminated waters. The Indians will all have to be removed. This experiment with the Kashechewan community is only the beginning.

Comments and assistance, contact John Wyne - [REDACTED]; Leo Friday - [REDACTED]; Norman Wesley - [REDACTED], [REDACTED]; Chief - [REDACTED]. "Zane" - [REDACTED] email [REDACTED]; Ellis Kirkland - <http://www.kirklandcapital.com>

Montreal Muslim News Network - <http://www.montrealmuslimnews.net>

Listen to Caravan, produced by Samaa Elibyari, every Wednesday from 2-3PM:
<http://www.montrealmuslimnews.net/caravan.htm>

<http://www.kirklandcapital.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

\

"...we have the responsibility to make no deal with the oppressor"

--harry belafonte

\

"...freedom is defined by one's ability to make independent choices about the goals one pursues and achieves...It holds that active self-destruction robs the enemy of final victory..."-- versioning Theodore Kaczynski

\

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

\

<http://radio.indymedia.org/news/2005/10/7255.php>

\

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

\

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

\

}

[↑ Contents](#)

472. **Eric Elshtain**

CUNY Conference on Contemporary Poetry

Mon 31 Oct 2005

Check out <http://www.beautifulnovember.com> for info on CUNY's upcoming conference. Note, in particular, the demo of and panel on Gnoetry0.2 (the best poetry-generating software on the planet) on Saturday, November 5th. Should be a good show.

[↑ Contents](#)

473. **furniture_ press**

Chicago Venue open for Poetry Series

Mon 31 Oct 2005

Attention:

Anybodies from Chicago want to begin a reading series please contact me. My buddy just opened a cafe that was designed for music and readings especially. He asked me to put out a query for anyone interested in beginning a series. Please contact me and I'll forward your address.

Christophe Casamassima

--

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

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

474. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 10-31-05

Mon 31 Oct 2005

ORBITAL SERIES

Kazim Ali, Ethan Paquin and (just added!)Loren Goodman

Poetry Reading

Thursday, November 3, 7 p.m.

Big Orbit Gallery, 30 d Essex St.

Free

Kazim Ali, a Buffalo native, is the author of a novel Quinn's Passage and a book of poetry, The Far Mosque. He is the publisher of Nightboat Books, and an assistant professor of English at Shippensburg University.

Ethan Paquin is the author of The Violence (Ahsahta Press, Sept. 2005), Accumulus (Salt, 2003), and The Makeshift (UK: Stride, 2001). He edits Slope and Slope Editions. A native of New Hampshire, he teaches at Medaille College in Buffalo.

Loren Goodman is the author of, Famous Americans, winner of the Yale Younger Poets Series, chosen by W.S. Merwin.

JOYCE CAROLYN'S CORNER

A SYMPHONY DOWN IN MY SOUL

Celebration of Poetry and Music

Thursday, Nov. 3, 7:30 p.m.

Langston Hughes Institute, 25 High St., Buffalo

A Symphony Down In My Soul is a celebration of American History through music and poetry through an original performance written and arranged by Annette Daniels, Taylor, conceived of and directed by Joyce Carolyn. With songs and words of slavery and salvation, A Symphony Down In My Soul uses African American classic Folksongs, Hymns, Worksongs, The Blues, Gospel and Jazz along side poems and prose by such notable African American writers such as Paul Laurence Dunbar, James Weldon Johnson, Gwendolyn Brooks, Mari Evans, Langston Hughes as well as original work by Annette Daniels Taylor. The performance follows a 6 p.m. lecture, "Free Blacks in the Antebellum North" which is part of a year-long lecture series being sponsored by Buffalo State College in honor of The Niagara Movement Centennial Celebration. Both events are free and open to the public.

