

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence **November 2005**

551 messages · Tue 1 Nov 2005 – Wed 30 Nov 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

November 2005 was a dark month, and it circled the poet's relation to violence from four directions at once: the poet who dies for the word, the uprising no one will answer, the suspicion that slaughter is simply what our species does, and — smallest and most telling — a dead master's name misspelled on a bookstore shelf. Five hundred and fifty-two messages moved through the list, and between the grand martyrologies and the real fires burning in France, the month kept measuring the enormous distance between how poets imagine their stakes and what actually becomes of them.

The noble version came from a schoolteacher. Haas Bianchi, who taught in the Chicago public schools, asked the room to help him assemble, for his students, a roll of *"poets who were Killed for their writing"* — Mandelstam and the others who had paid the ultimate price for a line. It was a real and moving pedagogy: to show children that words had once been worth a life. But it also handed the young the most flattering story poetry tells about itself, the one in which the poem is dangerous enough to be worth killing for.

The month's real violence had no such use for poems. As the banlieues of Clichy-Sous-Bois burned and the French riots spread, a thread on the Left's non-response watched the uprising go unclaimed, Ishaq observing coldly that since the events were no one's to organize, *"The Left has little to gain from them"*. And the same teacher who had gathered the martyrs posted the month's bleakest thesis, that the human race is genocidal by nature, slaughter a pattern thousands of years old. Against burning suburbs and the long human record of murder, the martyr's halo looked suddenly thin.

Beside the fires, the small machinery of poetry ground on — chapbook presses, the endless online-versus-print journal quarrel, the comment boxes of Silliman's blog — a craft that could neither cause a riot nor quell one, keeping its little shop in the shadow of history's furnace. The disproportion was the point: the poets talked martyrdom while holding, in fact, almost no power over anything at all, least of all the events that might have made a martyr of any of them.

And then the true modern fate of the poet showed itself, not as a firing squad but as a typo. Craig Allen Conrad found a Kerouac reissue whose cover credited an introduction by Robert Creely — the missing e turning the room's own dead master, seven months in the grave, into some stranger — and confessed the sight

was “*instantly odd, wrong*”. I have set November down exactly as the archive delivered it — the roll of the killed, the unanswered riot, the genocidal thesis, and the misspelled name — because it was the month the list taught its children to revere the poets who died for their words, and could not, in the same weeks, get its own Creeley’s name right on a paperback, which is how poets actually vanish: not shot, but garbled, and quietly shelved.

— K. M. F.

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- 376. tb2h — Pinter and out-roving the roviants
- 377. Mairead Byrne — Re: chapbook presses
- 378. richard owens — Damn the Caesars Iss III
- 379. Lea Graham — Re: chapbook presses
- 380. Michael Cross — Re: chapbook presses
- 381. Bill Berkson — THE INVENTED CAMERA
- 382. Adam Fieled — UK Poet Derek Adams on PFS Post
- 383. Harry Nudel — onwards....

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- 384. Harry Nudel — zizek....
- 385. Steve Dalachinsky — Re: altered books project
- 386. Steve Dalachinsky — Re: chapbook presses
- 387. Dan Waber — Re: altered books project
- 388. Murat Nemet-Nejat — Turkish Poetry Dinner and rescheduled Schedule

- 389. Kass Fleisher — props
- 390. Halvard Johnson — Hamilton Stone Review, Issue 7, Fall 2005, Now Online!
- 391. Tom Beckett — Re: props
- 392. Simon DeDeo — rhubarb is susan avalanche
- 393. Mairead Byrne — Re: props
- 394. charles alexander — Re: props
- 395. Maria Damon — Re: props

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- 396. laura oliver — Re: Looking for Publisher for "book-length prose poem"
- 397. Steve Dalachinsky — last minute gig
- 398. Ishaq — INFO: london--british-arab literary festival
- 399. ONE LESS — Reviewers Needed...
- 400. wild honey press — Re: props
- 401. Derek White — Calamari Press Winter Whiteout : Land of the Snow Men gets one degree hotter
- 402. Steve Clay — Granary Books at Smith College Museum of Art
- 403. charles alexander — Re: Granary Books at Smith College Museum of Art

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- 404. Ron Silliman — Silliman's Blog (of Ashbery & the New Yorker)
- 405. Lewis LaCook — Xanax Pop, November: I stopped reading poetry because poets are assholes...
- 406. amy king — Amy King Interviews Ron Silliman
- 407. Kristine Leja — Reading Tonight: NEW STANDARDS: The First Decade of Fiction at 14 Hills
- 408. Kevin Hehir — Re: chapbook presses
- 409. Fulcrum Annual — Fulcrum reading @ Boston University Mon Nov 28
- 410. Rob McLennan — [REDACTED]: Call & Response (beaulieu & Ball)]
- 411. furniture_press — Send me a copy of Ulysses!
- 412. wild honey press — Re: Send me a copy of Ulysses!
- 413. Steve Dalachinsky — Fw:
- 414. Craig Allen Conrad — Ted Berrigan COLLECTED event at Poetry Project...
- 415. Adam Fieled — George Bowering on PFS Post
- 416. Craig Allen Conrad — Re: Creel(e)y misspelled

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- 417. Anny Ballardini — Opening & closing numbers
- 418. Ishaq — Statement: Rev. Jesse Jackson Following Visit w/ Stanley "Tookie" Williams
- 419. Michael Kelleher — OlsonNow Updates
- 420. Ishaq — INFO: london--rising star - open auditions for writers/poets aged 16-25
- 421. ALDON L NIELSEN — Poet of the Frets
- 422. Gerald Schwartz — Re: Poet of the Frets
- 423. Steve Dalachinsky — big date mistake it's nov 26
- 424. Steve Dalachinsky — Re: Poet of the Frets
- 425. Jane Sprague — Mark Nowak: Workers of the Word, Unite and Fight!
- 426. Daniel Kane — despondent in New Mexico
- 427. Poetry Project — Events at the Poetry Project 11/28 - 12/7
- 428. Fulcrum Annual — Fulcrum 4 out and available
- 429. Fulcrum Annual — Fulcrum 4 out and available
- 430. C Daly — Re: On the subject of online/print journals...
- 431. C Daly — FW: Natural Bridge -- oops!
- 432. jUstin!katKO — last Saturday night @ the Hy-Art Gallery - Oxford Ohio
- 433. Brenda Coultas — Good & Mayer, Dec 4 NYC
- 434. noah eli gordon — south FL poetry?
- 435. Haas Bianchi — Re: south FL poetry?

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- 436. Ishaq — How fast does light travel?' on the Slam Idol (6)--Lord Patch (Lawrence y braith-wai...
- 437. Catherine Daly — Re: south FL poetry?
- 438. George Bowering — Re: How fast does light travel?' on the Slam Idol (6)--Lord Patch (Lawren...
- 439. Vernon Frazer — Re: south FL poetry?
- 440. Ishaq — Re: How fast does light travel?' on the Slam Idol (6)--Lord Patch (Lawrence y brait...
- 441. Mary Jo Malo — dead indians
- 442. Steve Dalachinsky — Fw: Re: date correction & day correction
- 443. Jim Andrews — Re: How fast does light travel?'
- 444. Stephen Vincent — Re: How fast does light travel?'
- 445. Gabrielle Welford — Re: How fast does light travel?'
- 446. tlrelf — Re: How fast does light travel?'
- 447. Eric Dickey — Re: How fast does light travel?'
- 448. Benjamin Basan — Take action against racial profiling and police brutality
- 449. Geoffrey Gatza — Thanksgiving 2005 | a feast for friends

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- 450. Jim Andrews — Re: How fast does light travel?'
- 451. Adeena Karasick — job offer
- 452. Kevin Hehir — Re: How fast does light travel?'
- 453. Murat Nemet-Nejat — Re: How fast does light travel?'/a poem by Nazim Hikmet
- 454. Jim Andrews — Re: How fast does light travel?'/a poem by Nazim Hikmet
- 455. Harry Nudel — Li

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- 456. Steve Dalachinsky — Re: enlightenment is a redon exhibit
- 457. Steve Dalachinsky — Re: elizabeth murray exhibit
- 458. Jim Andrews — Conclave Obscurum (Russia)
- 459. Adam Fieled — UK Poet Valeria Melchiorretto on PFS Post
- 460. Murat Nemet-Nejat — Re: How fast does light travel?'/a poem by Nazim Hikmet
- 461. Megan Burns — New Orleans Reading
- 462. Kristine Leja — Book Release Party for SWELTER by Elise Ficarra
- 463. Charles Bernstein — Blind Witness News (in New York)

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- 464. Schlesinger Kyle — Alastair Johnston Holiday Lecture in the Bay Area: Dec. 1st 2005
- 465. Jennifer Karmin — Red Rover Series / Experiment #5
- 466. tlrelf — Re: How fast does light travel?'
- 467. tlrelf — Re: How fast does light travel?'
- 468. Halvard Johnson — Re: How fast does light travel?'
- 469. Halvard Johnson — Re: How fast does light travel?'
- 470. Daniel Sendeci — Ahadada @ Beyond Baroque, Dec 17, 2005
- 471. Michael Kelleher — OlsonNow Updates
- 472. C Daly — Re: Ahadada @ Beyond Baroque, Dec 17, 2005

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- 473. Jim Andrews — Joan Brossa
- 474. Haas Bianchi — Re: Joan Brossa
- 475. Camille Martin — three concrete poems
- 476. David-Baptiste Chirot — Re: Joan Brossa
- 477. Brian Whitener — hofer email
- 478. Brian Clements — Sentence 3 Now Available
- 479. ALDON L NIELSEN — Fwd: Coach Tolson!
- 480. Holly Crawford — Re: TOC Fall 2005, AC:Collaborative
- 481. Simon DeDeo — rhubarb is susan

- 482. Richard Tagett — Breaking the Silence
- 483. Ishaq — Interview with Stephen Fry on slam idol
- 484. Steve Dalachinsky — Fw: 3 big ones
- 485. Jim Andrews — Re: Joan Brossa
- 486. Tim Peterson — Susan Landers and Beth Anderson @Segueway, BPC on Dec 3, 4 PM

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- 487. Fence and Fence Books — Alberta Prize Reminder
- 488. Fence and Fence Books — Fence and Fence Books Unsubscription
- 489. Jim Andrews — links to algorithmic art
- 490. Ron Silliman — Silliman's Blog
- 491. Haas Bianchi — Re: Alberta Prize Reminder
- 492. Kevin Hehir — December 1 to 4, 2005: EMBEDDED, an exhibition in Miami
- 493. Kevin Hehir — December 1 to 4, 2005: EMBEDDED, an exhibition in Miami
- 494. David A. Kirschenbaum — Boog City presents 3rd bed and The New Nice this Thurs.
- 495. Aaron Belz — Readings @ The Schlafly Tap Room: K. Curtis Lyle and Marcellus Leonard
- 496. Thomas savage — Re: elizabeth murray exhibit
- 497. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 11-28-05
- 498. Nick Piombino — new on *fait accompli*
- 499. Small Press Traffic — Cross & Foust at SPT this Fri 12/2
- 500. Benjamin Sher — Invitation to New Poetry Review
- 501. Stephen Vincent — Chris Sullivan in New Orleans
- 502. Michael Magee — Combo Mag, Books, Arts news --check it!
- 503. Litmus Press — Coming Soon: Aufgabe #5
- 504. Stephen Vincent — New de blog
- 505. Richard Jeffrey Newman — Upcoming Readings
- 506. Haas Bianchi — Interview Suggestions- December Issue Chicagopostmodernpoetry.com
- 507. David A. Kirschenbaum — **Last Call: Advertise in Boog City 30**
- 508. Steve Dalachinsky — Re: Upcoming Readings
- 509. Halvard Johnson — (no subject)

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- 510. Jim Andrews — "The Battle Over Books"
- 511. jUstin!katKO — Alan Sondheim @ Miami University of Ohio
- 512. Camille Martin — Re: links to algorithmic art
- 513. Fence and Fence Books — Welcome to Fence and Fence Books
- 514. Alex Jorgensen — Re: P - Q U E U E / CALL FOR WORK
- 515. Jim Andrews — Re: links to algorithmic art
- 516. Lewis LaCook — Xanax Pop migrates again
- 517. Richard Jeffrey Newman — Re: Upcoming Readings
- 518. Dan Waber — 4 by Christophe Casamassima
- 519. Charlie Rossiter — 3 Guys from Albany Seek Poetry Venues in Southern Louisiana
- 520. Michael Tod Edgerton — Re: links to algorithmic art
- 521. Kathleen Ossip — Call for submissions
- 522. Dan Waber — ruminating on "previously published"
- 523. Jeffre Jullic — Maggie Nelson on CBS "48 Hours Mystery"?
- 524. Steve Dalachinsky — Re: Upcoming Readings
- 525. furniture_press — ruminating on art as a farce of nature
- 526. David A. Kirschenbaum — Re: Maggie Nelson on CBS "48 Hours Mystery"?
- 527. David-Baptiste Chiot — FW: Open House with Chuck Stebelton & Laura Sims
- 528. paolo javier — 1nce Again: Teachers & Writers present Nick Carbo and Paolo Javier, Thursday...
- 529. Frank Sherlock — This Friday- The B. Franklin Basement Tapes
- 530. J Kuszai — New from Factory School: Elizabeth Ferm, Freedom in Education
- 531. Ken Rumble — Lucifer Poetics Group on Tour: Atlanta 12/2; Athens 12/3
- 532. Gabriel Gudding — Now on Conchology Blog
- 533. Brian Stefans — BKS Reading this... this... TOMORROW

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- 534. Mairead Byrne — Re: BKS Reading this... this... TOMORROW
- 535. Ron Silliman — Afghani writer may face death sentence for blasphemy
- 536. Murat Nemet-Nejat — Re: Alan Sondheim @ Miami University of Ohio
- 537. Steve Dalachinsky — Re: Lucifer Poetics Group on Tour: Atlanta 12/2; Athens 12/3
- 538. Steve Dalachinsky — Fw: Please send out to your mailing list immediately, THANKS!
- 539. Nico Vassilakis — SUBTEXT seattle = Charles ALEXANDER & Rebecca BROWN & David McALEAVEY
- 540. Jim Andrews — Re: links to algorithmic art
- 541. aerialeedge — Darragh/Inman @ Bridge Street 12/4
- 542. cris cheek — Coleridge's Rime of the Ancient Mariner
- 543. Michael Kelleher — OlsonNow Updates
- 544. Kass Fleisher — Book announcement: Fleisher's _Accidental Species_
- 545. Joel Weislaus — "Critique on a Digital Scale"
- 546. Barrett Watten — Final line-up: Authorship and the Turn to Language
- 547. Maria Damon — talk announcement TMW!!
- 548. aerialeedge — New @ Bridge Street: Berrigan, Koch, Brathwaite, Linh Dinh, Swensen, Smith CD,...
- 549. ALDON L NIELSEN — coming to Oakland
- 550. Deb King — mark(s) 6.03 release
- 551. Joel Weislaus — Frank Wilson's blog

1. **Harry Nudel**
'bare ruined choirs'

Tue 1 Nov 2005

at the Creeley Mem.
at St. Mark's Church

not an X word
buzz Po Biz

John I sd
cause

bare
ruined
choirs

where

....

drn...

[↑ Contents](#)

2. **Michael Rothenberg**
please return me to the list

Tue 1 Nov 2005

Michael Rothenberg



Big Bridge
www.bigbridge.org

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3. **Tony Trigilio**
Call for Papers: "West Coast/San Francisco Beats"

Tue 1 Nov 2005

Posted on behalf of Jennie Skerl:

Call for proposals for a panel on "West Coast/San Francisco Beats" for the American Literature Association Annual Conference to be held in San Francisco, May 25-28, 2006. Proposals are requested for a panel that presents new perspectives on individual writers or a broader socio/cultural analysis of the West Coast Beat phenomenon. Send brief proposals (1-3 pages) by December 1, 2005, to Dr. Jennie Skerl, 1502 Weatherstone Dr., Paoli, PA 19301

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4. **Dan Waber**

Nov. 5, Bowery, Multi-Voice Poems

Tue 1 Nov 2005

Saturday, November 5 2005

6:00pm - 7:00pm

\$6

Multi-Voice Poem Concert Featuring:

Adeena Karasick

Alan Semerdjian

Andrea Jade Talarico

Barbara DeCesare

Bernard Elsmere

Dan Waber

Geof Huth

Holly Crawford

Jennifer Hill-Kaucher

Jennifer Ley

Lillian Fellmann

Steve Dalachinsky

Susan Scutti

An hour jam-packed with nothing but poems written specifically to be performed by multiple voices including the performance of two poems for 12 voices. Buckle up, it's going to be a wild ride.

The Bowery Poetry Club, New York City, USA

308 Bowery @ Bleecker, right across from CBGB's

F train to Second Ave | 6 train to Bleecker | 

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

Come early for Segue Reading Series: ALAN DAVIES & DREW GARDNER

and/or stay late for

Bowery Bums and Open Ear Music presents the 1st annual NY Avant- Rock Music Festival: Nick Didkovsky's DOCTOR NERVE, Ron Anderson's PAK, Trevor Dunn's Trio Convulsant, Mike Pride's SNUGGLE/STENCIL, The FRIENDLY BEARS, The Zs

but whatever you do, don't miss this Multi-Voice event!

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5. **furniture_press**

Re: Nov. 5, Bowery, Multi-Voice Poems

Tue 1 Nov 2005

I endorse Dan's performance with all my heart. Dan, record the event and send me as mp3 or whatever. I'll be happy to make CDs for ya.

cheers, all

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

From: "Dan Waber" <[REDACTED]>

To: [REDACTED]

Subject: Nov. 5, Bowery, Multi-Voice Poems

Date: Tue, 1 Nov 2005 09:54:05 -0500

Saturday, November 5 2005

6:00pm - 7:00pm

\$6

Multi-Voice Poem Concert Featuring:

Adeena Karasick

Alan Semerdjian

Andrea Jade Talarico

Barbara DeCesare

Bernard Elsmere

Dan Waber

Geof Huth

Holly Crawford

Jennifer Hill-Kaucher

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but whatever you do, don't miss this Multi-Voice event!

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

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6. **Jim Andrews**

FW: Turbulence Commission: "Exegesis" by Kushal Dave

Tue 1 Nov 2005

So what do you make of this?

ja?

November 1, 2005

Turbulence Commission: "Exegesis" by Kushal Dave

<http://turbulence.org/works/exegesis>

Needs Java 1.4 + [see <http://turbulence.org/works/exegesis/about.html> for other technical recommendations]

"Exegesis" is an attempt to understand how people quote the Bible - which parts they choose to quote, and why. It highlights the portions that appear most often on the web and presents excerpts from some of them.

The Bible is quoted in a range of contexts: political, academic, scientific, ethical, literary, and, of course, religious. All are on display, along with careful discussion about the meanings and implications of every line. Where the Bible is used to persuade, Dave is particularly interested in whether it is treated as a set of facts and literal dictates, or as an eloquent expression of subjective ideas. Many pages examine the subtleties, ambiguities and contradictions in the Bible, while others make explicit statements such as "God Hates Fags." "Amidst all this, though," says Dave, "a picture of a beautiful and inspirational Bible

emerges, with popular passages seemingly just as likely to be encouraging as proscriptive."

"Exegesis" places a set of rules in motion. No editorial selection is applied.

"Exegesis" is a 2005 commission of New Radio and Performing Arts, Inc., (aka Ether-Ore) for its Turbulence web site. It was made possible with funding from the Murray G. and Beatrice H. Sherman Charitable Trust.

BIOGRAPHY

Kushal Dave is a software engineer at Google, New York, where he works on a range of projects. His previous job was at IBM Research in Cambridge, where he had the privilege of catching the visualization bug while studying Slashdot, emails, and wikis with Martin Wattenberg. Kushal has long been obsessed with citation and commentary, having produced an annotated version of presidential debates and a program to analyze product reviews. He has a B.S. in Computer Science from Yale University.

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7. **Mark Weiss**

Gloria Gervitz reading

Tue 1 Nov 2005

The final reading of Gloria Gervitz' East Coast tour. A remarkable poet.

Friday, November 4 at 6:15 p.m., at the King Juan Carlos I of Spain Center of NYU, with Chilean poet Marjorie Agosín. Both poets will be introduced by Mark Schafer. Bilingual reading.

Reception to follow.

Photo ID required at door

King Juan Carlos I of Spain Center, 53 Washington Square South (between Thompson and Sullivan Streets). [REDACTED];

<<http://www.nyu.edu/kjc>>www.nyu.edu/kjc.

Gloria Gervitz, one of the most important Mexican poets of the post-Paz generation, will present her book-length poem *Migraciones* in a bilingual reading with her translator, Mark Schafer. *Migraciones*, at times frankly and lushly erotic in the tradition of both the 17th-century mother of all post-conquest Mexican poetry in Spanish, Sor Juana Inés de la Cruz, and of modern Mexican feminism, for which the erotic has become a way of reclaiming the body, is a complex interweaving of personal and family memory, Biblical reference, the mystical traditions of the Judaism of her family and the folk Catholicism of her paternal

grandmother, who, like the other women of Gervitz' ancestry, rises to the surface of the poem like a ghost of the imagination. Written from within Mexico's displaced Eastern European Jewish community, it is, as Jerome Rothenberg has said, "an epic of the migratory self," an almost thirty-year journey of the nomadic spirit, and an ecstatic arrival. With its mixed parentage and its sense of displacement, the journey is at once profoundly Mexican, and profoundly American, the discovery of a new internal place where warring selves may be brought together.

Mark Schafer has given us a translation, itself the work of thirteen years, worthy of the original—a profound meditation on the text that stands as an extended lyric in its own right. His thoughtful conversation with Gervitz follows the poem.

Migraciones should be of interest to all those interested in poetry, Latin American literature, and the Jewish experience.

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), and, between 1991 and 2002, a series of editions of *Migraciones*, each incorporating the new sections. The present volume 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.

Mark Schafer was born in Concord, Massachusetts in 1962 and lives in Cambridge. He has published numerous translations of Latin American poetry and prose, including Virgilio Piñera, *Cold Tales* (1988) and René's *Flesh* (1989); Eduardo Galeano, *The Book of Embraces*, with Cedric Belfrage (1990); Alberto Ruy Sánchez, *Mogador* (1992); and Jesús Gardea, *Stripping Away the Sorrows of This World* (1998). He has been the recipient of an NEA Fellowship, a grant from the Fund for Culture Mexico-USA, and the Robert Fitzgerald Translation Prize.

Migrations / Migraciones may be ordered from Junction Press (), Small Press Distribution (), Latin American Book Source (), and all of the larger book wholesalers.

"To say that this is a book of the immigrant experience-which in some sense it is-is to underrate the range of form and feeling that Gervitz brings to it, creating thereby an epic of the migratory self. Like Pound's Cantos or Zukofsky's A, hers is the work of a lifetime: a life's work including not only autobiography and familial memories as a kind of history but rife with religious and mystical imagery from Jewish kabbala to Mexican folk Catholicism and beyond. Migrations takes its place with theirs as a long and difficult poem which is the achievement of a great poetic talent: a complex tribute to the complex world from which it comes."

Jerome Rothenberg

"Migraciones presents the unmistakable, majestic voice of Gloria Gervitz, one of the most powerful and original voices of contemporary Jewish Latin American literature, in all its fullness, and Mark Schafer's translation does it justice. Mystical, at times wrenching, it is a poem of ancestral as well as modern voices, a poem that should be read slowly as if reading a prayer.

Marjorie Agosín

Migraciones is an extraordinary and deeply moving poem. Gloria Gervitz looks out all the world's windows and Mark Schafer throws them open to gather in the most soaring and luminous of words. Migraciones is a journey to the depths, to the heights, and across the range of our most profound emotions. This is poetry that rains inside us, leading us back to primordial waters.

Elena Poniatowska

The sorrowful voice of Gloria Gervitz resounds within a terrifying vastness. Her words-prayer, oracle, litany-soar and plunge into the abyss, tempered by a breath that transcends meaning. They cross to the other side, to what precedes them, where submerged words breathe. Born of dark silence, her poetry rescues memory; it returns to the origin of its own pale dreams. Her poetry enralls and overwhelms.

Saúl Yurkievich

A dramatic affirmation that wonderful poetry still comes out of Mexico.

Tony Fraser

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8. **Mairead Byrne**

Re: Nov. 5, Bowery, Multi-Voice Poems

Tue 1 Nov 2005

This sounds so fantastic Dan. Will there be a CD?

Mairead

>>> [REDACTED] 11/01/05 9:54 AM >>>

Saturday, November 5 2005

6:00pm - 7:00pm

\$6

Multi-Voice Poem Concert Featuring:

Adeena Karasick

Alan Semerdjian

Andrea Jade Talarico

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Bernard Elsmere

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Holly Crawford

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but whatever you do, don't miss this Multi-Voice event!

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9. **Dan Waber**

Re: Nov. 5, Bowery, Multi-Voice Poems

Tue 1 Nov 2005

There could be, if you bring a recording device, and Christophe will burn the CDs!

:)

Dan

Mairead Byrne <[REDACTED]> wrote:

> This sounds so fantastic Dan. Will there be a CD?

> Mairead

>

>>>> [REDACTED] 11/01/05 9:54 AM >>>

> Saturday, November 5 2005

> 6:00pm - 7:00pm

> \$6

>

> Multi-Voice Poem Concert Featuring:

>

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> Alan Semerdjian

> Andrea Jade Talarico

> Barbara DeCesare

> Bernard Elsmere

> Dan Waber

> Geof Huth

> Holly Crawford

> Jennifer Hill-Kaucher

> Jennifer Ley

> Lillian Fellmann

> Steve Dalachinsky

> Susan Scutti

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- > Come early for Segue Reading Series: ALAN DAVIES & DREW GARDNER
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- >
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- > annual NY Avant- Rock Music Festival: Nick Didkovsky's DOCTOR NERVE,
- > Ron Anderson's PAK, Trevor Dunn's Trio Convulsant, Mike Pride's
- > SNUGGLE/STENCIL, The FRIENDLY BEARS, The Zs
- >
- > but whatever you do, don't miss this Multi-Voice event!

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10. **Steve Dalachinsky**

Re: Call for Papers: "West Coast/San Francisco Beats"

Tue 1 Nov 2005

make sure you contact gerald nicosia jack hirschman out there and others

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11. **Steve Dalachinsky**

Re: Nov. 5, Bowery, Multi-Voice Poems

Tue 1 Nov 2005

dan the poetry club will record it for us don't know what or if they chatge
however

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12. **Rob McLennan**

Casamassima, mclennan, fitzpatrick, McElroy & Simpson

Tue 1 Nov 2005

5 new chapbooks from above/ground press

Septology by Christophe Casamassima, \$2

nine variations on the fifth muse by rob mclennan, \$3

Adolesce by ryan fitzpatrick, \$4

(The Work of Art) In the Age of Mechanical Reproduction

by Gil McElroy, \$3

the writing that should enter into conversation

by Nathalie Simpson, \$3

=====

Christophe Casamassima is the editor of *Ambit : Journal of Poetry and Poetics*, and is proprietor, with his wife Sarah, of Furniture Press in Baltimore, Maryland, US of (A and/or S). He'd like to say more about his projects, poetry, etc. but he'd like you to contact him directly <[REDACTED]>

rob mclennan lives in Ottawa, Canada's glorious capital cit, even though he was born there. The author of ten trade collections, he has two more forthcoming: name , an errant (Stride, UK, 2006) and The Ottawa City Project (Chaudiere Books, 2007)

From Calgary, ryan fitzpatrick is Poetry Editor for filling Station magazine and publisher of the micropress MODL Press. Lately, his work has been featured in the anthologies *Post-Prairie* (Talonbooks, 2005) edited by Jon Paul Fiorentino and Robert Kroetsch, and *Shift and Switch* (Mercury Press, 2005) edited by derek beaulieu, Jason Christie, and angela rawlings. These poems come from a larger project that explores and critiques the scripts people adopt to make a path through a world interested in profit and exploitation above all else.

Gil McElroy is a poet, independent curator, and critic. His books include two books of poetry - *NonZero Definitions* (Talonbooks, 2004) and *Dream Pool Essays* (Talonbooks, 2001) - and *Gravity & Grace: Selected Writing on Contemporary Canadian Art* (Gaspereau Press, 2001). He currently lives in Colborne, Ontario with his wife Heather.

Nathalie Simpson is a former managing editor of filling Station whose poetry has appeared in *West Coast Line*, *dANDelion* and *Queen Street Quarterly* as well as several chapbooks, including *Mount of Olives* and *making hole*, both published by housepress. She recently moved from Calgary to Vancouver.

=====

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 William, 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/>

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13. **Richard Jeffrey Newman**
Tonight's reading at Alwan is canceled!

Tue 1 Nov 2005

I am sorry for this last minute notice, but, unfortunately, I have had to cancel tonight's reading at the Alwan Center. It will be rescheduled, though. Again, my apologies.

Richard Jeffrey Newman
www.richardjnewman.com

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14. **Anny Ballardini**
Re: 'bare ruined choirs'

Tue 1 Nov 2005

Hi Harry,

I just translated a poem by Douglas Clark that is on the poets' Corner:
<http://www.fieralingue.it/corner.php?pa=printpage&pid=1104> and will soon be there in Italian:

The Ruined Chapel

Clark said that the words:

Hang out your brightest colours

was what George Bernard Shaw said on hearing of the assassination of Michael Collins, the Irish revolutionary leader. This was as a mourning gesture.

Thus:

Hang out your brightest colors!

On 11/1/05, Harry Nudel <[REDACTED]> wrote:

>

> at the Creeley Mem.

> at St. Mark's Church

>
> not an X word
> buzz Po Biz
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> John I sd
> cause
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> ruined
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15. **Anny Ballardini**

Re: Nov. 5, Bowery, Multi-Voice Poems

Tue 1 Nov 2005

Yes, and from me also, cheers to the incredible reading!

On 11/1/05, Steve Dalachinsky <[REDACTED]> wrote:

>
> dan the poetry club will record it for us don't know what or if they
> chatge however
>

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16. **David A. Kirschenbaum**

Boog City 29 Now Available

Tue 1 Nov 2005

Please forward

Boog City 29, November 2005

Available

featuring:

Our Features section, edited by Paulette Powell, featuring:

- Kelli Bickman on her pilgrimage to India
- Powell on yoga instructor Pahztrami

Our Music section, edited by Jonathan Berger, featuring:

- Berger on Tamara Hey's Right This Minute and
The Paula's Chamar a si Mesmo de Eu

Our Printed Matter section, edited by Jean-Paul Pecqueur, featuring:

- Matt Briggs on Sharon Mesmer's In Ordinary Time

Our Poetry section, edited by Dana Ward, features work from:

- Evan Commander
- David Pavelich
- Erik Sweet
- Rodrigo Toscano

Art editor Brenda Iijima brings us work from artist Anne Diggory of Saratoga Springs, NY.

And thanks to our copy editor, Joe Bates.

Please patronize our advertisers:

Bowery Poetry Club * www.bowerypoetry.com
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Meritage Press * www.meritagepress.com
Poetz * www.poetz.com/calendar
Jackie Sheeler & Talk Engine * www.talkengine.net

Advertising or donation inquiries can be directed to
[REDACTED] or by calling [REDACTED]

You can pick up Boog City for free at the following locations:

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Acme Bar and Grill
alt.coffee
Angelika Film Center and Café

Anthology Film Archives
Bluestockings
Bowery Poetry Club
Cafe Pick Me Up
CBGB's
CB's 313 Gallery
C-Note
Continental
Lakeside Lounge
Life Cafe
The Living Room
Mission Cafe
Nuyorican Poets Café
Pianos
The Pink Pony
St. Mark's Books
St. Mark's Church
Shakespeare & Co.
Sidewalk Café
Sunshine Theater
Tonic
Trash and Vaudeville

Other parts of Manhattan

Hotel Chelsea
Poets House

in Williamsburg

Bliss Cafe
Clovis Press
Earwax
Galapagos
Northsix
Sideshow Gallery
Soundfix/Fix Café
Spoonbill & Sugartown
Supercore Cafe

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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17. **Schlesinger Kyle**

Asa Benveniste

Tue 1 Nov 2005

Hi All,

I'm very interested in Asa Benveniste's poetry and printing at the Trigram Press in London. In mid-December, I'll be heading out to St. Louis to do some reading in the archive at Washington University, and wanted to try to learn as much as I can before leaving. I've been asking around, and no one seems to know much about the poet or the press. Any suggestions or recollections would be welcomed, on or off list.

Cheers,

Kyle

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18. **Stephen Vincent**

Re: Asa Benveniste

Tue 1 Nov 2005

Tom Raworth, Jack Hirshman, David Meltzer, Lee Harwood

I suspect, know much. Andrew Crozier, maybe.

Probably run a query to see how many poets named their kids "Asa" and ask why.

I always suspected AB had something to do with it.

Stephen V

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

Hi All,

I'm very interested in Asa Benveniste's poetry and printing at the Trigram Press in London. In mid-December, I'll be heading out to St. Louis to do some reading in the archive at Washington University, and wanted to try to learn as much as I can before leaving. I've been asking around, and no one seems to know much about the poet or the press. Any suggestions or recollections would be welcomed, on or off list.

Cheers,

Kyle

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19. **Michael Kelleher**

OlsonNow Update

Tue 1 Nov 2005

Read the new post from Anne Waldman!

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

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20. **Haas Bianchi**

Re: Chicago Venue open for Poetry Series

Tue 1 Nov 2005

Chris

The Discrete Series is looking for a venue why not contact Kerri Sonnenberg I think she is on the list if not I will forward

Ray

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

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

Behalf Of furniture_press

Sent: Monday, October 31, 2005 9:40 AM

To: ██████████

Subject: Chicago Venue open for Poetry Series

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

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21. **Benjamin Basan**

The Iowa Review Web - November 2005

Tue 1 Nov 2005

The Iowa Review Web - November 2005

11.1.2005

A journal of New Media and experimental writing and art, The Iowa Review Web is published at the University of Iowa with support from the Graduate College and the Department of English, and the School of Journalism and Mass Communication at the University of Minnesota.

www.uiowa.edu/~iareview/mainpages/tirwebhome.htm

New Media Features:

10:01

Lance Olsen & Tim Guthrie

*

The Bomar Gene

Jason Nelson

*

Pieces of Herself

Juliet Davis

*

News from Erewhon

Millie Niss & Martha Deed

The Iowa Review Web:

www.uiowa.edu/~iareview/mainpages/tirwebhome.htm[/p]

Next Issue:

Sound Art

Edited by Ben Basan

Featuring Work by:

Douglas Kahn

Ed Osborn

Paul DeMarinis

Brandon LaBelle

Tomomi Adachi

Alexis Bhagat

Future Issues: Keep an eye out for a number of guest edited issues from Scott Rettberg, Stuart Moulthrop, Stephanie Strickland & Marjorie C. Luesebrink, Rita Raley, Talan Memmott, and Jon Winet

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22. **Holly Crawford** ***Re: Multi-Voice Poems***

Tue 1 Nov 2005

Premiere performance my Entropy Slices is part of the line up.

Holly Crawford

www.art-poetry.info

www.artcircles.org

Saturday, November 5 2005

6:00pm - 7:00pm

\$6

Multi-Voice Poem Concert Featuring:

Adeena Karasick

Alan Semerdjian

Andrea Jade Talarico

Barbara DeCesare

Bernard Elsmere

Dan Waber

Geof Huth

Holly Crawford

Jennifer Hill-Kaucher

Jennifer Ley

Lillian Fellmann

Steve Dalachinsky

Susan Scutti

An hour jam-packed with nothing but poems written specifically to be performed by multiple voices including the performance of two poems for 12 voices. Buckle up, it's going to be a wild ride.

The Bowery Poetry Club, New York City, USA
308 Bowery @ Bleecker, right across from CBGB's

F train to Second Ave | 6 train to Bleecker | XXXXXXXXXX

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

Come early for Segue Reading Series: ALAN DAVIES & DREW GARDNER

and/or stay late for

Bowery Bums and Open Ear Music presents the 1st annual NY Avant- Rock Music Festival: Nick Didkovsky's DOCTOR NERVE, Ron Anderson's PAK, Trevor Dunn's Trio Convulsant, Mike Pride's SNUGGLE/STENCIL, The FRIENDLY BEARS, The Zs

but whatever you do, don't miss this Multi-Voice event!

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23. justin sirois

new rockheals.com (massey, sirois)

Wed 2 Nov 2005

part two of a story & a new interactive poem thing :

<http://www.rockheals.com>

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

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

Yahoo! FareChase: Search multiple travel sites in one click.

<http://farechase.yahoo.com>

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24. **Jamie Gaughran-Perez**

New scheiße at Rock Heals

Wed 2 Nov 2005

As promised, I've been showing restraint on Rock Heals announcements -- as it's a weekly and I don't want to wear out my welcome.

But this week has a-nudder clicky-clicky poem from Justin Sirois (you may have seen his previous Tickle Torture, which was good good stuff) -- so come check it out and watch him fly in the face of petty petty copyright laws. Recent weeks have had poetry from Lauren Bender and K. Lorraine Graham; video from Katherine Gorman; dispatches from L.A. by Bob Massey; and a yummilicious recipe from Kevin Thurston.

<http://www.rockheals.com>

Also: I'm hoping to run a piece on Lisa Jarnot's Iraq Hat Memorial next week as we've passed the 2,000 casualties milestone... if you have your own lingering Iraq war response out there (from writing to visual to whatever) send 'em my way back channel or to submissions at rockheals dot com.

Sitll more news: Just putting the editorial finishing touches on the first Rock Heals Print venture: "Hornily Flap," a chapbook of poems from Vietnamese crazy guys Bui Chat and Ly Doi (tr. by Linh Dinh). Hope to wrap up the production and start sending them 'round by Black Monday... The LA Times is already saying, "Hornily Flap will be this year's Tickle Me Elmo." A few Bui Chat poems (also tr. by Linh Dinh) showed up on Rock Heals a while back -- go there to get a sampling of his work -- though Ly Doi's stuff couldn't be more different.

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25. **Gary Sullivan**

ALAN DAVIES & DREW GARDNER | SEGUE @ BPC | THIS SATURDAY

Wed 2 Nov 2005

ALAN DAVIES & DREW GARDNER

SEGUE READING SERIES @ BOWERY POETRY CLUB

Saturday, November 5: 4:00 p.m. - 6:00 p.m.

308 BOWERY, just north of Houston, NYC

\$5 admission goes to support the readers

NOTE: There will be a book party for Drew's Petroleum Hat a couple doors down from BPC after the reading!

Alan Davies is author of many works including the poetry books *Rave* (Roof, 1994), *Candor* (O Books, 1990), *Name* (This, 1986) and *Active 24 Hours* (Roof). Recent chapbooks include *Sei Shonagon* (Hole, 1995), and an untitled collaboration with the photographer M. M. Winterford (Zasterle, 1994). *Signage*, a collection of writings on and about poetry and poets was published in 1986 by Roof.

Drew Gardner is the author of *Sugar Pill* (Krupskaya), *Water Table* (Situations), and *Student Studies* (Detour). His arranged musical improvisations for *Sugar Pill* can be heard at <http://www.writing.upenn.edu/pennsound/x/Gardner.html>, and his blog is available at <http://drewgardner.blogspot.com>. Copies of his new collection, *Petroleum Hat* (Roof Books 2005), will be available at the reading.