The Niagara Movement Lecture Series features a wide-range of participants, and will continue through the coming year. All lectures are on Thursday evenings at 6 p.m., free and open to the public. Complete information is listed on the website: www.buffalostate.edu/niagaramovement. Upcoming topics include:

11/17 Afro-Canadians: Beyond the Canadian Border (El Bethel Light of the World Missions-Michigan Avenue Baptist Church, 511 Michigan Avenue)

12/1 From Pan Am Protest to the Niagara Movement (Buffalo and Erie County Public Library, One Lafayette Square)

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.

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 4: 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

For more info on workshops, please visit our website.

ORBITAL SERIES

UPCOMING

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!

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: Nov. 13-14 Robert Fitterman

WORLD OF VOICES RESIDENCIES

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 Wednesday at 7 p.m. Call for details.

LITERARY BUFFALO EVENTS

POETICS PLUS AT UB

Craig Dworkin

Talk and Poetry Reading

Thursday, Nov. 3

Poetry and Rare Books Collection, 420 Capen Hall UB North Campus

1pm Talk, "Andy Warhol's Lost Portraits."

4pm Reading. Poetry Collection.

OSCAR SILVERMAN POETRY READING

Anne Carson

Friday, Nov. 4, 8 p.m.

250 Baird Hall, UB North Campus

CENTER FOR INQUIRY LITERARY CAFE

Novelist DAVID KOEPESELL and Poet AMANDA MULRAIN

Wednesday, Nov. 2nd, 7:30 pm

Center for Inquiry 1310 Sweet Home Road, Amherst

With open-reading slots for up to twelve readers

Hosted by David Park Musella

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
██████████

[↑ Contents](#)

475. **Ron Silliman**

Edith Jenkins

Mon 31 Oct 2005

Edith Arnstein Jenkins, a noted Bay Area poet and longtime professor of English at Laney and Merritt colleges in Oakland, died Oct. 20 at her home in San Francisco. She was 92.

Mrs. Jenkins was devoted throughout her life to progressive political activism and also, as an educator, to helping her students appreciate poetry, particularly the lyricism and humor of Shakespeare's plays, as well as his deep insights into war and peace.

Her own volume of memoirs and stories, entitled "Against a Field Sinister," was published by City Lights Press in 1991 and was praised by critics for its elegiac tone. The book also became a valued source of information for the authors of the recently published "American Prometheus," a definitive biography of physicist J. Robert Oppenheimer whom Mrs. Jenkins knew well, along with his circle of politically radical Berkeley and San Francisco friends.

An earlier book of poetry by Mrs. Jenkins, "Invisions on a Ground," was nominated for an award by the Bay Area Book Reviewers Association, and a poetry chapbook, "The Width of a Vibrato," was published in 1990. A final collection, "Selected Poems," was published in 2001, and San Francisco writer and critic Tillie Olson called her work "distinguished by luminous intellect, wit and passionately controlled depth."

Mrs. Jenkins was born in San Francisco, and graduated from UC Berkeley with honors in English in 1935. After graduate studies at Columbia University, she began studying law at UC Berkeley's Boalt Hall, then switched to English, and earned her master's degree at San Francisco State College (now University) in 1959.

As a college teacher, Mrs. Jenkins was widely known -- particularly at Merritt College -- for inspiring her students to read and understand the deepest works of Shakespeare.

Her continuing output of poetry was widely published over the years by journals and magazines such as the Threepenny Review, the Massachusetts Review, the Five Fingers Review, Mother Jones and Feminist Studies. She was often asked

to read her poems at Bay Area bookstores, the Fresno Art Museum and the Poetry Center at San Francisco State University.

Mrs. Jenkins was an active board member of the Poetry Center and also of Small Press Traffic, an eclectic San Francisco literary arts center at California College of the Arts that is home to experimental writing and to poetry in many languages and from many cultures. She also served on the focus committee for the Master of Arts Writing Program at the University of San Francisco.

In 1992, Mrs. Jenkins received the Maggie Kuhn Literary Arts award, named for the militant founder of the Gray Panthers, an advocacy organization focusing on the health and independence of older women.