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.

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26. **Eileen Tabios**

THE FIRST HAY(NA)KU ANTHOLOGY

Wed 2 Nov 2005

There's a new publisher's page on the forthcoming

THE FIRST HAY(NA)KU ANTHOLOGY

co-edited by Jean Vengua (U.S.) and Mark Young (Australia)

AT

<http://www.meritagepress.com/haynaku.htm>

About 40 poets are represented in the anthology, and some of the poets share their thoughts about the hay(na)ku poetic form on the book's publisher's page.

Also, if you're interested in a SPECIAL RELEASE OFFER (discounts, y'all!) -- with deadline of Nov. 30 -- check out details at the Hay(na)ku Blog at <http://eileentabios.blogspot.com>

The book is co-published with xPress(ed); thanks to Jukka Pekka Kervinen for the lovely design and cover image, the latter being a vizpo collaboration with one of Mark Young's hay(na)ku. That vizpo cover image can also be seen on the publisher's page.

Eileen Tabios
Publisher

Meritage Press
www.MeritagePress.com

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27. **derekrogerson**
Lecturer in Creative Writing (Poetry)
Wed 2 Nov 2005

University of Chicago seeks Lecturer in Creative Writing (Poetry). Renewable, 3 year lectureship.

The teaching schedule of five courses over three quarters will include a multi-genre Introduction to Creative Writing class, creative writing workshops within the candidate's genre of expertise, and the advising of undergraduate and MA creative theses.

Candidates should have published at least one book with a press of distinction.

The successful candidate should also demonstrate both talent and commitment as a teacher and have a strong interest in building a young and exciting creative writing program through administrative service and participation in cultural events on campus.

Please submit:

- letter of interest and cv
- 15-page writing sample
- statement of teaching philosophy
- 3 letters of reference

Send application materials to:

Julia Klein
Creative Writing Search Committee
Committee on Creative Writing
University of Chicago
1115 E. 58th Street
Chicago IL 60637

Finalists will be contacted by March 2006. To be assured of full consideration, applications must be received by Dec. 1, 2005. EOE/AA.

<http://hr.uchicago.edu/>

<http://www.uchicago.edu/uchi/staff/brochure.html>

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28. **Ishaq**

Sidebrow: Update & Call for Submissions

Wed 2 Nov 2005

Sidebrow (<http://www.sidebrow.net>) "an online & print journal dedicated to innovation & collaboration" seeks fiction, poetry, art, essay, ephemera, found text, & academia for its inaugural issue, as well as creative response to current posts and ongoing projects.

The first month of Sidebrow finds resonance among pieces by Jason Snyder & Chris Tysh; collaboration between Brett Evans & Chris Stroffolino; the inauguration of the Letters Project (<http://www.sidebrow.net/2006/epistolary.html>) under the guise of epistolary fiction from John Cleary & the poetry of Ed Skoog; as well as dub fiction from Lawrence Ytzhak Braithwaite & code poetry by Mez Breeze. Forthcoming will be caged narratives by Greg Mulcahy & Derek White, as kicked off by Ed Skoog's paeon to "The World-Famous Topeka Zoo."

As an online journal evolving toward print, 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 re-imagine, 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 (<http://www.sidebrow.net/2006/fodder.html>) for most posted pieces.

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.

<http://www.sidebrow.net/2006/lbraithwaite-01.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/>

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29. **Editors, Tarpaulin Sky**

READING NOV 5 - JULIE CARR, CHERYL PALLANT, & MAX WINTER

Wed 2 Nov 2005

TARPAULIN SKY & TYPO MAGAZINE/BURNING CHAIR READINGS

SATURDAY 5 NOVEMBER @ 7:00 P.M.

JULIE CARR, CHERYL PALLANT, & MAX WINTER

7:00 PM

The Fall Cafe

307 Smith Street, Brooklyn

(Directions below)

Julie Carr lives in Oakland, California and is the author of *_MEAD: An Epithalamion_* (UC Georgia Press, 2004). Her work has appeared in *American Letters* and *Commentary*, *3rd Bed*, *The Canary*, *Pool*, *Xantippe*, and *LIT*.

Cheryl Pallant's books include *_Into Stillness_* and *_Uncommon Grammar Cloth_*, both published by Station Hill Press (NY), and the chapbook, *_Spontaneities_*, from Belladonna Press (NY). Her poetry and fiction have appeared in numerous print and online journals such as *HOW2*, *Moria*, *lyric*, and *Confrontation*. She is also a dancer and the co-editor of the dance magazine *Contact Quarterly*. She teaches classes in creative writing, dance, and a blend of the two at the University of Richmond.

Max Winter, winner of the Fifth Annual Boston Review Poetry Contest, has poems appearing recently in *Ploughshares*, *The Paris Review*, *Colorado Review*, *Volt*, *The Yale Review*, *The Canary*, *Denver Quarterly*, *First Intensity*, *GutCult*, *TYPO*, and *_New Young American Poets_* (Southern Illinois, 2000). He has

published reviews in The Washington Post, The San Francisco Chronicle, Newsday, and BOMB. He is a Poetry Editor of Fence.

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30. **Editors, Tarpaulin Sky**

Re: READING NOV 5 - JULIE CARR, CHERYL PALLANT, & MAX WINTER

Wed 2 Nov 2005

* This time, with directions:

TARPAULIN SKY & TYPO MAGAZINE/BURNING CHAIR READINGS

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

SATURDAY 5 NOVEMBER @ 7:00 P.M.

JULIE CARR, CHERYL PALLANT, & MAX WINTER

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* To get to The Fall Cafe, take the F or G to Carroll Street. The Fall Cafe is located on Smith between Union & President in Carroll Gardens.

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31. **Anny Ballardini**

Re: THE FIRST HAY(NA)KU ANTHOLOGY

Wed 2 Nov 2005

Compliments to you all, an incredible wonderful work,
Anny Ballardini

On 11/2/05, Eileen Tabios <[REDACTED]> wrote:

- > There's a new publisher's page on the forthcoming
- >
- > THE FIRST HAY(NA)KU ANTHOLOGY
- > co-edited by Jean Vengua (U.S.) and Mark Young (Australia)
- >
- > AT
- > <http://www.meritagepress.com/haynaku.htm>
- >
- > About 40 poets are represented in the anthology, and some of the poets share
- > their thoughts about the hay(na)ku poetic form on the book's publisher's
- > page.
- >
- > Also, if you're interested in a SPECIAL RELEASE OFFER (discounts, y'all!) --
- > with deadline of Nov. 30 -- check out details at the Hay(na)ku Blog at
- > <http://eileentabios.blogspot.com>
- >
- > The book is co-published with xPress(ed); thanks to Jukka Pekka Kervinen for
- > the lovely design and cover image, the latter being a vizpo collaboration with
- > one of Mark Young's hay(na)ku. That vizpo cover image can also be seen on
- > the publisher's page.
- >
- > Eileen Tabios
- > Publisher
- > Meritage Press
- > www.MeritagePress.com
- >

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32. **Dan Waber**

Homolinguistic Holiday Cards

Wed 2 Nov 2005

Oh ho sing mystic all the day bards!

Here's the deal:

Take a favorite (or despised or cliché) holiday-connected phrase and do a homolinguistic translation of it.

Send me the original phrase, your homolinguistic translation of that phrase, and your snail mail address, by email, by December 1st.

I will put each translation onto the "picture" side of a postcard, and place the original phrase as the "title" on the address side, along with your name as author.

Then, I'll print up as many sets as there are participants and mail complete sets to all the participants (postmarked) by December 7th--hopefully that will put them in everyone's hands in enough time to be useful for your holiday card mailing needs.

How fun does that sound?

Dan

PS: Please feel free to circulate this invitation to any people or lists you think might be interested. This is an open invitation, but publication will only be to the closed set of actual participants.

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33. **Benjamin Basan**

Fwd: Call for Works: ELO's Electronic Literature Collection

Wed 2 Nov 2005

Begin forwarded message:

THE ELECTRONIC LITERATURE COLLECTION -- A CALL FOR WORKS

The Electronic Literature Organization <<http://www.eliterature.org/>> seeks submissions for the first Electronic Literature Collection. We invite the submission of literary works that take advantage of the capabilities and contexts provided by the computer. Works will be accepted until January 31, 2006. Up to three works per author will be considered.

The Electronic Literature Collection will be an annual publication of current and older electronic literature in a form suitable for individual, public library, and classroom use. The publication will be made available both online, where it will be available for download for free, and as a packaged, cross-platform CD-ROM, in a case appropriate for library processing, marking, and distribution. The contents of the Collection will be offered under a Creative Commons license so that libraries and educational institutions will

be allowed to duplicate and install works and individuals will be free to share the disc with others.

The editorial collective for the first volume of the Electronic Literature Collection, to be published in 2006, is:

*N. Katherine Hayles
Nick Montfort
Scott Rettberg
Stephanie Strickland*

This collective will review the submitted work and select pieces for the Collection.

The editorial collectives for each volume will be chosen by the Electronic Literature Organization's board of directors. The tentative editorial collective for the second Collection, to be published in 2007, includes Matthew G. Kirschenbaum, Marjorie C. Luesebrink, and Noah Wardrip-Fruin.

Literary quality will be the chief criterion for selection of works. Other aspects considered will include innovative use of electronic techniques, quality and navigability of interface, and adequate representation of the diverse forms of electronic literature in the collection as a whole.

For the first Collection, the collective will consider works up to 50 MB in size, uncompressed. Works submitted should function on both Macintosh OS X (10.4) and Windows XP. Works should function without requiring users to purchase or install additional software. Submissions may require software that is typically pre-installed on contemporary computers, such as a web browser, and are allowed to use the current versions of the most common plugins.

To have a work considered, all the authors of the work must agree that if their work is published in the Collection, they will license it under a Creative Commons Attribution-NonCommercial-NoDerivs 2.5 License <<http://creativecommons.org/licenses/by-nc-nd/2.5/>>, which will permit others to copy and freely redistribute the work, provided the work is attributed to its authors, that it is redistributed non-commercially, and that it is not used in the creation of derivative works. No other limitation is made regarding the author's use of any work submitted or accepted.

To submit a work:

- 1) Prepare a plain text file with the following information:
 - a) The title of the work.**

b) The names and email addresses of all authors and contributors of the work.

c) The URL where you are going to make your .zip file available for us to download. The editorial collective will not publish the address of this file.

d) A short description of the work -- less than 200 words in length.

f) Any instructions required to operate the work.

g) The date the work was first distributed or published, or "unpublished" if it has not yet been made available to the public.

2) Prepare a .zip archive including the work in its entirety. Include the text file from step (1) at the top level of this archive, and name it "submisson.txt".

3) Upload the .zip file to a web server so that it is available at the specified location.

4) Place all of the text in the "submisson.txt" file in the body of an email and send it to [REDACTED] with the name of the piece being submitted included in the subject line.

The Electronic Literature Collection is supported by institutional partners including the Center for Programs in Contemporary Writing (CPCW) at the University of Pennsylvania, ELINOR: Electronic Literature in the Nordic Countries, Maryland Institute for Technology in the Humanities (MITH) at the University of Maryland, The Richard Stockton College of New Jersey, and The School of Journalism and Mass Communication at the University of Minnesota.

Please forward this call to appropriate mailing lists and to individuals who might be interested in submitting their work

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34. **Benjamin Basan**

Fwd: [ELO-MEMBERS] CFP: Convergence: "An End to the New? Re-assessing the Claims for New Media Writing"

Wed 2 Nov 2005

Begin forwarded message:

CONVERGENCE: THE INTERNATIONAL JOURNAL OF NEW MEDIA
TECHNOLOGIES
CALL FOR PAPERS Vol 12. no 4. Winter 2006

An End to the New? Re-assessing the claims for New Media Writing(s)

Guest-edited by Simon Mills, Gavin Stewart & Sue Thomas

The focus of the special issue:

This special edition of Convergence marks the tenth anniversary of the trAce Online Writing Centre, UK. To commemorate this landmark event, the guest editors are seeking to evaluate the state-of-the-art of new media writing(s).

This special edition will seek to re-assess the claims made for these forms over the last decade, to challenge the dominant ideologies and terminologies of this maturing field, and to provide a critical re-evaluation of new media writing(s) in all its forms.

We encourage discussion of the following:

*The institutional settings of new media writing(s)
The relationship between academia and new media writing(s)
Re-assessments of the claims made for hypertext, new media or digital writing(s) over the past decade
Art policies and development strategies for new media writing(s)
The audience for new media writing(s)
The economics of new media writing(s)
Pedagogical approaches to new media writing(s)
The historical context of new media writing(s)
The relationship between new media writing(s) and other digital arts*

*Copy deadline for refereed research articles: 30 January 2006
All proposals, inquiries and submissions for this special issue to:*

*Gavin Stewart, Artistic Project Manager
trAce Online Writing Centre
Nottingham Trent University
Clifton Lane
Nottingham
NG11 8NS
United Kingdom*

*e-mail: <mailto:> [REDACTED]
phone: + [REDACTED]*

the trAce Online Writing Centre



http://trace.ntu.ac.uk

The Nottingham Trent University

Clifton, Nottingham NG11 8NS, UK

Tel: + 44 (0)



Fax: + 44 (0)



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35. **Loretta K. Clodfelter**

Paul Hoover, Michelle Tea to Judge 580 Split Contests

Wed 2 Nov 2005

Posting this for Michelle Simotas:

The editorial staff of 580 Split is excited to announce the First Annual 580 Split Poetry and Fiction Contests.

We have two fantastic and well-established judges: Paul Hoover for poetry and Michelle Tea for Fiction.

The deadline for submissions is December 15th. The reading fee is \$10 per story or \$10 per three poems. Multiple submissions are welcomed.

The winners will receive \$100 and will be spotlighted in the 2006 issue of 580 Split.

The 2006 Issue will include an interview with William T. Vollmann and work by Anthony Doerr, Firoozeh Dumas, Daniel Alarcon, Mark Yakich, Edwin Torres, and Barry Spacks.

Please send submissions and \$10 reading fee (made payable to 580 Split) to

580 Split Poetry Contest

Mills College

P.O. Box 9982

Oakland, CA 94613-0982

We look forward to receiving your submissions!

Warmly,

The 580 Split Editorial Staff

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36. **Dan Machlin**

REMINDER: FUTUREPOEM BOOK PARTY 11/3

Wed 2 Nov 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 Dictée 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>



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37. **Matt Henriksen**

11.6.05 :: ActionBooks W/ Glenum, Goransson, & Greenerg :: NYC

Wed 2 Nov 2005

O! the Action and the Burning!

Sit in The Burning Chair as we witness

ActionBooks Night

featuring

Lara Glenum

Arielle Greenberg

&

Johannes Göransson

8 p.m., Sunday, November 6

the Cloister Café, 238 E. 9th Street

FREE

ABOUT THE READERS

LARA GLENUM was raised in the gothic South. She studied for her M.A. in English at the University of Chicago and received her M.F.A. in Creative Writing from The University of Virginia, where she was a Hoyns Teaching Fellow. In 2000, she received a Fulbright to Prague to translate 20th C. Czech poetry. She continues to collaborate on translations of Czech avant-garde poets with her husband, Josef Horáèek. At present, she teaches among the kudzu vines at The University of Georgia, where she is a Ph.D. candidate specializing in Modernism and the Historical Avant-Garde, post-modern aesthetics, and theories of the sublime and the grotesque. She has recently served as an associate editor of Verse magazine. Her poetry has been nominated for a Pushcart Prize and has appeared in *Conjunctions*, *New American Writing*, *Denver Quarterly*, *Fence*, *American Letters & Commentary*, and elsewhere.

ARIELLE GREENBERG is the author of *Given* (Verse, 2002), and the chapbook *Fa(r)ther Down: Songs from the Allergy Trials* (New Michigan, 2003). Current projects include co-editing, with Rachel Zucker, an anthology of essays on women poets and mentorship. Her poems have appeared or are forthcoming in the anthologies *Best American Poetry 2004* and *2005*, *Legitimate Danger: American Poets of the New Century*, and *Isn't It Romantic: 100 Love Poems by Younger American Poets* and in journals including *Conjunctions*, the *Denver Quarterly*, and the *American Poetry Review*. She teaches in the graduate and graduate poetry programs at

Columbia College Chicago, where she is a co-editor of the poetry journal Court Green. She lives in Evanston, IL with her family.

JOHANNES GÖRANSSON'S translations of various Swedish poets have appeared or are forthcoming in special issues of Bitter Oleander, Fourteen Hills and Typo. His poems have appeared in journals like jubilat, Salt Hill and Octopus. He is a PhD candidate at the University of Georgia and teaches at the University of Alabama.

ABOUT ACTIONBOOKS

Rather than setting forth a program for a certain aesthetic, this press is interested in encouraging poets to follow their obsessions, dare to enlarge our notions of what poetry and language can do and be. We are much more interested in poetry that fails interestingly than succeeds by skillfully replicating models.

Among other things, we are interested in poets that work with the book as the unit of composition (rather than the individual poem), poets who experiment with the visual presentation and logic of the text, and poets whose manuscript reveals its own process, rather than merely finalized products.

As part of this goal to enlarge the notion of poetry, we plan to publish contemporary writers in translation. We want to challenge the artificial boundaries of national and aesthetic schools. We want poetry that goes too far.

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

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38. **Layne Russell**

coming - official David Bromige site

Wed 2 Nov 2005

The official David Bromige site is currently being designed. If any of you have material you think might be appropriate for David's site, please let me know. Any photos out there? Thanks!

Layne Russell
White Owl Web



<http://davidbromigepoet.com>

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39. **Fence and Fence Books**

Welcome to Fence and Fence Books

Thu 3 Nov 2005

Hello! Thanks for subscribing.
Here's information about Fence and Fence Books
that was given by the list owner:

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

Private Policy:

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

You might want to save this email for future reference.

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

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

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



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40. **Fence and Fence Books**

Fence and Fence Books Unsubscription

Thu 3 Nov 2005

Unsubscription from list:

Fence and Fence Books

is successful.

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

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

- 

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41. **Sam Ladkin**

Barque! When Avant-Garde Poetry Books Get Published

Thu 3 Nov 2005

New from Barque:

Please think long and hard about purchasing

What Does It Matter?

A verse novel, by Brian Kim Stefans

4 pounds plus postage

*Scrutinize at your leisure the fabulous blood, concept and fish
guts colour front-wrap at:*

<http://www.barquepress.com/matter.html>

*The Barque site is now running a paypal option, which saves you
sending a cheque for 5 pounds or the equivalent in dollars (see the
website) to:*

*Barque Press
70A Cranwich Road
London N16 5JD UK*

Also, COMING SOON:

*Peter Manson, _For the Good of Liars_, a paperback collection of
his poems.*

Keston Sutherland, _Neocosis_.

Barque: Sufficiently On Point Since 1995.

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42. **Dan Waber**

Re: Nov. 5, Bowery, Multi-Voice Poems

Thu 3 Nov 2005

A small follow up for those who are interested, it turns out that the rumors are true: Bowery Poetry Club will provide an audio recording of any performance there for a very reasonable price (\$25 as of this writing). So, yes, barring any unforeseen glitches there will be a recorded version of this evening made available after the fact.

Yay! Bowery Poetry Club, and Yay! to everyone who clued me in to the fact that the possibility was there (first was David from Boog City).

Dan

Dan Waber <[REDACTED]> wrote:

> Saturday, November 5 2005

> 6:00pm - 7:00pm

> \$6

>

> Multi-Voice Poem Concert Featuring:

>

> Adeena Karasick

> Alan Semerdjian

> Andrea Jade Talarico

> Barbara DeCesare

> Bernard Elsmere

> Dan Waber

> Geof Huth

> Holly Crawford

> Jennifer Hill-Kaucher

> Jennifer Ley

> Lillian Fellmann

> Steve Dalachinsky

> Susan Scutti

>

> An hour jam-packed with nothing but poems written specifically to be

> performed by multiple voices including the performance of two poems

> for 12 voices. Buckle up, it's going to be a wild ride.

>

- > The Bowery Poetry Club, New York City, USA
- > 308 Bowery @ Bleecker, right across from CBGB's
- > F train to Second Ave | 6 train to Bleecker | [REDACTED]
- > <http://www.bowerypoetry.com/>
- >
- > Come early for Segue Reading Series: ALAN DAVIES & DREW GARDNER
- >
- > and/or stay late for
- >
- > Bowery Bums and Open Ear Music presents the 1st
- > annual NY Avant- Rock Music Festival: Nick Didkovsky's DOCTOR NERVE,
- > Ron Anderson's PAK, Trevor Dunn's Trio Convulsant, Mike Pride's
- > SNUGGLE/STENCIL, The FRIENDLY BEARS, The Zs
- >
- > but whatever you do, don't miss this Multi-Voice event!

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43. **Stefani Bardin**

Reading on Sunday at the Poets House

Thu 3 Nov 2005

"New Music and Poetry" at the Poets House (72 Spring Street /between Crosby and Lafayette) in New York City this Sunday (November 6th) at 4pm.

The event will comprise of a concert of two pieces by Julie Harting "Coagula" for solo clarinet, to be performed by Enid Blount Press; and a 30-minute string quartet, to be performed by the Sirius String Quartet and a reading of poetry by James Currie.

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44. **Steve Dalachinsky**

Fw: FW: Vision Festival Auction (art and more!) >>>

Thu 3 Nov 2005

Hello Folks,

I'm forwarding a quick notice on an art (and more!) auction being hosted by, and to support, Arts for Art (being the producers of the Vision Festival).

this FRIDAY, NOVEMBER 4 / 6-9pm

The Auction will take place at the loft of
Alain Kirili and Ariane Lopez Huici in Tribeca.

17 White Street near the corner of Church Street.

Sure to have a festive air and entry is free (though RSVP is encouraged please).

CLICK HERE FOR DETAILS:

<http://www.visionfestival.org/main.asp>

Some really nice art and photos on auction (and more! -- scroll all the way down the linked page above.)

Have a great day,
Steven / AUM

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45. **Sarah Trott**

Khaled Mattawa Reading

Thu 3 Nov 2005

THE CONTEMPORARY WRITERS SERIES at Mills College is proud to welcome poet and translator, Khaled Mattawa. Khaled will be the first reader in Mills' new Chana Bloch Reading of Writers in Translation, a yearly reading celebrating the art of translation.

Khaled Mattawa was born in 1964 in Benghazi, Libya and emigrated to the US when he was 15. The translator of three volumes of contemporary Arabic poetry, in 2003 he won the PEN Award for Poetry in Translation for Saadi Yousef's **Without an Alphabet, Without a Face** (Graywolf Press, 2002). Marilyn Hacker writes about the book, "These poems are urban and lyrical, engaged in the signal struggles of our era (including the long one of the Palestinian people for self-determination), but radiating at the same time a humanist universalism attained through intense attention to the particular." The first ever Arab-American poet to win a Guggenheim Fellowship, his most recent collection of poems is **Zodiac of Echoes** (Ausable Press, 2003). Mattawa currently teaches creative writing at the University of Michigan.

Come see Khaled Mattawa read on Thursday, November 17, 2005.

Refreshments will be available.

5:30-7 pm

Mills Hall Living Room

Mills College

5000 MacArthur Blvd.

Oakland

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46. **Ward Tietz**

Fugitive Poetics: Ward Tietz @ UC Berkeley, Nov. 8

Thu 3 Nov 2005

Fugitive Poetics: Metaphor and Material outside Poetry

A presentation by Ward Tietz

Tuesday, November 8, 2005 at 4 p.m.

305 Wheeler Hall

UC Berkeley

Berkeley, CA

Word artist and poet Ward Tietz is probably best known for his work with large three-dimensional letters and words. Working in a variety of media, from sculpture to works on paper, he has exhibited and performed his work in festivals, museums and art centers 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.

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47. **PR Primeau**

punk & street poetry

Thu 3 Nov 2005

anyone who writes or is interested in (ever elusive) punk poetry or street poetry should contact me asap at this address.

best,

pr

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48. **Matthew Nicassio**

Re: punk & street poetry

Thu 3 Nov 2005

I am interested in punk and/or street poetry, could you please send me some samples at this address?

thanks, Matthew

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49. **David-Baptiste Chirot**

Re: punk & street poetry

Thu 3 Nov 2005

yes

i do

and also fair amount abt it

(since first read it in 1978--)

i hope you mean this address?

i think often that in many ways a true punk rocker among punk rockers the most maudite of the poetes maudites

maitre Francois Villon

From: PR Primeau <[REDACTED]>

Reply-To: UB Poetics discussion group <[REDACTED]>

To: [REDACTED]

Subject: punk & street poetry

Date: Thu, 3 Nov 2005 17:15:33 EST

anyone who writes or is interested in (ever elusive) punk poetry or street poetry should contact me asap at this address.

best,

pr

Don't just search. Find. Check out the new MSN Search!

<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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50. **PR Primeau**

Re: punk & street poetry

Thu 3 Nov 2005

david,

nice to hear from you so soon. send the shit here or snail mail me at...

PERSISTENCIA*PRESS

1030 Ives Road

East Greenwich, RI

02818

pr

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51. **Charlie Rossiter**

Audio of Robt. Bly reading now on poetrypoetry.com

Thu 3 Nov 2005

On October 22, Robert Bly gave a reading in Oak Park's Unity Temple for approximately 300 people. Now, thanks to Bill DuPree's hard work on the tech end, that reading is available for listening on poetrypoetry.com.

The reading ranges across a variety of topics that are addressed in Robert's poems and translations.

Just go to poetrypoetry and click on "Robert Bly." You can then stream down the entire eighty-minute reading or select individual poems or bits of commentary for listening.

And please pass this information on to interested others.

Yours in Peace & Poetry,

Charlie Rossiter
coffeehouse coordinator
and co-founder along with Bill DuPree
of poetrypoetry.com

--

The truth is such a rare thing
it is delightful to tell it

Emily Dickinson

www.poetrypoetry.com
where you hear poems read
by the poets who wrote them

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52. **Poetry Project**

Events at the Poetry Project 11/4 - 11/11

Thu 3 Nov 2005

Dears,

Thank you to everyone who came last Saturday to celebrate the life and work of Robert Creeley; it really was a loving afternoon. As it is said, onward, with another week of poetry here at St. Mark's. Please read on and, of course, stop in.

Love,

The Poetry Project

Friday, November 4, 10:30PM
Release The Teeth!

Richard Loranger reads from his latest collection *Poems For Teeth* (We Press) in this dental celebration with a flossing film by Laura Zajac, and an oral hygiene presentation by Deborah Pasquale, D.D.S. Free toothbrushes and readings by several poets.

Monday, November 7, 8:00PM

Open Reading

Sign up at 7:45.

Wednesday, November 9, 8:00PM

Leonard Schwartz & Barbara Henning

Leonard Schwartz is the author of numerous collections of poetry, including *The Tower of Diverse Shores*, *Words Before The Articulate*, and most recently, *Ear and Ethos*, all from Talisman House. He is also the author of a collection of essays on poetics *A Flicker At The edge Of Things: Essays on Poetics* (Spuyten Duyvil). In recent years he has read from his work at international festivals, conferences and universities in China, Australia, Turkey, France, Belgium, Portugal, Russia, Argentina, and Peru, as well as at numerous venues in the US. He also hosts the radio program *Cross Cultural Poetics*. After living in New York City for 23 years, Barbara Henning has recently relocated to New Mexico. Her most recent book is a novel, *You, Me and the Insects*, published by Spuyten Duyvil in 2005. She is also the author of 3 collections of poetry, *Smoking in the Twilight Bar* (United Artists, 1988), *Love Makes Thinking Dark* (United Artists, 1995), *Detective Sentences* (Spuyten Duyvil, 2001); another novel *Black Lace* (Spuyten Duyvil, 2001); and three artist book collaborations, *Words and Pictures* (with Sally Young), *The Passion of Signs* (with Georgia Marsh, Leave Books), and *How to Read and Write in the Dark* (with Miranda Maher). She has had numerous poems and stories published in literary magazines and journals, including *Poetry International*, *Fiction International*, *Shiny*, *The World*, *Talisman*, and *The Paris Review*.

Friday, November 11, 10:30PM

Touched

Thaddeus Rutkowski reads from his latest novel *Tetched* with Hal Sirowitz, Janice Eidus, Amy Ouzoonian, Tsaurah Litzky & Cheryl B. Thaddeus Rutkowski is a graduate of Cornell University and The Johns Hopkins University. His first novel, *Roughhouse* (Kaya Press), was a finalist for an Asian American Literary Award.

Adonis

Friday, November 4, 7 PM

Proshansky Auditorium

The Graduate Center / CUNY

34th St. & 5th Ave



\$20 / \$15 Students with college ID

The great Syrian-born writer Adonis, one of the Arab world's most renowned poets, will make a rare NYC appearance. The recipient of numerous international poetry awards, he has been a favorite for the Nobel Prize for Literature. Adonis is admired for his revolutionary and mystical works. He will read in Arabic; live English translation will be provided by Margaret Wolfson. The program will include musical interludes by Simon Shaheen on *Œud*. The evening will begin with a panel discussion of Adonis's works by Ammiel Alcalay, Mark McMorris, Pierre Joris, Anne Waldman and Suhail Shadoud.

enjoy

CANADIAN BELLADONNA*

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 Fran çois Turcot into English and R. M. Vaughan into French. On occasion, she translates herself.

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.

Jesus Tato Laviera
in *Mixtura* Revue

Wednesday, November 9, 7PM - 8PM

@ St. Mark's Church-in-the-Bowery
10th St. & 2nd Ave..

For information please call [REDACTED] / email [REDACTED]

Donations \$15

Poet, playwright and composer Tato Laviera's poetry-theatre-music bridge with dramatic interventions. Directed by Jeannine Otis and featuring the St. Mark's Church Choir, Fred Anston Assoc., Gary Cruz, Angie Hernandez, Masai Juma and others. This marks Mr. Laviera's 1st community performance in two years following *Eye Operations*, and is the formal launching of the Jesus A. Laviera One Day With Diabetes project. Puerto Rican delicacies, wine and refreshments will be served.

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.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call .

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53. **David-Baptiste Chirot**

Re: punk & street poetry

Thu 3 Nov 2005

oh oh!!!

tu veut vraiment de merde??

or as that great punk rocker Pere Ubu wd say: merdre!!

i will send you some shitr!!

*From: PR Primeau <>
Reply-To: UB Poetics discussion group <>
To: 
Subject: Re: punk & street poetry
Date: Thu, 3 Nov 2005 17:32:51 EST*

david,

nice to hear from you so soon. send the shit here or snail mail me at...

*PERSISTENCIA*PRESS
1030 Ives Road
East Greenwich, RI
02818*

pr

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

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54. **Maria Damon**

Jayne Cortez!! and Mark Nowak!! and the Firespitters!!

Thu 3 Nov 2005

Please share this announcement with your members and any other interested people.

Poet Jayne Cortez and the Firespitters are performing a FREE concert at the University of Minnesota, Thursday, November 10!

Jayne Cortez, internationally acclaimed African American poet, will perform music, poems, and songs accompanied by her band, the Firespitters, on Thursday, November 10, at 8:00 p.m. in Memorial Hall at the McNamara Center, University of Minnesota. No admission charge.

Jayne Cortez is the author of ten books of poems and has performed her poetry with music on nine recordings. Her voice is celebrated for its political, surrealistic, and dynamic innovations in lyricism and visceral sound. She will be performing with the Firespitters, with whom she has recorded "Taking the Blues Back Home" on Harmolodic/Verve.

Earlier in the day, at 4:00, Cortez and local poet and activist Mark Nowak will give a reading/discussion, q&a on the subject of "Poetry's Public Obligations," facilitated by Gabrielle Civil (College of St. Catherine) and Maria Damon (UMN), in Nolte Hall Room 125.

Sponsored by the Institute of Advanced Study, the Immigration History Research Center, University Libraries, Department of American Studies, Department of Women's Studies, Voices from the Gaps, the Space and Place Research Group, and the Creative Writing Program at the University of Minnesota; the College of St. Catherine, Macalester College, and a Coca-Cola® Academic Initiative Grant.

For further information, see
<http://events.tc.umn.edu/event.xml?occurrence=389111>

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55. **Steve Dalachinsky**
Re: punk & street poetry
Thu 3 Nov 2005

street poetry?
what's that
ive written 1/3 of my stuff on the street
alot as a street vendor

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56. **Pam Brown**
seeking Joel Kuszai
Thu 3 Nov 2005

Dear Poetics Listees,
Does anyone have an email address for Joel Kuszai
please?
Backchannel to [REDACTED]

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>

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57. **Alex Jorgensen**
Re: punk & street poetry
Thu 3 Nov 2005

I'm. But am currently in Beijing till December.
AJ
--- PR Primeau <[REDACTED]> wrote:

*anyone who writes or is interested in (ever elusive)
punk poetry or street
poetry should contact me asap at this address.*

*best,
pr*

Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com>

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58. **David A. Kirschenbaum**
**** Advertise in Boog City 30****

Fri 4 Nov 2005

The December Boog City, issue 30, is going to press Mon. Dec. 26, 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, all wrapped up in a holiday bow.

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

Email as soon as possible to reserve ad space--preferably by Tues. Dec. 13--and ads need to be in by Tues. Dec. 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]

59. **Kenneth Sherwood**
Poetry Podcast - AudibleWord.Org

Fri 4 Nov 2005

This is a multi-part message in MIME format.

--Boundary_(ID_Pa8LAH2RNpvxGX3JsYMWCA)

AudibleWord.Org <<http://www.audibleword.org>> announces a first podcast:

*1.0 - _Cecilia Vicu_*_ñ

<<http://www.audibleword.org/auditoria/vicuna.htm>>_*_a_*

She is the author of more than a dozen poetry volumes, including the recent titles *El Templo*, *Cloud Net*, and *Instan*, available from SPD Books.Org. Some of her poetry is translated or produced bilingually in collaboration with translators such as Suzan Jill Levine and Rosa Alcalá. Equally well known within the art world as a performance and installation artist, she has been featured in the Whitney Biennial and the Museum of Modern Art, as well as countless other museums on three continents. One thinks of her varied arts as sharing the vision that there is a virtue in crossing borders, joining the disparate, in recuperating lost materials and memories.

Projected podcasts will feature John Taggart, Rachel DuPlessis, and the sound-art of Martin Spinelli.

Audible Word Podcasts are written and produced by Kenneth Sherwood as a project of the AudibleWord. The mp3 soundfile may be directly downloaded <<http://www.audibleword.org/podcasts/AWPodcast1-0-CeciliaVicuna.mp3>>; you may subscribe to this and future podcasts

(<http://feeds.feedburner.com/AudibleWordBlog>) with a podcatcher or RSS aggregator; I-Tunes users subscribe here

<<https://phobos.apple.com/WebObjects/MZFinance.woa/wa/subscribePodcast?id†687838>>. More information on this podcast series, Vicuna, and aural poetry at www.audibleword.org <<http://www.audibleword.org>>

<cid: [REDACTED]>

--Boundary_(ID_Pa8LAH2RNpvxGX3JsYMWCA)

[InternetShortcut]

URL=<https://phobos.apple.com/WebObjects/MZFinance.woa/wa/subscribePodcast?id†687838>

Modifiedc5e10243e914a0

--Boundary_(ID_Pa8LAH2RNpvxGX3JsYMWCA)--

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60. **Steve Dalachinsky**
Re: punk & street poetry

Fri 4 Nov 2005

alex what makes you street or punk
academic street or punk punk

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61. **Steve Dalachinsky**
Re: punk & street poetry

Fri 4 Nov 2005

david what qualifies you as a street poet?
marie please send jayne my love we are friends and neighbors

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62. **Craig Allen Conrad**
this just in on Mehmet Tarhan from Turkey....

Fri 4 Nov 2005

When I posted before about Mehmet Tarhan's situation in Turkey, some of you from the Poetics List wrote saying you wanted to hear updates. Some good news, just in from the hard working folks at Pay Day and the Global Womens Strike. See their announcement below....

Tarhan is an inspiration!
CAConrad

STOP PRESS We have just received news from Turkey that imprisoned gay conscientious objector Mehmet Tarhan has won most of his demands and come off his hunger strike after 34 days. Mehmet Tarhan had been on hunger strike since September 30, following the forcible and violent shaving of his hair and beard, to protest against the unjust and arbitrary practices of the prison authorities. His supporters in Turkey, spearheaded by Istanbul Anti-Militarist Initiative (IAMI) [_http://www.mehmettarhan.com_](http://www.mehmettarhan.com) (<http://www.mehmettarhan.com>) , also tell us that the Military Court of Appeal has just overruled his 4-year sentence on procedural grounds. It is now expected that he will be tried again by Sivas Military Court on charges of "insistent insubordination before the [military] unit, with the intent of evading

military service altogether." Further information will follow. Giorgio Riva, Payday (<http://www.allwomenscount.net/>)

Payday _www.refusingtokill.net_ (<http://www.refusingtokill.net/>)
Working with the Global Women's Strike

<http://CAConrad.blogspot.com> (<http://caconrad.blogspot.com/>)

"because it would be too stupid

finally

for so many to have died

and for you to live

without doing anything with your life."

--Charlotte Delbo (poet who

survived Auschwitz)

"Art, instead of being an object made by one person, is a process set into motion by a group of people. Art's socialized."

--John Cage

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63. **Editors, Tarpaulin Sky**

READING TOMORROW - NOV 5 -JULIE CARR, CHERYL PALLANT, & MAX WINTER

Fri 4 Nov 2005

TARPAULIN SKY & TYPO MAGAZINE/BURNING CHAIR READINGS

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

SATURDAY 5 NOVEMBER @ 7:00 P.M.

JULIE CARR, CHERYL PALLANT, & MAX WINTER

7:00 PM

The Fall Cafe

307 Smith Street, Brooklyn

(* Directions below)

Julie Carr lives in Oakland, California and is the author of *_MEAD: An Epithalamion_* (UC Georgia Press, 2004). Her work has appeared in *American Letters* and *Commentary*, *3rd Bed*, *The Canary*, *Pool*, *Xantippe*, and *LIT*.

Cheryl Pallant's books include *_Into Stillness_* and *_Uncommon Grammar Cloth_*, both published by Station Hill Press (NY), and the chapbook, *_Spon-taneities_*, from Belladonna Press (NY). Her poetry and fiction have appeared in numerous print and online journals such as *HOW2*, *Moria*, *lyric*, and *Confrontation*. She is also a dancer and the co-editor of the dance magazine *Contact*

Quarterly. She teaches classes in creative writing, dance, and a blend of the two at the University of Richmond.

Max Winter, winner of the Fifth Annual Boston Review Poetry Contest, has poems appearing recently in Ploughshares, The Paris Review, Colorado Review, Volt, The Yale Review, The Canary, Denver Quarterly, First Intensity, GutCult, TYPO, and *New Young American Poets* (Southern Illinois, 2000). He has published reviews in The Washington Post, The San Francisco Chronicle, Newsday, and BOMB. He is a Poetry Editor of Fence.

* To get to The Fall Cafe, take the F or G to Carroll Street. The Fall Cafe is located on Smith between Union & President in Carroll Gardens.

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64. **Dan Wilcox**

Third Thurs. Open Mic in Albany, Susan Jefts

Fri 4 Nov 2005

the Poetry Motel Foundation

presents

Third Thursday Open Mic for Poets

at the Lark Street Bookshop

215 Lark Street, Albany, NY (near State St.)

Thursday, November 17, 2005

7:00 sign up; 7:30 start

Featured Poet: Susan Jefts

\$3.00 donation.