Mrs. Jenkins's husband, David, died in 1993.

She is survived by three daughters, Becky, [choreographer "Margy"] Margaret Jenkins Wax and Rachel Jenkins; a son, David; and seven grandchildren.

The family suggests contributions to Amnesty International, the Labor Archive at San Francisco State University or Small Press Traffic.

A memorial service will be held at 3 p.m on Saturday, Jan. 7, at the Unitarian Center, 1187 Franklin St., San Francisco.

Page B - 4

URL:

<http://sfgate.com/cgi-bin/article.cgi?file=/c/a/2005/10/31/BAG0CFGK971.DTL>

[↑ Contents](#)

476. **Stephen Vincent**

Re: Edith Jenkins

Mon 31 Oct 2005

Thanks, Ron, for posting Edith's obituary from today's San Francisco Chronicle. Edith, as a writer and historian of the local - was a good friend to many younger poets in the City - and, definitely, of a fearless seeming generation of the 30's progressives. In addition to being mom to Margaret Jenkins - the choreographer and frequent collaborator with Michael Palmer among others - Edith's husband David was Harry Bridges right hand man in the Longshoremen's Union. I think all of the Jenkins family members have been variously "forces of nature" in the Bay Area social, political and cultural fabric.

Such a gift and example.

Stephen V

Blog: <http://stephenvincent.net/blog/>

Edith Arnstein Jenkins, a noted Bay Area poet and longtime professor of English at Laney and Merritt colleges in Oakland, died Oct. 20 at her home in San Francisco. She was 92.

Mrs. Jenkins was devoted throughout her life to progressive political activism and also, as an educator, to helping her students appreciate poetry, particularly the lyricism and humor of Shakespeare's plays, as well as his deep insights into war and peace.

Her own volume of memoirs and stories, entitled "Against a Field Sinister," was published by City Lights Press in 1991 and was praised by critics for its elegiac tone. The book also became a valued source of information for the authors of the recently published "American Prometheus," a definitive biography of physicist J. Robert Oppenheimer whom Mrs. Jenkins knew well, along with his circle of politically radical Berkeley and San Francisco friends.

An earlier book of poetry by Mrs. Jenkins, "Invisions on a Ground," was nominated for an award by the Bay Area Book Reviewers Association, and a poetry chapbook, "The Width of a Vibrato," was published in 1990. A final collection, "Selected Poems," was published in 2001, and San Francisco writer and critic Tillie Olson called her work "distinguished by luminous intellect, wit and passionately controlled depth."

Mrs. Jenkins was born in San Francisco, and graduated from UC Berkeley with honors in English in 1935. After graduate studies at Columbia University, she began studying law at UC Berkeley's Boalt Hall, then switched to English, and earned her master's degree at San Francisco State College (now University) in 1959.

As a college teacher, Mrs. Jenkins was widely known -- particularly at Merritt College -- for inspiring her students to read and understand the deepest works of Shakespeare.

Her continuing output of poetry was widely published over the years by journals and magazines such as the Threepenny Review, the Massachusetts Review, the Five Fingers Review, Mother Jones and Feminist Studies. She was often asked to read her poems at Bay Area bookstores, the Fresno Art Museum and the Poetry Center at San Francisco State University.

Mrs. Jenkins was an active board member of the Poetry Center and also of Small Press Traffic, an eclectic San Francisco literary arts center at California College of the Arts that is home to experimental writing and to poetry in many languages and from many cultures. She also served on the focus committee for the Master of Arts Writing Program at the University of San Francisco.

In 1992, Mrs. Jenkins received the Maggie Kuhn Literary Arts award, named for the militant founder of the Gray Panthers, an advocacy organization focusing on the health and independence of older women.

Mrs. Jenkins's husband, David, died in 1993.

She is survived by three daughters, Becky, [choreographer "Margy"] Margaret Jenkins Wax and Rachel Jenkins; a son, David; and seven grandchildren.