Bring a poem, a friend, read your poem, make new friends.

Your host: Dan Wilcox, every Third Thursday.

Susan Jefts' poems have appeared in such journals as Parnassus, ByLine and Big City Lit. Her chapbook, "Bended Moments", was published by Bamboo River Press. She is a facilitator for many poetry groups throughout the area in schools, hospitals and retreat centers.

Strange, Beautiful Things

By Susan Jefts

A man I met in December reappeared last week in a jazz club. Whispered words like incantations. Words about dreams made real and life as a circular work of art that we keep reentering. Nowhere does it say to leave our circumstances or stay, but only to become more alive.

In the forest where I skied with my friend, the sun laid pink over a family of birches. On the frozen lake surrounded by cliffs we skied a path to a wall of ice, blue, green and orange. It left colors on the snow and pulled the sky in close.

Today I saw my friend Francesca. Through the café window she thought she saw Paris. I read a poem about transformation from one thing to another. Even of hatred or despair into a blackbird in winter.

Nothing is only one thing. There is always something else hidden or waiting on the edge of its skin about to take flight.

###

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65. **UbuWeb**

NYC 11/9: Acconci, Bergvall, Goldsmith, Hills, Lin, Niblock

Fri 4 Nov 2005

Wednesday November 9th

The Stone

Corner of Avenue C and 2nd St., NYC

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

Vito Acconci

Caroline Bergvall

Kenneth Goldsmith

Tan Lin

Films:

"Hannah Weiner" by Phill Niblock

"Money" by Henry Hills

organized by Jay Sanders

8PM and 10PM set.. order to be determined. 2 poets & 1 film per set. \$10 per set at the door. Very limited seating (The Stone seats 55-60 people).

UbuWeb

<http://ubu.com>

Yahoo! Mail - PC Magazine Editors' Choice 2005

<http://mail.yahoo.com>

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66. **furniture_press**

Cheryl Pallant!!!

Fri 4 Nov 2005

Cheryl, write me. M Magnus told me about your interest in Jabes, and I'd like to send you my book, qui/etude, in which my texts and his dialogue.

Chrissed Off

--

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

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

Powered By Outblaze

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67. **tb2h**

Re: punk & street poetry

Fri 4 Nov 2005

Beiing presumably has streets and punks?

tom bell

>===== Original Message From UB Poetics discussion group

<[REDACTED]> =====

>I'm. But am currently in Beijing till December.

>

>AJ

>

>--- PR Primeau <[REDACTED]> wrote:

>

>> anyone who writes or is interested in (ever elusive)

>> punk poetry or street

>> poetry should contact me asap at this address.

>>

>> best,

>> pr

>>

>

>

>

>

>

>Yahoo! FareChase: Search multiple travel sites in one click.
><http://farechase.yahoo.com>

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68. **tb2h**

Re: punk & street poetry

Fri 4 Nov 2005

Just heard Spike Lee here on hiphop. I think the question is whether hiphop is good, bad or indifferent poetry?

tom bell

>===== Original Message From UB Poetics discussion group

<[REDACTED]> =====

>david what qualifies you as a street poet?

>

>marie please send jayne my love we are friends and neighbors

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69. **Jonathan Penton**

save the life of a wealthy boy

Fri 4 Nov 2005

Greetings to both those of you who were extras in the original Star Trek, and those of you who were not.

There's a new update at www.UnlikelyStories.org, including:

"My Daughter's Vagina" concludes: the end of Richard Jeffrey Newman's four-part essay on the gender gap

Chellis Glendinning takes on economic imperialism in a terribly convenient format

Timber Masterson reports on the 215 Festival, sort of

Gabriel Ricard interviews Oasis, entrepreneur and porn star

Lee Reynoldson takes on eternity and loses

Charles P. Ries reviews "Chasing Saturday Night: Poems from Rural Wisconsin" by Michael Kriesel

"Yokayo:" a longpoem by Rodney Nelson

more poetry by Lyn Lifshin, Luis Cuauhtemoc Berriozabal, Jason A.

Wilkinson, Michelle Greenblatt, Corey Mesler, Jeff Gunderson, Doug Drame and Anne McMillen

fiction by Paul Kavanagh, Brent Powers, Kris Bluth, David Gaffney, and Gordon Torncello

And A Sardine on Vacation, Episode Thirty-Two: more on the Health Utopia

Go on,

--

Jonathan Penton

<http://www.unlikelystories.org>

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70. **Martha Deed**

New on Sporkworld: Rilke and the Archaic Torso, by Edward Picot

Fri 4 Nov 2005

Sporkworld is happy to announce the publication of the e-criticism work *Rilke and the Archaic Torso*, by Edward Picot. This project launches a new "Guest Artists" page on Sporkworld. Submissions for this page are open, and may be sent to Millie Niss. Edward Picot's work provides a series of responses to a poem by Rilke. We begin with the poem itself along with various translations into English, augmented by photographs illustrating the subject of the poem, a Classical sculpture of a bust with missing arms and legs. Next, Picot gives us a collection of commentaries about the poem. These commentaries set the poem in the context of the Modernist movement in poetry, relate the poem to older poetry, and give us some insight into the philosophical underpinnings of the poem. Up to this point, the work is a well-executed piece of conventional literary criticism. In accordance with the somewhat academic tone of the commentaries, the pages are formal, spare, and largely free of new media bells and whistles. Picot is quite capable of making things interact and move around, but in these pages of commentary, he chooses not to make extensive use of these techniques.

If you stare at the Commentary page long enough, you will notice that the links to the three sets of comments change their order every so often. This is meant to indicate that the three pages are independent and are not meant to be read in a specific order. New media allows for non-linear structures, and Picot wants us to realize that when a menu of links is presented, it really does indicate a choice. We are not meant to move slavishly down the page from top to bottom as we would be required to in a print paper.

The fulcrum of *Rilke and the Archaic Torso* is the Undercommentary, which is the plainest page of all. On this page, Picot turns the whole notion of literary criticism on its head. In the guise of a commentary on the Rilke poem, Picot weaves in numerous references to books he says he hasn't read, and tells us that "Instead of sitting here in front of my computer screen, trying to make myself seem important, trying to think of important-sounding things to say about Rilke, and European cultural history for fuck's sake, I should be out there walking." The Undercommentary is less about the Rilke poem than about Picot

himself, and makes us wonder how and why a poem such as Rilke's could be relevant to Picot's life, or to ours.

If the Commentary is focused on the poem, and the Undercommentary is focused on Picot, the final part of the work, which makes use of more digital fireworks than the preceding sections, is a synthesis of the two. It consists of a series of poems written by Picot that give us several interpretations (perhaps "re-workings" would be a better word) of the Rilke poem, using different poetic forms and making use of a varying range of tones.

Picot is the curator of the website The Hyperliterature Exchange, which features reviews and essays about new media literature, along with a catalog of work (by a large variety of authors) which is available for sale. Picot's own new media writing is available on his personal site, <http://www.edwardpicot.com/>.

Millie Niss

www.sporkworld.org (main web art site)

<http://www.sporkworld.org/index.php> (blog with commentary and reviews)

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71. **Pam Brown**

Thanks

Fri 4 Nov 2005

Thanks everyone,

I have contacted Joel Kuszai

Pam

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

Do you Yahoo!?

Yahoo! News: Get the latest news via video today!

<http://au.news.yahoo.com/video/>

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72. **Pam Brown**

Defend Civil Liberties - Sydney, Australia

Fri 4 Nov 2005

If you're in Sydney

See you at Belmore Park today at 12md

Best wishes from Pam Brown

=====

Stop the War Coalition: www.stopwarcoalition.org

"Don't be silenced rally"

Saturday November 5, at 12 noon

Belmore Park

The rally is part of a weekend of protest against the new terror laws, and against Australia's continuing involvement in the war on Iraq.

Speakers at the Sydney rally include: Daryl Melham MP, ALP;

Senator Kerry Nettle, Greens;

NSW Council for Civil Liberties, David Bernie;

Australian Muslim Civil Rights Advocacy Network;

Peter McClelland, CFMEU;

Paul White, Muslims for Peace;

Pip Hinman, Socialist Alliance.

Information: Jarvis Ryan 0404 015 789 or Anna Samson 0401 900 690

www.stopwarcoalition.org

=====

SPECIAL FORUM

THE SECOND WAVE OF "ANTI-TERROR LAWS": SECURE OR SECURITY STATE?

Speakers: David Bernie (A/president Council for Civil Liberties)

& Phillip Boulton (President, Criminal Defence Lawyers Assoc)

TUESDAY 8 NOVEMBER 2005 at 7.45pm.

Venue: Reginald Murphy Hall,

Greenknowe Ave & Elizabeth Bay Road, Elizabeth Bay (Ground Floor, under Darlo Theatre)

November Meeting of the Kings Cross ALP Branch

All members and friends welcome

BACKGROUND

This Bill is one of the most significant pieces of legislation curtailing our civil liberties ever to be considered by Parliament in peacetime. Once this Bill is passed it will remain in force for ten years. And because Australia does not have a Bill of Rights, the

courts will not be able to stop civil rights abuses under this Bill.

Among other things the proposed new laws will:

- * broaden the definition of a 'terrorist organisation'
- * create new laws against 'financing terrorism'
- * introduce draconian 'control orders' and 'preventative detention orders' - to detain people without charge for extraordinary periods of time
- * increase police powers to stop, question & search people
- * force journalists and others to reveal their sources to police by making it an offence not to give up documents that the government wants
- * create new sedition laws that could even make it illegal to protest against the government's war in Iraq.

LINKS Federal Parliamentary Library's page on the Anti-Terrorism Bill 2005 & reaction to it:

<http://www.aph.gov.au/library/INTGUIDE/LAW/TerrorismLaws.htm>

COUNCIL FOR CIVIL LIBERTIES:

<http://www.nswccl.org.au/issues/terrorism.php>

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

Do you Yahoo!?

Listen to over 20 online radio stations and watch the latest music videos on Yahoo! Music.

<http://au.launch.yahoo.com>

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73. **Geoffrey Gatza**

// Remember, remember the fifth of November //

Sat 5 Nov 2005

// November's Plot //

400th anniversary of the Gunpowder plot

Nov. 5, 1605 – Nov. 5, 2005

Remember, remember the fifth of November,

Gunpowder treason and plot.

We see no reason
Why gunpowder treason
Should ever be forgot!
Guy Fawkes, guy, t'was his intent
To blow up king and parliament.
Three score barrels were laid below
To prove old England's overthrow.
By god's mercy he was catch'd
With a darkened lantern and burning match.
So, holler boys, holler boys, Let the bells ring.
Holler boys, holler boys, God save the king.
And what shall we do with him?
Burn him!

<http://www.gunpowderplot.parliament.uk/>

Newly Added to BlazeVOX2k5

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

+ Lily Hoang : Butterfly Effect

+ Peter Jay Shippy: seven poems from ALPHAVILLE

+ Joel Bettridge : From Presocratic Blues

+ Joseph Hughes: Graze

+ Donald Wellman: Prolog pages

Madrid, Andalucía, Tangier, ... July 2003 - July 2004

// New ebooks //

www.blazevox.org/ebook.htm

Ladders in July

by William Allegrezza

After the Giraffes

by James Wagner

// Buffalo Focus //

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

Ed Taylor | Six Poems

Geoffrey Gatza

BlazeVOX [books]

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

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74. **Stephen Vincent**

New de blog/ Walking/ Dolores Park/ San Francisco

Sat 5 Nov 2005

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

Scrolling down

A number of new photographs

& visitations in an underworld

Walking in and around Dolores Park,
San Francisco.

Enjoy!

Stephen Vincent

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

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75. **Aaron Belz**

Plausible Worlds

Sat 5 Nov 2005

Dear Poetics:

I know you're all dying to get your hands on a copy of my new chapbook, *Plausible Worlds* (Observable Books, 2005). The price is \$8 for stapled, \$12 for the "special edition" of 50 hand-sewn and numbered copies. If you send me a check, I'll put an autographed/inscribed copy in the mail right away!! 3734 Hartford Street, St. Louis, MO 63116.

Here's a teaser: <http://jacketmagazine.com/28/belz3.html>

The design and printing was done by Firecracker Press

(<http://www.firecrackerpress.com/firecracker.html>), so it's an unusually beautiful book. I mean, it's one of the prettiest little chaps I've ever leafed through.

Hope you're all well.

Aaron

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76. **Matt Henriksen**

READING - NOV 5 -JULIE CARR, CHERYL PALLANT, & MAX WINTER

Sat 5 Nov 2005

Just hours away...

SATURDAY 5 NOVEMBER @ 7:00 P.M.

JULIE CARR, CHERYL PALLANT, & MAX WINTER

7:00 PM

The Fall Cafe

307 Smith Street, Brooklyn

(* Directions below)

Julie Carr lives in Oakland, California and is the author of *_MEAD: An Epithalamion_* (UC Georgia Press, 2004). Her work has > appeared in *American Letters and Commentary*, *3rd Bed*, *The Canary*, *Pool*, *Xantippe*, and *LIT*.

Cheryl Pallant's books include *_Into Stillness_* and *_Uncommon Grammar Cloth_*, both published by Station Hill Press (NY), and the chapbook, *_Spontaneities_*, from Belladonna Press (NY). Her poetry and fiction have appeared in numerous print and online journals such as *HOW2*, *Moria*, *lyric*, and *Confrontation*. She is also a dancer and the co-editor of the dance magazine *Contact Quarterly*. She teaches classes in creative writing, dance, and a blend of the two at the University of Richmond.

Max Winter, winner of the Fifth Annual Boston Review Poetry Contest, has poems appearing recently in *Ploughshares*, *The Paris Review*, *Colorado Review*, *Volt*, *The Yale Review*, *The Canary*, *Denver Quarterly*, *First Intensity*, *GutCult*, *TYPO*, and *_New Young American Poets_* (Southern Illinois, 2000). He has published reviews in *The Washington Post*, *The San Francisco Chronicle*, *Newsday*, and *BOMB*. He is a Poetry Editor of *Fence*.

* To get to The Fall Cafe, take the F or G to Carroll Street. The Fall Cafe is located on Smith between Union & President in Carroll Gardens.

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

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77. **Chris Stroffolino**
NEW ON PEASANTBLOG

Sat 5 Nov 2005

New Blog Stuff (from longish essay-like-things to trivial ruminations)

Chain: Is That A fact

Greil Marcus on "Idiot Wind"--an analogy w/ Pig Lib?

Continuous peasant Singer Interviewed in Rain Taxi

Greil Marcus's "Dylan At The Crossroads"

Finally saw "24 Hour party People"

Oakland Tribune on Paula Frazer and Black-Eyes Peas

GBD & Boxcar Satan at Edinburgh Castle

21 Grand: Nada Gordon & Other poetry gossip stuff

Recovering from a broken leg really screws with one's...

Alternatives To Litquake: SF Int'l Poetry Festival, etc

Christine Hill's Volksboutique

Hail KPOO 89.5, San Francisco

Etc. etc....

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

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78. **Elizabeth Treadwell**
Treadwell in Buffalo, NYC, Chicago + new chap

Sat 5 Nov 2005

Hi friends, I am traveling to read in Buffalo (11/11), NYC (11/12), and Chicago (11/17) this month and all the details and some other new stuff are on the "new" page of <http://elizabethtreadwell.com>. I hope to see some of you in some of these places. Elizabeth

PS I also have a new chapbook, mub or the false transgressive evangelista, out this month from Furniture Press (<http://www.towson.edu/~cacasama/furniture/poae/>).

PPS If you'd rather not get these very intermittent updates, please just let me know.

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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79. **Joe Brennan**

U.S. Intelligence Can't Tell a Joke or Take One Either:

Sun 6 Nov 2005

<http://www.theassassinatedpress.com>

U.S. Intelligence Can't Tell a Joke or Take One Either:

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80. **Ward Tietz**

Wershler-Henry and Goldsmith @ Georgetown U on November 15

Sun 6 Nov 2005

The Georgetown Poetry and Seminar Series Presents:

Darren Wershler-Henry &

Kenneth Goldsmith

Conceptual Poetics and Uncreative Writing

Tuesday, November 15

Seminar: 5:30 PM, 462 ICC Reading: 8:00 PM, ICC Auditorium

Darren Wershler-Henry is the author of two books of poetry, NICHOLODEON: a book of lowerglyphs, and the tapeworm foundry, which was shortlisted for the Trillium Prize. His most recent book is The Iron Whim: An Archaeology of Type-writing.

Kenneth Goldsmith's writing has been called by Publisher's Weekly some of the most "exhaustive and beautiful collage work yet produced in poetry." Goldsmith is the author of eight books of poetry and founding editor of the online archive UbuWeb (<http://ubu.com>).

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.

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81. **Patrick Durgin**

new music

Sun 6 Nov 2005

at www.da-crouton.com

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82. **Joel Weishaus**

"Refiguring the River"

Sun 6 Nov 2005

Anny Ballardini's translation (into Italian) of my poem, "Refiguring the River," (the Rio Grande, New Mexico). English version link at title.

<http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=75>

-Joel

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83. **Haas Bianchi**

Re: Treadwell in Buffalo, NYC, Chicago + new chap

Sun 6 Nov 2005

Elizabeth

Can you ask the Powell's north Curator to send [Chicagopostmodernpoetry.com](http://chicagopostmodernpoetry.com) the announcement for your reading here so we can put it on our calendar?

Ray Bianchi

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

From: UB Poetics discussion group [mailto:████████] On Behalf Of Elizabeth Treadwell

Sent: Saturday, November 05, 2005 9:41 PM

To: ██████████

Subject: Treadwell in Buffalo, NYC, Chicago + new chap

Hi friends, I am traveling to read in Buffalo (11/11), NYC (11/12), and Chicago (11/17) this month and all the details and some other new stuff are on the "new"

page of <http://elizabethtreadwell.com>. I hope to see some of you in some of these places. Elizabeth

PS I also have a new chapbook, *mub or the false transgressive evangelista*, out this month from Furniture Press (<http://www.towson.edu/~cacasama/furniture/poae/>).

PPS If you'd rather not get these very intermittent updates, please just let me know.

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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84. **mIEKAL aND**

Afghan poet dies after battering

Sun 6 Nov 2005

Afghan poet dies after battering

A well-known Afghan poet and journalist has died from her injuries after being beaten, police say.

Officers found the body of Nadia Anjuman, 25, at her home in the western city of Herat.

A senior police officer said her husband had confessed to hitting her during a row.

Nadia Anjuman, a student at Herat university, had a first book of poetry printed this year. She was popular in Afghanistan and neighbouring Iran.

Police say the poet received a cut to her head. Blood she vomited may help determine the cause of death, the Pajhwok news agency reported.

It said her family had refused to allow doctors to carry out a post mortem.

http://news.bbc.co.uk/2/hi/south_asia/4412550.stm

[↑ Contents](#)

85. **Maria Damon**

Re: Afghan poet dies after battering

Sun 6 Nov 2005

plus ça change...

At 3:53 PM -0600 11/6/05, mIEKAL aND wrote:

>Afghan poet dies after battering

>

>A well-known Afghan poet and journalist has died
>from her injuries after being beaten, police say.
>
>Officers found the body of Nadia Anjuman, 25, at
>her home in the western city of Herat.
>
>A senior police officer said her husband had
>confessed to hitting her during a row.
>
>Nadia Anjuman, a student at Herat university,
>had a first book of poetry printed this year.
>She was popular in Afghanistan and neighbouring
>Iran.
>
>Police say the poet received a cut to her head.
>Blood she vomited may help determine the cause
>of death, the Pajhwok news agency reported.
>
>It said her family had refused to allow doctors to carry out a post mortem.
>
>http://news.bbc.co.uk/2/hi/south_asia/4412550.stm

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86. **Haas Bianchi**

Poetic Martyrs

Sun 6 Nov 2005

Buffalo Listers:

I work with kids in a Chicago Public School and I want to introduce to the kids the idea of poets who were Killed for their writing I have a short list with say Mandelstam and others but I would like some suggestions on others

R

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87. **Charlotte Mandel**

Re: Poetic Martyrs

Sun 6 Nov 2005

Garcia Lorca?

On Nov 6, 2005, at 7:16 PM, Haas Bianchi wrote:

Buffalo Listers:

I work with kids in a Chicago Public School and I want to introduce
to the
kids the idea of poets who were
Killed for their writing I have a short list with say Mandelstam and
others
but I would like some suggestions on others
R

[↑ Contents](#)

88. **George Bowering**
Re: Poetic Martyrs

Sun 6 Nov 2005

On 6-Nov-05, at 4:16 PM, Haas Bianchi wrote:

>
>
> Buffalo Listers:
>
> I work with kids in a Chicago Public School and I want to introduce to
> the
> kids the idea of poets who were
> Killed for their writing I have a short list with say Mandelstam and
> others
> but I would like some suggestions on others
>

Victor Jara

George Bowering

Open to love, especially from dogs.

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89. **Denise Enck**
Judith Skillman

Sun 6 Nov 2005

Judith Skillman's new website has just been launched:
www.judithskillman.com

Judith,'s "Heat Lightning, New & Selected Poems 1986 - 2006" is forthcoming
from Silverfish Review Press in March 2006.

cheers ~
Denise

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90. **Daniel Sendecki**

New From Ahadada Books -- Skip Fox's "At That"

Sun 6 Nov 2005

We're pleased to announce the release of Skip Fox's "At That". It's available now from Ahadada Books and SPD. See below for ordering details.

Feel free to print out and distribute the press release below:

<http://www.sendeck.com/ahadada/archives/download/atthatpressrelease.pdf>

Fox, Skip

ISBN 0-9732233-6-7

"At That" by Skip Fox. 192 pages, 5.25" x 7.25" USD \$16.95/ CDN \$12.95

Poetry. Skip Fox, with the concern of an entomologist, presents passages sprawling and pinned in a shadow box of observations and odd lots. Framed under double glass, the mounting board of At That writhes with a cast of freaks: Ezekiel in the streets, a kitty bomb squad, sadists on steroids, the shadow of Cadmus, kingfishers, omen clad apertures of evening with cicada wings, heart attacks of clouds rolling in off the Gulf, a city mouse, spastic proctologists, and so forth, all projecting their "goods" in spate: smatterings, obsolete creeds, mordacious stumps, "furious opinions, exaggerations, fabrications," neo-prophetic stylings, verbal molestations, elegiac mumblings, the silence above a shallow grave, etc.

Currently serving what appears to be a life sentence at the University of Louisiana at Lafayette, Skip Fox has worked in woods, warehouses, shake and shingle mills, lumber yards, ketchup & catfood factories, mental hospitals, and so on.

Available from Ahadada Books:

http://www.sendeck.com/ahadada/store/product_info.php?products_id=37

Available from Small Press Distribution (very soon):

<http://www.spdbooks.org/Details.asp?BookID=0973223367>

Please forward this to interesting [sic] parties!

Daniel Sendecki & Jesse Glass

Ahadada Books

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

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91. **joshua mores**

Re: Poetic Martyrs

Sun 6 Nov 2005

Nazim Hikmet was not directly killed b/c of his writing, though he was jailed for 13 year. Some poems for young folks. Check out Kenneth Rexroth's "Thou Shalt Not Kill". I think it's a good one for HS students, and has litany of writers who came to tragic endings

*From: Charlotte Mandel <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Poetic Martyrs
Date: Sun, 6 Nov 2005 19:17:11 -0500*

Garcia Lorca?

On Nov 6, 2005, at 7:16 PM, Haas Bianchi wrote:

Buffalo Listers:

I work with kids in a Chicago Public School and I want to introduce to the kids the idea of poets who were Killed for their writing I have a short list with say Mandelstam and others but I would like some suggestions on others

R

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92. **Michael Rothenberg**

Tennessee Blue Poets in a Red State

Mon 7 Nov 2005

Dear Group,

Blue Poets in almost completed. I have circulated the linked verse through all the Red States and only have Tennessee unrepresented. Anyone from Tennessee or who knows a Blue Poet in Tennessee who wants to contribute please contact me. I will be putting up Blue Poets in a Red State in the next issue of Big Bridge.

Contributors or leads can contact me at [REDACTED]

Reminder, I am not looking necessarily for a diatribe, tirade or whatever. There are all kind of ways of considering these "category". I welcome the nuances. They are the beauty of it. It has been a great project and I appreciate the participation and collaboration around the country.

Best, Michael

Michael Rothenberg



Big Bridge

www.bigbridge.org

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93. **Jesse Glass**
Great To Hear About Judith Skillman

Mon 7 Nov 2005

Glad that Judith's selected is coming--she's been a presence in my creative life since the 1970`s. Wonderful! Jesse

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94. **Ron Silliman**
Silliman's Blog

Mon 7 Nov 2005

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

RECENT POSTS

Soft enjambment:
the role of linebreaks in the poetry of
Alan Dugan & Jimmy Schuyler

The Apprentice:
A novel by I. Lewis Libby

My Quietist youth “
A poem written when I was 20

The focus of history “
The school of quietude moment on campus
1945-1960

Doings:
Assorted performance pieces
by Jackson Mac Low
(his happiest book)

Fact-based drama “

Why Monster, Good Night, & Good Luck
and Dog Day Afternoon
are the same motion picture

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

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

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95. **jorispierre**

THE GOLD MINE presents Thurs Nov 10 at 8:00pm

Mon 7 Nov 2005

THURSDAY, NOVEMBER 10, 2005, 8:00PM

Featured artists, Pierre Joris and
Nicole Peyrafitte at THE GOLD MINE

followed by an Open Mic

P i e r r e J O R I S "To read the poetry of Pierre Joris is to listen to the ticking of the words, to observe them preparing to move and alter themselves so as to expose the nature of what a split second of fervor in language can do to meaning." - Nicole Brossard

Poet/Translator/Professor at the University at Albany. Modern & Contemporary Poetry, Poetics, Theory and Practice of Translation. Pierre Joris is the 2005 Pen Award for Poetry in Translation for his translation of Paul Celan's *Lightduress* (Green Integer, 2004). Also, he has translated into English, along with Jerome Rothenberg, the recently published *The Burial of the Count of Orgaz & Other*

Poems by Pablo Picasso (Exact Change, 2005). A major collection of Pierre Joris' works *Poasis: Selected Poems 1986-1999* was published by Wesleyan University Press, 2001. A substantial selection of his essays *A Nomad Poetics* (Wesleyan University Press, 2003) investigates the state and aims of contemporary poetry with particular critical attention to avant-garde poetics. Pierre Joris is the author of more than two dozen volumes of poetry and is co-editor of the anthology *Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry*, along with Jerome Rothenberg.

N i c o l e P E Y R A F I T T E "Nicole Peyrafitte is a brilliant and original performer. Her vocalizations, songs and gestures are provocative: both beautiful and powerfully unnerving at times, the chthonic goddess come to tempt you, scare you, transform you. Hers is a poetic lineage of Greek tragedy, Café Voltaire antics, of dada and surrealist play but with a post-modern, hip sensibility." - Anne Waldman

Nicole Peyrafitte is multimedia visual/voice artist. Born & raised in Luchon, French Pyrenees, she left her hometown, where she was a cook, in 1981, and lived in Toulouse & Paris where she modeled, cooked and worked for theater and local television. She arrived in the United States in 1987, where she first settled in Southern California, then moved to Albany, New York in 1992, where she still is. Like the willful child in Marguerite Duras' *Les Enfants*, she resisted going to school "because they were trying to teach me things I didn't know." Each step of her work attempts to fulfill her compulsion to learn through a process of immersion that generates performances incorporating voice / paintings / drawings / collages / writing & even cooking. Nicole Peyrafitte has performed internationally, in London, Paris and Luxembourg, as well as touring extensively throughout the United States. She was voted Best Performance Artist for the Capital Region 2005.

Dear Friends & Artists of the New Orleans Community, The "17 Poets!" program is a weekly presentation (which returned to New Orleans Thursday, October 13, 2005) at The Gold Mine and has become a critical gathering place for many New Orleans artists, poets & writers from all walks and minds throughout our community. This weekly event also serves as a joining of hands for people in our community to express through the Arts their deepest loves and affections for the community of New Orleans. Our space offers an outstanding Art Gallery as well as a generous presentation stage and our business is family owned & operated. 17 Poets! program is sponsored by Trembling Pillow Press and The Gold Mine and is Free Admission and Open to the Public. We offer complimentary hot Red Beans & Rice and french bread. Please help us celebrate Greater New Orleans by celebrating the Arts in New Orleans!

All the Best,
Dave Brinks

The Gold Mine Saloon is located at 701 Dauphine Street (at the corner of Dauphine & St. Peter) in the French Quarter.

Doors open at 6:00pm with a general reception between 6:00 - 8:00pm featuring new Art installations and hot Red Beans & Rice with French Bread.

For more information please call [REDACTED] or [REDACTED], or go to:
www.17Poets.com.

"It's events like these that cement New Orleans' position as the literary center - not just of the South - but of the universe. No Matter what Oxford thinks. -
Chris Rose, Times-Picayune

The poet: always in partibus infidelium — Paul Celan

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

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96. **Daniel Godston**

Re: Poetic Martyrs

Mon 7 Nov 2005

Ray,

Lorca was murdered by soldiers of Spain's Popular Front in 1936.

Nigerian writer & activist Ken Saro-Wiwa was murdered by the Nigerian government in 1995. An anthology entitled "Dance the Guns to Silence: 100 Poems for Ken Saro-Wiwa" has just been published, and an event coinciding with that publication will happen this Friday -- ten years after his execution. For more, see <http://www.remembersarowiwa.com/press/pr5.htm>.

Dan

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

From: UB Poetics discussion group

[mailto:] On Behalf Of Haas Bianchi

Sent: Sunday, November 06, 2005 6:16 PM

To:

Subject: Poetic Martyrs

Buffalo Listers:

I work with kids in a Chicago Public School and I want to introduce to the kids the idea of poets who were Killed for their writing I have a short list with say Mandelstam and others but I would like some suggestions on others

R

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97. **Lori Emerson**
ebr ... with wings ...

Mon 7 Nov 2005

emerging from its cocoon

apt, pertinent and furbished with new powers

it is:

electronic book review

<http://www.electronicbookreview.com>

familiar, but

rebuilt from the cellular level up

further power to:

+ gather text

+ gloss & cross-ref

+ spool thread

+ fly high and see the weave

in a word: wings

visit the new ebr with wings

<http://www.electronicbookreview.com>

!

!

!

^

Brian Kim Stefans

"Privileging Language: The Text in Electronic Writing"

<http://www.electronicbookreview.com/thread/firstperson/databased>

Scott Rettberg

"First Person, Games, and the Place of Electronic Literature"

<http://www.electronicbookreview.com/thread/firstperson/traverse>

John Cayley

"Bass Resonance"

<http://www.electronicbookreview.com/thread/electropoetics/dynamic>

Lori Emerson

"On Materialities, Meanings, and the Shape of Things"

(A review of *The Shape of the Signifier* by Walter Benn Michaels)

<http://www.electronicbookreview.com/thread/endconstruction/significant>

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98. **Tony Trigilio**

Re: Poetic Martyrs

Mon 7 Nov 2005

Thanks, Dan, for mentioning Ken Saro-Wiwa, especially as we're approaching the 10th anniversary of his execution. Even though you specifically were asking about poet-martyrs, Ray, I bet the students would be interested (and disturbed, in all the right ways) to hear the particulars of what happened to Saro-Wiwa because of his writing.

Best,

Tony

```
*Date:*      Mon, 7 Nov 2005 07:40:05 -0600
*Reply-To:*   UB Poetics discussion group <[REDACTED]>
*Sender:*     UB Poetics discussion group <[REDACTED]>
*From:*       Daniel Godston <[REDACTED]>
*Subject:*    Re: Poetic Martyrs
*In-Reply-To:* <[REDACTED]>
*Content-Type:* text/plain; charset="us-ascii"
```

Ray, Lorca was murdered by soldiers of Spain's Popular Front in 1936. Nigerian writer & activist Ken Saro-Wiwa was murdered by the Nigerian government in 1995. An anthology entitled "Dance the Guns to Silence: 100 Poems for Ken Saro-Wiwa" has just been published, and an event coinciding with that publication will happen this Friday -- ten years after his execution. For more, see <http://www.remembersarowiwa.com/press/pr5.htm>. Dan -----Original Message----- From: UB Poetics discussion group

[mailto:] On Behalf Of Haas Bianchi Sent:
Sunday, November 06, 2005 6:16 PM To:
Subject: Poetic Martyrs Buffalo Listers: I work with kids in a Chicago
Public School and I want to introduce to the kids the idea of poets
who were Killed for their writing I have a short list with say
Mandelstam and others but I would like some suggestions on others R

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99. **David-Baptiste Chirot**

Re: Poetic Martyrs

Mon 7 Nov 2005

Garcia Lorca

Isaac Babel

Edgar Poe (after a fashion--)

From: Haas Bianchi < >
Reply-To: UB Poetics discussion group < >
To:
Subject: Poetic Martyrs
Date: Sun, 6 Nov 2005 18:16:06 -0600

Buffalo Listers:

I work with kids in a Chicago Public School and I want to introduce to the
kids the idea of poets who were
Killed for their writing I have a short list with say Mandelstam and others
but I would like some suggestions on others

R

FREE pop-up
blocking with the new MSN Toolbar – get it now! [http://toolbar.msn.click-
url.com/go/onm00200415ave/direct/01/](http://toolbar.msn.click-url.com/go/onm00200415ave/direct/01/)

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100. **Steve Dalachinsky**

Re: Poetic Martyrs

Mon 7 Nov 2005

lorca yes

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101. **Steve Dalachinsky**

Re: Poetic Martyrs

Mon 7 Nov 2005

so m any we've never heard of germany s america china everywhere
even celan in a way tho suicided

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102. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 11-07-05

Mon 7 Nov 2005

ORBITAL SERIES

Charles Blackstone

Reading and book signing for, *The Week You Weren't Here*

Friday, November 11, 7 p.m.

Talking Leaves Books, Main St. Store

OPEN READINGS

Carnegie Art Center

240 Goundry St., North Tonawanda (Meets monthly on the second Wednesday)

Featured: Robb Nesbitt

Wednesday, November 9, 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.

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

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

CANISIUS WRITERS SERIES

Mick Cochrane, Sandra Cookson,

Fiction and Poetry Reading

Monday, November 7, 6 p.m.

Marie Maday Theatre, Canisius College

Contact: Eric Gansworth, [REDACTED]

EXHIBIT X FICTION

Rikki Ducornet

Tuesday, November 8, 7 p.m.

Trinity Episcopal Church

371 Delaware Avenue

on Delaware near Tupper Street

(please note the location change)

POETICS PLUS AT UB

Tony Lopez

Thursday, November 10, 4 p.m.

Poetry/Rare Books Collection, 420 Capen Hall
UB North Campus in Amherst

Elizabeth Treadwell/Sarah Ann Cox

Friday, November 11, 7 p.m.

Rust Belt Books, 202 Allen St.

Call [REDACTED] For More info

TALKING LEAVES BOOKS

Julia Roberts

Book signing for, RV There Yet? A Cross-Country Cautionary Tale

Thursday, November 10, 7 p.m.

Talking Leaves, 951 Elmwood Ave at 7 pm.

Kids are welcome to this event and refreshments will be served.

Jeremy Mercer

Book signing, Time Was Soft There

Friday November 11, 5 p.m.

Talking Leaves Books, 951 Elmwood Ave.

BURCHFIELD-PENNEY POETS & WRITERS SERIES

Mark Nowak

Sunday, November 13, 2 p.m.

Burchfield Penney Art Center

Buffalo State College

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher

Artistic Director

Just Buffalo Literary Center

Market Arcade

617 Main St., Ste. 202A

Buffalo, NY 14203

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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103. **David-Baptiste Chirot**

Re: Poetic Martyrs

Mon 7 Nov 2005

GEORGE JACKSON
SOLEDAD BROTHER

*From: Steve Dalachinsky <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Poetic Martyrs
Date: Mon, 7 Nov 2005 11:14:49 -0500*

*so m any we've never heard of germany s america china everywhere
even celan in a way tho suicided*

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

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104. **Jesse Glass**

Congrats To Skip On A Beautiful Book

Mon 7 Nov 2005

A fine book--inside and outside--congrats! Jess

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105. **Skip Fox**

Re: Congrats To Skip On A Beautiful Book

Mon 7 Nov 2005

Jesse--

I could not be more pleased with what Dan did. As I send them out, I mention this time and again.

And for the opportunity . . . Jesus, Jess, thanks.

I'm sending to all friend poets and to mags who have recently published me. Not trolling for reviews, but readers and word-of-mouth.

skip

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Jesse Glass

Sent: Monday, November 07, 2005 10:58 AM
To: [REDACTED]
Subject: Congrats To Skip On A Beautiful Book
A fine book--inside and outside--congrats! Jess

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106. **Ishaq**

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" (for the bruhs in the Clichy-sous-Bois)

Mon 7 Nov 2005

<http://neworleans.indymedia.org/news/2005/11/6218.php>

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" (for the bruhs in the Clichy-sous-Bois)

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 yänkee 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"

audio: MP3 at 3.4 mebibytes:

http://radio.indymedia.org/uploads/good_violence__d.u.n._.mp3

[http://maritimes.indymedia.org/uploads/2005/11/
how_fast_does_light_travel___for_george_scott_3rd_b2.mp3](http://maritimes.indymedia.org/uploads/2005/11/how_fast_does_light_travel___for_george_scott_3rd_b2.mp3)

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 yänkee 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://slamidol.tripod.com/>

"good violence: d.u.n."

http://radio.indymedia.org/uploads/good_violence3.mp3

Planning an attack on a gritty city/a too tall with an army of sycophants and a castrated bulldog/shout out weight/ all over the funkadelic cracked heads on Kane/can you maintain/too deep in the con/to strike a sickness back into a hood long abandoned...

<http://radio.indymedia.org/news/2005/10/7182.php>

a lord patch decondubbed poetic piece (or hip hop poetics) from a project entitled "notes from new palestine"(fernwood in victoria, bc) a more at 7:30 production

http://radio.indymedia.org/uploads/good_violence3.mp3

<http://victoria.indymedia.org/news/2005/08/42933.php>

[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>

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

<http://www.sidebrow.net/2006/lbraithwaite-01.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/>

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107. **Christopher Leland Winks**

Re: Poetic Martyrs

Mon 7 Nov 2005

Lorca was murdered by Franco's fascists, not the Popular Front army!!!

Others:

Henry Dumas -- murdered by NY Transit Police

Robert Desnos -- died in a Nazi concentration camp

Nelson Rodriguez -- executed by Fidel Castro's government

Robert Rius -- young Surrealist, died in a concentration camp

Boethius -- wrote "The Consolation of Philosophy" while awaiting death

Nikolai Gumilev -- executed by the Bolsheviks for pro-"White" activities

Jose Marti -- killed in battle by Spanish troops during the Cuban War of Independence

Juan Zenea -- executed by Spanish colonial government in Cuba

Placido (Gabriel de la Concepcion Valdes) -- executed by Spanish colonial government in Cuba

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

From: Daniel Godston <[REDACTED]>

Date: Monday, November 7, 2005 8:40 am

Subject: Re: Poetic Martyrs

Ray,

Lorca was murdered by soldiers of Spain's Popular Front in 1936.

Nigerian writer & activist Ken Saro-Wiwa was murdered by the Nigerian government in 1995. An anthology entitled "Dance the Guns to Silence: 100

Poems for Ken Saro-Wiwa" has just been published, and an event coinciding with that publication will happen this Friday -- ten years after his

execution. For more, see

<http://www.remembersarowiwa.com/press/pr5.htm>.

Dan

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

From: UB Poetics discussion group

[mailto:[REDACTED]] On Behalf Of Haas Bianchi

Sent: Sunday, November 06, 2005 6:16 PM

To: [REDACTED]

Subject: Poetic Martyrs

Buffalo Listers:

*I work with kids in a Chicago Public School and I want to
introduce to the
kids the idea of poets who were
Killed for their writing I have a short list with say Mandelstam
and others
but I would like some suggestions on others*

R

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108. **joshua mores**

Re: Poetic Martyrs

Mon 7 Nov 2005

Rexroth's Thou Shall Not Kill

<http://www.bopsecrets.org/rexroth/poems/1950s.htm#THOU%20SHALT%20NOT%20KILL>

>From: Christopher Leland Winks <[REDACTED]>

>Reply-To: UB Poetics discussion group <[REDACTED]>

>To: [REDACTED]

>Subject: Re: Poetic Martyrs

>Date: Mon, 7 Nov 2005 12:25:25 -0500

>

>Lorca was murdered by Franco's fascists, not the Popular Front army!!!

>

>Others:

>

>Henry Dumas -- murdered by NY Transit Police

>Robert Desnos -- died in a Nazi concentration camp

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>of Independence

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>
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>----- Original Message -----
>From: Daniel Godston <[REDACTED]>
>Date: Monday, November 7, 2005 8:40 am
>Subject: Re: Poetic Martyrs
>
> > Ray,
> >
> > Lorca was murdered by soldiers of Spain's Popular Front in 1936.
> >
> > Nigerian writer & activist Ken Saro-Wiwa was murdered by the Nigerian
> > government in 1995. An anthology entitled "Dance the Guns to
> > Silence: 100
> > Poems for Ken Saro-Wiwa" has just been published, and an event
> > coincidingwith that publication will happen this Friday -- ten
> > years after his
> > execution. For more, see
> > <http://www.remembersarowiwa.com/press/pr5.htm>.
> > Dan
> >
> > -----Original Message-----
> > From: UB Poetics discussion group
> > [mailto:[REDACTED]]On Behalf Of Haas Bianchi
> > Sent: Sunday, November 06, 2005 6:16 PM
> > To: [REDACTED]
> > Subject: Poetic Martyrs
> >
> >
> >
> >
> > Buffalo Listers:
> >
> > I work with kids in a Chicago Public School and I want to
> > introduce to the
> > kids the idea of poets who were
> > Killed for their writing I have a short list with say Mandelstam
> > and others
> > but I would like some suggestions on others
> >

> >

> > R

> >

<http://www.bopsecrets.org/rexroth/poems/1950s.htm#THOU%20SHALT%20NOT%20KILL>

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109. **Christopher Leland Winks**

Re: Poetic Martyrs

Mon 7 Nov 2005

Ghasan Kanafani, killed by a Mossad-planted car bomb
Erich Muehsam, murdered in Oranienburg concentration camp
Gustav Landauer, beaten to death by Freikorps militia
Sacco and Vanzetti, executed by the State of Massachusetts
Joe Hill, executed by the State of Utah

[↑ Contents](#)

110. **Maria Damon**

Re: Poetic Martyrs

Mon 7 Nov 2005

also, emile zola.

At 10:39 AM -0600 11/7/05, David-Baptiste Chirot wrote:

>GEORGE JACKSON

>SOLEDAD BROTHER

>

>>From: Steve Dalachinsky <[REDACTED]>

>>Reply-To: UB Poetics discussion group <[REDACTED]>

>>To: [REDACTED]

>>Subject: Re: Poetic Martyrs

>>Date: Mon, 7 Nov 2005 11:14:49 -0500

>>

>>so many we've never heard of germany s america china everywhere

>>

>>even celan in a way tho suicided

>

>

>Don't just search. Find. Check out the new MSN

>Search!

><http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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111. **J. Michael Mollohan**

Re: Poetic Martyrs

Mon 7 Nov 2005

I agree. I consider any poet who commits suicide to be a murder victim, as society sets the stage for every creative soul's demise. We, as a society, despise and wish to see dead all the artists, poets, and other sensitive and creative intelligences who live in our time, yet we revere those already gone. They're safe. They won't hold a mirror up to us. Seeing the flaws and foibles of an age past is okay. We don't have to deal with that; it's done.

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

From: "Steve Dalachinsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, November 07, 2005 11:14 AM

Subject: Re: Poetic Martyrs

*so many we've never heard of germany s america china everywhere
even celan in a way tho suicided*

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112. **Ishaq**

En fins (for the bruhs in the Clichy-sous-Bois)

Mon 7 Nov 2005

<http://victoria.indymedia.org/news/2005/11/45635.php>

En fins

C'est comme une film

C'est folle

le pute

il trip sur la

et voila!!!

Quoi?!!

On combat avec these

L'ouest bloke

C'est un joke

Like Henny Youngman

Une truc amerikkkan

post moderne

spunkin oneliners

thanks to viagra for imitations of the power of a brutha

jammin the surreality as they fiddle w/ themselves

C'est une cinefile Sade w/ fanadel

genet dorme en bliss
avec arabie et black panthers
Check ca!!!
Tous les gars
Son!!!
lookin for talkshow clammers
You bangin
naw
We a go clappin
applausibility
drownin out the vorticist
Capitalist et Schizophrenie
Reversionism
Deleuze comme Guatarrie
Cee
Si je jeux
dis
Vox
Isa
The sublime poundin
the concrete of amerikkka
Shes
Burnin
Alle! Alle!!
S/T
bam bam
negrophile
feel me
the denier
retourne
Dig the meanin
encore
like the beginnin
Sound nomme
Explosif comme plastique
C'est une notre bertrand
Un type afrikan
...stop
au...
//...
Ayo

En fins
Anna One
On a
Un deux
C'est pas dur
Represe
Ons combat avec these...

1425 Lawrence Y Braithwaite (aka Lord Patch)
New Palestine/Fernwood/The Hood
Victoria, BC

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

audio: MP3 at 3.4 mebibytes:

[http://maritimes.indymedia.org/uploads/2005/11/
how_fast_does_light_travel___for_george_scott_3rd_b2.mp3](http://maritimes.indymedia.org/uploads/2005/11/how_fast_does_light_travel___for_george_scott_3rd_b2.mp3)

<http://neworleans.indymedia.org/news/2005/11/6218.php>

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 yänkee 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>

see also:

<http://slamidol.tripod.com/>

"good violence: d.u.n."

http://radio.indymedia.org/uploads/good_violence3.mp3

Planning an attack on a gritty city/a too tall with an army of sycophants and a castrated bulldog/shout out weight/ all over the funkadelic cracked heads on Kane/can you maintain/too deep in the con/to strike a sicness back into a hood long abandoned...

<http://radio.indymedia.org/news/2005/10/7182.php>

http://radio.indymedia.org/uploads/good_violence3.mp3

<http://victoria.indymedia.org/news/2005/08/42933.php>

[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>

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

<http://www.sidebrow.net/2006/lbraithwaite-01.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/>

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113. **derekrogerson**

Re: Poetic Martyrs

Mon 7 Nov 2005

"When I Die" will be shown Saturday at the Starz Denver International Film Festival.

http://cbs4denver.com/entertainment/local_story_311083943.html

There will be a panel discussion following the screening.

[↑ Contents](#)

114. **George Bowering**

Re: Poetic Martyrs

Mon 7 Nov 2005

On 7-Nov-05, at 8:39 AM, David-Baptiste Chirot wrote:

> GEORGE JACKSON

> SOLEDAD BROTHER

>

>

Where can we find his poems?

I have read his letters, with sadness and a strange joy,
but have never come across the poems.

>

George B.

Who put this salt on me?

[↑ Contents](#)

115. **George Bowering**

Re: Poetic Martyrs

Mon 7 Nov 2005

On 7-Nov-05, at 10:19 AM, J. Michael Mollohan wrote:

I agree. I consider any poet who commits suicide to be a murder victim, as society sets the stage for every creative soul's demise. We, as a society, despise and wish to see dead all the artists, poets, and other sensitive and creative intelligences who live in our time, yet we revere those already gone. They're safe. They won't hold a mirror up to us. Seeing the flaws and foibles of an age past is okay. We don't have to deal with that; it's done.

Cue the violins.

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116. **Daniel Godston**

Re: Poetic Martyrs

Mon 7 Nov 2005

Yikes, you're right.

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

From: UB Poetics discussion group

[mailto:]On Behalf Of Christopher Leland

Winks

Sent: Monday, November 07, 2005 11:25 AM

To:

Subject: Re: Poetic Martyrs

Lorca was murdered by Franco's fascists, not the Popular Front army!!!

>

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117. **Maria Damon**

Re: Poetic Martyrs

Mon 7 Nov 2005

roque dalton,(shot by rival political group)
michael smith (stoned to death on stony hill)
tadeusz borowski(suicide after concentration camp)
paul celan(suicide after concentration camp)

At 5:31 PM +0000 11/7/05, joshua mores wrote:

>Rexroth's Thou Shall Not Kill

><http://www.bopsecrets.org/rexroth/poems/1950s.htm#THOU%20SHALT%20NOT%20KILL>

>

>

>

>

>

>

>>From: Christopher Leland Winks <[REDACTED]>

>>Reply-To: UB Poetics discussion group <[REDACTED]>

>>To: [REDACTED]

>>Subject: Re: Poetic Martyrs

>>Date: Mon, 7 Nov 2005 12:25:25 -0500

>>

>>Lorca was murdered by Franco's fascists, not the Popular Front army!!!

>>

>>Others:

>>

>>Henry Dumas -- murdered by NY Transit Police

>>Robert Desnos -- died in a Nazi concentration camp

>>Nelson Rodriguez -- executed by Fidel Castro's government

>>Robert Rius -- young Surrealist, died in a concentration camp

>>Boethius -- wrote "The Consolation of Philosophy" while awaiting death

>>Nikolai Gumilev -- executed by the Bolsheviks for pro-"White"

>>activities

>>Jose Marti -- killed in battle by Spanish troops during the Cuban War

>>of Independence

>>Juan Zenea -- executed by Spanish colonial government in Cuba

>>PRlacido (Gabriel de la Concepcion Valdes) -- executed by Spanish

>>colonial government in Cuba

>>

>>

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

>>From: Daniel Godston <[REDACTED]>

>>Date: Monday, November 7, 2005 8:40 am

>>Subject: Re: Poetic Martyrs

>>

>>> Ray,

>>>

>>> Lorca was murdered by soldiers of Spain's Popular Front in 1936.

>>>

>>> Nigerian writer & activist Ken Saro-Wiwa was murdered by the Nigerian

>>> government in 1995. An anthology entitled "Dance the Guns to

>>> Silence: 100

>>> Poems for Ken Saro-Wiwa" has just been published, and an event

>>> coinciding with that publication will happen this Friday -- ten

>>> years after his

>>> execution. For more, see

>>> <http://www.remembersarowiwa.com/press/pr5.htm>.

>>> Dan

>>>

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

>>> From: UB Poetics discussion group

>>> [mailto:[REDACTED]]On Behalf Of Haas Bianchi

>>> Sent: Sunday, November 06, 2005 6:16 PM

>>> To: [REDACTED]

>>> Subject: Poetic Martyrs

>>>

>>>

>>>

>>>

>>> Buffalo Listers:

>>>

>>> I work with kids in a Chicago Public School and I want to

>>> introduce to the

>>> kids the idea of poets who were

>>> Killed for their writing I have a short list with say Mandelstam

>>> and others

>>> but I would like some suggestions on others

>>>

>>>

>>> R

>>>

><http://www.bopsecrets.org/rexroth/poems/1950s.htm#THOU%20SHALT%20NOT%20KILL>

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118. **furniture_press**

Elizabeth Treadwell @ Bowery Poetry Club and mub...

Mon 7 Nov 2005

Saturday, November 12 2005

4:00pm - 6:00pm

Elizabeth Treadwell's 'mub or the false transgressive evangelista' will be released this Saturday at the Bowery Poetry Club in NYC. Furniture Press will have copies for sale. Check out the info below.

Segue Reading Series: SARAH ANNE COX, YEDDA MORRISON, and ELIZABETH TREADWELL \$6

Sarah Anne Cox is the author of *Arrival* (Krupskaya, 2002), *Home of Grammar* (Double Lucy, 1997), and definite articles (a+bend, 1999). Her work has also appeared in *Technologies of Measure*, an anthology of Bay Area women poets.

Yedda Morrison's books include *The Marriage of the Well Built Head* (Double Lucy, 1998), *Shed* (a+bend, 2000), and *Crop* (Kelsey Street Press, 2003).

Elizabeth Treadwell's books include two poetry collections, *Chantry* and *Lilyfoil + 3* (both 2004); a collection of stories and prose poems, *Populace* (1999); and a novel, *Eleanor Ramsey: the Queen of Cups* (1997). 'mub or the false transgressive evangelista' is forthcoming from furniture press.

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

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119. **Mark Weiss**

Re: Poetic Martyrs

Mon 7 Nov 2005

Desnos, if memory serves, was one of the unfortunates who died after his camp was liberated--he was simply too far gone to survive.

I haven't been following this thread. Has Max Jacob, who died in Drancy, been mentioned? The note he left for friends: "pris par le Gestapo, prononcé: j'ai ta peau."

Mark

At 12:25 PM 11/7/2005, you wrote:

>Lorca was murdered by Franco's fascists, not the Popular Front army!!!

>

>Others:

>

>Henry Dumas -- murdered by NY Transit Police

>Robert Desnos -- died in a Nazi concentration camp

>Nelson Rodriguez -- executed by Fidel Castro's government

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>colonial government in Cuba

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>

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

>From: Daniel Godston <[REDACTED]>

>Date: Monday, November 7, 2005 8:40 am

>Subject: Re: Poetic Martyrs

>

> > Ray,

> >

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> >

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> > Poems for Ken Saro-Wiwa" has just been published, and an event
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> > years after his
> > execution. For more, see
> > <http://www.remembersarowiwa.com/press/pr5.htm>.
> > Dan
> >
> > -----Original Message-----
> > From: UB Poetics discussion group
> > [mailto:██████████] On Behalf Of Haas Bianchi
> > Sent: Sunday, November 06, 2005 6:16 PM
> > To: ██████████
> > Subject: Poetic Martyrs
> >
> >
> >
> >
> > Buffalo Listers:
> >
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> > Killed for their writing I have a short list with say Mandelstam
> > and others
> > but I would like some suggestions on others
> >
> >
> > R
> >

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120. **Julie Kizershot**

Re: Poetic Martyrs

Mon 7 Nov 2005

Reinaldo Arenas certainly doesn't feel out of keeping with the general thread of martyred writer, though he died later in the US after leaving Cuba.

Julie K-

From: Mark Weiss <██████████>
Reply-To: UB Poetics discussion group <██████████>
Date: Mon, 7 Nov 2005 15:23:22 -0500
To: <██████████>

Subject: Re: Poetic Martyrs

Desnos, if memory serves, was one of the unfortunates who died after his camp was liberated--he was simply too far gone to survive.

I haven't been following this thread. Has Max Jacob, who died in Drancy, been mentioned? The note he left for friends: "pris par le Gestapo, prononcé: j'ai ta peau."

Mark

At 12:25 PM 11/7/2005, you wrote:

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Juan Zenea -- executed by Spanish colonial government in Cuba

Placido (Gabriel de la Concepcion Valdes) -- executed by Spanish colonial government in Cuba

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

From: Daniel Godston <[REDACTED]>

Date: Monday, November 7, 2005 8:40 am

Subject: Re: Poetic Martyrs

Ray,

Lorca was murdered by soldiers of Spain's Popular Front in 1936.

Nigerian writer & activist Ken Saro-Wiwa was murdered by the Nigerian government in 1995. An anthology entitled "Dance the Guns to Silence: 100

Poems for Ken Saro-Wiwa" has just been published, and an event coinciding with that publication will happen this Friday -- ten years after his

execution. For more, see

<http://www.remembersarowiwa.com/press/pr5.htm>.

Dan

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Haas Bianchi

Sent: Sunday, November 06, 2005 6:16 PM

To: ██████████

Subject: Poetic Martyrs

Buffalo Listers:

I work with kids in a Chicago Public School and I want to introduce to the kids the idea of poets who were Killed for their writing I have a short list with say Mandelstam and others but I would like some suggestions on others

R

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121. **Mark DuCharme**

Re: Poetic Martyrs

Mon 7 Nov 2005

Antonin Artaud-- again "after a fashion"

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122. **Vernon Frazer**

Posted on behalf of Michael Rothenberg --- RE: Tennessee Blue Poet in Red State

Mon 7 Nov 2005

Dear Group,

Blue Poets in almost completed. I have circulated the linked verse through all the Red States and only have Tennessee unrepresented. Anyone from Tennessee or who knows a Blue Poet in Tennessee who wants to contribute please contact me. I will be putting up Blue Poets in a Red State in the next issue of Big Bridge.

Contributors or leads can contact me at ██████████

Reminder, I am not looking necessarily for a diatribe, tirade or whatever. There are all kind of ways of considering these "category". I welcome the nuances. They are the beauty of it. It has been a great project and I appreciate the participation and collaboration around the country.

Best, Michael

Michael Rothenberg

██████████

Big Bridge

www.bigbridge.org

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123. **Mark Weiss**

Re: Poetic Martyrs

Mon 7 Nov 2005

He was certainly a martyr in his own mind. Heberto Padilla might be a purer case.

Opens a whole other thread--writers who've been treated badly by governments. It would be a very long list. The whole US blacklist crowd included. And brings us closer to the more important list--the tens of millions of those anonymous to us, who never wrote poems, but whose lives were no less important. Though I suppose it's natural enough that we tend to focus on our own.

Mark

At 03:26 PM 11/7/2005, you wrote:

>Reinaldo Arenas certainly doesn't feel out of keeping with the general
>thread of martyred writer, though he died later in the US after leaving
>Cuba.

>

>Julie K-

>

>

> > From: Mark Weiss <██████████>

> > Reply-To: UB Poetics discussion group <██████████>

> > Date: Mon, 7 Nov 2005 15:23:22 -0500

> > To: <██████████>

> > Subject: Re: Poetic Martyrs

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> > camp was liberated--he was simply too far gone to survive.

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> > At 12:25 PM 11/7/2005, you wrote:
> >> Lorca was murdered by Franco's fascists, not the Popular Front army!!!
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> >> Others:
> >>
> >> Henry Dumas -- murdered by NY Transit Police
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> >> activities
> >> Jose Marti -- killed in battle by Spanish troops during the Cuban War
> >> of Independence
> >> Juan Zenea -- executed by Spanish colonial government in Cuba
> >> Placido (Gabriel de la Concepcion Valdes) -- executed by Spanish
> >> colonial government in Cuba
> >>
> >>
> >> ----- Original Message -----
> >> From: Daniel Godston <[REDACTED]>
> >> Date: Monday, November 7, 2005 8:40 am
> >> Subject: Re: Poetic Martyrs
> >>
> >>> Ray,
> >>>
> >>> Lorca was murdered by soldiers of Spain's Popular Front in 1936.
> >>>
> >>> Nigerian writer & activist Ken Saro-Wiwa was murdered by the Nige-
rian
> >>> government in 1995. An anthology entitled "Dance the Guns to
> >>> Silence: 100
> >>> Poems for Ken Saro-Wiwa" has just been published, and an event
> >>> coinciding with that publication will happen this Friday -- ten
> >>> years after his

> >>> execution. For more, see
> >>> <http://www.remembersarowiwa.com/press/pr5.htm>.
> >>> Dan
> >>>
> >>> -----Original Message-----
> >>> From: UB Poetics discussion group
> >>> [mailto:]On Behalf Of Haas Bianchi
> >>> Sent: Sunday, November 06, 2005 6:16 PM
> >>> To:
> >>> Subject: Poetic Martyrs
> >>>
> >>>
> >>>
> >>>
> >>> Buffalo Listers:
> >>>
> >>> I work with kids in a Chicago Public School and I want to
> >>> introduce to the
> >>> kids the idea of poets who were
> >>> Killed for their writing I have a short list with say Mandelstam
> >>> and others
> >>> but I would like some suggestions on others
> >>>
> >>>
> >>> R
> >>>

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124. **PR Primeau**

Re: Posted on behalf of Michael Rothenberg --- RE: Tennessee Blue Poet in Red...

Mon 7 Nov 2005

sounds like fucking dr seuss

red state blue state

green state mean state

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125. **furniture_press**

Re: Posted on behalf of Michael Rothenberg --- RE: Tennessee Blue Poet in Red...

Mon 7 Nov 2005

pr is the person!

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

From: "PR Primeau" <[REDACTED]>

To: [REDACTED]

Subject: Re: Posted on behalf of Michael Rothenberg --- RE: Tennessee Blue Poet in Red...

Date: Mon, 7 Nov 2005 17:20:07 EST

sounds like fucking dr seuss

*red state blue state
green state mean state*

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

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126. **Kerri Sonnenberg**

11/11 Grinnell and Watson in Chicago

Mon 7 Nov 2005

Discrete Reading Series @ The SpareRoom presents poets

E. Tracy Grinnell and Craig Watson

*7 p.m. at 2416 W. North Ave.

\$5 suggested donation, all ages welcome

(No BYOB)

E. Tracy Grinnell received her MFA from Brown University in 2001. She currently lives in New York and edits Litmus Press and Aufgabe, a journal of new poetry and translations. She is the author of Harmonics (Melodeon Poetry Systems, 2000), Music or Forgetting (O Books, 2001) and Of the Frame (a duration e-book, 2004). Quadriga, a collaboration with Paul Foster Johnson, is forthcoming from g o n g chapbooks, and her second full-length book, Some Clear Souvenir, is forthcoming from O Books in 2006.

Craig Watson is the author of True News (Instance Press, 2002), Free Will (Roof, 2000). His new book, Secret Histories, is forthcoming from Burning Deck Press. With Michael Gizzi he publishes QUA Books. He lives in Rhode Island, where he works in as a dramaturg and producer in a professional theater.

Coming up...12/9 Elizabeth Block and Jordan Stempleman

The Discrete Series has been programming events of poetry and text-driven performance since March 2003. Formerly housed in Humboldt Park's 3030 space, events now take place in performance spaces like the SpareRoom and elsewhere. For more information email [REDACTED].

Www.lavamatic.com/discrete

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127. **alexander saliby**

Re: Poetic Martyrs

Mon 7 Nov 2005

George,

I'm unaware of any poetry George Jackson wrote...I have read "Blood in My Eyes," I can't call the text poetic. Though his death makes for poignant poetic subject matter...e.g. Dylan's attempt.

George Jackson was a young man who got shafted by the California penal system...true, he was a petty thief who stole a paltry sum of money from a business, and for that petty crime he was sentenced to one of those open-ended prison terms.

I've no idea if California still sentences folks that way, and if they do, there is a crime of enormous proportions which needs to be corrected!

Imagine going to prison for a petty crime and being sentenced to 1 to "N" years, with the "N" being determined by the guards and the warden...what a mistreatment of humanity that is!

While I was at Soledad (teaching H.S. English, not serving time) from August 64 through June 65, I met a great many inmates who were incarcerated under those same conditions...open-ended sentences!

By the way, much of what appears on the net about George Jackson that id's him as the man who brought the Black Panther Party to Soledad Prison (...oops we should use the CA term for the facility: Soledad Correctional Facility, not prison) is inaccurate. One of my former students, Eldridge Cleaver, actually deserves credit for that action.

Alex

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

From: George Bowering<mailto:[REDACTED]>

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

Sent: Monday, November 07, 2005 11:34 AM

Subject: Re: Poetic Martyrs

On 7-Nov-05, at 8:39 AM, David-Baptiste Chirot wrote:

> GEORGE JACKSON

> SOLEDAD BROTHER

>

>

Where can we find his poems?

I have read his letters, with sadness and a strange joy,
but have never come across the poems.

>

George B.

Who put this salt on me?

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128. **Jane Sprague**
contact information

Mon 7 Nov 2005

Hello Poetics,

I'm not using the list much these days other than occasionally via the web but I am in need of current contact information for the following individuals:

Rachel Levitsky

Kristin Dykstra

Roberto Tejada

Please send email addresses if you have them via backchannel to: [REDACTED]

thanks,
Jane

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129. **Herb Levy**
Jaap Blonk performance in Fort Worth Nov 19, 2005
Tue 8 Nov 2005

Hi all,

I don't know how many folks on the list are in North Texas, but I thought I'd let y'all know that the Dutch sound poet & vocalist Jaap Blonk will be performing at the Fort Worth Museum of Modern Art, at 8:00 pm Saturday November 19, 2005. He'll be performing a set of historic sound text pieces and compositions (by Georges Aperghis, Hugo Ball, Kurt Schwitters, Tristan Tzara, and Robert Wilson) as well as a set of original works.

I hope that some of you can attend, he's a wonderful performer and if you live in the area, you know that this kind of thing is pretty rare around here.

Bests,

Herb

--

Herb Levy
P O Box 9369
Fort Worth, TX 76147



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130. **Herb Levy**
Re: Posted on behalf of Michael Rothenberg --- RE: Tennessee Blue Poet in Red...
Tue 8 Nov 2005

PR Primeau <[REDACTED]> wrote:

sounds like fucking dr seuss

Hmmm, & exactly how do you know what it would sound like to fuck Dr Seuss?

--

Herb Levy
P O Box 9369
Fort Worth, TX 76147

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131. **Dan Waber**

Call For Submissions, Susquehanna Watershed Poetry Anthology

Tue 8 Nov 2005

FootHills Publishing

PO Box 68 Kanona, New York 14856

www.foothillspublishing.com

Call For Submissions!

Susquehanna Watershed Poetry Anthology

Editors: Jennifer Hill-Kaucher and Dan Waber

FootHills Publishing, a small press poetry publisher founded in 1986, is seeking submissions for an anthology of poetry reflecting the life and natural history of the Susquehanna Watershed.

SUBMISSION GUIDELINES

We are looking for poems that relate to the Susquehanna Watershed of New York State, Pennsylvania and Maryland. Human history, natural history, personal experience, any subject that in some way connects to the watershed will be considered for the anthology.

Send all submissions to [REDACTED]. Please limit submissions to no more than 4 poems. There is a limit of 70 lines per poem. Simultaneous submissions and previously published poetry will not be accepted. Please include a brief bio paragraph. Submissions should be sent as plain .txt (created in Notepad or Simple-Text) attachments. If your work requires formatting not possible in a plain .txt file, please inquire for other submission options.

Deadline for submissions is May 15, 2006. We will acknowledge receipt of your submission and respond within 60 days. Tentative release date for the anthology is mid-September 2006.

Contributors will receive a complimentary copy of the book as payment and will be able to purchase additional copies at a 50% discount.

More info about the anthology and FootHills Publishing can be found at:
www.foothillspublishing.com

Thanks for your interest and looking forward to your poems!

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132. **Vernon Frazer**

Re: Posted on behalf of Michael Rothenberg --- RE: Tennessee Blue Poet in Red...

Tue 8 Nov 2005

I was wondering the same thing.

Were legitimate literary inquires one of his pet fetish items?

Maybe his talents enabled him to rhyme when most males would just pant heavily.

I'm glad somebody let me in on the doc's dirty little secret.

Vernon

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Herb Levy

Sent: Tuesday, November 08, 2005 7:15 AM

To: ██████████

Subject: Re: Posted on behalf of Michael Rothenberg --- RE: Tennessee Blue Poet in Red...

PR Primeau <████████> wrote:

sounds like fucking dr seuss

Hmmm, & exactly how do you know what it would sound like to fuck Dr Seuss?

--

Herb Levy

P O Box 9369

Fort Worth, TX 76147

████████

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133. **Gerald Schwartz**

Re: Jaap Blonk performance in Fort Worth Nov 19, 2005

Tue 8 Nov 2005

Wishing I could make that one. He always invites participation, as he has in Albany and Buffalo performances in the last few years. Not to be missed!

Envious,
Gerald Schwartz

Hi all,

I don't know how many folks on the list are in North Texas, but I thought I'd let y'all know that the Dutch sound poet & vocalist Jaap Blonk will be performing at the Fort Worth Museum of Modern Art, at 8:00 pm Saturday November 19, 2005. He'll be performing a set of historic sound text pieces and compositions (by Georges Aperghis, Hugo Ball, Kurt Schwitters, Tristan Tzara, and Robert Wilson) as well as a set of original works.

I hope that some of you can attend, he's a wonderful performer and if you live in the area, you know that this kind of thing is pretty rare around here.

Bests,

Herb

--

Herb Levy
P O Box 9369
Fort Worth, TX 76147



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134. **Gerald Schwartz**

Re: THE GOLD MINE presents Thurs Nov 10 at 8:00pm

Tue 8 Nov 2005

Hey Pierre, Nicole:

Raise it up down there!

Gerald S.

THURSDAY, NOVEMBER 10, 2005, 8:00PM

Featured artists, Pierre Joris and
Nicole Peyrafitte at THE GOLD MINE

followed by an Open Mic

P i e r r e J O R I S "To read the poetry of Pierre Joris is to listen to the ticking of the words, to observe them preparing to move and alter themselves so as to expose the nature of what a split second of fervor in language can do to meaning." - Nicole Brossard

Poet/Translator/Professor at the University at Albany. Modern & Contemporary Poetry, Poetics, Theory and Practice of Translation. Pierre Joris is the 2005 Pen

Award for Poetry in Translation for his translation of Paul Celan's *Lightduress* (Green Integer, 2004). Also, he has translated into English, along with Jerome Rothenberg, the recently published *The Burial of the Count of Orgaz & Other Poems* by Pablo Picasso (Exact Change, 2005). A major collection of Pierre Joris' works *Poasis: Selected Poems 1986-1999* was published by Wesleyan University Press, 2001. A substantial selection of his essays *A Nomad Poetics* (Wesleyan University Press, 2003) investigates the state and aims of contemporary poetry with particular critical attention to avant-garde poetics. Pierre Joris is the author of more than two dozen volumes of poetry and is co-editor of the anthology *Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry*, along with Jerome Rothenberg.

N i c o l e P E Y R A F I T T E "Nicole Peyrafitte is a brilliant and original performer. Her vocalizations, songs and gestures are provocative: both beautiful and powerfully unnerving at times, the chthonic goddess come to tempt you, scare you, transform you. Hers is a poetic lineage of Greek tragedy, Café Voltaire antics, of dada and surrealist play but with a post-modern, hip sensibility." - Anne Waldman

Nicole Peyrafitte is multimedia visual/voice artist. Born & raised in Luchon, French Pyrenees, she left her hometown, where she was a cook, in 1981, and lived in Toulouse & Paris where she modeled, cooked and worked for theater and local television. She arrived in the United States in 1987, where she first settled in Southern California, then moved to Albany, New York in 1992, where she still is. Like the willful child in Marguerite Duras' *Les Enfants*, she resisted going to school "because they were trying to teach me things I didn't know." Each step of her work attempts to fulfill her compulsion to learn through a process of immersion that generates performances incorporating voice / paintings / drawings / collages / writing & even cooking. Nicole Peyrafitte has performed internationally, in London, Paris and Luxembourg, as well as touring extensively throughout the United States. She was voted Best Performance Artist for the Capital Region 2005.

Dear Friends & Artists of the New Orleans Community, The "17 Poets!" program is a weekly presentation (which returned to New Orleans Thursday, October 13, 2005) at The Gold Mine and has become a critical gathering place for many New Orleans artists, poets & writers from all walks and minds throughout our community. This weekly event also serves as a joining of hands for people in our community to express through the Arts their deepest loves and affections for the community of New Orleans. Our space offers an outstanding Art Gallery as well as a generous presentation stage and our business is family owned & operated. 17 Poets! program is sponsored by Trembling Pillow Press and The Gold Mine and is Free Admission and Open to the Public. We offer

complimentary hot Red Beans & Rice and french bread. Please help us celebrate Greater New Orleans by celebrating the Arts in New Orleans!

All the Best,
Dave Brinks

The Gold Mine Saloon is located at 701 Dauphine Street (at the corner of Dauphine & St. Peter) in the French Quarter.

Doors open at 6:00pm with a general reception between 6:00 - 8:00pm featuring new Art installations and hot Red Beans & Rice with French Bread.

For more information please call [REDACTED] or [REDACTED], or go to:
www.17Poets.com.

"It's events like these that cement New Orleans' position as the literary center - not just of the South - but of the universe. No Matter what Oxford thinks. -
Chris Rose, Times-Picayune

The poet: always in partibus infidelium — Paul Celan

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

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135. **Daniel Godston**
martyred poets, Chon Sangpyong & Readings Against Torture...
Tue 8 Nov 2005

The Korean poet Chon Sangpyong was tortured by the Korean Security Agency, and when he was released he disappeared, permanently traumatized. An Sonjae (Brother Anthony of Taize) has produced excellent translations of Chon's poems; see <http://anthony.sogang.ac.kr/>.

It is fascinating and disturbing to think about and teach poems by poets who have suffered because of what they believed and wrote. In reference to Ray B.'s

original question, what are some good ways of introducing such poets and works to young people (those in middle or high school or even younger)?

Tonight PEN America Center is hosting Readings Against Torture, Arbitrary Detention & Extraordinary Rendition in NYC:

<http://www.pen.org/page.php/prmID/1003>.

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

From: UB Poetics discussion group

[mailto:] On Behalf Of J. Michael Mollohan

Sent: Monday, November 07, 2005 12:20 PM

To:

Subject: Re: Poetic Martyrs

I agree. I consider any poet who commits suicide to be a murder victim, as society sets the stage for every creative soul's demise. We, as a society, despise and wish to see dead all the artists, poets, and other sensitive and creative intelligences who live in our time, yet we revere those already gone. They're safe. They won't hold a mirror up to us. Seeing the flaws and foibles of an age past is okay. We don't have to deal with that; it's done.

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

From: "Steve Dalachinsky" < >

To: < >

Sent: Monday, November 07, 2005 11:14 AM

Subject: Re: Poetic Martyrs

so many we've never heard of germany's america china everywhere

even celan in a way tho suicided

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136. **Kass Fleisher**

New volume year for American Book Review

Tue 8 Nov 2005

Now available at only the best of bookstores (or the best of friends' coffeetables): the first in the journal's 27th volume year. If you'd care to pick up a copy, here's what you'll have to look forward to:

A collection of reviews of contemporary Eastern European literature, including Patrick Ourednik's *Europeana: A Brief History of the Twentieth Century* (I mention that one because a. it's especially good; and b. it's a Dalkey publication)

Reviews of fiction by Harold Jaffe (by Jeffrey R. Di Leo), Lance Olson (by Davis Schneiderman) and Dennis Cooper (by Leora Lev)

Michael Theune on The Iowa Anthology of New American Poetries Christopher
C. De Santis on The Contemporary African American Novel: Its Roots and Foun-
dations Anthony Cuda on Richard Wilbur

And books on Soft Skull, Sheep Meadow, Litmus, Too Far, and Starcherone
presses.

Bon appetit!

Kass Fleisher
Executive Editor, ABR

If you try to find ABR and can't, go get in touch with me as below. Thanks!

--

Kass Fleisher
Executive Editor
American Book Review
Illinois State University
CB 4241
Normal IL 61790-4241 USA

[REDACTED]

[REDACTED]

<http://www.litline.org/ABR/>

Assistant Professor
Department of English
Illinois State University
CB 4240
Normal IL [REDACTED] USA

[REDACTED]

[REDACTED]

<http://www.ilstu.edu/~hkfleis/>

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137. **Cheryl Pallant**
where to read in austin

Tue 8 Nov 2005

What are the venues for reading in Austin? I'll be there in March for the AWP
and would like to share some words.

Cheryl

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138. **Kristine Leja**

New Standards: The First Decade of Fiction at 14 Hills

Tue 8 Nov 2005

Monday, November 21, 2005 @ 7:30pm

Modern Times Bookstore

888 Valencia Street, between 19th and 20th (Mission)

NEW STANDARDS: The First Decade of Fiction at Fourteen Hills

Issue Release Reading

Commemorating Fourteen Hills' ongoing dedication to innovative writing, New Standards brings together the best fiction published during the journal's first decade, including these issue release readers:

Stephen Elliott is the author of the novels *Jones Inn*, *A Life Without Consequences*, *What It Means To Love You*, and *Happy Baby*. If you live in Norway the answer is yes, the Norwegian rights to *Happy Baby* have been purchased, so keep your eyes peeled. Same for Italy. He is also the author of *Looking Forward To It Or How I Learned To Stop Worrying And Love The American Political Process* and the editor of the *Politically Inspired* anthologies, of which there are currently two.

Peter Orner is the author of *Esther Stories*, a Pen/Hemingway Award Finalist and winner of the Rome Prize from the American Academy of Arts and Letters. *Stories* have appeared in the *Atlantic*, the *Paris Review*, and *McSweeney's*. His novel, *The Second Coming of Mavala Shikongo*, will be published in March. He lives in San Francisco and is on the faculty at SF State.

Eireene Nealand won the Ivan Klima Fiction Fellowship in 2004, and topped off her European tour by appearing as an extra in a rap video in London. She has work published or forthcoming in *Thin Air*, *Five Books*, *Fourteen Hills*, *Transfer*, and *Tight Magazine* among other places.

Nona Caspers' short fiction has received an Iowa Fiction Award from the Iowa Review, a Barbara Deming Memorial Grant and Award, and a Joseph Henry Jackson Literary Grant and Award. Her work has appeared recently in *The Iowa Review*, *Cimarron Review*, and *Blithe House Quarterly*. She is the author of *The Blessed* and is currently at work on *A Book of One Hundred Days*.

John Cleary lives and writes in San Francisco.

For further information on the venue visit: www.moderntimesbookstore.com

Yahoo! FareChase - Search multiple travel sites in one click.

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139. **David A. Kirschenbaum**

Re: where to read in austin

Tue 8 Nov 2005

on 11/8/05 11:33 AM, Cheryl Pallant at [REDACTED] wrote:

What are the venues for reading in Austin? I'll be there in March for the AWP and would like to share some words.

Cheryl

awp is also overlapped this year by south by southwest, great music, film, and interactive festival.

<http://2006.sxsw.com/>

best,
david

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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140. **Aldon Nielsen**

Afghan Poet Dies After Beating By Husband

Tue 8 Nov 2005

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

The New York Times

November 8, 2005

Afghan Poet Dies After Beating by Husband

By

<[http://query.nytimes.com/search/query?](http://query.nytimes.com/search/query?ppds=byl&v1=RLOTTA%20GALL&fdq960101&td=sysdate&sort=newest&ac=RLOTTA%20GALL&inline=nyt-per)

ppds=byl&v1=RLOTTA%20GALL&fdq960101&td=sysdate&sort=newest&ac=

RLOTTA%20GALL&inline=nyt-per>CARLOTTA

GALL

KABUL,

<<http://topics.nytimes.com/top/news/international/countriesandterritories/>

afghanistan/index.html?inline=nyt-geo>Afghanistan, Nov. 7 - Nadia Anjuman, who had been gaining a name for herself as a poet in Afghan literary circles, died over the weekend in the western city of Herat after being beaten by her husband, police officials said Monday.