The family suggests contributions to Amnesty International, the Labor Archive at San Francisco State University or Small Press Traffic.

A memorial service will be held at 3 p.m on Saturday, Jan. 7, at the Unitarian Center, 1187 Franklin St., San Francisco.

Page B - 4

URL:

<http://sfgate.com/cgi-bin/article.cgi?file=/c/a/2005/10/31/BAG0CFGK971.DTL>

[↑ Contents](#)

477. **Vlada Tomova**

NYC: Nov 4 - Arabic Poetry event with Adonis, CUNY Graduate Center

Mon 31 Oct 2005

World Music Institute and The Arab-American Arts Institute present

Friday, November 4 @ 7:00PM - part of Mahrajan Al-Fan Festival of Arab Arts
Readings by the great revolutionary & mystical poet, Adonis - with musical interludes from Simon Shaheen ('ud)

\$20 (WMI Friends/group sales: \$16) / students with college ID \$15

The Graduate Center, CUNY
365 5th Ave at 34th Street
New York

The festival opens on Friday, November 4th with a panel discussion with Ammiel Alcalay, Mark McMorris, Pierre Joris, Anne Waldman, and Suhail Shadoud on the works of the great revolutionary and mystical poet Adonis, followed by a reading by Adonis (in Arabic with live English translation by Margaret Wolfson). One of the Arab world's most celebrated poets, Adonis has been a favorite for the Nobel Prize for Literature and received numerous international poetry awards. The program will include musical interludes by Simon Shaheen on 'ud.

For more information and tickets please call/visit: [REDACTED] /
www.worldmusicinstitute.org <<http://www.worldmusicinstitute.org/>>

[↑ Contents](#)

478. **Benjamin Basan**

Re: PLAN B - REMOVE AND DISPERSE INDIGENOUS PEOPLE: the Keshachewan Experiment

Mon 31 Oct 2005

It is important to highlight issue like this in light of Canada's sponsorship of the Indigenous Summit in Buenos Aires. As the bbc article indicates, a number of tribes have declined to participate because of the sponsor. Indeed, it's likely that Canada is trying to distance itself from the discussions on "ways of opening spaces for participation, fighting discrimination and tackling poverty," when of course, it is as equally culpable as most American countries.

<http://news.bbc.co.uk/2/hi/americas/4379434.stm>

B

On Oct 31, 2005, at 7:22 AM, Ishaq wrote:

<http://victoria.indymedia.org/news/2005/10/45290.php>

PLAN B - REMOVE AND DISPERSE INDIGENOUS PEOPLE: the Keshachewan Experiment

Ten years ago Indian Affairs designed a water treatment system where Hollow Creek joins the Albany River which drains into James Bay. ...As they have done in so many other communities, Indian Affairs forgot about little details like health, safety and clean water. The Indian Affairs engineer built the water plant 135 meters downstream from a sewage lagoon....Health Canada's solution? Based on their expertise and experience, they told the people to just put more and more chlorine in the water, boil it and then drink it. Almost all have come down with severe skin infections and unknown sicknesses.

*PLAN B - REMOVE AND DISPERSE INDIGENOUS PEOPLE
- the Keshachewan Experiment*

Kahentinetha Horn - MNN Mohawk Nation News

[REDACTED]

MNN. Oct. 30, 2005. Kashechewan, a remote northern Ontario Cree

community of almost 2000 people has become an international scandal over reports of contaminated water. It's called a "fly-in" community because there is no road in. One thousand people have been evacuated because of sicknesses created by contaminated water.

Ten years ago Indian Affairs designed a water treatment system where Hollow Creek joins the Albany River which drains into James Bay. James Bay is the southern part of Hudson's Bay. This is where Keshachewan is located. The two are fresh water rivers flowing into the salt water bay. Fort Albany is a little way up the Albany River.