The death of Ms. Anjuman at age 25 was lamented by colleagues and condemned by the United Nations as a tragic example of the violence that so many Afghan women still face despite their advances four years after Taliban rule.

Ms. Anjuman was knocked unconscious by her husband during an argument Saturday evening, Col. Nisar Ahmad Paikar, chief of the police crime unit in Herat, said in a telephone interview.

Her husband, Farid Ahmad Majid Mia, is in custody and has admitted hitting his wife and knocking her unconscious, Colonel Paikar said. Ms. Anjuman died later in a hospital, he said. "She had a dark bruise under her right eye," he added.

Ms. Anjuman, a literature undergraduate at Herat University, published her first volume of poems this year, titled "Gule Dudi," or "Dark Flower." She was to publish a second volume next year, said Sayed Haqiqi, a local journalist and colleague of Ms. Anjuman in Herat's Cultural Association. Her husband, who graduated with a degree in literature from the same university, worked as an administrator in the literature faculty, Mr. Haqiqi said.

A spokesman at the United Nations mission in Kabul, Adrian Edwards, called Ms. Anjuman's death tragic and a great loss to Afghanistan. Her death "needs to be investigated, and anyone found responsible needs to be dealt with in proper accordance with law," he said.

Aldon Lynn Nielsen
George and Barbara Kelly Professor of American Literature
Department of English
The Pennsylvania State University
112 Burrowes
University Park, PA 16802-6200

██████████ [office]

██████████ [Fax]

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141. **Maria Damon**
(no subject)

Tue 8 Nov 2005

i had a u-grad jot this little ditty the day after election day last year:
one state two state

red state blue state
this one has a little car
this one has a little star
say what a lot of stupid states there are...

At 5:20 PM -0500 11/7/05, PR Primeau wrote:

>

>sounds like fucking dr seuss

>

>

>red state blue state

>green state mean state

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142. **Dodie Bellamy**
Bellamy & Killian reading this Thursday

Tue 8 Nov 2005

READINGS AT THE DANUBE, 3

Dodie Bellamy and Kevin Killian

will be reading their own work

Thursday, November 10

8 p.m.

at the Blue Danube Cafe

Fourth Avenue and Clement Street

San Francisco

free

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143. **Peter Ganick**
blue lion books announces its first 34 titles

Tue 8 Nov 2005

blue lion books is happy to announce its first four titles:

#1 Jukka-Pekka Kervinen: ' (no subject)', 427 pages, ISBN 952-99632-1-1 #2 Jim Leftwich: 'thetextasifsuch', 525 pages, ISBN 952-99632-0-3 #3 J. Hayes Hurley: 'Motion and Rest', 483 pages, ISBN 952-99632-2-X #4 Peter Ganick: 'why: ...1 ...2 ...3 ...4', 319 pages, ISBN 952-99632-3-8

To read more about our titles please click the links below.

<http://bluelionbooks.info>

blue lion books cafepress store can be found from:

<http://www.cafepress.com/bluelionbooks66>

We are accepting unsolicited manuscripts from nov 1, 2005 to feb 28, 2006. Please send your submissions to:



please be sure to read the guidelines...

Peter Ganick, West Hartford Connecticut

Jukka-Pekka Kervinen, Espoo Finland

<http://bluelionbooks.info>

<http://www.cafepress.com/bluelionbooks66>

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144. **Ken Rumble**

Manguso & Semilian, This Saturday, Nov. 12, 8pm - Chapel Hill, NC

Tue 8 Nov 2005

Please spread far and wide....

Who: Sarah Manguso, author of *The Captain Lands in Paradise* and the forthcoming *Siste Viator*; Breadloaf Fellow and Pushcart Prize winner; can simultaneously disassemble a chainsaw and shot-gun a Fanta.

Who: Julian Semilian, author of *Transgender Organ Grinder*, *A Spy in Amnesia*, and the forthcoming *Osiris with a Trombone Across the Seam of Insubstance*; translator of Paul Celan's *Romanian Poems* and Mircea Carterescu's *Nostalgia*; film editing instructor at NC School of the Arts; wove a series of decorative doll vests from strands of the world wide web.

What: Desert City Poetry Series, kicking out 2005 with steel-toes and stilleto heels.

When: This Saturday, November 12th, 8pm, 2005.

Where: Internationalist Books, 405 W. Franklin Street, Chapel Hill, NC, it's a whole new I-books.

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

Why: "What concerns me now is the drag queen shouting her monologue into the sky / which is not so much "there" as it is visible to the tourists that walk under it" "How we loved you comrade rump! how you grilled us with your copper wires when we lied! How they glittered like penalizing mirrors to better contemplate the likeness of our guilty decadence in! The tar tugging at our hearts now is our guilty love for the quicksand of your elephant thighs, your seams, comrade rump!"

See you there.....

Upcoming readings:

January 14th, 8pm: Ed Roberson & TBA

February 11th, 8pm: Claudia Rankine & TBA

*Internationalist Books:

<http://www.internationalistbooks.org>

*Desert City Poetry Series:

<http://desertcity.blogspot.com>

*Sarah Manguso:

<http://herecomeseverybody.blogspot.com/2004/07/sarah-manguso-is-author-of-captain.html>

*Julian Semilian:

<http://www.spuytenduyvil.net/authors/JulianSemilian.htm>

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.

"Reverence"

by Sarah Manguso

Love not the rider but the old rider,
the ghost in the saddle: Obey that ghost.
A good horse runs even at the shadow of the whip.
But we are not good horses.
We bolt. We stand still in bad weather.
We rely on things we know are unreliable,
it feels so good just to "rely."
We are relied on.
But I do not know who knows that bad secret.
I do not see who sits astride my back,
who cuts my flank so lovingly on our way to the dark mountain.

"ALGAZY & GRUMMER (1)"

by Urmuz

translated by Julian Semilian

Algazy is a pleasant old man, gap toothed and grinny, with sparse and silky beard, neatly placed upon a gridiron screwed under the chin and hedged with barbed wire...

Algazy speaks no European language... But if you wait for him in the dawn of day, at the break of morn, and say to him: "What goez, Algazy!" dwelling on stressing the sound of Z, Algazy grins, and so as to manifest his gratitude, pushes his mitt in his pocket and yanks at the start of a string, prompting his beard to jump for joy an entire quarter of an hour... Unscrewed, the gridiron serves to resolve any quandary, pertinent to the harmony or hygiene of the home...

Algazy never accepts bribes. Once only he lowered himself to this mode of demeanor, when he was a copyist for the Church Notary, and even then he took no cash but only a few crock shards, eager to endow with dowry several of his indigent sisters who were about to become betrothed the very next day...

Algazy's greatest bliss — along with his customary tasks at the store — is to harness himself of his own good will to a wheelbarrow, and tagged at the distance of two meters by his crony Grummer — to hop at a gallop, with the singular ambition of collecting old rags, punctured vegetable oil tins, but notably, knucklebones, which then the two gobble together, after midnight, under the most sinister silence...

Grummer, moreover, sports a beak of scented wood...

[↑ Contents](#)

145. **Rachel Loden**

funny

Tue 8 Nov 2005

A short film by Russell Bates: "Harlan McCraney, Presidential Speechalist."

<http://www.xroadsfilms.com/batescomedycentral/>

Worth your time and trouble or so I think.

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>



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146. **Haas Bianchi**
Chris Daniels Email

Tue 8 Nov 2005

Anyone have Chris' email address

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Peter Ganick

Sent: Tuesday, November 08, 2005 2:51 PM

To: ██████████

Subject: blue lion books announces its first 34 titles

blue lion books is happy to announce its first four titles:

#1 Jukka-Pekka Kervinen: ' (no subject)', 427 pages, ISBN 952-99632-1-1 #2 Jim
Leftwich: 'thetextasifsuch', 525 pages, ISBN 952-99632-0-3 #3 J. Hayes Hurley:
'Motion and Rest', 483 pages, ISBN 952-99632-2-X #4 Peter Ganick:
'why: ...1 ...2 ...3 ...4', 319 pages, ISBN 952-99632-3-8

To read more about our titles please click the links below.

<http://bluelionbooks.info>

blue lion books cafepress store can be found from:

<http://www.cafepress.com/bluelionbooks66>

We are accepting unsolicited manuscripts from nov 1,
2005 to feb 28, 2006. Please send your submissions to:

██████████

please be sure to read the guidelines...

Peter Ganick, West Hartford Connecticut

Jukka-Pekka Kervinen, Espoo Finland

<http://bluelionbooks.info>

<http://www.cafepress.com/bluelionbooks66>

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147. **George Bowering**
Re: Dr

Tue 8 Nov 2005

On 8-Nov-05, at 11:13 AM, Maria Damon wrote:

*i had a u-grad jot this little ditty the day after election day last
year:
one state two state*

*red state blue state
this one has a little car
this one has a little star
say what a lot of stupid states there are...*

At 5:20 PM -0500 11/7/05, PR Primeau wrote:

sounds like fucking dr seuss

Would that be a kind of sloppy moist sound?

Or a kind of yelling in end-rime sound?

George B.

Who put this salt on me?

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148. **Michael Hoerman**

English poets needed to read in Massachusetts

Tue 8 Nov 2005

Any English poets currently in the US or here in early December interested in giving a reading in Lowell, Mass., please give me a holler. This is related to a cultural festival in Lowell that I'm sure would offer some honorarium. One person suggested to me was Miles Champion. I'll answer all queries.

Michael Hoerman

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149. **Corey Frost**

International Performance in Vancouver Nov 16

Tue 8 Nov 2005

Hello everyone. Please pass this on to every soul in Vancouver or anyone who might like to come. The show is next Wednesday and we are all very inwardly excited. Corey.

Do you know the way to Gabriola?

On November 16, en route to the Poetry Gabriola Festival on Gabriola Island (Nov. 17-20), the travel trajectories of some of the hottest performance poets from across Canada and abroad will converge at Rime on Commercial Drive. The line-up includes: from Montreal, Ian Ferrier and Fortner Anderson; from Brooklyn, NY, Corey Frost; from Friesland, the Netherlands, Tsjebbe Hettinga; from Gabriola Island, Hilary Peach and Alex Varty (on table steel and electric guitars); and joining them from Vancouver, Kedrick James and RC Weslowski.

Don't miss this collision of incredible international talents. A weird hybridity may spectacularly occur.

Nov. 16th, 9 pm. Come early. \$5-10

Rime is at 1130 Commercial Drive, www.rime.ca or

██████████.

For more information on the poets, go to www.poetrygabriola.com.

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150. **Richard Jeffrey Newman**

Reading Reminder - Persian Literature in Translation

Tue 8 Nov 2005

Richard Jeffrey Newman will be reading from his translation of Saadi's Gulistan:

Saturday, November 12

Bowery Poetry Club

308 Bowery (between Bleecker & Houston)

212) ██████████

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. He is an Associate Professor in the English Department at Nassau Community College.

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151. **andrews**

Sally Silvers & Dancers Silver Anniversary at PS122, Nov. 17-20

Tue 8 Nov 2005

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152. **Murat Nemet-Nejat**

Re: Chris Daniels Email

Wed 9 Nov 2005

Chris's e-mail address is: daniels <[REDACTED]> Murat

In a message dated 11/8/2005 4:50:06 PM Eastern Standard Time, Haas Bianchi <[REDACTED]> writes:

Anyone have Chris' email address

R

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

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

Behalf Of Peter Ganick

Sent: Tuesday, November 08, 2005 2:51 PM

To: [REDACTED]

Subject: blue lion books announces its first 34 titles

blue lion books is happy to announce its first four titles:

#1 Jukka-Pekka Kervinen: ' (no subject)', 427 pages, ISBN 952-99632-1-1

#2 Jim Leftwich: 'thetextasifsuch', 525 pages, ISBN 952-99632-0-3

#3 J. Hayes Hurley: 'Motion and Rest', 483 pages, ISBN 952-99632-2-X

#4 Peter Ganick: 'why: ...1 ...2 ...3 ...4', 319 pages, ISBN 952-99632-3-8

*To read more about our titles please click the links below.
<http://bluelionbooks.info>*

*blue lion books cafepress store can be found from:
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*We are accepting unsolicited manuscripts from nov 1,
2005 to feb 28, 2006. Please send your submissions to:*

██████████

please be sure to read the guidelines...

*Peter Ganick, West Hartford Connecticut
Jukka-Pekka Kervinen, Espoo Finland
<http://bluelionbooks.info>
<http://www.cafepress.com/bluelionbooks66>*

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153. **Lawrence Upton**

Re: English poets needed to read in Massachusetts

Wed 9 Nov 2005

Will you consider Scottish, Irish, Welsh, Cornish, Manx etc? Or is it just English poets, you want?

L

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

From: "Michael Hoerman" <██████████>

To: <██████████>

Sent: Tuesday, November 08, 2005 11:39 PM

Subject: English poets needed to read in Massachusetts

> Any English poets currently in the US or here in early December interested in giving a reading in Lowell, Mass., please give me a holler. This is related to a cultural festival in Lowell that I'm sure would offer some honorarium. One person suggested to me was Miles Champion. I'll answer all queries.

>

> Michael Hoerman

>

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154. **Boyd Spahr**
this week in Democracy in America
Wed 9 Nov 2005

(aka Order & Decorum)
www.personnagesobscurs.com

Brandon Downing
Joshua Edwards
Rachel Loden
Nate Pritts
Dara Wier

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155. **dameadows**
oh happy day
Wed 9 Nov 2005

After many of us unionists spent much time and thought on pamphletting and rallying the vote, to which the citizens of California responded:

<http://www.latimes.com/news/local/la-110905elex_lat,0,3584854.story?coll=la-home-headlines> "In a sharp repudiation of Gov. Arnold Schwarzenegger, Californians rejected all four of his ballot proposals Tuesday in an election that shattered his image as an agent of the popular will."

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156. **Ishaq**
En fins (clichy sous bois): zone d'injustices ?" dub mp3 download
Wed 9 Nov 2005

<http://radio.indymedia.org/news/2005/11/7619.php>

En fins (clichy sous bois): zone d'injustices ?" dub

...le pute/il trip sur la/et voila!!!...Check ca!!!/Tous les gars/Son!!!/lookin for talkshow clammers/You bangin naw/We a go clappin/applausibility/drownin out the vorticist/Capitalist et Schizophrenie/Reversionism/Deleuze comme Guattari/Cee/Si je jeux/dis/Vox/Isa/The sublime poundin the concrete of amerikkka

audio download: MP3 at 6.3 mebibytes

http://radio.indymedia.org/uploads/en_fins_clichy-sous_bois_.mp3

En fins (clichy sous bois): zone d'injustices ?" dub
lord patch vs the giver

"what can the story of the end do and the end itself? exploding stones
become speed lines"

-- robert gluck

"Pourquoi cette démonstration de force alors?"

En fins

C'est comme une film

C'est folle

le pute

il trip sur la

et voila!!!

Quoi?!!

On combat avec these

L'ouest bloke

C'est un joke

Like Henny Youngman

Une truc amerikkkan

post moderne

spunkin oneliners

thanks to viagra for imitations of the power of a brutha

jammin the surreality as they fiddle w/ themselves

C'est une cinefile Sade w/ fanadel

genet dorme en bliss

avec arabie et black panthers

Check ca!!!

Tous les gars

Son!!!

lookin for talkshow clammers

You bangin

naw

We a go clappin

applausibility

drownin out the vorticist

Capitalist et Schizophrenie

Reversionism

Deleuze comme Guatarrie

Cee

Si je jeux

dis

Vox

Isa

The sublime poundin

the concrete of amerikkka

Shes

Burnin

Alle! Alle!!

S/T

bam bam

negrophile

feel me

the denier

retourne

Dig the meanin

encore

like the beginnin

Sound nomme

Explosif comme plastique

C'est une notre bertrand

Un type afrikan

...stop

au...

//...

Ayo

En fins

Anna One

On a

Un deux

C'est pas dur

Represe

Ons combat avec these...

lyrics lord patch

music versioned from tolan mcneil (the giver)

download:

http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_.mp3

1425 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

end notes:

"Pourquoi cette démonstration de force alors

Les deux jeunes morts (Zyad et Bounna, 17 et 15 ans, du collège n°3)

Clichy-sous-Bois : zone de non-droits ou zone d'injustices ?"-- Antoine Germa
see also:

"Samedi soir, au moment de la rupture du jeûne (vers 18h30), les 400 CRS et gendarmes, dont une partie vient de Chalon s/saone, sont sortis un peu partout dans la cité du Chêne pointu. Comme à l'accoutumée, il s'agissait d'encercler - "de boucler" - le quartier. Don quichottisme policier : en cohorte, à la façon des légions romaines, au pas de course, visière baissée, bouclier au bras, et flash-ball à la main, ils parcourent les rues une à une contre des ennemis invisibles....Pourquoi cette démonstration de force alors même que les rues étaient particulièrement calmes ?" -- Antoine Germa -- "Clichy-sous-Bois : zone de non-droits ou zone d'injustices ?"

<http://victoria.indymedia.org/news/2005/11/45602.php>

or

http://lmsi.net/article.php3?id_article=477

and

Clichy-sous-Bois, the impoverished and segregated north-eastern suburb of Paris where the two men lived and where the violent reaction to their deaths began, was a ticking bomb for the kind of dramatic social upheaval we are currently witnessing. ...A simple gesture of regret could go a long way towards defusing the tensions for now. The morning after the gassing of the mosque, a young Muslim woman summed up a widespread feeling: "We just want them to stop lying, to admit they've done it and to apologise." -- NAIMA BOUTELDJA -- "The Explosion in the Suburbs: Paris is Burning"

<http://victoria.indymedia.org/news/2005/11/45648.php>

or

<http://www.counterpunch.org/naima11072005.html>

and

The Web document alleges that a massive police operation was deliberately designed to exacerbate the conflict with the youth on the estate after initial riots following the deaths of the two teenagers had subsided...Minister Nicolas Sarkozy is bent on stoking up the revolt of the youth...After widespread criticism—some it from his own party, the ruling Union for a Popular Movement—for his provocative description of the largely immigrant and Muslim youth on these poor, working class estates as “scum” and “gangrene,” which need to be sandblasted away, he defended his stance on November 3. --

<http://victoria.indymedia.org/news/2005/11/45603.php>

or

<http://www.wsws.org/articles/2005/nov2005/fran-n05.shtml>

and

The police have been unable to re-establish order despite strong action. Hit-and-run youth gangs coordinating action over mobile phones have been too quick for them. It now seems less and less likely that police action alone can restore calm....Nicholas Sarkozy's remarks calling violent youth 'scum' also provoked further violence, several experts say. "Sarkozy's choice of words makes me think of the rhetoric used by military police in racial dictatorships, and of regimes practising ethnic cleansing," ... -- Julio Godoy -- "Paris Riots Spread Into Rebellion"

<http://victoria.indymedia.org/news/2005/11/45626.php>

or

http://www.finalcall.com/artman/publish/article_2251.shtml

"FinalCall.com) - In the 1960s and '70s, the cities of America were burning under the weight of Black rebellion. The American media called these rebellions riots, but it was Kwame Ture (formerly Stokely Carmichael) and other progressive leaders who preached to the Black community that what was happening in the streets of America were not riots but, in fact, were rebellions. They were an oppressed people rebelling against an unjust authority."-- A. Akbar Muhammad -- "The veil is lifted in France as Black and Arab youth rebel"

http://www.finalcall.com/artman/publish/article_2252.shtml

<http://victoria.indymedia.org/news/2005/11/45602.php>

___\
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

<http://www.sidebrow.net/2006/lbraithwaite-01.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/
\
}

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157. **Craig Allen Conrad**

reminder: COLE SWENSEN, with Frank Sherlock & CAConrad, Temple U, 11/15, 8pm

Wed 9 Nov 2005

reminder: COLE SWENSEN, with Frank Sherlock & CAConrad, Temple U,
11/15, 8pm

COLE SWENSEN

with Frank Sherlock and CAConrad

Tuesday, November 15th, 2005 at 8pm

TUCC room 222, Temple University, Center City Campus

1515 Market Street, Philadelphia

(entrance on North Side of Bldg.)

Free Admission - Open To Public

This event is part of Jonathan Skinner's IMAGINING OPEN SPACES seminar,
and is sponsored by the Center for the Humanities at Temple.

Cole Swensen will be presenting

Ours: the Gardens of Andre le Notre

a poetry reading

Frank Sherlock and CAConrad will be reading from their collaboration

The City Real & Imagined: Philadelphia Poems

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>)

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158. **Michael Kelleher**

Detroit Reading

Wed 9 Nov 2005

Michael Kelleher and Pete Marcus

Monday, November 14, 8 p.m.

Zeitgeist Gallery and Performance Venue
2661 Michigan Avenue, Detroit

Hope to see you there.

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159. **Rodrigo Toscano**

Sally Silvers & Dancers Silver Anniversary at PS122

Wed 9 Nov 2005

Forward from: Sally Silvers

Sally Silvers & Dancers Silver Anniversary at PS122, Nov. 17-20

██████████

Friends and Colleagues,

This is the big one -

A push forward into a fresh future while looking at 25 years of choreography!

I hope you will come celebrate with me.

All best wishes, Sally Silvers

A look at the program follows, but first the when, what, where, when:

Five Performances:

Thurs-Sun., Nov. 17-20.

Thursday, Friday, Saturday at 8

& Saturday & Sunday at 5

at P.S. 122, 150 First Ave.(9th St.)

Box office ██████████, www.ps122.org, \$20, \$15 (students/seniors)

Featuring:

Puppy-Skills with a sextet of incredible dancers -

Vicky Shick, Paige Martin, Julie Atlas Muz, Marion Ramirez, Jamie Di Mare,
and newcomer Liz Filbrun - group glamorizing solo material Silvers created on
herself and others

throughout 25 years. Music by Bruce Andrews with Michael Schumacher

Oven Rack, the premiere of a new version of my solo warmed up by the Ap-
palachian music of Iris DeMent

Wearable, an improvisation with me, Pooh Kaye (the legendary) and Cydney
Wilkes (the sublime) both of whom I've worked with since the early 80s. There
will be a different improvising musician each night - John Zorn, Marty Ehrlich,
Shelley Hirsch, Jim Staley - a set design by frequent collaborator architect/

artist Yumi Kori, and the fantastical costume sculptures of artist Anne Katrin Grotepass.

RUPT, the NYC premiere. Taking its cue from an encyclopedia of mental aberrations, this is a charmer created at Sarah Lawrence on six dancers in May 2005 & performed by pretty much its original cast: Liz Filbrun, Fran Darnell, Angelica Kushi, Lucy Yim, Julia Planine-Troiani, and Meghan Keil.

And finally FLAP, a recreation of my signature solo from 1989 on Carolyn Hall with the great music of Lawrence "Butch" Morris and the film of Caroline Avery.

Long-term collaborator Elizabeth Hope Clancy made the costumes for Puppy-Skills & Oven Rack and David Fritz lights the lights.

See you there!

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160. **Maria Damon**

Re: oh happy day

Wed 9 Nov 2005

yay! good news here too; the incumbent mayor of St Paul, a Democrat (or, as they say around here, a "DFL-er" -Democratic Farm and Labor) who endorsed Pres. Bush lost to a *real* democrat by a landslide, so now we will have an ex-Green Party DFL mayor in Mpls and a DFL mayor in St Paul.

At 8:37 AM -0800 11/9/05, dameadows wrote:

>After many of us unionists spent much time and thought on pamphletting and
>rallying the vote, to which the citizens of California responded:

>

><[http://www.latimes.com/news/local/la-110905elex_lat,0,3584854.story?](http://www.latimes.com/news/local/la-110905elex_lat,0,3584854.story?coll=la-h)
coll=la-h

>ome-headlines>

>"In a sharp repudiation of Gov. Arnold Schwarzenegger, Californians rejected

>all four of his ballot proposals Tuesday in an election that shattered his

>image as an agent of the popular will."

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161. **tb2h**

Re: oh happy day

Wed 9 Nov 2005

Maria,

My aphasia might be rearing it's ugly head but I can't recall the name of the bl;ck beatnik you always write about and the Nashville hip-hopps think the beats are gone. It's dejavous here for me. I'm reliving the sixties.

tom bell

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162. **furniture_press**

Oh Blog

Wed 9 Nov 2005

<http://thel latentimage.blogspot.com/>

--

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

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

Powered By Outblaze

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163. **Maria Damon**

Re: oh happy day

Wed 9 Nov 2005

bob kaufman --nice to hear from you tom...md

At 3:22 PM -0600 11/9/05, tb2h wrote:

>Maria,

>

> My aphasia might be rearing it's ugly head but I can't recall the name of
>the bl;ck beatnik you always write about and the Nashville hip-hopps think the
>beats are gone. It's dejavous here for me. I'm reliving the sixties.

>

>tom bell

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164. **furniture_press**

Re: Oh Blog

Wed 9 Nov 2005

If anyone would like to link to this blog, please send me a link.

quid pro quo, mofo.

C.C.

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

From: "furniture_press" <[REDACTED]>

To: [REDACTED]

Subject: Oh Blog

Date: Wed, 9 Nov 2005 16:28:09 -0500

<http://thel latentimage.blogspot.com/>

--

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

Powered By Outblaze

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

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165. **Jeffre Jullic**

comment in Ron Silliman's blog's comment box for Wednesday, November 09, 2005

Wed 9 Nov 2005

I find it worth noting that the Williams lines tend to end on stressed syllables, whereas yours tend to end on unstressed syllables.

Out of 27 Williams lines, only 8 end on unstressed syllables (30%); out of a comparable 31 Silliman lines, twice as many, ~16~ end on unstressed syllables (52%).

The difference between the Williams 30%-70% and the Silliman 52%-48% also seems significant to me.

To do something 70% of the time (use stressed syllables at the end of a line, like Williams) is to

do something with a convincing burden of intentionality. So, Williams is ostensibly using stress-accentual standards as part of his authorial intent: the lines are, to that extent, "metrical." There is "proof" that there exists an authentic, underlying basis for his line-breaks: that they lean toward stressed endings.

Doing something 52%-48% of the time, though, is so close to 50-50 that it's only negligibly different from randomness. The Silliman excerpt is either making its line-breaks (from a metrical viewpoint) randomly, or stress-accentual considerations (versus, say, semantic considerations) were not a standard for him, again resulting in randomness. The basis for the line-breaks appears that much more subjective, then, than the objectivity that can be found for the Williams line-breaks. (In that sense, the Objectivists may have indeed been literally objective.)

Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com>

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166. **Adam Fieled**
New & Upcoming on PFS Post
Wed 9 Nov 2005

New on PFS Post (www.artrecess.blogspot.com):

- an interview, write-up, and work from Donna Kuhn
- new work from John Siddique, Dee Rimbaud, Chris McCabe

Upcoming:

- featured poets: George Bowering, Andrew Duncan
- new work from Derek Adams

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

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167. **David-Baptiste Chirot**

THOUGHTS WORDS SILENCE TODAY 10 NOVEMBER 1891 DEATH OF RIMBAUD

Thu 10 Nov 2005

i is an
other

"i AM COMPLETELY PARALYZED THERE FORE I WISH TO
DEPART
EARLY"

(last dictated words marseilles 10 november 1891 to his sister isabell)

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

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168. **alexander saliby**

Re: comment in Ron Silliman's blog's comment box for Wednesday, November 09, 2005

Thu 10 Nov 2005

Wow!

This is fascinating; worthless, but fascinating! And the conclusions from the amassed data are equally interesting...again, worthless, but interesting.

What's fascinating to me is not the knowledge I now have of the differences between the end syllables of the poems of two poets, but the knowledge that somebody out there actually spent the time and exerted the energies to collect the information.

I remember once, as an undergraduate, reading from a Concordance that had a count of the number of times various words appeared in the King James translation of the Bible...I thought then: "what a waste of time and effort...counting such things as the frequency of words in a specific text. And I think now: what a waste of time and energy it is to count stressed and unstressed syllables in text, any text!

Now that we have this analysis, I ask myself this, will I appreciate the poetry more?

And the answer is a simple, "No."

Better yet, will the possession of the information help me improve either my reading or my writing skills?

Again...sorry, Jeffre Jullic, but, "No!"

You say, "...I find it worth noting..." and I ask, "Worth what?"

What benefit to either readers or writers is there in knowing what you have amassed? (And please note I don't question your technical skills at assessing the difference between stressed and unstressed syllables, though that too is a matter of interest. Do you have the skill to identify a stressed versus an unstressed syllable in text, and do you take into account geographic pronunciation peculiarities when you are identifying? What allowances have you made for regional pronunciation variables? How have you accounted for the variance between the Williams versus the Silliman pronunciation proclivities?).

But, again, this data, once compiled, however accurately, ranks right up there with all the other worthless information I was forced to learn in H.S. by teachers who were mesmerized by useless data drummed into them by associate profs who learned the junk while researching their dissertations.

Should we count the stressed versus unstressed syllables in the following in order to appreciate the poet's efforts?

by William Carlos Williams
Transitional

First he said:	(stressed final?)
It is the woman in us	(unstressed final?)
That makes us write--	(unstressed final? worse, punctuation?)
Let us acknowledge it-- issues here!)	(stressed final? similar punctuation)
Man would be silent.	(unstressed final?)
We are not men	(stressed final?)
Therefore we can speak	(stressed final?)
And be conscious	(unstressed final?)
(of the two sides)	(stressed final?)
Unbent by the sensual	(stressed final?)
As befits accuracy.	(unstressed final?)
I then said:	(stressed final?)
Dare you make this	(stressed final?)
Your propaganda?	(unstressed final?)

And he answered: (unstressed final?)

Am I not I--here? (stressed final?)

First, is this a 70/ 30 verse? Beats me! But....I DON'T CARE!!!!

I love the work! I dislike your over-analytical approach to reading...more, I abhor your inference that the writer might have actually been counting his stressed versus unstressed syllables during the creation process.

And in a closing note to all readers who care about this syllabic evaluation, I have only this to recommend: major in mechanical engineering.

Alex

Sent: Wednesday, November 09, 2005 2:01 PM

Subject: comment in Ron Silliman's blog's comment box for Wednesday, November 09, 2005

I find it worth noting that the Williams lines tend to end on stressed syllables, whereas yours tend to end on unstressed syllables.

Out of 27 Williams lines, only 8 end on unstressed syllables (30%); out of a comparable 31 Silliman lines, twice as many, ~16~ end on unstressed syllables (52%).

The difference between the Williams 30%-70% and the Silliman 52%-48% also seems significant to me.

To do something 70% of the time (use stressed syllables at the end of a line, like Williams) is to do something with a convincing burden of intentionality. So, Williams is ostensibly using stress-accentual standards as part of his authorial intent: the lines are, to that extent, "metrical." There is "proof" that there exists an authentic, underlying basis for his line-breaks: that they lean toward stressed endings.

Doing something 52%-48% of the time, though, is so close to 50-50 that it's only negligibly different from randomness. The Silliman excerpt is either making its line-breaks (from a metrical viewpoint) randomly, or stress-accentual considerations (versus, say, semantic considerations) were not a standard for him,

again resulting in randomness. The basis for the line-breaks appears that much more subjective, then, than the objectivity that can be found for the Williams line-breaks. (In that sense, the Objectivists may have indeed been literally objective.)

Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com><<http://farechase.yahoo.com/>>

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169. **Roger Day**

Re: comment in Ron Silliman's blog's comment box for Wednesday, November 09, 2005

Thu 10 Nov 2005

Dincha receive the memo? Doncha know that *all* poetry is metrical? That there's no formalism outside of metrics! Metric Formalism Roolz! Pound never happened! Vers Libres is Bad! A Work Of The Other! Ooooh!

On 11/10/05, alexander saliby <[REDACTED]> wrote:

> Wow!

>

> This is fascinating; worthless, but fascinating! And the conclusions from the amassed data are equally interesting...again, worthless, but interesting.

>

> What's fascinating to me is not the knowledge I now have of the differences between the end syllables of the poems of two poets, but the knowledge that somebody out there actually spent the time and exerted the energies to collect the information.

>

> I remember once, as an undergraduate, reading from a Concordance that had a count of the number of times various words appeared in the King James translation of the Bible...I thought then: "what a waste of time and effort...counting such things as the frequency of words in a specific text. And I think now: what a waste of time and energy it is to count stressed and unstressed syllables in text, any text!

>

> Now that we have this analysis, I ask myself this, will I appreciate the poetry more?

>

> And the answer is a simple, "No."

>

> Better yet, will the possession of the information help me improve either my reading or my writing skills?

>

> Again...sorry, Jeffrey Jullic, but, "No!"

>

> You say, "...I find it worth noting..." and I ask, "Worth what?"

>

> What benefit to either readers or writers is there in knowing what you have amassed? (And please note I don't question your technical skills at assessing the difference between stressed and unstressed syllables, though that too is a matter of interest. Do you have the skill to identify a stressed versus an unstressed syllable in text, and do you take into account geographic pronunciation peculiarities when you are identifying? What allowances have you made for regional pronunciation variables? How have you accounted for the variance between the Williams versus the Silliman pronunciation proclivities?).

>

> But, again, this data, once compiled, however accurately, ranks right up there with all the other worthless information I was forced to learn in H.S. by teachers who were mesmerized by useless data drummed into them by associate profs who learned the junk while researching their dissertations.

>

> Should we count the stressed versus unstressed syllables in the following in order to appreciate the poet's efforts?

> *****

> by William Carlos Williams

> Transitional

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> It is the woman in us (unstressed final?)

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> That makes us write-- (unstressed final? worse, punctuation?)

>

> Let us acknowledge it-- (stressed final? similar punctuation issues here!)

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> Man would be silent. (unstressed final?)

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> We are not men (stressed final?)

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> And be conscious (unstressed final?)
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> Dare you make this (stressed final?)
>
> Your propaganda? (unstressed final?)
>
> And he answered: (unstressed final?)
>
> Am I not I--here? (stressed final?)
>
> *****
>
>
>
>
> First, is this a 70/ 30 verse? Beats me! But....I DON'T CARE!!!!
>
> I love the work! I dislike your over-analytical approach to reading...more, I
abhor your inference that the writer might have actually been counting his
stressed versus unstressed syllables during the creation process.
>
> And in a closing note to all readers who care about this syllabic evaluation, I
have only this to recommend: major in mechanical engineering.
>
> Alex
>
> Sent: Wednesday, November 09, 2005 2:01 PM
> Subject: comment in Ron Silliman's blog's comment box for Wednesday, No-
vember 09, 2005
>
>
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> stress-accentual standards as part of his authorial
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> There is "proof" that there exists an authentic,
> underlying basis for his line-breaks: that they lean
> toward stressed endings.
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> close to 50-50 that it's only negligibly different
> from randomness. The Silliman excerpt is either making
> its line-breaks (from a metrical viewpoint) randomly,
> or stress-accentual considerations (versus, say,
> semantic considerations) were not a standard for him,
> again resulting in randomness. The basis for the
> line-breaks appears that much more subjective, then,
> than the objectivity that can be found for the
> Williams line-breaks. (In that sense, the Objectivists
> may have indeed been literally objective.)
>
>
>
>
> _____
> Yahoo! FareChase: Search multiple travel sites in one click.
> <http://farechase.yahoo.com><<http://farechase.yahoo.com/>>
>
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<http://www.badstep.net/>
<http://www.cb1poetry.org.uk/>

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170. **Michael Heller**
(no subject)

Thu 10 Nov 2005

--=====AVGMAIL-437343325F9E=====Content-Type: text/plain;
charset=us-ascii; format=flowed; x-avg-checked=avg-ok-30E71C29

REMINDER NOTICE

Reception and reading for new books from Salt Publishing by Michael Heller
and Geoffrey O'Brien

Wednesday, November 16th, 6-9 PM
at Teachers & Writers
5 Union Square West
NYC

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-437343325F9E=====Content-Type: text/plain; x-
avgÿrt; charset=us-ascii; x-avg-checked=avg-ok-30E71C29 Content-Description:
"AVG certification"

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.1.362 / Virus Database: 267.12.8/162 - Release Date: 11/5/2005

--=====AVGMAIL-437343325F9E=====

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171. **Dan Waber**

**Re: comment in Ron Silliman's blog's comment box for Wednesday,
November 09, 2005**

Thu 10 Nov 2005

alexander,

Now that we have this analysis, I ask myself this, will I appreciate the poetry more?

And the answer is a simple, "No."

*Better yet, will the possession of the information help me improve either my reading
or my writing skills?*

Again...sorry, Jeffre Jullic, but, "No!"

You say, "...I find it worth noting..." and I ask, "Worth what?"

I side with John Barth on the issue:

"My feeling about technique in art," he told an interviewer in 1968, "is that it has about the same value as technique in love-making. That is to say, on the one hand, heartfelt ineptitude has its appeal and, on the other hand, so does heartless skill; but what you want is passionate virtuosity."

(<http://www.centerforbookculture.org/context/no5/harris.html>)

If this kind of analysis doesn't improve your own technique, so be it. Others do find value in precisely this sort of look at the nuts and bolts of craft. Not because they want to construct poems-by-number, but because it can provide another kind of understanding of the tools being used and the material being worked. Exploring the nature and shape of one's own understanding of these tools and materials is one excellent way to construct a personal style or find one's voice as a writer.

Does a chef need to know the complete provenance of every ingredient in the kitchen to prepare an excellent meal? No, of course not. But it might help to choose this cheese over that one to know that both the green beans and one of the cheeses--the soft one for crumbling when the initial thought was to use the more traditional hard one for grating--come from the same small town. Both choices would have been equally "good", but a consistent pattern of choices ignorant of provenance would yield an identifiably different set of meals than a consistent pattern of choices informed by that knowledge. And it makes no difference to that formation of style if the restaurant patrons have the knowledge to "get" the connections or not. The style emerges from the set of choices, not from the underlying reasons.

I'm for anything that helps people develop their individual voices.

I find concordances hugely interesting and useful, as well. It's a revelatory experience to generate a concordance of your own collected works, and I recommend it to anyone.

Does information like this, and like Jeffre Jullic provided, help me improve either my reading or my writing? I say "yes" to both.

Regards,
Dan

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172. **mIEKAL aND**

Oldest reliably dated example of an abecedary?

Thu 10 Nov 2005

A Is for Ancient, Describing an Alphabet Found Near Jerusalem

By JOHN NOBLE WILFORD

Published: November 9, 2005

<http://www.nytimes.com/2005/11/09/international/middleeast/09alpha-bet.html>

Archaeologists digging in July at the site, Tel Zayit, found the inscribed stone in the wall of an ancient building. After an analysis of the layers of ruins, the discoverers concluded that this was the earliest known specimen of the Hebrew alphabet and an important benchmark in the history of writing, they said this week.

If they are right, the stone bears the oldest reliably dated example of an abecedary - the letters of the alphabet written out in their traditional sequence. Several scholars who have examined the inscription tend to support that view.

Experts in ancient writing said the find showed that at this stage the Hebrew alphabet was still in transition from its Phoenician roots, but recognizably Hebrew. The Phoenicians lived on the coast north of Israel, in today's Lebanon, and are considered the originators of alphabetic writing, several centuries earlier.

The discovery of the stone will be reported in detail next week in Philadelphia, but was described in interviews with Ron E. Tappy, the archaeologist at the Pittsburgh Theological Seminary who directed the dig.

"All successive alphabets in the ancient world, including the Greek one, derive from this ancestor at Tel Zayit," he said.