As they have done in so many other communities, Indian Affairs forgot about little details like health, safety and clean water. The Indian Affairs engineer built the water plant 135 meters downstream from a sewage lagoon. It flows right past the water intake pipe and sewage goes into the drinking water. He forgot about the tide that comes in and backs up the sewage into the drinking water. As a result the water pipe delivers deadly E-coli right into everybody's kitchen tap.

Health Canada's solution? Based on their expertise and experience, they told the people to just put more and more chlorine in the water, boil it and then drink it. Almost all have come down with severe skin infections and unknown sicknesses. Was this one of their weird twisted experiments, or what? You don't need to be an Einstein to know what happened. It's a disaster!

Last year Indian Affairs, which has never hesitated to throw good money after bad, paid \$500,000 for an upgrade. But they forgot to move the intake pipe! In the last six months Indians Affairs has sent in \$250,000 worth of bottled water. To try to fix the system the people tied a rope and a wood plank to hold the water plant together.

Lately they have been going to the Albany River and lugging back buckets of water to drink. Even this water is contaminated.

The young people want to revive the ancient custom of taking drinking water upstream before the sewage. They want to move further inland to higher ground. Keshachewan is built on a flood plain with a dike all the way around the community to stop the floods that come with the tides. It was Indian Affairs' idea that Indians should spend the whole year at a seasonal camp on a flood plain. I wonder if they used the engineers that built New Orleans as consultants! The older people want to stay because they've become attached to the location.

Canada's been sending aid all over the world. Now it's revealed

that the water in 70% of Indian communities is a health risk. It would cost Indian Affairs \$1.4 billion to fix all their mistakes. Has Indian Affairs ever sued an engineering firm for incompetence? Or is this Plan B of the old genocide project? Dying race and all that! Tsk! Tsk! Or maybe it's just a question of giving contracts to political hacks to pay off a few seedy debts, eh! Everybody is in the habit of blaming the "Injuns" for draining the public purse anyway. The whole mess is pretty damn shocking!!

"Kopy Kat Kanada". Indian Affairs sent in the army and put up some tents. (I'm sure they'd rather go up there than to the Middle East.) In the meantime, Ontario shuffled 1000 to Cochrane, Sudbury and parts unknown. The elders are very upset about letting them leave as they may never come back. They're getting residential school flashbacks. Everyone is haunted by horror stories about our youth adrift in the south. Indian Affairs works constantly at dissolving distinct Indigenous communities.

They think they can shove us into a non-native community and we can live like everybody else. This relocation strategy will dissolve the community. Relocation has been a disaster every time it's been tried. Chief, council and everyone are trying to keep the community together. They feel it's urgent to do something now.

Kashechewan is inundated with media. Almost everyone is getting cameras, microphones and reporters in their faces. It's the news of the moment. They'll all leave and no one will hear about Kashechewan again.

It's another experiment. Move the Indians away from their original constitutional territory onto another Indigenous nation's land. This separates them from their spiritual ties. Skylnick in her book "A Poison Stronger than Love" proved removals are a big "make work" project for Indian Affairs, who always say, "We'll make the decisions for them". The 1960's experiment on relocating Indians all had to be reversed in the end. Some were relocated to Elliot Lake, the Menominees were terminated, the Innu were relocated to Davis Inlet. The common thread is that by such removals they lost their land and had to be reintegrated later. Indian Affairs never lets the people decide. They don't intend to do what's decent and good for the Indians.

Here's another slant. What's really going on here?

The North American Free Trade Agreement NAFTA was the crowning glory of former Prime Minister Brian Mulroney and his negotiator, Simon Riesman. They gave away Canadian water to the U.S.

In NAFTA Canada cannot withhold its water from the United States. Americans are depleting their fresh water resources and are demanding the right to get Canadian water. One idea was to divert all the rivers that flow into James Bay into the Great Lakes. Then send it to the Midwestern U.S. to irrigate land Americans have turned into a parched "dust bowl".

Another plan was to build a dike separating James Bay and Hudson's Bay. Then James Bay would be drained into the Hudson's Bay. This would be filled up with fresh water from the rivers that flow north from the Canadian Shield. A huge reservoir would cover the whole area. This would be rerouted south to the U.S., or pumped into the Great Lakes and piped out.

The main U.S. concern is that the Mississippi is no longer viable. The population in California is over 40 million and it's dry. They desperately need water. Canada has the most fresh water in the world. The U.S. wants it. The Indians are in the way.

To carry out this plan, all Indian communities on Hudson's Bay and James Bay will have to be removed before the area is flooded. The Indians are basically in the way. They live on the mouths of all the rivers draining into James Bay. They want the northern indigenous communities to pay for the U.S. environmental catastrophe.

On top of all this, the U.S. is going to get Canada to build the structure which has been designed to make sure the U.S. gets all the benefits. In fact, they already probably have signed documents making it look the Indians consented. What they've forgotten is Sections 109 and 132 of the Canadian Constitution stipulates that the Indians have prior interests that supercede that of Canada and its provinces. They have to deal with us first. Hee haw!

There are 100 reserves that they say have contaminated waters. The Indians will all have to be removed. This experiment with the Kashechewan community is only the beginning.

Comments and assistance, contact John Wyne - [REDACTED]; Leo Friday - [REDACTED]; Norman Wesley - [REDACTED], [REDACTED]; Chief - [REDACTED], "Zane" - [REDACTED] email [REDACTED]; Ellis Kirkland - <http://www.kirklandcapital.com>

Montreal Muslim News Network - <http://www.montrealmuslimnews.net>

*Listen to Caravan, produced by Samaa Elibyari, every Wednesday from 2-3PM:
<http://www.montrealmuslimnews.net/caravan.htm>*

<http://www.kirklandcapital.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

\
"...we have the responsibility to make no deal with the oppressor"
--harry belafonte

\
"...freedom is defined by one's ability to make independent choices
about the goals one pursues and achieves...It holds that active
self-destruction robs the enemy of final victory..."-- versioning
Theodore Kaczynski \

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

\
<http://radio.indymedia.org/news/2005/10/7255.php>

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

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

\
}

[↑ Contents](#)

479. **Steve Dalachinsky**

Re: Chicago Venue open for Poetry Series

Mon 31 Oct 2005

hey chris try chris gibson at pitchfork press in chicago now
if you need his e tell me steve

[↑ Contents](#)

480. **furniture_press**

Re: Chicago Venue open for Poetry Series

Mon 31 Oct 2005

steve, send chris dave's e-mail:

██████████

all the figs in my folks' backyard have not ripened, and the one's that do the squirrel takes. what a life.

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

From: "Steve Dalachinsky" <██████████>

To: ██████████

Subject: Re: Chicago Venue open for Poetry Series

Date: Mon, 31 Oct 2005 13:20:19 -0500

hey chris try chris gibson at pitchfork press in chicago now

if you need his e tell me steve

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

baltimorereads.blogspot.com

zillionpoems.blogspot.com

--

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

Play 100s of games for FREE! <http://games.graffiti.net/>

Powered By Outblaze

[↑ Contents](#)

481. **mIEKAL aND**

**SOCIETY TODAY! DEAD ANDROIDS CONVERTING ILLUSIONS OF
GREEN MONEY INTO THE STUFF OF EXISTENCE**

Mon 31 Oct 2005

Malok is a one-man mailart machine hiding away in the village of Waukau, Wisconsin. Resigned to a lifetime of cutting and pasting little bits of text, found media & female genitalia from his extensive porn collection, he has manufactured an extensive heap of work, most of it distributed to hundreds of international contacts via the mailart network. For years he has resisted going online but the lure of fame & money has finally convinced him to leap over the digital divide. The result is the definitive MALOK website, complete with a database of his whollytexts, glyphucks and collages. Diehard Malok fans will want to check

back for the release of "The Perfect Malokian Dogma", an upclose & personal documentary by filmmaker Camille BacoS, to be released on Malok's birthday, December 10, 2005.