The research is supported by an anonymous donor to the seminary, which has a long history in archaeological field work. The project is also associated with the American Schools of Oriental Research and the W. F. Albright Institute for Archaeological Research, in Jerusalem.

Frank Moore Cross Jr., a Harvard expert on early Hebrew inscriptions who was not involved in the research, said the inscription "is a very early Hebrew alphabet, maybe the earliest, and the letters I have studied are what I would expect to find in the 10th century" before Christ.

P. Kyle McCarter Jr., an authority on ancient Middle Eastern writing at Johns Hopkins University, was more cautious, describing the inscription as "a

Phoenician type of alphabet that is being adapted." But he added, "I do believe it is proto-Hebrew, but I can't prove it for certain."

Lawrence E. Stager, an archaeologist at Harvard engaged in other excavations in Israel, said the pottery styles at the site "fit perfectly with the 10th century, which makes this an exceedingly rare inscription." But he added that more extensive radiocarbon dating would be needed to establish the site's chronology.

The Tel Zayit stone was uncovered at an eight-acre site in the region of ancient Judah, south of Jerusalem, and 18 miles inland from Ashkelon, an ancient Philistine port.

The two lines of incised letters, apparently the 22 symbols of the Hebrew alphabet, were on one face of the 40-pound stone. A bowl-shaped hollow was carved in the other side, suggesting that the stone had been a drinking vessel for cult rituals, Dr. Tappy said. The stone, he added, may have been embedded in the wall because of a belief in the alphabet's power to ward off evil.

In a study of the alphabet, Dr. McCarter noted that the Phoenician-based letters were "beginning to show their own characteristics." The Phoenician symbol for what is the equivalent of a K is a three-stroke trident; in the transitional inscription, the right stroke is elongated, beginning to look like a backward K.

Another baffling peculiarity is that in four cases the letters are reversed in sequence; an F, for example, comes before an E.

The inscription was found in the context of a substantial network of buildings at the site, which led Dr. Tappy to propose that Tel Zayit was probably an important border town established by an expanding Israelite kingdom based in Jerusalem.

A border town of such size and culture, Dr. Tappy said, suggested a centralized bureaucracy, political leadership and literacy levels that seemed to support the biblical image of the unified kingdom of David and Solomon in the 10th century B.C.

"That puts us right in the middle of the squabble over whether anything important happened in Israel in that century," Dr. Stager said. A vocal minority of scholars contend that the Bible's picture of the 10th century B.C. as a golden age in Israelite history is insupportable. Some archaeological evidence, they say, suggests that David and Solomon were little more than tribal chieftains and that it was another century before a true political state emerged.

Dr. Tappy acknowledged that he was inviting controversy by his interpretation of the Tel Zayit stone and other artifacts as evidence of a fairly advanced political system 3,000 years ago. Critics who may accept the date and description of the inscription are expected to challenge him when he reports on the findings

next week in Philadelphia at meetings of the American Schools of Oriental Research and the Society of Biblical Literature.

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173. **Robert Grotjohn**

Re: comment in Ron Silliman's blog's comment box for Wednesday, November 09, 2005

Thu 10 Nov 2005

Should one count the syllables in order to enjoy the poem? Not necessarily. Could one count the syllables in order to enjoy the poem? Why not?

Gee, you think maybe GM Hopkins counted syllables? That it made any difference where the stresses fell?

Value is contingent; one person's worthless junk may be another person's treasure. Attention to prosody is important to a reading of some poems, and awareness of it is necessary to an understanding of "poetry," at least to an historical understanding. Consider Gwendolyn Brooks' comments on how she reads "We Real Cool." (An associate prof who learned the junk while researching her dissertation?) The tone and implied meaning of the poem shifts according to whether or not the "we" is stressed. Brooks unstressed it--not the way I would have done it when I first read the poem, but maybe I spent too much time in pool halls.

Williams isn't Hopkins or Brooks, and people might disagree on what should be stressed or unstressed, but the poem by Williams below demands variable stresses in the repeated phrase, whether or not that variety is intentional in anyone's reading of the poem. I can't see how Williams couldn't have cared about it and thought about it in the way he created the line breaks. If Williams cared, and one cares about his poetry, shouldn't one care about the prosody and consider it caringly?

They taste good to her
They taste good
to her. They taste
good to her.

Particularly in the middle two lines, the end words seem to require rather heavy stress. Others could disagree, but a shift in stress creates a shift, however slight, in understanding. If one cares about language enough to care about poetry, how could that be worthless?

By the way, I don't think this is a matter of preference or regional or personal pronunciation: Man would be silent. (unstressed final?--YES). I suppose I might not care about counting syllables if I couldn't do it--I don't care much about

hitting even a hanging curve. Yes, I am an associate prof who counted bunches of things for my dissertation and who makes my students count things (see GM Hopkins and taste above). That counting may be worthless to other people (but to some of the students in my classes, poetry is worthless--fewer at the end of a semester than at the beginning, I hope), but I think it is FUN. (stressed final)

Bob Grotjohn

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174. **Joe Brennan**
ITS NOT TORTURE, ITS SEX

Thu 10 Nov 2005

"ITS NOT TORTURE, ITS SEX," Cheney Claims. Bush Declares: 'We Need Torture. Its Our Kickback Fetish After A Hard Day Of Doing the Murder For Oil Fetish.': 'Power Kind Of Kinks You Up,' Declares Rumsfeld.: Cheney, Libby, Wolfowitz Et Al Went To War To Add To Personal Collection Of Snuff Films: In The Great Tradition Of The CIA Sponsored Men's Magazines Of The Fifties, U.S. Intelligence Starts Hard Core Fetish Porn Website (operationjizzmo.com) Featuring U.S. Servicemen Performing Golden Showers, Anal Penetration, Bondage, Asphyxiation, And Snuff On Iraqi Detainees: Mel Gibson's 'Passion Of Christ' & Cheney's 'Thou Shalt Torture' Reprise To Sellout Mobs On Double Bill At Evangelical Churches. By GET RITCHMANN

Meet the New Elito, Same As The Old Elito:
With The End Of Roe V. Wade Congress, Red States Gear Up To Father
Thousands, Millions Of Bastards:
Evangelicals Embrace Papist Court:
Blue Blood And Blue Balls: Alito: A Case Study In The Abuse Of The
Latter To Become The Former.
By DAVID IGNORAMUS

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175. **Sarah Trott**
Khaled Mattawa Reading, 11/17

Thu 10 Nov 2005

One week away...

THE CONTEMPORARY WRITERS SERIES at Mills College is proud to welcome poet and translator, Khaled Mattawa. Khaled will be the first reader in Mills' new Chana Bloch Reading of Writers in Translation, an annual reading celebrating the art of translation.

Khaled Mattawa was born in 1964 in Benghazi, Libya and emigrated to the US when he was 15. The translator of three volumes of contemporary Arabic poetry, in 2003 he won the PEN Award for Poetry in Translation for Saadi Yousef's **Without an Alphabet, Without a Face** (Graywolf Press, 2002). Marilyn Hacker writes about the book, "These poems are urban and lyrical, engaged in the signal struggles of our era (including the long one of the Palestinian people for self-determination), but radiating at the same time a humanist universalism attained through intense attention to the particular." The first ever Arab-American poet to win a Guggenheim Fellowship, his most recent collection of poems is **Zodiac of Echoes** (Ausable Press, 2003). Mattawa currently teaches creative writing at the University of Michigan.

Come hear Khaled Mattawa read on Thursday, November 17, 2005!

5:30-7 pm

Mills Hall Living Room

Refreshments will be served.

Mills College

5000 MacArthur Blvd.

Oakland, CA

Directions available at <http://www.mills.edu/maps/index.php>

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176. **jUStin!katKO**

Fwd: MESHWORKS

Thu 10 Nov 2005

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

From: Keith Tuma <[REDACTED]>

Date: Nov 9, 2005 9:19 AM

Subject: MESHWORKS

To: [REDACTED]

*Announcing. . . *

MESHWORKS

THE MIAMI UNIVERSITY ARCHIVE OF WRITING IN PERFORMANCE

*

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<http://www.orgs.muohio.edu/oxmag/meshworks/index.html>

*

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a video and audio archive of writing in performance

*

*

*currently featuring video and/or audio of readings at Miami University by
Lisa Jarrot, Tom Raworth, and Tyrone Williams*

*

*

and video of Randolph Healy at the 2005 SoundEye Festival in Cork, Ireland

*

*

and the multi-media performance SCENE !N HERD

*

*

with more to come in the months ahead

*

*

*Click on the Meshworks button at <http://www.orgs.muohio.edu/oxmag/> or go
directly to <http://www.orgs.muohio.edu/oxmag/meshworks/index.html> and then
to the links at the right for Writing at Large, Miami University Visiting
Writers Series, and Oxmag Readings*

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177. **c. s. giscombe**

Giscombe talk on Paul Delvaux, Poets House, 15 November

Thu 10 Nov 2005

Hello Everyone.

I'm giving a talk on the Belgian painter Paul Delvaux
on Tuesday evening, 15 November, at Poets House in New
York. It's described just below. i think it's \$7 to
get in. Thanks.

Cecil Giscombe

White Women, Dark Trains, and Poem After Poem—Paul
Delvaux's Railroad Sense with C. S. Giscombe
November 15th, 7:00 PM
New York

Paul Delvaux's nudes and skeletons are well known and
much discussed; but trains, rail stations, and
switching yards also figure in his paintings.
Giscombe--poet, essayist, railroad engineer--talks
about Delvaux's trains and their relation to issues of

race, representation, eros, and public transportation
in poetry.

C. S. Giscombe's books include *Inland*, *Giscome Road*,
and *Into and Out of Dislocation*.

Poets House
72 Spring Street, 2nd Floor, New York

C. S. Giscombe

██████████
telephone: ██████████ and ██████████

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178. **PR Primeau**

Re: En fins (clichy sous bois): zone d'injustices ?" du...

Thu 10 Nov 2005

my thoughts are w/ the french revolutionaries.

remember remember the 3rd of november

pr

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179. **PR Primeau**

Call for Submissions -- STARFISH

Thu 10 Nov 2005

We are currently accepting submissions for the third issue of Starfish. Starfish is an online quarterly journal of Surrealist - and surrealistic - literature. Poetry, prose, and critical theory are all accepted. Don't be taken aback by "Surrealist" -- we aren't dogmatic; Starfish is intended to showcase any work of art that is dreamy and fantastic (excluding sci-fi), utilizes cut-up or automatic writing, or has genuine (...as genuine as you can get) interaction with the subconscious. We generally try to keep issues small, but all submissions are given fair consideration.

To gage our tastes...

Issue 1

[_http://starfishpoetry.net/content.php?content.12_](http://starfishpoetry.net/content.php?content.12_)
(<http://starfishpoetry.net/content.php?content.12>)

Issue 2

[_http://starfishpoetry.net/content.php?content.11_](http://starfishpoetry.net/content.php?content.11_)
(<http://starfishpoetry.net/content.php?content.11>)

Best,

PR Primeau & Dimitri Diakopolous

[\[REDACTED\]](mailto:) (mailto:[\[REDACTED\]](mailto:))

[_http://starfishpoetry.net/](http://starfishpoetry.net/) (<http://starfishpoetry.net/>)

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180. **C Daly**

WCW

Thu 9 Nov 2006

there are plenty of recordings of Williams reading; I have some old LPs, tapes, and there are lots of audio files online.

Catherine

<Consider Gwendolyn Brooks' comments on how she reads "We Real Cool." (An associate prof who learned the junk while researching her dissertation?) The tone and implied meaning of the poem shifts according to whether or not the "we" is stressed. Brooks unstressed it-not the way I would have done it when I first read the poem, but maybe I spent too much time in pool halls.>

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181. **jUStin!katKO**

Re: Meshworks

Thu 10 Nov 2005

apologies for the possibly broken link (at least, it appeared broken in the archive)

- jUStin

- - -

MESHWORKS: the Miami University Archive of Writing in Performance
<http://www.orgs.muohio.edu/oxmag/meshworks/index.html>

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182. **Mairead Byrne**

Re: Call for Submissions -- STARFISH

Thu 10 Nov 2005

DIRT #2 was terrifically enjoyable Primeau -- here's to STARFISH! Mairead

>>> [REDACTED] 11/10/05 1:01 PM >>>

We are currently accepting submissions for the third issue of Starfish. Starfish is an online quarterly journal of Surrealist - and surrealistic - literature. Poetry, prose, and critical theory are all accepted. Don't be taken aback by "Surrealist" -- we aren't dogmatic; Starfish is intended to showcase any work of art that is dreamy and fantastic (excluding sci-fi), utilizes cut-up or automatic writing, or has genuine (...as genuine as you can get) interaction with the subconscious. We generally try to keep issues small, but all submissions are given fair consideration.

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(http://starfishpoetry.net/content.php?content.12_)

Issue 2

[_http://starfishpoetry.net/content.php?content.11_](http://starfishpoetry.net/content.php?content.11_)
(http://starfishpoetry.net/content.php?content.11_)

Best,

PR Primeau & Dimitri Diakopolous

[REDACTED] (mailto:[REDACTED])

[_http://starfishpoetry.net/_](http://starfishpoetry.net/) (<http://starfishpoetry.net/>)

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183. **George Bowering**

Re: comment in Ron Silliman's blog's comment box for Wednesday, November 09, 2005

Thu 10 Nov 2005

Hey, Mr Saliby:

No one will punish you for deciding you don't need information. If it does not help you in your personal experience, that's okay. Go ahead. You are free not to know.

GB

On 9-Nov-05, at 11:34 PM, alexander saliby wrote:

> Wow!
>
> This is fascinating; worthless, but fascinating! And the conclusions
> from the amassed data are equally interesting...again, worthless, but
> interesting.
>
> What's fascinating to me is not the knowledge I now have of the
> differences between the end syllables of the poems of two poets, but
> the knowledge that somebody out there actually spent the time and
> exerted the energies to collect the information.
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> had a count of the number of times various words appeared in the King
> James translation of the Bible...I thought then: "what a waste of time
> and effort...counting such things as the frequency of words in a
> specific text. And I think now: what a waste of time and energy it is
> to count stressed and unstressed syllables in text, any text!
>
> Now that we have this analysis, I ask myself this, will I appreciate
> the poetry more?
>
> And the answer is a simple, "No."
>
> Better yet, will the possession of the information help me improve
> either my reading or my writing skills?
>
> Again...sorry, Jeffre Jullic, but, "No!"
>
> You say, "...I find it worth noting..." and I ask, "Worth what?"
>
> What benefit to either readers or writers is there in knowing what you
> have amassed? (And please note I don't question your technical
> skills at assessing the difference between stressed and unstressed
> syllables, though that too is a matter of interest. Do you have the
> skill to identify a stressed versus an unstressed syllable in text,
> and do you take into account geographic pronunciation peculiarities
> when you are identifying? What allowances have you made for regional
> pronunciation variables? How have you accounted for the variance
> between the Williams versus the Silliman pronunciation proclivities?).
>
> But, again, this data, once compiled, however accurately, ranks right
> up there with all the other worthless information I was forced to

> learn in H.S. by teachers who were mesmerized by useless data drummed
> into them by associate profs who learned the junk while researching
> their dissertations.

>

> Should we count the stressed versus unstressed syllables in the
> following in order to appreciate the poet's efforts?

> *****

> by William Carlos Williams

> Transitional

>

> First he said: (stressed
> final?)

>

> It is the woman in us (unstressed
> final?)

>

> That makes us write-- (unstressed final?
> worse, punctuation?)

>

> Let us acknowledge it-- (stressed final?
> similar punctuation issues here!)

>

> Man would be silent. (unstressed
> final?)

>

> We are not men (stressed final?)

>

> Therefore we can speak (stressed final?)

>

> And be conscious (unstressed
> final?)

>

> (of the two sides) (stressed final?
>)

>

> Unbent by the sensual (stressed final?)

>

> As befits accuracy. (unstressed
> final?)

>

> I then said: (stressed
> final?)

>
> Dare you make this (stressed final?)
>
> Your propaganda? (unstressed final?)
>
> And he answered: (unstressed final?)
>
> Am I not I--here? (stressed final?)
>
>
> *****
> *****
>
>
>
> First, is this a 70/ 30 verse? Beats me! But....I DON'T
> CARE!!!!
>
> I love the work! I dislike your over-analytical approach to
> reading...more, I abhor your inference that the writer might have
> actually been counting his stressed versus unstressed syllables during
> the creation process.
>
> And in a closing note to all readers who care about this syllabic
> evaluation, I have only this to recommend: major in mechanical
> engineering.
>
> Alex
>
> Sent: Wednesday, November 09, 2005 2:01 PM
> Subject: comment in Ron Silliman's blog's comment box for Wednesday,
> November 09, 2005
>
>
> I find it worth noting that the Williams lines tend to
> end on stressed syllables, whereas yours tend to end
> on unstressed syllables.
>
> Out of 27 Williams lines, only 8 end on unstressed
> syllables (30%); out of a comparable 31 Silliman
> lines, twice as many, ~16~ end on unstressed syllables
> (52%).

>
> The difference between the Williams 30%-70% and the
> Silliman 52%-48% also seems significant to me.
>
> To do something 70% of the time (use stressed
> syllables at the end of a line, like Williams) is to
> do something with a convincing burden of
> intentionality. So, Williams is ostensibly using
> stress-accentual standards as part of his authorial
> intent: the lines are, to that extent, "metrical."
> There is "proof" that there exists an authentic,
> underlying basis for his line-breaks: that they lean
> toward stressed endings.
>
> Doing something 52%-48% of the time, though, is so
> close to 50-50 that it's only negligibly different
> from randomness. The Silliman excerpt is either making
> its line-breaks (from a metrical viewpoint) randomly,
> or stress-accentual considerations (versus, say,
> semantic considerations) were not a standard for him,
> again resulting in randomness. The basis for the
> line-breaks appears that much more subjective, then,
> than the objectivity that can be found for the
> Williams line-breaks. (In that sense, the Objectivists
> may have indeed been literally objective.)
>
>
>
>
> _____
> Yahoo! FareChase: Search multiple travel sites in one click.
> <http://farechase.yahoo.com><<http://farechase.yahoo.com/>>
>
>

Geordie Bowering

No longer cuts his toenails in sequence.

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184. **Rob McLennan**
ottawa poetry newsletter

Thu 10 Nov 2005

new on ottawa poetry newsletter:

-- Present Things: On Marianne Bluger by Colin Morton
-- an interview with Amatoritsero Ede by rob mclennan

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://robmclennan.blogspot.com/>

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185. **Pam Brown**

Is Alexander Laurence out there ?

Thu 10 Nov 2005

Dear Poetics Listees,

Does anyone have a contact email for Alexander
Laurence please ?

And does anyone have a contact for the altx site's
Write Stuff section ? My emails to the altx address
have bounced.

Please backchannel to [REDACTED]

Thanks very much,
Pam

Web site : Pam Brown - <http://www.geocities.com/p.brown/>
Associate editor : Jacket - <http://jacketmagazine.com/index.html>

Do you Yahoo!?

Listen to over 20 online radio stations and watch the latest music videos on Ya-
hoo! Music.

<http://au.launch.yahoo.com>

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186. **Poetry Project**

Events at the Poetry Project - 11/11/05 - 11/18/05

Thu 10 Nov 2005

Dears,

Please join us this week for a number of great readings and events. Wednesday, November 16 marks the much anticipated celebration of *The Collected Poems* of Ted Berrigan, with readings by a number of poets. Please scroll down for further details.

With warm thoughts in mind,

Love,

The Poetry Project

Friday, November 11, 10:30pm

Touched

Thaddeus Rutkowski reads from his latest novel *Tetched* with Hal Sirowitz, Janice Eidus, Amy Ouzoonian, Tsaurah Litzky & Cheryl B. Thaddeus Rutkowski is a graduate of Cornell University and The Johns Hopkins University. His first novel, *Roughhouse* (Kaya Press), was a finalist for an Asian American Literary Award.

Monday, November 14, 8:00pm

Amy King & Sandra Miller

Amy King is the author of the poetry collection, *Antidotes for an Alibi* (Blazvox Books), and the chapbook, *The People Instruments* (Pavement Saw Press Chapbook Award 2002). She currently teaches Creative Writing and English at Nassau Community College, as well as a workshop, ³Making the Urban Poetic,² at Poets House this Fall. Please visit www.amyking.org for more. Sandra Miller's first book of poems, *Oriflamme*, was recently published by Ahsakta Press and features a set of staples on the cover. She has lived in Iowa and abroad, and was the Paul Engle-James Michener fellow for 2004-2005. Sandra currently resides in central Ohio, where she works as an Artist-in-the-Schools.

Wednesday, November 16, 8:00pm

The Collected Poems of Ted Berrigan

A reading from and celebration of *The Collected Poems* of Ted Berrigan, due out October 1 from University of California Press. Berrigan's *Collected* contains all of the poems from his numerous books and chapbooks, as well as unpublished and uncollected poems. Berrigan was deeply involved in the mechanics of the Poetry Project from its inception until his death in 1983. Robert Creeley has called Berrigan's poetry ³the defining bridge from the *CE*New American Poetry¹ of the *CE*50s to that poetry now contemporary on both coasts and in all conditions.² Readers will include Alice Notley, I Feel Tractor, Ron Padgett, Eileen Myles, Andrei Codrescu, Jim Carroll, Anne Waldman, Miles Champion, Wanda Phipps, Sharon Mesmer, Jacqueline Waters, Bob Perelman, Todd Colby, Ed Foster, Susie Timmons, Pierre Joris, Simon Pettet, Lewis Warsh, Harris Schiff,

Michael Brownstein, Michael Lally, Kit Robinson, Joel Lewis and others. Copies of the book will be available for purchase at a 30% discounted rate.

Friday, November 18, 10:30pm

Gamal Chasten

Gamal Chasten is a founding member of the acclaimed poetry/theater ensemble Universes. As a playwright Chasten has presented Slanguage, The Last Word and God Took Away His Poem. As an actor he has been seen in Slanguage, Reg E. Gaines' TIERS, In Case You Forget, You Can Clap Now, God Took Away His Poem and in the film Jails, Hospitals and HipHop. Chasten presents his latest work this evening.

CUE art foundation

invites you to an evening of poetry & music:

Ann Lauterbach appearing with Larry Ochs & friends

Friday, November 18, 2005, 6:30-8:30pm

511 west 25 street (between 10th & 11th ave.)

rsvp: [REDACTED] / [REDACTED] / www.cueartfoundation.org

Ann Lauterbach is the author of five collections of poetry: *If in Time: Selected Poems 1975-2000* (Penguin, 2001), *On a Stair* (1997), *And for Example* (1994), *Clamor* (1991), *Before Recollection* (1987), and *Many Times, but Then* (1979). She has received fellowships from the Guggenheim Foundation, the Ingram Merrill Foundation, and the John D. and Catherine C. MacArthur Foundation. Since 1991 she has taught at Bard College, where she is David and Ruth Schwab III Professor of Language and Literature and co-directs the Writing Division of the M.F.A. program.

Larry Ochs [on saxophone] is a tenor and sopranino saxophonist whose professional activities have been primarily centered around the Rova Saxophone Quartet since 1978. Ochs has composed some 2 dozen compositions for saxophone quartet as well as many other pieces for mixed ensembles. His most recent composition for saxophone quartet, a thirty-minute piece entitled *Certain Space*, was commissioned by Chamber Music America / Doris Duke Foundation.

Miya Masaoka [on koto] is a musician, composer

<<http://www.miyamasaoka.com/music/compositions/>>, and sound artist who has created works for koto <<http://www.miyamasaoka.com/music/koto/>> (Japanese instrument with moveable frets), laser interfaces

<http://www.miyamasaoka.com/music/interfaced_koto/>, field recordings, laptop and video and written scores for ensembles

<<http://www.miyamasaoka.com/music/ensembles/index.html>>, chamber orchestras and mixed choirs. Within these varied contexts her performance work

investigates the interactive, collaborative aspects of sound, improvisation, nature and society.

Okkyung Lee [on cello] is a native of Korea, who has developed her own voice in contemporary cello performance, improvisation and composition. Using her solid classical training as a springboard, she incorporates Jazz, sounds, Korean traditional music, and noise with extended techniques to create her unique blend of music.

CUE Art Foundation is a 501(c)(3) non-profit arts organization that is dedicated to supporting under-recognized artists via a multi-faceted mission spanning the realms of gallery exhibitions, professional development programs and arts-in-education.

Dust and Dreams: Celebrating Sandburg

THE YORK THEATRE COMPANY

located in Saint Peter's Church,

Just east of Lexington on 54th Street, E train to Lexington Avenue or 6 train to 51st Street

Saturday, November 12, 8pm / Friday November 18, 8pm / Saturday November 19, 2pm and 8pm / Sunday November 20, 2pm. Free admission to all performances; call [REDACTED], extension 21 for reservations.

The York Theatre Company is happy to announce a series of workshop performances of a new musical *Dust and Dreams: Celebrating Sandburg*, winner of a 2005 Richard Rodgers Development Award, administered by the American Academy of Arts and Letters. *Dust and Dreams*, inspired by the poems of Carl Sandburg, is a new kind of musical it is a mix of poetry, musical revue, and song cycle. The poems are integrated into the musical, with the cast performing songs inspired by Sandburg's lyrical yet plainspoken language. The music runs the gamut from folk to jazz all very American and proudly melodic. *Dust and Dreams* is a celebration of the land, the lives, and the love the prairie continually inspires. Concept and lyrics by Dave Hudson, music by Paul Libman, and choreography by Janet Watson, is directed by Victoria Bussert, with music direction by August Eriksmoen. The cast includes Mimi Bessette (*The Best Little Whorehouse in Texas*), Daniel Bogart (*National Tour of Les Misérables*, *The Ballad of Little Jo at Steppenwolf*), Heath Calvert (*Good Vibrations*), Jessica Cope (*A Chorus Line at Porthouse Theater*), *A Christmas Carol at The Great Lakes Theatre Festival*), Tim Ewing, Todd A. Horman (*Urinetown*), Kelly Sullivan (*Contact*, *Bells Are Ringing*) and Anne Torsiglieri (*Parade*, *Blood Brothers*). Early in his career, Carl Sandburg discovered that more people came to see a poet with a guitar than one who simply read his poetry. A poet of the people, Sandburg soon developed a formula of poetry-reading followed by singing folksongs he'd learned in his Midwest youth. In 1916, his ³Chicago Poems² won the Pulitzer

Prize and catapulted him to national recognition. Two years later in 1918, Sandburg won a second Pulitzer with *Cornhuskers* a volume of poems that harkened back to his early years in and around Galesburg, Illinois. Nearly ninety years later, Carl Sandburg's language has found new life in *Dust and Dreams*.

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 .

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187. **George Bowering**

Re: Poetic Martyrs

Thu 10 Nov 2005

Oop, I thought that the call was for poets who got offed by govts etc.

Anyway, I used to teach in special security in Montreal
and have done gigs elsewhere, so I know something
about writing behind bars.

And I thoroughly believe that Jackson was aimed at
aND screwed. It was \$71, I heard, that he was convicted of stealing.
So I called a book 71 Poems for People.

>

Bowering, George

Had a good haircut in 1991.

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188. **elen**

Obsidian III Spring/Summer 2005 Issue Available - Please Support and Distribute Widely

Thu 10 Nov 2005

friends:

please purchase, support, and pass on --- a real treat!

OBISIDAN III: LITERATURE IN THE AFRICAN DIASPORA
volume 6 number 1 spring/summer 2005

the index issue - cutting edge essays, poetry, and prose

now available

hosted by north carolina state university

thomas lisk, editor

fiction:

candice l. Harper "Hairwashing"

memoir:

Sandra l. west "what's in a name, ghana mae jane?"

poetry by:

camille t.dungy "vocabulary" and others

elen gebreab (alena hairston) "22 Mountain" from Logan Topographies

yvonne jeffries "his coming was not unusual"

glo jones "miss lula" and others

steven b. katz "julius the prophet" and others

ariono-jovan labu "sun garden" and others

kenyetta n. lovings "headcount 10:03 PM"

b.v. marshall "drum soul-o"

glenis gale redmond "the unbearable heat of south carolina"

oliver rice "a couple of theophanies"

deborah vaughan "cats and dogs"

bro. yao "speaker" and others

essays:

kirsten ahling "the writing on the wall: re-reading leon-gontran damas' graffiti"

dawn duke "poetic valuing of the female self: selected women's writings from
brazil, cuba, and guyana"

nickesia s. gordon "on the couch with dr. fraud: insidious trauma and distorted
female community in gayl jones' eva's man"

sarah mcclellan "the nation of mother and child in the work of jackie kay"

kevin mcgruder "to be heard in print: black gay writers in 1980s new york"

tyler t. schmidt " "womanish" and "wily:" the poetry of wanda coleman"

editorial staff:

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opal moore, fiction
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helena woodard, criticism
sheila smith mckoy, book review
florella orowan, designer
louisa jones, editorial assistant

obsidian III literature in the african diaspora, a non-profit organization hosted by nc State university is a semiannual journal of contemporary poetry, fiction, drama, and non-fiction from within and concerning the african diaspora.

north carolina state university
dept. of english box 8105
raleigh, nc 27695

email: [REDACTED]

<http://www.ncsu.edu/chass/obsidian>

subscriptions:

single issues: \$10.00
double issues: \$20.00
individuals: \$22.00/yr
institutions: \$28.00/yr

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189. **mIEKAL aND**
The Wooden Library in Alnarp
Thu 10 Nov 2005

The Wooden Library in Alnarp

The wooden library, or xylotheke (from the Greek words for tree, xylon, and storing place, theke) consists of 217 volumes describing 213 different species or varieties of trees and shrubs.

A xylotheke is generally speaking a collection of simple pieces of wood specimens placed together in some kind of cupboard. In a refined form it is in the shape of "books" where you can find details from the tree inside, everything arranged as a "library". This latter form flourished in Germany around 1790-1810. Four different manufacturers existed and three of them offered their products for sale. The Alnarp collection is an example of that.

<http://www.bib.sl.u.se/bibliotek/alnarp/etradbibl.html>

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190. **Ishaq**

INFO: london--bassline therapy

Fri 11 Nov 2005

>>INFO: london--bassline therapy

=====

BASSLINE THERAPY

Thursday 24 November, 8pm

The Albany, Douglas Way, London SE8 4AG

£8 / £5 - Booking: [REDACTED] 4446 / www.thealbany.org.uk

Bassline Therapy

featuring

JEAN 'BINTA' BREEZE and the DENNIS BOVELL DUB BAND

JAZZ BEAT BLUES POETRY ENSEMBLE

BABY BLUE

Music meets poetry, right here, right now. Respected wordsmith Jean 'Binta' Breeze joins forces with Dennis Bovell's legendary Dub Band, in a gig that promises to kick up the proverbial sawdust and get your mind off November. Sharing the bill are the Jazz Beat Blues chaps (hard-working political groovers from Vermont), and London's very own Baby Blue ("The future of hip-hop" - Choice FM). Expect a night of fun, fusion, and fine, fine music.

An Apples & Snakes event

<http://www.applesandsnakes.org>

—

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

\

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

\

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

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\
http://radio.indymedia.org/news/2005/10/7255.php
\
http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte
\
http://www.lowliferecords.co.uk/
}
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191. **Flora Fair**

I know it's a "poetics" list, but ...

Fri 11 Nov 2005

Can anyone suggest some good online/print journals
that may accept unsolicited short stories?

Thanks,
Flora

Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com>

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192. **Amanda Earl**

Re: I know it's a "poetics" list, but ...

Fri 11 Nov 2005

Try www.placesforwriters.com for a list of literary journals like Prism in Canada
that accept short stories.

In case you write erotica, you can find a list of current calls for submissions un-
der Author Resources, call for submissions at www.erotica-readers.com

best,
Amanda (a lurker from Ottawa, Canada)

At 09:20 AM 11/11/2005, you wrote:

>Can anyone suggest some good online/print journals
>that may accept unsolicited short stories?
>
>Thanks,
>Flora

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193. **Ishaq**

The Left's (non)Response to the French Riots

Fri 11 Nov 2005

<http://victoria.indymedia.org/news/2005/11/45806.php>

The Left's (non)Response to the French Riots

...The events in Clichy-Sous-Bois are not controlled, inspired or organized by The Left, therefore The Left has little to gain from them.... We all know that the only thing left-wing politicians care about is the exact same thing that right-wing politicians care about; power....Every day acts of insurgency are taking places throughout the world, and very rarely if ever do these acts have anything to do with bureaucratic political organizations....While the organizationalists of the world are sitting in their boring meetings ... everyday rebellions are happening throughout the world.

The Left's (non)Response to the French Riots

November 7 - So, France is burning. "The People" (in this case "The People" happen to actually be those that The Left oh so much enjoys claiming to speak for,) are rising up in an insurgency against racism, the police, the state, capitalism, etc. and, predictably, the response from the political left has been mediocre at best.

During the first few nights, the main response of The Left was to ignore the whole thing. With a few exceptions, much of The Left completely ignored the events in France. The events in Clichy-Sous-Bois are not controlled, inspired or organized by The Left, therefore The Left has little to gain from them. There are no consensus based meetings to decide what needs to be done, what committees should to be set up, what demands should be made, and who should become spokespersons. There is no need for any of these things. Everyone taking part in the riots knows what they want. Go to any ghetto of the world and ask the people what they want, and the answers will be the same as those of Clichy-Sous-Bois. There is no need to beg the government to fix things (AKA making demands.) Only the most profound moron would not realize what has led to the rioting. There is no need for statements, proclamations or letters of solidarity. The best form of solidarity possible is being shown in Marseille, Saint Etienne, Toulouse and the 300 other towns to which the rioting has spread. There are now reports that Germany and Belgium are starting to experience this same kind of unrest.

The rioters have no need of The Left. That is why The Left ignored the rioters. We all know that the only thing left-wing politicians care about is the exact same thing that right-wing politicians care about; power. It is often ignored that the same can be said of leftist political organizations. While individuals within

these organizations may mean well, the organizations soon take a mind of their own. Like a corporation, whose only goal is to make profit, the only goal of these political organizations is to gain power. The claim being that power is needed to change the world. But all too soon, changing the world becomes secondary to building power.

As the days went by, and the riots spread, The Left was finally forced to say something about the riots. The only problem is The Left has no influence, let alone power over the rioters of France. If anything the power of The Left is just as much threatened by these riots as the power of The Right. These riots are showing that the people do not need bureaucratic political organizations to revolt. It is then no surprise that the Communist Party is doing it's best to stifle events it cannot control, just like it did with the events of May 1968. "Lacking a political analysis (...) some young people are reduced to committing unacceptable attacks against the peace, the safety and the property of people who work for a living."* (the left wing of the "CP" - the PRCF.) Leave it to the Communist Party to claim these riots are an attack on the working class. While thankfully the anarchist organizations are not as ridiculous as the CP, they too seem to be more concerned with moving the rioters into an area of struggle which the anarchist organizations would be able to at least influence. The CNT-FTE demands "more justice. In practical terms, this means secure jobs, decent wages, humane working-hours for the parents, adequate housing, an end to counter-productive police repression, necessary and adequate social services, and a truly libratory school system. This is how we suggest our colleagues and the parents of our students struggle."* France is in a state of insurgent activity and the CNT-FTE is telling people they should beg for reforms and bread-crumbs from the government? Begging the government for reforms is something the CNT-FTE can influence and control. They can help create committees, have meetings, send representatives to meet with government officials, and other forms of bureaucracy that make their political organization a little more influential and a little more powerful, while boring to death everyone involved. The anarchist CNT-AIT is yet another example of an organization looking only to gain power for itself. They can hope for nothing more than "once the pressure lessens, this rebellion should organize itself, give itself a structure."* The CNT-AIT no doubt providing this structure. We can see the inner struggle facing these organizations. How can they balance out their need for power with their claims of fighting for "The People"? And what if "The People" do not need these organizations?

Every day acts of insurgency are taking places throughout the world, and very rarely if ever do these acts have anything to do with bureaucratic political organizations. In these actions against capitalism, authority and oppression people are taking power over their own lives. Burning an SUV, either as a lone Earth

Liberation Front action, or in the middle of a riot in the French suburbs these insurgents are showing they have as much need for the political Left as they do the political Right.

While the organizationalists of the world are sitting in their boring meetings trying to decide how best to enlarge their bureaucracies, everyday rebellions are happening throughout the world. The insurgency in France has been going on too long and has spread to an area too large to be ignored. The question that The Left is now asking itself is how it can take control of these events away from the rioters and use it to enlarge itself? The answer is it can't. These acts of insurgence have nothing to do with the organizational Left. That is why the response of the Left has been so dismal.

--the black mole--

*All quotes stolen from <http://sketchythoughts.blogspot.com/>

<http://www.infoshop.org/inews/article.php?story=20051107205811236>

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

<http://www.sidebrow.net/2006/lbraithwaite-01.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/>

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194. **PR Primeau**

Re: The Left's (non)Response to the French Riots

Fri 11 Nov 2005

The Left is so 20th century.

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195. **mIEKAL aND**

Re: The Left's (non)Response to the French Riots

Fri 11 Nov 2005

The What's Left? is so 21st century.

On Nov 11, 2005, at 9:30 AM, PR Primeau wrote:

| *The Left is so 20th century.*

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196. **Stephen Vincent**

Re: The Left's (non)Response to the French Riots

Fri 11 Nov 2005

Goddard's movie Lost Weekend keeps coming to mind. The horrendous collision (bodies, blood et al) some where on a sun filled summer highway in the south of France. The traffic jam that goes on for miles and miles. The French families - totally oblivious to the carnage and loss - setting up their picnics, playing frisbee - joys of the middle class. In current France it seems the collisions are all over the place ('partout') Yet, I suspect, if you are not in those ghettos, it's easy to remain oblivious to the factuality of it - as different from media. Who's bridging this with language. L'Etranger (Camus) seems a singular title gone way plural. Maybe there is a 'voice' on this list living in France who speaks?

Like Detroit in 1966 I suspect what is happening ought be no big surprise to anyone with half an ear to the ground.

Stephen V

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

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197. **alexander saliby**

Re: Poetic Martyrs

Fri 11 Nov 2005

George,

Three things:

Indeed, Jackson was killed by prison guards, and by my assessment, he was singled out and deliberately and cold-bloodedly murdered. But the murder was not related to his prior robbery. George was guilty of participating in the revengeful murder of a prison guard. It was for that act of revenge that he was killed by guards who too took the law into their own hands and committed murder.

Second, my point is that Jackson was not a poet...though indeed he was "offed."

He was influential among the black and hispanic populations within the California penal system, but his influence came from his philosophy recommending the violent over-throw of the white power system, not from his poetry.

Finally, the crime committed against George Jackson I believe is the real cause of the death of this obviously intelligent and vibrant human being. That crime is not the murder committed by vengeful guards; it is rather the California Justice System's crime of sentencing him. Those criminals sentenced an 18 year old boy who stole \$71.00 god-damned dollars...truly petty theft by even the CA law books definition...to a prison sentence of "one year to life" at a maximum security facility. I mean, they put this kid in San Quentin for god's sake! The place was filled to capacity with hard-core, veteran criminals, people who killed other prisoners for such insignificant reasons as failure to share a match with which to light a cigarette.

I'll try to find a copy of "71 Poems for People"

Alex

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

From: George Bowering<mailto: [REDACTED]>

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

Sent: Thursday, November 10, 2005 4:53 PM

Subject: Re: Poetic Martyrs

Oop, I thought that the call was for poets who got offed by govts etc.

Anyway, I used to teach in special security in Montreal and have done gigs elsewhere, so I know something about writing behind bars.

And I thoroughly believe that Jackson was aimed at aND screwed. It was \$71, I heard, that he was convicted of stealing. So I called a book 71 Poems for People.

>

Bowering, George

Had a good haircut in 1991.

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198. **ALDON L NIELSEN**

Re: The Left's (non)Response to the French Riots

Fri 11 Nov 2005

If I you have half an ear to the ground, where is the other half?

I like the way Steve's example brings us back to our own -- In the wake of Katrina there was a national debate about whether or not we should have a

national conversation about race and poverty -- No actual debate about race and poverty, just about whether or not we should talk about it -- I guess the answer was no -- we still have half an ear under water --

Like Detroit in 1966 I suspect what is happening ought be no big surprise to anyone with half an ear to the ground.

Stephen V
<http://stephenvincent.net/blog/>

[illegible]

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

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

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199. **Anthony Miller**
(no subject)

Fri 11 Nov 2005

The French riots are equal opportunity destroyers, left, right, center...

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200. Haas Bianchi

Re: The Left's (non)Response to the French Riots

Fri 11 Nov 2005

I think that it brings up some real questions about what has happened in Europe over the past thirty years. It is fashionable to assert that "everyone is the same" that "we are all tolerant" when in reality people are very different and especially in Traditional nations like those in Europe.

I can only extrapolate from my own experience my parents are from a small town in northern Italy and in that town you have families like mine that have been there for literally hundreds of years, they speak a distinct dialect, they have a shared history. Immigrants are not treated badly but everyone from the Left to the Right does not view them as Italian.

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

██████████

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201. **Bob Marcacci**
On the subject of online/print journals...

Fri 11 Nov 2005

Curious about which are the most respected venues for online and print poetry publication. Personally, I'm more interested in online venues. Where do you return regularly? What can't you live without?

I have my own ideas and, of course, there are different schools or what-not, but, additionally, is there a pre-existing resource for this type of information?

--

Bob Marcacci

The belly is the reason why man does not
mistake himself for a god.

- Friedrich Wilhelm Nietzsche

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202. **Lea Graham**
Re: On the subject of online/print journals...

Fri 11 Nov 2005

I have always found Mudlark to be a consistently wonderful on-line journal. This is one that I'd say I can't live without.

Best,

Lea

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

From: "Bob Marcacci" <██████████>

To: <██████████>

Sent: Friday, November 11, 2005 9:54 PM

Subject: On the subject of online/print journals...

> Curious about which are the most respected venues for online and print
> poetry publication. Personally, I'm more interested in online venues.
Where

- > do you return regularly? What can't you live without?
- >
- > I have my own ideas and, of course, there are different schools or what-not,
- > but, additionally, is there a pre-existing resource for this type of
- > information?
- >
- > --
- > Bob Marcacci
- >
- > The belly is the reason why man does not
- > mistake himself for a god.
- > - Friedrich Wilhelm Nietzsche

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203. **Nada Gordon**

Segue Reading 11/12 Cox & Treadwell

Fri 11 Nov 2005

NOVEMBER 12

SARAH ANNE COX, YEDDAMORRISON, and ELIZABETH TREADWELL

Sarah Anne Cox is the author of *Arrival* (Krupskaya, 2002), *Home of Grammar* (Double Lucy, 1997), and definite articles (a+bend, 1999). Her work has also appeared in *Technologies of Measure*, an anthology of Bay Area women poets.

Yedda Morrison's books include *The Marriage of the Well Built Head* (Double Lucy, 1998), *Shed* (a+bend, 2000), and *Crop* (Kelsey Street Press, 2003).

Elizabeth Treadwell's books include two poetry collections, *Chantry* and *Lily-foil + 3* (both 2004); a collection of stories and prose poems, *Populace* (1999); and a novel, *Eleanor Ramsey: the Queen of Cups* (1997). *mub or the false transgressive evangelista* is forthcoming from furniture press.

AT THE BOWERY POETRY CLUB

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

308 BOWERY, JUST NORTH OF HOUSTON

SATURDAYS FROM 4 - 6 PM

\$5 admission goes to support the readers

Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts.

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204. **C Daly**

Re: On the subject of online/print journals...

Fri 10 Nov 2006

online longer-than-a poem or two in addition to the great William Slaughter's Mudlark (& exclusive of web design considerations):

Tamafyr Mountain (tmpoetry); Kenneth Gurney is great; submit to the journal or eChap series, and get a cwropps-like list only different opps

Duration Press

Eclipse

2River View

No Tell Motel (great design)

Archipelago

also

Blue Fifth

poetryetc list

lucipo list

Ahadada (undergoing a major redesign)

Eclectica

I'm leaving out tons, these are top of my head; I would suggest that the type of market rank fetishism that applies, mostly as a legacy of Poets Market, as well as to the artifact (spine, etc. -- note I didn't include design) & distribution to print journals does not and should not apply to eZines, online journals, and electronic presses

All best,
Catherine

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205. **Matt Henriksen**

Re: On the subject of online/print journals...

Fri 11 Nov 2005

Online: Slope, Jacket, Fascicle.

Also: Octopus, Diagram, Gut Cult, Tarpaulin Sky, storySouth, and Can We Have Our Ball Back?

New ones: Kulture Vulture, horse less review, and H_NGM_N.

--- Bob Marcacci <[REDACTED]> wrote:

Curious about which are the most respected venues for online and print poetry publication. Personally, I'm more interested in online venues. Where do you return regularly? What can't you live without?

I have my own ideas and, of course, there are different schools or what-not, but, additionally, is there a pre-existing resource for this type of information?

--

Bob Marcacci

*The belly is the reason why man does not mistake himself for a god.
- Friedrich Wilhelm Nietzsche*

Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com>

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206. **C Daly**

Re: On the subject of online/print journals...

Fri 10 Nov 2006

also I though for some reason this post was going to WOMPO, not POETICS (sorry) and so the aforementioned are less likely to be experimental & I'd censored my comments

Mark(s) is pretty great
the Chain archive is fab

I find the web del sol endeavors useless

to send to this list and not acknowledge writing.upenn.edu/epc would be odd;
also some of the copycats like the New Zealand Poetry Center

HOW2 is indispensable; also the How(ever) archive

Catherine

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207. **Bob Marcacci**

Re: On the subject of online/print journals...

Fri 11 Nov 2005

Received some nice responses already. Thanks, all! I suppose I'll tally the responses in a few days and post them here if that would interest anyone...

--

Bob Marcacci

Library: A place where the dead lie.

- Elbert Hubbard

*From: Bob Marcacci <[REDACTED]>
Date: Sat, 12 Nov 2005 10:54:40 +0800
To: UB Poetics discussion group <[REDACTED]>
Subject: On the subject of online/print journals...*

Curious about which are the most respected venues for online and print poetry publication. Personally, I'm more interested in online venues. Where do you return regularly? What can't you live without?

I have my own ideas and, of course, there are different schools or what-not, but, additionally, is there a pre-existing resource for this type of information?

--

Bob Marcacci

*The belly is the reason why man does not
mistake himself for a god.
- Friedrich Wilhelm Nietzsche*

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208. **PR Primeau**

Re: The Left's (non)Response to the French Riots

Sat 12 Nov 2005

if the European Left is "Conservative", what the fuck does that make the American Left?

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209. **Jennifer Karmin**

ThieftH: Susan Howe & David Gubbs in NYC

Sat 12 Nov 2005

hey nyc folk....go and check out the spectacular sonic performance. susan and david performed their piece at the university of chicago this past week and it was phenomenal. especially of interest for those of you into multi-voiced text. i'd love to hear others responses.

enjoy,
jennifer karmin

ThieftH
November 15 (Tue)
8pm
\$5

at The Kitchen
512 West 19th Street
New York, NY 10011
<http://www.thekitchen.org>

Musician David Grubbs and poet Susan Howe collaborate on a new performance work based on two of Howe's poems titled Thorow and Melville's Marginalia. Drawing from the journals and letters of Sir William Johnson and Henry David Thoreau, Thorow evokes the winter landscape around Lake George in upstate New York and the historical violence of our national identity. Grubbs and Howe engage the lake's icy surface as well as the voices that haunt the unseen world beneath. Melville's Marginalia explores Herman Melville's notations in books he owned and loved. Grubbs brings together a diverse collection of sound sources, referencing Ives' Concord Sonata, Howe's splitting of words, melting snow, and flight patterns overhead.

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<http://farechase.yahoo.com>

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210. **Jim Andrews**

Re: On the subject of online/print journals...

Sat 12 Nov 2005

Curious about which are the most respected venues for online and print poetry publication. Personally, I'm more interested in online venues. Where do you return regularly? What can't you live without?

I think it's very hard to do an anthological publication, off or online, with any continuing force. I almost always prefer the sites of individuals to anthological endeavours. Partly because work tends to get homogenized in periodic pubs. This issue we have 4389 poems. Brilliant.

The sort of work that I do predisposes me to online publications, however, and to ones that attempt some interesting diversity of work but not tens of examples of it all at once. Something I can get my head around. I think my favorite periodical publication is <http://turbulence.org> . They don't publish 'issues' but as they accept work. Each work they publish is announced on lists such as [Rhizome.org](http://rhizome.org). Turbulence.org is not specifically a literary site, nor specifically a visual art or audio or video etc site. It's a net art site. They have been operating since 1996. They regularly commission net art from Americans and those abroad. They have their own server(s?) and have a very able network administrator who supplies artist-programmers with good toys. The site is produced by Helen Thorington who produced the New American Radio series in the eighties and early nineties that aired on NPR fairly regularly. Again, the project involved commissioning independent (audio) artists and New American Radio made a significant contribution to the art of sound via commissions to artists such as Gregory Whitehead, Susan Stone, Douglas Kahn, Jacki Apple, Pamela Z, and many others (see <http://someday.org>). Turbulence.org is like NAR not only in that it commissions work of independent artists but, also, in its predisposition toward work that takes the media/um seriously. Different media/um in this case, of course.

Another online publication I like is <http://drunkenboat.com> .

ja

<http://vispo.com>

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211. **Aaron Belz**

belz readings today/monday

Sat 12 Nov 2005

Dear NYC poets- If you can make it to one of my readings, I'd be very happy about that:

** Today @ 3:00 at Ear Inn w/ Jordan Davis and Robin Beth Schaer.

** Then again on Monday @ 7:00 at BPC with Mike Topp, Hal Sirowitz, and Sparrow.

I will have my new little book with me. <http://www.observable.org>
<<http://www.observable.org/>>

Cheerio

Aaron

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212. **Derek White**

I know it's a "poetics" list, but ...

Sat 12 Nov 2005

some more listed here:

<http://www.sleepingfish.net/links.htm>

I think most of all of them take short stories or at least short short stories. I'm mostly interested in "poetic" short stories or prose and art for Sleepingfish, but not anything that looks like poetry if that makes any sense, but I won't be reading for the next issue (print) until next january.

Other recent Calamari Press news:

-- if you are in the Detroit area Peter Markus will be reading with Michael Kellerher at the Zeitgeist Gallery on 11/14/05 at 8 PM. He will be back in NY on 12/9 to read at a mud/song/art event with poet William Corbett, musician Langhorne Slim and artist Josh Dorman at the Pierogi Gallery in Brooklyn. Yesterday Peter was also chosen to participate in the PEN/Faulkner Writer's in Schools Program in D.C. The Singing Fish was also recently reviewed in Verse: <http://versemag.blogspot.com/2005/10/new-review-of-peter-markus.html>.

-- I will be publishing James Wagner's Trilce soon. In preparation I have made some images to accompany his poems (there I go contradicting myself): http://sleepingfish.net/5cense/trilce_visuals.htm

-- I also recently reviewed Kamau Brathwaite's new book on 5cense: http://sleepingfish.net/5cense/Slow_Horses.htm

-- Post Road 11 (another good place for short stories) will be having their launch party on 11/16 at the lolita bar in NYC (and in other cities listed here <http://www.postroadmag.com/news.phtml>).

-- Did I ever mention to the Bufflist that Norman Lock's, er, I mean George Belden's Land of the Snow Men is available from Calamari Press?
http://www.calamaripress.com/Land_of_the_Snow_Men.htm

And there are plenty more copies of Sleepingfish 0.75 left, you can check out online samples at: www.sleepingfish.net. Backchannel me for review copies, or Verse is also still looking for a reviewer for it.

write on,

Derek White
www.calamaripress.com
www.sleepingfish.net
www.5cense.com

Date: Fri, 11 Nov 2005 06:20:30 -0800

From: Flora Fair <[REDACTED]>

Subject: I know it's a "poetics" list, but ...

Can anyone suggest some good online/print journals that may accept unsolicited short stories?

Thanks,
Flora

Yahoo! FareChase: Search multiple travel sites in one click.
<http://farechase.yahoo.com>

-

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213. **Janaki Challa**
ghazals/rubaiyat/surrealism
Sat 12 Nov 2005

hey--i've been studying the ghazal form a bit lately and all i seem to find are agha shahid ali's set of "guidelines"--i'm wondering if a poem can be classified a ghazal without the refrain/rhyme scheme but with some kind of basic sufi/drunken ecstasy theme and still be written in couplets (that dont rhyme). does anyone sing english ghazals?

i also encountered "rubaiyyat"--i've read the book by omar khayaam but have been told that this too is a poetic form--with refrain/rhyme scheme etc., but i've hardly been able to find adequate info about it

and i noticed that there was someone who invited submission to a surrealist zine? hmm. this may be a bit ignorant, but what and how do you classify a piece as surrealist?

Best,
Janaki

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214. **PR Primeau**

Re: ghazals/rubaiyat/surrealism

Sat 12 Nov 2005

"and i noticed that there was someone who invited submission to a surrealist zine? hmm. this may be a bit ignorant, but what and how do you classify a piece as surrealist?"

i suppose it's easier and perhaps more truthful to call it a 'zine of surreal poetry, rather than "Surrealist." either way, dimitri and i are not interested in enforcing any sort of strict guidelines.

from the Starfish Q&A:

Given the contentious history of Surrealism, what will the editorial policy look like? Starfish is not interested in dogmatic struggles; our working definition of "Surrealism" is a loose one meant to encompass any work which uses fantastic or unnatural imagery, possesses an aura of the dreamlike, and has genuine interaction with the subconscious. All submissions will be considered with an open mind.

[_www.starfishpoetry.net_](http://www.starfishpoetry.net) (<http://www.starfishpoetry.net>)

best,
pr, editor

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215. **Richard Jeffrey Newman**

Re: ghazals/rubaiyat/surrealism

Sat 12 Nov 2005

Janaki wrote:

>>i'm wondering if a poem can be classified a ghazal without the refrain/rhyme scheme but with some kind of basic sufi/drunken ecstasy theme and still be written in couplets (that don't rhyme)<<

When the ghazal was brought over into English, it was originally brought over without the highly demanding rhyme scheme. Rather it became a form of loosely connected couplets, and "loose" is the operative word here, with no fixed form, neither rhyme nor rhythm. The form as it exists in Persian or Urdu is as Agha Shahid Ali defined it. The evolution of the form is interesting as an example of how things change when they move from culture to culture. It's worth mentioning that both Rumi and Hafez wrote ghazals and that no popular translation of either of these writers does much to capture that fact. Indeed, the translators tend to ignore the formal aspects of the poems, not to mention the formal skills of the writers they are translating. I don't know much about the ghazal in Urdu, though.

I am not so sure that the ghazal, as it has been imported into English, requires what you call a "sufi/drunken ecstasy theme." And I would be wary of characterizing that as a characteristic of the form, since ghazals have been written that do not have those themes.

Hope this helps--

Richard
www.richardjnewman.com

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216. **Benjamin Basan**
Re: ghazals/rubaiyat/surrealism
Sat 12 Nov 2005

Hi Janaki,

There was a very long discussion on ghazals on Poetics a few years ago. It culminated, I think, in a ghazal competition and a ghazal section in August Highland's Muse Apprentice Guild. There were some very good contributions to this discussion from, as I remember, Kazim Ali (it may have been someone else) on the questions you are asking below.

To find the discussion, you can search the poetics archives:
<http://listserv.acsu.buffalo.edu/cgi-bin/wa?S1=poetics>
The discussion was in June/ July of 2003.

And the unwieldy MAG is here:
<http://www.muse-apprentice-guild.com/>

Ben

Benjamin Basan
Associate Editor
The Iowa Review Web
<http://www.uiowa.edu/~iareview/mainpages/tirwebhome.htm>

On Nov 12, 2005, at 9:18 AM, Janaki Challa wrote:

*hey--i've been studying the ghazal form a bit lately and all i seem to find are agha shahid ali's set of "guidelines"--i'm wondering if a poem can be classified a ghazal without the refrain/rhyme scheme but with some kind of basic sufi/drunken ecstasy theme and still be written in couplets (that dont rhyme).
does anyone sing english ghazals?*

i also encountered "rubaiyyat"--i've read the book by omar khayaam but have been told that this too is a poetic form--with refrain/rhyme scheme etc., but i've hardly been able to find adequate info about it

and i noticed that there was someone who invited submission to a surrealist zine? hmm. this may be a bit ignorant, but what and how do you classify a piece as surrealist?

*Best,
Janaki*

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217. **Murat Nemet-Nejat**

Re: The Left's (non)Response to the French Riots

Sat 12 Nov 2005

It seems to me in America the "natives" are mostly annihilated. In north America even the slaves were "imported. That's a difference. The natives are mostly invisible, not non existent. If one wants to see the fossils of north America's unofficial history, one needs to look at the origins of place names -Dakota, Oklahoma, etc.

If one wants to make a comparison, one should compare "immigrant" labor in Europe with "illegals" from Mexico. Both are integral parts of the economy as sources of cheap labor; officially, neither wants to give them the legitimacy of full citizenship (basically by calling them names). In retrospect, maybe the Mexicans have done better, many of them through amnesty, etc, becoming citizens in the next generation. Of course, that doesn't quite mean equality.

Murat

In a message dated 11/11/05 5:01:37 PM, [REDACTED] writes:

n Europe today those who are new immigrants even those from say 40 years ago do not share the history of the 'native'

People. This is VERY different from american racism (US, Latin America) where everyone is in someway an immigrant and we share this tradition together in the end Nativism in the US or Brazil is stupid but in France and in Europe there are a set of values that are organic and come from that culture, for example French Republicanism.

But, it seems that the "natives" in Europe do not accept these immigrants who are unlike them as equals, and please do not mention the fact that there are many Greek, Italian and Portuguese immigrants in Germany, France and Britain, those immigrants are European they share parts of the same history and they are Christians even secular ones.

The reason that the Left in Europe does not respond is because the Left in Europe is Conservative. No one on the Left in Europe is willing to question the value of secularism, Welfarestateism, and traditional food and norms, these are the values of the mass of the 'native' population in Europe and accomodating Muslims means changing these things.

Imagine Affirmative action in France? How would that work?

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

*From: UB Poetics discussion group [mailto:] On
Behalf Of ALDON L NIELSEN*

Sent: Friday, November 11, 2005 1:15 PM

To:

Subject: Re: The Left's (non)Response to the French Riots

If I you have half an ear to the ground, where is the other half?

I like the way Steve's example brings us back to our own -- In the wake of Katrina there was a national debate about whether or not we should have a national conversation about race and poverty -- No actual debate about race and poverty, just about whether or not we should talk about it -- I guess the answer was no -- we still have half an ear under water --

Like Detroit in 1966 I suspect what is happening ought be no big surprise to anyone with half an ear to the ground.

Stephen V

best left to larger insitutional agencies. Our efforts arose out of the lack of institutional efforts such as those now underway at PennSound (<http://writing.upenn.edu/pennsound>), the digital audio archive founded in early 2005 by Charles Bernstein and Al Filreis at the University of Pennsylvania. Other efforts, such as Ken Sherwood's audio project at Indiana University of Pennsylvania (<http://www.audibleword.org>), are just getting started. Our assistance to these endeavors will help facilitate the availability of poetry audio in a manner more consistent with the original intent of the Factory School Digital Audio Library. Since 2003, the archive has largely languished, when what was needed was help with labor and support underwriting the cost of storing a gigabyte+ of more than 600 poetry audio files. With the arrival of PennSound, and other projects on the horizon, the time has come for us to begin the process of removing audio files from our servers. That will help us with the other major reason why we feel it is time to do this. We simply do not have the space to store these files. It's possible that we'll continue to host links to files stored at PennSound, and it's possible that some files may remain as we learn what the needs of our users are.

So... that's why we're asking for your help in identifying important files stored at Factory School and in collecting information and ideas about what we should do given the plan to deaccess the audio files. We'd like to know what brought you to our pages and what you use them for. Are you a student, a teacher, a poetry enthusiast? Perhaps you met a poet recently and wanted to know what they sounded like... We're hoping to collect narratives as well as commentary on our project.

Please write to me at [kuszai at factoryschool org](mailto:kuszai@factoryschool.org) and give me some sense of what you think. We've also opened a public bulletin board for anyone wishing to make public their comments: [http:// factoryschool.org/public/](http://factoryschool.org/public/).

Further announcements about these matters will be made on the public bulletin board. The transition will continue until the end of the year, when the links to poetry audio will no longer work.

Again, please take the time to write and provide us with feedback, suggestions, and some indication of what has been valuable.

Thanks and best wishes,

Joel Kuszai

[kuszai at factoryschool org](mailto:kuszai@factoryschool.org)

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220. **Steve Dalachinsky**

warning #1

Sat 12 Nov 2005

nov. 18th tim barnes and friends @ the stone

2nd st. and ave c

guests include steve dalachinsky 8 pm

saturday dec. 3rd, 2005

@ the bowery poetry club

308 bowery (houston & bleeker)

a reading & celebration

of steve & yuko's

sisyphus press readers include:

john farris

bonny finberg

james hoff

anna moshovakis

tom obrzut

julien poirier

thaddeus rutkowski

tom savage

herschel silverman

jeffrey cyphers wright

THE

CORNELIA STREET CAFÉ

presents

An Evening of Poetry and Music

John Hicks (piano)

Barry Wallenstein (poetry)

Performance and CD Launch Party for PANDEMONIUM

and

Steve Dalachinsky (poetry) & Matthew Shipp (piano)

Sunday, December 11th, 2005 6pm

Cornelia St. Café

29 Cornelia St. (Between Bleecker St. & W. 4th just west of 6th Ave.)

██████████ / or ██████████

[\$10 cover (includes one drink)

\$7 for students]

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221. **laura oliver**

Re: ghazals/rubaiyat/surrealism

Sat 12 Nov 2005

Last night, I wrote to a Lebanese friend and asked if ghazals are practiced in Lebanon. (interesting coincidence that ghazals are one of today's threads) He answered yes, and also mentioned "zajal." I emailed back anxious to find out more about zajals...

I love ghazals and teach (as best I can) the form to 4th/5th graders. We have fun!

Laura

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222. **Lawrence Upton**

Re: The Left's (non)Response to the French Riots

Sat 12 Nov 2005

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

From: "Haas Bianchi" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 11, 2005 10:01 PM

Subject: Re: The Left's (non)Response to the French Riots

I can only extrapolate from my own experience my parents are from a small town in northern Italy

then you are not in a position to speak of the rest of Europe

In Europe today those who are new immigrants even those from say 40 years ago do not share the history of the 'native'

?? They do over the last 40 years. Not just in Europe. But anywhere. OBVIOUSLY.

That may not be accepted everywhere, but over large areas of Europe that is openly accepted

People. This is VERY different from american racism (US, Latin America) where everyone is in some way an immigrant

Except of course the indigines, most of whom have been killed

*in France and
in Europe*

??

But, it seems that the "natives" in Europe do not accept these immigrants who are unlike them as equals

what is your evidence for this - as far as I can see - silly remark?

| *Welfarestateism*

this is a new word to me, and apparently meaningless - what do you mean by it?

L

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223. **Michael Kelleher**

OlsonNow Update

Sat 12 Nov 2005

Two new additions from Jonathan Skinner: a post on the "Where is Olson now?" question at the blog. And a pdf of a dissertation chapter on the documents page.

<http://epc.buffalo.edu/authors/olson/blog/>

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

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224. **Mark DuCharme**

Re: The Left's (non)Response to the French Riots

Sat 12 Nov 2005

I'm behind on reading my email, so apologies if this has already been pointed out...

Lost Weekend is a film by Billy Wilder.

Godard's (sic) movie is called *Weekend*.

Both are well worth checking out.

Mark

Stephen Vincent wrote:

| *Goddard's movie Lost Weekend keeps coming to mind....*

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225. **Harry Nudel**

Re: the

Sat 12 Nov 2005

left left

drn...

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226. **Harry Nudel**

Re: they

Sat 12 Nov 2005

're out to
lunch....
drn.....

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227. **dameadows**

audio files Factory School

Sun 13 Nov 2005

Dear Joel,

I could not get the http link to work from the Bflo poetics page, but briefly, the audio files of the Cuban poets are irreplaceable that Kristin Dykstra and her husband took in 2000. I have been using the Green Integer collection of Reina Maria Rodriguez' poetry in class, and will use that work again this coming Winter quarter. Indeed, to be able to send Spanish speaking students there is irreplaceable. It would be nice if those could be transferred to PennSound.

Thanks,
Deborah Meadows

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228. **Haas Bianchi**

Re: The Left's (non)Response to the French Riots

Sun 13 Nov 2005

Laurence your post was a little arrogant-

1) Europe is a conservative society based on shared values like the welfare state, secularism, the European Union and its aversion to war and a strong class structure that has been institutionalized in the Education system.

2) Trying to compare the Western Hemisphere experience to Europe is silly and stupid. Immigrants, forced or voluntary has been coming to the Americas for 500 years and we are a Mestizo continent, Europe does not have this history Europe is a continent of nation states that until very recently were defined by ethnicity. It is true that the Americas are full of racism and evil and oppression but it is also the only continent where many people have mixed and formed

multi ethnic societies there are no Brazils, Argentinas Canadas or USAs on other continents except for Australia as an exception.

3) Most Native peoples in the America were not "killed" they died from catastrophic diseases brought by Europeans then when they were weak they were enslaved.

4) It is intellectually dishonest to refer to Native peoples in the Americas or Africa as such and not to refer to Europeans groups that have been in their nations for tens of thousands as something else. The French who are descended from the Gauls are 'native' to France in the same way that Mexicans who descended from the Aztecs are native to Mexico.

5) My proof for my "silly" remark the Native people of Europe do not accept immigrants as equals is very simple, in Germany, until two years ago a Turkish-German who was born in Germany could not get a German passport easily, Italian law gives a passport to someone who has one grandparent born in Italy but not to immigrants who have lived in Italy for years, in France the unemployment rate for the descendants of immigrants is 50% (Check out Manchester Guardian for this). The National Assembly in France does not have ONE person in it who is not of Native Gaulish French origin. Obviously if immigrants were accepted as equals in European society these things would not be true? Or are these facts 'silly'?

6) Welfarestateism is a word used in Economics and has been defined by various writers as " a form of state organization that is organized around the principal that the government has a responsibility to maintain a societal minimum standard of living."

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

From: UB Poetics discussion group [mailto:████████] On Behalf Of Lawrence Upton

Sent: Saturday, November 12, 2005 4:35 PM

To: ██████████

Subject: Re: The Left's (non)Response to the French Riots

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

From: "Haas Bianchi" <████████>

To: <████████>

Sent: Friday, November 11, 2005 10:01 PM

Subject: Re: The Left's (non)Response to the French Riots

I can only extrapolate from my own experience my parents are from a small town in northern Italy

then you are not in a position to speak of the rest of Europe

| *In Europe today those who are new immigrants even those from say 40 years ago do not share the history of the 'native'*

?? They do over the last 40 years. Not just in Europe. But anywhere. OBVIOUSLY.

That may not be accepted everywhere, but over large areas of Europe that is openly accepted

| *People. This is VERY different from american racism (US, Latin America) where everyone is in some way an immigrant*

Except of course the indigines, most of whom have been killed

| *in France and
in Europe*

??

| *But, it seems that the "natives" in Europe do not accept these immigrants who are unlike them as equals*

what is your evidence for this - as far as I can see - silly remark?

| *Welfarestateism*

this is a new word to me, and apparently meaningless - what do you mean by it?

L

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229. **Fence and Fence Books**

Fence and Fence Books Unsubscription

Sun 13 Nov 2005

Unsubscription from list:

Fence and Fence Books

is successful.

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

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

- 

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230. **Bob Marcacci**

Anyone have e-mail addresses for Frances Mayes or Edward Kleinschmidt?

Sun 13 Nov 2005

Thanks for the help!

--

Bob Marcacci

There are no dull subjects. There are only dull writers.

- H. L. Mencken

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231. **Michael Rothenberg**

New Address Michael Rothenberg

Sun 13 Nov 2005

Dear All,

Well, I have finally found a place to relocate in California, in the Redwoods, and begin unboxing my embarrassment of ashes.

For those of you who want to reach me by mail to say hello or send review books for Big Bridge or have generously offered to send me books to help repopulate my library brought down by fire (but I have put you off because of no place to put the books) I now welcome correspondence from you at my new home.

My mail address is: Michael Rothenberg, 16083 Fern Way, Guerneville, CA 94044.

Best, Michael

Michael Rothenberg



Big Bridge

www.bigbridge.org

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232. **Michael Rothenberg**

oops the area code is 95446

Sun 13 Nov 2005

sorry, the correct area code is 95446

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

From: Michael Rothenberg

To: UB Poetics discussion group
Cc: [REDACTED]
Sent: Sunday, November 13, 2005 9:48 AM
Subject: New Address Michael Rothenberg

Dear All,

Well, I have finally found a place to relocate in California, in the Redwoods, and begin unboxing my embarrassment of ashes.

For those of you who want to reach me by mail to say hello or send review books for Big Bridge or have generously offered to send me books to help repopulate my library brought down by fire (but I have put you off because of no place to put the books) I now welcome correspondence from you at my new home.

My mail address is: Michael Rothenberg, 16083 Fern Way, Guerneville, CA 94044.

Best, Michael

Michael Rothenberg

[REDACTED]

Big Bridge

www.bigbridge.org

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233. **Fence and Fence Books**

Welcome to Fence and Fence Books

Sun 13 Nov 2005

Hello! Thanks for subscribing.

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

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

Private Policy:

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

You might want to save this email for future reference.

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

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

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



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234. **David-Baptiste Chirot**

Re: The Left's (non)Response to the French Riots

Sun 13 Nov 2005

Dear Haas (btw Lawrence is his name not Laurence as you wrote)

your number three is very true yet in on part very wrong
the diseases that were brought here were deliberately used as biological warfare genocide --thosand ands including in pne grou p every single one except my great greatgrandmother --they were given blankets for their enforced treks and trains deportations from one reservation to another--the american government official blankets were infested with small pox because it was known indians would die from it--also alcohol was used deliberatley as a way to destory indians in that when they drink they have no resistances to it the way other peoples have--so to give them dinrk is to make them sic and weaken them physically and mentally to kill themkill tlhem or get them to sign something-which meant whatever the governement planned to do there was agreed to the-another biolgical warfare weapon-then on top of this you put people in what is a concentration camp--reservation with nothing to eat but dough (which became fry dough as a staple) to stay warm in winter nothing--so that they die off there as many as possible die off-

you say indians weren't killed--they were slaughtered is the word for what was done in some instances --capture them and line them up kill every man woman and child-round them up and shoot them all-genoicde wipe them off the face of the earth so you can come in and destroy their land with settlements railroads mining --money money -the settlers are a form of wepaon also--to settle is to make a claim to land you do not have any right to--then to protect your settlements you have to kill the people there--iti s a simple logic-it has been used to this day--

when you say the indians died of diseases that is all used to cover the fact that diseases were deliberately introduced in many many instances once it was learned that they killed indians--biolgoical murder

to say indians were not killed they died of diseases--many many times those diseases were dleibaretly introduced--that is biologocial murder, killing a person with a disaese you know wil kill them

is a way to say you have no guilt --you did not kill them--they just died off naturally--

my first wife is a Mohawk and people would talk of it sometimes -to say to a person --here is blanket to keep warm and you wrap them in the arms of a horrible slow motion suffering unto death--that is a sickness in the being who does this-
they know what they are doing--they use the disease then afterward you can say--oh they got small pox somewhere along the line-- you know how it is--they can't take it so they just died off-
there is a sickness in the mind of the person who uses sickness to kill--illness as a weapon
and then later one can say they just died off--
the great evil of the infected blankets alone is a cover-up--literally--to cover up some one one in one and kill them by doing so --and the cover-up is the very thing used as a weapon--a deliberate murder is turned into the most natural of things
it is not just a sickness of the body that came but a sickness of mind--
the U.S. government used this technique--
a mass murder cover up in blankets to keep people warm--and somehow they just all got small pox--
my really old relatives used to talk about it a lot--how the government white people could kill invisibly-
you see saying Indians died off because of diseases is true in part yes millions did die this way--which led to the discovery of diseases as weapons--and also the diseases were used to kill by direct orders-
and people can today say with a clean conscience that it was all disease when in fact it was also genocidal warfare murders-
don't believe that Indians just simply died off because of diseases--they were murdered with diseases too

>From: Haas Bianchi <[REDACTED]>

>Reply-To: UB Poetics discussion group <[REDACTED]>

>To: [REDACTED]

>Subject: Re: The Left's (non)Response to the French Riots

>Date: Sun, 13 Nov 2005 00:20:40 -0600

>

>Laurence your post was a little arrogant-

>

>

>1) Europe is a conservative society based on shared values like the welfare state, secularism, the European Union and its aversion to war and a strong class structure that has been institutionalized in the Education system.

>

>2) Trying to compare the Western Hemisphere experience to Europe is silly and stupid. Immigrants, forced or voluntary has been coming to the Americas

>for 500 years and we are a Mestizo continent, Europe does not have this
>history Europe is a continent of nation states that until very recently
>were
>defined by ethnicity. It is true that the Americas are full of racism and
>evil and oppression but it is also the only continent where many people
>have
>mixed and formed multi ethnic societies there are no Brazils, Argentinas
>Canadas or USAs on other continents except for Australia as an exception.
>
>3) Most Native peoples in the America were not "killed" they died from
>catastrophic diseases brought by Europeans then when they were weak they
>were
>enslaved.
>
>4) It is intellectually dishonest to refer to Native peoples in the
>Americas
>or Africa as such and not to refer to Europeans groups that have been in
>their nations for tens of thousands as something else. The French who are
>descended from the Gauls are 'native' to France in the same way that
>Mexicans who descended from the Aztecs are native to Mexico.
>
>5) My proof for my "silly" remark the Native people of Europe do not accept
>immigrants as equals is very simple, in Germany, until two years ago a
>Turkish-German who was born in Germany could not get a German passport
>easily, Italian law gives a passport to someone who has one grandparent
>born
>in Italy but not to immigrants who have lived in Italy for years, in France
>the unemployment rate for the descendants of immigrants is 50% (Check out
>Manchester Guardian for this). The National Assembly in France does not
>have
>ONE person in it who is not of Native Gaulish French origin. Obviously if
>immigrants were accepted as equals in European society these things would
>not be true? Or are these facts 'silly'?
>
>6) Welfarestateism is a word used in Economics and has been defined by
>various writers as " a form of state organization that is organized around
>the principal that the government has a responsibility to maintain a
>societal minimum standard of living."
>
>
>-----Original Message-----
>From: UB Poetics discussion group [mailto:] On

>Behalf Of Lawrence Upton
>Sent: Saturday, November 12, 2005 4:35 PM
>To: [REDACTED]
>Subject: Re: The Left's (non)Response to the French Riots
>
>----- Original Message -----
>From: "Haas Bianchi" <[REDACTED]>
>To: <[REDACTED]>
>Sent: Friday, November 11, 2005 10:01 PM
>Subject: Re: The Left's (non)Response to the French Riots
>
>
> > I can only extrapolate from my own experience my parents are from a
> > small town in northern Italy
>
>then you are not in a position to speak of the rest of Europe
>
> > In Europe today those who are new immigrants even those from say 40
> > years ago do not share the history of the 'native'
>
>?? They do over the last 40 years. Not just in Europe. But anywhere.
>OBVIOUSLY.
>
>That may not be accepted everywhere, but over large areas of Europe that is
>openly accepted
>
> > People. This is VERY different from american racism (US, Latin
> > America) where everyone is in someway an immigrant
>
>Except of course the indigines, most of whom have been killed
>
> > in France and
> > in Europe
>
>??
>
> > But, it seems that the "natives" in Europe do not accept these
> > immigrants who are unlike them as equals
>
>what is your evidence for this - as far as I can see - silly remark?
>
> >Welfarestateism

>
>this is a new word to me, and apparently meaningless - what do you mean by
>it?
>
>L

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235. **Lawrence Upton**

Re: The Left's (non)Response to the French Riots

Sun 13 Nov 2005

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

From: "Haas Bianchi" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 13, 2005 6:20 AM

Subject: Re: The Left's (non)Response to the French Riots

| *Laurence*

Lawrence

| *your post was a little arrogant-*

Was it? I'm sorry. But I thought it was yours that was arrogant. You proposed to argue from one rather unusual example to a whole continent. That is dodgy at least, you know. I used to do that with the USA and I've almost got over it. I urge the same on you

> 1) Europe is a conservative society based on shared values like the welfare

> state, secularism, the European Union and its aversion to war and a strong

> class structure that has been institutionalized in the Education system.

Before you can say this to any effect, you need to express some guidance on what you mean by conservative if it is to be a useful statement. Only this morning, for instance, a radio journalist described USA as an intensely conservative country. Now I am happy with that. I have no idea how you take it. But clearly the word is being used to mean something else. Just saying it is pointless

"Europe is a conservative society based on shared values like the welfare state,"

perhaps you've been reading some EU documents

We don't all have anything like a welfare state and it's under attack

"secularism,"

excuse me?

apart from it being untrue, you are also falling into the journalist's / politician's trap of speaking about countries as individuals. A country can't share a value/ Nor can a continent. People can. And you'll find that not all do

but re secularism, have a look at Poland

"the European Union"

we're not all in it, and the politicians are averse to letting us vote on the issue. so it has hardly true to say all share the EU as a value

"and its aversion to war"

Now that would be something. I wish

and a strong

> class structure that has been institutionalized in the Education system.

again, it depends where you go - class structure means so many different things, as well - for instance there are some US citizens who think USA isn't a class-based society

| 2) *Trying to compare the Western Hemisphere experience to Europe is silly and stupid.*

I didn't. I don't think so/ I don't know what it means actually. How do you compare an experience to a territory? In what sense is the Western Hemisphere something other than Europe? Do you mean the west of the hemisphere?

Europe is a continent of nation states that until very recently were

> defined by ethnicity.

No

Wrong

There is, of course, a difference between the Americas and Europe, but you are being wildly simplistic

It is true that the Americas are full of racism and

> evil and oppression but it is also the only continent where many people have

> mixed and formed multi ethnic societies there are no Brazils, Argentinas

> Canadas or USAs on other continents except for Australia as an exception.

I live in a multi-ethnic society. And we have lots of mixed-race - culture relationships

It's been a multi-ethnic society for some time. OK, OK, yours is bigger than mine

> 3) Most Native peoples in the America were not "killed" they died from
> catastrophic diseases brought by Europeans then when they were weak they
were
> enslaved.

oh, right

> 4) It is intellectually dishonest to refer to Native peoples in the
Americas
> or Africa as such and not to refer to Europeans groups that have been in
> their nations for tens of thousands as something else.