<http://www.malok.org>

As an additional incentive to experience this apocalinguistic site Xerox Sutra Editions has released as a full-color downloadable pdf the 80s anthem of the insane, Malok's FUCK DIRGE.

<http://malok.org/shit.php>

Due to the graphic content of Malok's collages this site is not suitable for children or stuffy prudes who don't have a clue.

[↑ Contents](#)

482. **Richard Jeffrey Newman**

Reading Reminder - Persian Literature in Translation

Mon 31 Oct 2005

Richard Jeffrey Newman will be reading from his translation of Saadi's Gulistan on Tuesday November 1 at Alwan for the Arts, www.alwan.org, starting at 7 PM. Details are below:

Alwan for the Arts, 16 Beaver Street 4th Floor, [REDACTED]

\$5-\$10 suggested donation

WHY PERSIAN LITERATURE? WHY NOW?

SAADI'S 13TH CENTURY ROSE GARDEN IN TODAY'S WORLD

Saadi of Shiraz, a contemporary of Rumi, is one of the masters of classical Persian literature. His masterpiece, the Gulistan (Rose Garden), is revered worldwide both for the literary pleasure it provides and for the wisdom it contains. In the 1600s, Andre du Ryer's translation of the Gulistan into French gave the West one of its first sympathetic windows into the world of Islam. Subsequent translations into Dutch, Latin, German, Russian and English spread Saadi's name and the humanistic values that are so central to his work throughout the literary and cultural landscapes of the 18th and 19th centuries, influencing writers like Goethe, Byron, Emerson and Thoreau. Emerson thought so highly of the Gulistan that he called it "a secular bible." In the 20th century, a passage from the Gulistan was inscribed in the lobby of the United Nations. Now, in the 21st century, with Iran occupying an ever more significant place on the world stage, it is important that we revisit that country's history and culture, reminding ourselves of the treasures it has given the world and looking to see what we can learn from those treasures not only about Iran and its people, but also about ourselves.

Richard Jeffrey Newman is an essayist, poet and translator who has been publishing his work since 1988, when the essay "His Sexuality; Her Reproductive Rights" appeared in Changing Men magazine. Since then, his essays and poems have appeared in Salon.com, The American Voice, The Pedestal, Circumference, Prairie Schooner, ACM, Birmingham Poetry Review and other literary journals. He has given talks and led workshops on writing autobiographically about gender, sex and sexuality. Selections from Saadi's Gulistan, his first book, was published in 2004 by Global Scholarly Publications (GSP). He will be translating four more books for GSP: Saadi's other masterpiece, the Bustan, Ferdowsi's Shahnameh, Nezami's Haft Peykar and Attar's Elahi Nameh. His own book of poems, The Silence Of Men, is forthcoming from CavanKerry Press. You can learn more about his work at www.richardjnewman.com. He is an Associate Professor in the English Department at Nassau Community College.

[↑ Contents](#)

483. **Steve Dalachinsky**
Re: Chicago Venue open for Poetry Series
Mon 31 Oct 2005

willl do when i can did you get my ten bucks yet i want those 3 books huh

[↑ Contents](#)

484. **Elizabeth Treadwell**
Re: Edith Jenkins
Mon 31 Oct 2005

Yes thank you Ron for posting the obituary for Edith Jenkins! I only had one chance to meet her, when she read at SPT a few years ago (and I thank Robert Gluck for helping arrange this) but as a third or fourth generation Berkeleyn (depending on how you count it) as well as simply a human, a USAmerican, and a writer, her writing, especially *_Against A Field Sinister_* is and I am quite confident will remain very valuable to me in many dimensions. I was touched to see her family suggesting donations to SPT as well. Very best, Elizabeth

Elizabeth Treadwell

<http://elizabethtreadwell.com>

[↑ Contents](#)