Intellectually dishonest?

Again, I am having difficulty understanding you. Are you just saying there are only tens of thousands of Europeans ? (wrong) or that they have been in the same place for tens of thousands of years? (wrong)

I used the term "native people" as a term I found, as it were; I mean the indigines from the point of view of the marauding Europeans - and earlier in your reply you clearly understood what I meant

The French who are

> descended from the Gauls are 'native' to France in the same way that
> Mexicans who descended from the Aztecs are native to Mexico.

The French are descended from the Gauls? Thank you for telling me that. The archaeologists will be interested

*Obviously if
immigrants were accepted as equals in European society these things would
not be true? Or are these facts 'silly'?*

Well, as you limit my choice, I have to say that they're silly Hans. You're not comparing like with like. All countries have immigration rules. They're not all good. But what the govt does is not necessarily what the people want

6) Welfarestateism is a word used in Economics and has been defined by
> various writers as " a form of state organization that is organized around
> the principal that the government has a responsibility to maintain a
> societal minimum standard of living."

I apologise - I engaged in rhetoric.

I am aware of the word with that usage. I don't think it means much. That's what I should have said. It's an abusive term to a considerable extent - as if for instance I referred to _American simplisticism_... or Bushism

Europe, like the USA. is too big to make these simple generalisations, which are only possible to believe in without much information

My apologies for disturbing you just because you said silly things about where I live. I was in a really bad mood or I would have let it pass. I'm not really in the mood for this sort of stuff. Treat me questions as rhetorical, not requiring an answer

all best

L

[↑ Contents](#)

236. **Steve Dalachinsky**

Re: The Left's (non)Response to the French Riots

Sun 13 Nov 2005

quit the intellectualizin there's a riot goin on

[↑ Contents](#)

237. **Jonathan Penton**

Re: The Left's (non)Response to the French Riots

Sun 13 Nov 2005

Steve Dalachinsky wrote:

>quit the intellectualizin there's a riot goin on

>

>

>

Damn straight. Why bother writing in sympathy when we could be rioting in sympathy, instead?

--

Jonathan Penton

<http://www.unlikelystories.org>

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238. **Stephen Vincent**

Re: The Left's (non)Response to the French Riots

Sun 13 Nov 2005

3) Most Native peoples in the America were not "killed" they died from catastrophic diseases brought by Europeans then when they were weak they were enslaved.

Haas: David Baptiste-Chirot is too kind to your abysmal - one can probably easily say - provincial ignorance. Genocidal information re Native American Indians - in addition to the blankets - is easily available, as in mass slaughter. In my ancestral neck of the woods, read the early history of Humboldt County, California. Not a trace left or speak left from several tribes - slaughtered.

If you have reasons not to explore and acknowledge this history, I cannot even say I am interested in hearing your argument. Isn't listening to Cheney enough already.

I understand you are relatively new to this country, all I can suggest is a little more time on the research front. Indians are under everybody's rug - not to mention a few other folks, African slaves, among them.

Sorry to be so hard on you, Haas. But your views are a little late in the day. What did Blake say, "without contraries no regression" ! Not quite. Sometimes, especially these years, Blake's vision of "progression" seems quite elusive, at best. I am sorry to see you contribute to sustaining the other side.

Stephen V

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

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239. **Stephen Vincent**

New de blog -

Sun 13 Nov 2005

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

The picto-text saga (walking) around Dolores Park and Mission District (San Francisco) continues:

Couch Ghost

Signals

Shot House

The psycho-personal-ancestral-community-national-global political geography of everyday walking everyday.

As always, your comments (public or private) appreciated.

Stephen V

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

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240. **Haas Bianchi**

Genocide is the Human Condition

Sun 13 Nov 2005

The human race is genocidal... It is the reason we are so successful as a species we are expert murderers. This genocidal lifestyle continues just read the Wall Street Journal it is there for you in black and white.

What happened in the Americas was beyond words unspeakably evil but this is a pattern that is thousands of years old and happens again and again.

I am not provincial, I in fact I lived and worked in Bolivia for four years in a prison with Quechua people who were victims of US policy in the "war" on drugs and I am very aware of the realities for native peoples in the Americas but where should we begin or end our lament should we be selective?

What happened in Americas is no more or less evil than what happened when the Mongols invaded Russia. Or the Japanese invaded China. Or the Bantus invaded South Africa. Or when the Incas displaced the Aymaras? Or Tamurlane destroyed Baghdad, Or the Slavs invaded Eastern Europe. Or the Aryans invaded India. Or a million other invasions and genocides. It was the Arabs who began the African slave trade in the Middle Ages should we go there for recompense?

People have been slaughtering each other for 50,000 years or more this is a fundamental part of the human condition we can work as hard as possible to make the future better but that is all we can do we cannot recify the past without creating more pain and more suffering. By the way I live in Chicago and you live in Humboldt, California and we live on stolen land and we are benefiting from Genocide; but every piece of land on Earth is stolen and every nation has caused genocide.... Every gold wedding band has the blood of the miners of Potosi or Minas Gerais in it...

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

From: UB Poetics discussion group [mailto:████████] On Behalf Of Stephen Vincent

Sent: Sunday, November 13, 2005 12:37 PM

To: ██████████

Subject: Re: The Left's (non)Response to the French Riots

3) Most Native peoples in the America were not "killed" they died from catastrophic diseases brought by Europeans then when they were weak they were enslaved.

Haas: David Baptiste-Chirot is too kind to your abysmal - one can probably easily say - provincial ignorance. Genocidal information re Native American Indians - in addition to the blankets - is easily available, as in mass slaughter. In my

ancestral neck of the woods, read the early history of Humboldt County, California. Not a trace left or speak left from several tribes - slaughtered.

If you have reasons not to explore and acknowledge this history, I cannot even say I am interested in hearing your argument. Isn't listening to Cheney enough already.

I understand you are relatively new to this country, all I can suggest is a little more time on the research front. Indians are under everybody's rug - not to mention a few other folks, African slaves, among them.

Sorry to be so hard on you, Haas. But your views are a little late in the day. What did Blake say, "without contraries no regression" ! Not quite. Sometimes, especially these years, Blake's vision of "progression" seems quite elusive, at best. I am sorry to see you contribute to sustaining the other side.

Stephen V

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

[↑ Contents](#)

241. **Anthony Miller**

Re: Genocide is the Human Condition

Sun 13 Nov 2005

Power is agnostic and amoral.

Nations eliminate who they have to.

Individuals ascribe moral content to what was never a moral question (to power.)

Consider it a convenience, and grow up about the world, and history, and power.

You have no moral nature, and no more value, than the bayonet does.

Ask Marx, Lenin, Stalin, Hitler, etc., etc., etc..

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242. **Tim Conley**

Re: Genocide is the Human Condition

Sun 13 Nov 2005

It may be fatuous even to respond to this, but in any case:

| *You have no moral nature, and no more value, than the bayonet does.*

Interestingly, though, a bayonet cannot ascribe a moral value -- to itself, or anything else. And therein lies all the difference.

"Genocide is the human condition." I might just as pompously (and ludicrously) declare that "swimming the backstroke is the human condition." Just because I say something is so does not necessarily make it so -- but it might. In many ways that last sentence sums up my interest in poetics.

--

Tim Conley
Department of English Language and Literature
Brock University
St. Catharines, Ontario
L2S 3A1 Canada

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243. **Anthony Miller**
Re: Genocide is the Human Condition
Sun 13 Nov 2005

"Genocide is the human condition" has many problems, some may grasp.
Ascribing morals to humans has even more.
All life, including human, is strictly amoral.
The transaction of power is the only transaction.
All else is self-delusion or mass-delusion.

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244. **George Bowering**
Re: Genocide is the Human Condition
Sun 13 Nov 2005

Genocide is not a condition. It is a practice.

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245. **Steve Dalachinsky**
Re: Genocide is the Human Condition
Sun 13 Nov 2005

there are some morals we have
thi genocide is a human condition
and we are lower then beasts
hey do you personally kill?

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246. **K Zervos**
what's in a name
Sun 13 Nov 2005

this morning i received an email addressed to komnions.

i replied:

komninos is spelt komninos, this is the preferred spelling of komninos.

komnions always make me cry

komnions is multilayered like a post-modernist post-structuralist text

komnions will fight to overthrow fascions

komnions makes good methane

komnions with chilli beenions is an explosive mixture

komnions is a mis-smelling of komninos

komninos smells like roses

komninos

--

No virus found in this outgoing message.

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247. **Dan Waber**
Event Reminder--Monday Nov. 14th, 2005, 7pm
Sun 13 Nov 2005

Nov 14th, 2005 7 p.m.

Michael Czarnecki

FootHills Publishing Editor & Poet

&

Craig Czury

Poet and author of "In My Silence To Justify"

for a discussion on publishing and an evening of poetry

The "No Espresso Machine" Poetry Series

November 14th, 2005 7 p.m. \$3.00 at the door

Paper Kite Press

2nd floor of the Stegmaier Mansion

156 S. Franklin St.

Wilkes-Barre, PA 18701

A question and answer format discussion on the publishing world with Michael will begin promptly at 7 p.m. Some of the topics covered will be real publishers vs. vanity; how to approach a publisher; promoting your book; realistic expectations and business arrangements between poet and publisher. Discussion will be followed by a brief intermission with refreshments and then the evening continues with readings from Michael and Craig.

The "No Espresso Machine" Poetry Series offers evenings of poetry featuring regional poets in an espresso machine-free environment. Please join us to hear poetry and join in on a discussion without the din of cafe machinery. For more information, please contact Jennifer at: [REDACTED] -- [REDACTED]

Michael Czarnecki gave his first public reading of a poem in 1985. Since then he has given hundreds of readings throughout the United States. He is the author of several books of poetry, including *Sea Smoke* and *Sand Dollars*. He began working in schools as a poet-in-residence in 1990 and in the 15 years since, he has worked in dozens of schools in numerous states around the country.

Michael began FootHills Publishing in 1986 for the purpose of getting into print the words of poets who found it hard to get their work out to the public other than at readings or in the occasional magazine. The first few books were published in conjunction with Great Elm Press, operated by Walt Franklin. Since then, FootHills Publishing has released more than 150 chapbooks or books, including the work of Peter Connors, Christine Gelineau, Craig Czury and Jayne Relaford-Brown. Over the past few years FootHills has added the Springfed Chapbook Series for the promotion of new poets and several anthologies.

Michael describes the press as "a labor of love" in which his entire family takes part.

Craig Czury is the author of 15 collections of poetry, including, *In My Silence To Justify*, FootHills Publishing, and editor of two anthologies, *Fine Line That Screams* from his N.E. Pa. Prison Poetry Project, and *UN SEGUNDO EN EL TIEMPO/ONE SECOND At A Time*, poets of the Reading Hispanic community. Czury now works as a poet in schools, homeless shelters, prisons, mental hospitals and community centers throughout the world. His books have been translated into Spanish, Russian, Lithuanian, Portuguese and Italian, and he has been awarded many national and international fellowships to continue his collaborative poem fusion performance and poetry mural projects, including a residency at The Playhouse in Derry, Northern Ireland, and the 1999 AmeriCorps WritersCorps in Washington, D.C. Czury lives in Reading, Pa. and has been a featured poet at the International Poetry Festivals in Argentina, Ireland, Colombia, Lithuania, Macedonia, Croatia and Romania. A revised and expanded edition of his book, *God's Shiny Glass Eye*, poems from the coal region with photos by Czury is available from FootHills Publishing.

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248. **Patrick Durgin**

new work at da blog

Sun 13 Nov 2005

www.da-crouton.com

includes the smash hit, "Death Trip Against U.S. Militarism (Part Two)"

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249. **K Zervos**

Re: Genocide is the Human Condition

Sun 13 Nov 2005

I kill by saying "i'm alright jack"
I kill by voting in 'democratic' elections
I kill by driving a car
I kill by illuminating my house
I kill by living in the suburbs
I kill by living in australia
I kill by living in the first world
I kill by shopping at the supermarket
I kill by posting to the internet
I kill by having a job
I kill by taking holidays in exotic locations
I kill by using my telephone
I kill by watching television
I kill by eating at restaurants
I kill by having a credit card
I kill by having money
I kill by ignoring the killing

I kill because i am christian
I kill because i am white
I kill because i am a man

I kill by not being one who is being killed
Or tortured in some detention centre
Or starved in a famine stricken land
Or beaten to death for gender
Or washed away by a tsunami
Or blown away by a hurricane
Or buried by an earthquake

I kill by allowing those who kill to kill at will
I kill, i kill, i kill.

komninos zervos

|||-----Original Message-----

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

|||On Behalf Of Steve Dalachinsky

|||Sent: Monday, 14 November 2005 9:02 AM

|||To:

|||Subject: Re: Genocide is the Human Condition

|||

|||there are some morals we have

|||

|||thi genocide is a human condition

|||

|||and we are lower then beasts

|||

|||hey do you personally kill?

|||

|||--

|||No virus found in this incoming message.

|||Checked by AVG Free Edition.

|||Version: 7.1.362 / Virus Database: 267.13.0/167 - Release Date: 11/11/05

|||

--

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.1.362 / Virus Database: 267.13.0/167 - Release Date: 11/11/05

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250. **Joe Brennan**

***If Evolution Is Wrong, Why Are All The 'Intelligent Design' Advocates
Knuckle Draggers***

Mon 14 Nov 2005

"It Is Deeply Irresponsible To Rewrite The History Of How The War
Began. But What The Fuck. I Ain't Nothin' If I Ain't Irresponsible,"
Says Bush:

Bush's Angry Offensive Popular Among Delinquent Dads, Catholic Bishops.
To Others, Its Just Offensive:

Bush Forcefully Attacks Iraq Critics With Karl Rove's Thoughts And

Perversions

By THORD REICHMANN

"If Evolution Is Wrong, Why Are All The 'Intelligent Design' Advocates Such Knuckle Draggers?" God Asks The Assassinated Press.: Protestant Pastor In China Convicted For Distributing Bibles Printed By American Intelligence: "This Is Not Kansas, Dorothy. China Cannot Yet Afford To Have A Delusional Bunch of Bible Thumping Morons Hold Her Back Like The Great And Brutal American Empire That Sucks Dry the Rest Of The World," Says People's Court Judge Xan Chui. "If We Became As Fat And Dumb As America Is Now, America Would Gobble Us Up For Our Natural Resources." Robertson Confirms Intelligent Design Is A Smokescreen For Christian Fundamentalism; Pat Robertson Says Dover, PA Voters Should Look To Darwin To Help Them, Not God Since They Rejected The Lacuna Of Intelligence Demonstrated By Pro-Intelligent Design School Board Members, Leaving Little Doubt As To What's Behind Intelligent Design: Dover Voters Fine With That, Saying Following Darwin, They'll Continue To Look To Their Doctors For Cures, Their Meteorologists For Weather, Their Geologists For Oil And Natural Gas, Their Chemists For Kevlar, Their Metallurgists For Guns, Their Physicists For..... And They'll Look To God When Pat Robertson Stops Looking Like A Genetically Engineered Lawn Troll.: By PIPER PANDORER

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251. **Jeffrey Side**

Interviewers needed for Tony Lopez and Peter Finch

Mon 14 Nov 2005

I need interviewers to interview Tony Lopez and Peter Finch for The Argotist Online (www.argotistonline.co.uk). Anyone interested?

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252. **Ron Silliman**

Silliman's Blog

Mon 14 Nov 2005

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

RECENT POSTS

Elizabeth Bishop:

Form, position & politics

Some recent visitors â€œ

Where this blog reaches

Gender disparity
in poetry blogs?

Multi-voiced poetries:
Rodrigo Toscano & Divya Victor

The Anthony Braxton Sextet:
Tri-Centric jazz

The meaning of linebreaks
& especially of soft ones

The death of Nadia Anjuman

Soft enjambment:
the role of linebreaks in the poetry of
Alan Dugan & Jimmy Schuyler

The Apprentice:
A novel by I. Lewis Libby

My Quietist youth “
A poem written when I was 20

The focus of history “
The school of quietude moment on campus
1945-1960

Doings:
Assorted performance pieces
by Jackson Mac Low
(his happiest book)

Fact-based drama “
Why Monster, Good Night, & Good Luck
and Dog Day Afternoon
are the same motion picture

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

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253. **Ron Silliman**

Woodland Pattern article in Milwaukee Journal-Sentinel

Mon 14 Nov 2005

Many chapters ahead for bookstore

Last Updated: Nov. 12, 2005

Bookmarks

Geeta Sharma-Jensen
E-MAIL | ARCHIVE

The amazing thing about the small, scruffy and scrappy bookstore and gallery that we know as Woodland Pattern Book Center in Riverwest is not that it's there, but that it's there - still.

It looks like it won't be closing shop anytime soon, either.

The bookstore has endured for 25 years, and like the postal service, it refuses to let either rain or snow or giant bookstores or rank capitalism or the Internet or a consolidating publishing industry keep it from its mission.

"For twenty-five years Woodland Pattern has celebrated the contemporary imagination and, thanks to your support, will continue to do so . . . " it vowed quietly in small print in its November newsletter.

And last week, as it prepared for its 25th anniversary celebrations, its director Anne Kingsbury - she's been running the place at least as long - sat in an arm-chair among the wobbly book stacks and promised again that Woodland Pattern would continue "celebrating the imagination," and that's how it would survive, would hope to survive. 61346Woodland Pattern Book Center

[Click to enlarge](#)

Photo/File

Karl Gartung and Anne Kingsbury met when she was a teacher and he was her student. They moved to Milwaukee and in 1980 opened the decidedly out of the mainstream Woodland Pattern Book Center.

25th Anniversary Events

Nov. 18: Writers Lisa Jarnot, Terri Kapsalis, Peggy Hong, filmmaker Jennifer Montgomery; readings and a screening

Nov. 19: Writers Keith Waldrop, Rosmarie Waldrop, Roberto Harrison, Kiki Anderson; readings

Nov. 20: Wanda Coleman, Martha Bergland; readings

Nov. 20: Emcee Hal Rammel

"We've always wanted not necessarily to be the biggest, just the best," she said. "I think what makes us a little different from other literary centers is that we've presented different art forms where it intersects with text or literature.

"As new things (such as the Internet) open up, we want to be open and free to investigate that. But I guess literature and the world where it crosses into other things - that's what we want to celebrate. We want to get past the idea that people are creative only in one thing . . . The poet Derek Walcott, for instance, is also a very accomplished painter."

So, the center, which stocks around 27,000 books for sale, has also curated art shows, hosted jazz musicians, held poetry slams, taught neighborhood children how to tell stories, given lessons in making books, invited major writers to read, invited obscure writers to read, and even reserved a section of its shelves for Wisconsin writers who have self-published their work.

The center's anniversary celebrations will be no different. They begin Friday evening with readings and a film, and continue through the weekend with writing workshops, readings by poets and fiction writers and a concert of new music in Milwaukee that Woodland Pattern is slyly billing as "25th Anniversary Waltz (without the waltz)."

In the center's gallery is "The Bright Glade," a visual and text exhibit by the poet Thomas A. Clark and his wife, Laurie.

Here, last week, Kingsbury paused at the threshold of the gallery as "The Bright Glade" lay in various stages of completion. Painted on one whitewashed wall was the phrase "a domed vest of bracken, leaf debris and moss." There were other phrases on other walls - to be read / seen with the visuals. In the center of the room a young woman sat on a rolled-up carpet and directed a group of giggling and shouting grade school students in performing stories.

"This is what I'm talking about," Kingsbury said.

Kept his day job

While many smaller bookstores across the country have fallen victim to competition from mega chains such as Barnes & Noble, Woodland Pattern has survived - or "managed" as Kingsbury says - for three reasons.

First, it has never strayed from its niche; it remains a powerhouse of poetry and small presses. Second, as a long-time non-profit center that actively takes its programs to the community, it has been fortunate enough to find some support from arts boards and private foundations each year. And third, because Kingsbury and her husband, Karl Gartung, both passionate book and art lovers, doggedly refuse to let the tiny store they turned into a non-profit book center founder.

"Well, Karl has always kept his job driving trucks," Kingsbury said. "So that has been an underground subsidy. He had to get a day job for insurance, benefits. And you know, Karl and I own this building - we bought it in 1980 and we fixed it - and if Woodland Pattern cannot pay rent sometimes, well -." She shrugged, then smiling, added, "Well, no one is going to foreclose on them."

Kingsbury is an idealistic, enduring woman, her tenacity softened by a smile and a pair of nearly waist-length braids hanging below precisely trimmed bangs.

She prods and persuades, hunts for funding sources, draws up charts and projections in her daily battles to stay afloat. And she often credits her husband, a poet and volunteer coordinator of the center's literary programs, with setting the tone and vision of the center early on.

The pair met in the mid-1960s when Kingsbury was teaching visual arts at a college in Nebraska and Gartung, about three years younger, was a student in her class. Gartung, she has remembered, cut a lot of classes so she had to have "a little talk" with him. After that, he did well enough on the final to make up for his earlier trespasses, so she gave him a "C."

That was supposed to be the end of it, but after he graduated they began dating. They married in 1970 and moved to Milwaukee a few years later when she got a job at the University of Wisconsin-Milwaukee. Passion for poetry

Gartung always had a passion for poetry, and it soon became important for him to find the works of good, new poets who may not have been well-known.

When the opportunity came to manage a small bookstore - about 100 books - that three Milwaukee poetry lovers had started in the lobby of Theater X, he took the job.

That's how he discovered Lorine Niedecker, the Wisconsin poet whose centenary Woodland Pattern celebrated in 2003 with a conference that attracted participants from several countries, including the United Kingdom and Japan.

When Kingsbury was denied tenure at UWM, Gartung went to work as a truck driver and Kingsbury took over his job at the bookstore.

Soon, the original three founders of the small store moved on to other ventures; Kingsbury stayed.

By 1980, the couple had moved the store to 720 E. Locust St., its present address, and achieved non-profit status. They began calling the new entity Woodland Pattern, after the fictional Midwest cultural center in Paul Metcalf's epic poem "Apalache."

"We started with less than a thousand books," Kingsbury said. "One thing that really helped us was that Truck Distribution, which distributed small press literature, let us take books on consignment. For quite a few years we were able to build our inventory with that. It allowed us to build with books we hadn't heard about.

"We've always felt that the small presses are where exciting work is published. We felt there was a need for a place where these books could be found. We believed what we had to offer was extremely important for people. A lot of it is education. It needs to be here.

"I've always felt that people need to be able to choose. So we say here are some things that you should try out - and you may find a contemporary classic." National in scope

Kingsbury and Gartung tried out their multimedia approach their first year as the new Woodland Pattern center.

That year, 1980, Paul Metcalf gave the store's first poetry reading, Tom Palaz-zolo was the first visiting filmmaker, Laurie Anderson was the first performance artist, and Milwaukeean Jill Sebastian was the first exhibiting visual artist.

Since then, the center has brought in a host of artists and writers, among them such exiles as Chinese poet Bei Dao, and in 1995 it organized its first poetry marathon with 90 Milwaukee writers participating.

Its work has been noticed; the center is now considered one of the foremost stores for poetry, especially new poetry, in the nation.

"The reputation of Woodland Pattern is itself national in scope, and I know of no other center - anywhere in the U.S. - that has carried on a more intricate and demanding program in the literary arts," wrote writer Jerome Rothenberg in 1989.

That reputation, Kingsbury hopes, will help the center secure funds to keep its four full-time and two part-time employees and continue its programs.

The revenue from the store might pay for one of those positions, Kingsbury said.

"It's been touch-and-go many times, many times," she added. "But we're very appreciative - because when one thing ends we find something else opens up."

And so, Kingsbury remains calm - and sustained.

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254. **Brigitte Byrd**

Fence Above the Sea (Ahsahta Press, 2005)

Mon 14 Nov 2005

Alright everyone, I have finally gathered all the pieces of this sort of self-promoting non-self to share with you that my book of prose poems FENCE ABOVE THE SEA was released by Ahsahta Press on Sept. 15, 2005. Below is the link to my page at the press.

<ahsahtapress.boisestate.edu/books/byrd.htm>

Scheduled readings so far:

Cambridge: Harvard Advocate Poetry Series, Nov 19th, 2005 Tallahassee: Florida State University Visiting Writers Series, Feb. 6th, 2006 Austin: Associated Writing Programs, (specific date to determine) March, 2006

I would love to find other reading venues, so please, backchannel.

Also, I have started a visiting writers reading series at Clayton State U, and although I already have a few writers booked for 2006-2007, I still have at least four potential openings. So contact me. (CSU is in Atlanta). Below are a few links to check for this season's reading series.

<<http://a-s.clayton.edu/langlit/writersauthors.htm>>

<http://a-s.clayton.edu/langlit/Visiting%20Writers%20Reading%20Series%2005_06.pdf>

<<http://a-s.clayton.edu/langlit/writers.htm>>

Salut tout le monde! Brigitte

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


Yahoo! FareChase - Search multiple travel sites in one click.

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255. **Nick Piombino**

what's new on ::fait accompli::

Mon 14 Nov 2005

Recent and New on

::fait accompli::

<http://nickpiombino.blogspot.com>

*Monsters and Memories: A Visit To
Chelsea, including a show with work
by Emilie Clark

**Alan Davies and Drew Gardner
at the BPC

***The Loneliness of the Long Distance

Blogger: On *Dead Kitten Poetics*

****Time Undisturbed: An Interview with

Nico Vassilakis

also

please check out

Collage Works

<http://collageworks.blogsome.com/>

Jukka-Pekka Kervinen has posted a

previously unpublished collage from my book *Free Fall*

along with his own and Jim Leftwich's

superb collages

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256. **Gary Barwin**

the launch of fragments from the frag pool

Mon 14 Nov 2005

Please Join The Mercury Press as we celebrate the publication of:

FROGMENTS FROM THE FRAG POOL: haiku after basho

by Gary Barwin and derek beaulieu

Gary Barwin and derek beaulieu's seamless collaboration has resulted in frogments from the frag pool: haiku after basho. This collection of poetry mixes joy with rigour, playfulness with contemplation, and the absurd with pure poetic passion. Barwin and beaulieu have created poetry that is wise, witty, and wry. Filled with translations, responses, remixes, and new takes on Matsuo Basho's famous frog haiku, frogments from the frag pool exuberantly ripples genre, expectation, and meaning.

*

2 Launches:

1. SATURDAY NOV 26, 2005

7:30pm

Pages Books

1135 Kensington Road NW

Calgary, Alberta

2. TUESDAY NOV 29, 2005

7pm

Supermarket (back room)
268 Augusta Ave. (in Kensington Market)
Toronto, Ontario

*

about FROGMENTS FROM THE FRAG POOL:
(see <http://themercurypress.ca/poetry/frogments.html>)

"Delightful surprises lurk within these pages as Gary Barwin and derek beaulieu examine the old pond, the frog, the splash, and the mind of Basho. From the microcosmic "old pond / universes rise & fall / a single splash" to the anthropomorphic "pond holding / its breath..." to the subjective "mind ponding" to the conceptual "splash as a hole in silence"--it's all here. This book is a grand addition to the reverberation of Basho's splash."--Nelson Ball

"Who says you can't teach an old frog new tricks, new licks? Here b and B take on B, with echoes of bp, in a way that honours Basho and that does yes "teach the mind again to leap." Their jubilant transribbitations don't inhibit, they inhabit--visual, bounding, unbound, unwound. Does the frog jump into water, or into the sound of water? Both of course, and when the ripples touch us, the joy and anticipation is catching: our hearts jump too."--Erin Mouré

GARY BARWIN
garybarwin.com

escargot post: 180 Dufferin St. Hamilton ON Canada L8S 3N7

pharyngeal access: [REDACTED]

flea mail: [REDACTED]

telepathy:

~~~~~

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257. **Ishaq**

***PUB: call for submission--journal of hip-hop culture***

*Mon 14 Nov 2005*

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>>PUB: call for submission--journal of hip-hop culture

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CALL FOR SUBMISSIONS

The Words Beats & Life Global Journal of Hip-Hop Culture is currently requesting the submission of content for Volume 2 Issue 2-4. [www.wblinc.org](http://www.wblinc.org)

Process of Submitting All submissions are accepted on a continuous basis and need not be limited to the themes outlined below. Please send all submissions to: [REDACTED]

#### Schedule of Topics and Due Dates:

July Volume 2 issue 2

WB&L Journal

1. Topic: One Day it Will All Make Sense: The Roots of a Culture Call for submission: 9/31/05 Submission due: 11/25/05 Early b-boys like the rest of the hip-hop community found themselves looking for inspiration in multiple forms and mediums. In many ways the early b-boys reflected and resisted these cultural phenomena in creating the dance form later called break dancing. Volume 2 issue 2 is focused on understanding all of the early influences of upon hip-hop. The b-boy is not an anomaly in hip-hop, but rather a physical representation of the rebellious and eclectic nature of the culture.

October Volume 2 issue 3

WB&L Journal

2. Topic: Spinning the Wheels of Steel: DJ's Fading and Mixing Planets into Harmony Call for submission: 11/26/05 Submission due: 2/6/06 In contemporary hip-hop culture, the DJ in some instances is as prominent as the MC. From the mix tapes, to the battles, it is the DJ who decides what gets heard. It is the DJ who creates one continuous vibe that guides the listeners into becoming active participants in the culture of hip-hop. The DJ makes the party hot, or the mix tape popular, and is the true director of the hip-hop orchestra. This has been the case from the very beginning of hip-hop's emergence in the late 70s. Submissions for Volume 2 issue 3 should reflect the history, relevance and innovations of the DJ over the past 40 years. The submissions need not be confined to the hip-hop DJ but can include DJ from throughout the Diaspora. The DJs can also represent different musical traditions along with technical papers about the affect of innovations in equipment upon the ability of a DJ to move a crowd.

January Volume 2 issue 4

WB&L Journal

3. Topic: City Full of Walls: Graffiti and Mural in Urban Landscapes Call for submission: 2/7/06 Submission due: 5/20/06 Volume 2 issue 4 is a visual issue featuring graffiti crews, visual artists and photographers from around the world. Submissions about the history of graffiti, murals and styles will also be accepted. Submissions related to best practices for creating murals in communities will also be accepted. If you live in a city with phenomenal murals, tags, train cars and throw ups or are an individual artist, photographer of hip-hop culture, part of an organization or crew, this issue is for you.

The forms which that content can take are as follows:

#### Submission Forms

##### Scholarly Submissions

- Research Papers
- Scholarly Reviews of albums, films, or shows
- Interviews

All submissions designated as scholarly require an abstract of 150 words or less and up to five key words. All scholarly submissions should also follow the MLA style guide.

##### Multimedia

- Visual Art
- Photography
- Music
- Beats
- Spoken word

##### Creative Writing

- Essays
- Poems
- Short stories
- Editorials

All submissions should use the following format parameters as a guide and should be submitted as an attachment in 12 point, Times New Roman font. The authors inability to submit work that reflects these parameters will impact if work is chosen for publication in print and/or electronically.

Due Dates for Publication or Uploading Submissions \*These submissions are accepted on a year-round basis and if theme specific, the due dates are listed below. Submissions need not be limited to these topics. Each submission will be reviewed and selected based upon the merit and quality of the submission.

Review and Selection Process All submissions will be reviewed by WB&L Journal staff and editors from throughout the United States. If an article is selected for publication in the print version of the WB&L Journal but requires minimal editing, it will be done by the WB&L copy editors. Details about the editing process will be sent along with constructive feedback from the editors for submission that require more editing.

#### Submission Formats

WB& L Journal Submission Type    Format

Research Papers, 3,000 Words

Essays, 1,500

Editorials 1,500

Short Stories 3,500

Lyrics 150-300 words

Featured Poet 150-300 words (3 poems, Bio & Photo)

Featured Artist PDF, GIF, TIF or JPEG (300DPI)

<http://s11.yousendit.com/>(5-7 pieces, bio and photo)

Scholarly Reviews 2,000 words (e.g. films, etc)

Interviews 1,500 words

Beats or 15 seconds

Songs 8 min max

Submission Checklist: Any submission that does not meet the parameters outlined below will be immediately returned to the author. This form in its entirety must be the first page of any submission in order to be considered for publication. Please copy and paste this document and make it the first page of your submission(s).

My name is \_\_\_\_\_

And today's date is \_\_\_\_\_

The name of my submission is \_\_\_\_\_

I live in \_\_\_\_\_ (city) \_\_\_\_\_ (State) \_\_\_\_\_ (Country  
if not  
USA)

I attend(ed) \_\_\_\_\_ University

I am pursuing/ received a degree in \_\_\_\_\_

I learned about your journal from \_\_\_\_\_

E-mail List Which one? \_\_\_\_\_

A friend

Web search

Professor Which one? \_\_\_\_\_

Direct mailing for WBL

Someone published by the Journal Who? \_\_\_\_\_

Member of Journal editorial board Who? \_\_\_\_\_

Flier

Advertisement

PSA On which radio station? \_\_\_\_\_

(Please check one)

Original Scholarship 3,000 Words (Actual word count \_\_\_\_\_)

Lyrics 150-300 words (Actual word count \_\_\_\_\_)

Poems 150-300 words (Actual word count \_\_\_\_\_)

Art Work PDF, GIF, TIF or JPEG

Media Reviews 2,000 words (Actual word count \_\_\_\_\_)

Interviews 1,500 words (Actual word count \_\_\_\_\_)

High School Essay 1000 words (Actual word count \_\_\_\_\_)

My submission fits in with the \_\_\_\_\_ themed issue or My submission does not fit into any of the themes but is about \_\_\_\_\_ My scholarly submission includes an abstract of 150 words or less and up to 5 key words.

My scholarly submissions follows the MLA style guide. <http://www.mla.org/style>

My submission is an attachment in 12 point, Times New Roman font.

I understand that by submitting this e-mail I give WBL the authority to publish my work.

My submission does not meet the word count parameters, but I want it to be considered for the online publication

Please send all submissions to: [REDACTED]

Or

In the case of Compact Disks

WB&L Journal 1327 R St NW Suite 23 Washington DC 20009

--

Mazi Mutafa

Executive Director

Words Beats and Life Inc.

1327 R St NW Suite 23

Washington DC 20009

[REDACTED] (Office)

[REDACTED] (Cell)

<http://www.wblinc.org>

WBL Inc. Mission Statement "Words Beats and Life Inc exists to develop and support a community of young artists by providing consistent artistic instruction for DC youth, with a focus in ward 7, through hip-hop."

Hear Mazi, DJ Tru, Noodles and DJ RBI every Wednesday from 11pm-12am EST in the "Holla Back" hip-hop show on WPFW 89.3FM in DC, MD, VA and PA or listen online at [www.wpfw.org](http://www.wpfw.org)

SUPPORT WBL INC. BUY SOME STUFF

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

#####

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://www.sidebrow.net/2006/lbraithwaite-01.html  
\  
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/  
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258. **Ishaq**

***PUB: call for papers--revisiting the black arts movement***

Mon 14 Nov 2005

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>>PUB: call for papers--revisiting the black arts movement

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REVISITING THE BLACK ARTS MOVEMENT

Department of English

Howard University

March 23-24, 2006

The twentieth-century saw the rise of two African American literary movements--the Harlem Renaissance of the 1920s and the Black Arts Movement of the 1960s and 1970s. Of these movements, the Harlem Renaissance has received the greater amount of scholarly attention by far, but things are beginning to change. The past ten years have seen the publication of books by Julius Thompson, Cheryl Clarke, and James Edward Smethurst detailing important aspects of the history of the Black Arts Movement. Kimberly Bentson has offered a theoretical exploration of the drama of this period. Joanne Gabbin's historic Furious Flower conference and the collection of poetry that followed have done much to rekindle interest in the movement. Coffee House Press has started a Black Arts series dedicated to publishing the fiction of the Movement. And critical texts by Kalamu Ya Salaam and Mike Sell are forthcoming as well as an edited collection of essays revisiting the movement by Lisa Gail Collins and Margo Natalie Crawford.

Leading the way in this resurgence of scholarly interest, the Department of English at Howard University is convening a 2-day conference on the Black Arts Movement. The conference will be held from March 23-24, 2006.

We invite proposals for papers on a variety of literary, historical, political, and cultural topics.

Possible topics might include but are not limited to:

Addison Gayle  
African National Theater  
AFRI-COBRA  
Amiri Baraka  
Archie Shepp  
Askia Toure  
Audre Lorde  
Barbara Ann Teer  
Black Aesthetic Movement  
Black Arts Repertory Theatre School (BARTS)  
Black Fire  
Black House  
Black World  
Broadside Press  
Cecil Taylor  
Concept East Theater  
Detroit Black Arts Conventions  
Dudley Randall  
Ed Bullins  
Eric Dolphy  
Etheridge Knight  
Fisk Black Writers Conferences  
Free Southern Theater  
Gil Scott Heron  
Gwendolyn Brooks  
Haki Madhubuti  
Harold Cruse  
Houston Baker, Jr.  
Ishmael Reed  
Jayne Cortez  
John Coltrane  
John Oliver Killens Workshop  
Journal of Black Poetry  
Kalamu Ya Salaam  
Keorapetse Willie Kgotsitsile  
Larry Neal  
Last Poets

Liberator  
Maulana Karenga  
Michele Wallace  
New/Ark  
New Lafayette Theater  
Nikki Giovanni  
Nommo  
Ntozake Shange  
Organization of Black American Culture (OBAC)  
Prison Literature and the Black Arts Movement  
Slam Poetry and the Black Arts Movement  
Sonia Sanchez  
Spirit House  
Stanley Crouch  
Sudan Arts South/West  
Sun Ra  
Third World Press  
Toni Cade Bambara  
Umbra Workshop  
US Organization  
Victor Hernandez Cruz  
Wall of Dignity  
Wall of Respect  
Watts Happening Coffee House  
Watts Writers Workshop  
Women Writers and the Black Arts Movement  
Woodie King, Jr.  
Louise Merriweather  
Alice Walker  
Toni Morrison  
Sam Greenlee  
Ronald Fair

Please send your proposed 250-word abstract with a copy of your curriculum vita to Professor Douglas Taylor @ [REDACTED].

<mailto:[REDACTED]>

Proposals may also be considered for panels (of 2 or 3 papers): these should include panel title, brief description of panel theme, name of the panel chair, 1-page abstracts of each paper and contact details for each presenter (name, institutional affiliation postal address and email address).



Deadline for Submissions: December 31, 2005.

Conference Fee: \$15.00 (All checks should be made payable to Howard University) Breakfast and Lunch will be served to all registered participants.

Howard University plans to publish the proceedings of the conference.

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

\

<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/>

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259. **amy king**

***Po-a-tree in NYC -- TONIGHT***

*Mon 14 Nov 2005*

---

Amy King & Sandra Miller read at 8:00 PM.

14 Nov 2005 | 8:00 PM

St. Mark's Church

131 E. 10th Street (corner of Second Avenue)

New York, NY 10003

<http://www.poetryproject.com>

Check out Miller's new book, *Oriflame*, at the Ahsahta Press website (<http://ahsahtapress.boisestate.edu>).

Check out me at [www.amyking.org/blog](http://www.amyking.org/blog)

-----

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260. **Thomas savage**

***Re: On the subject of online/print journals...***

*Mon 14 Nov 2005*

---

I find myself submitting to a lot of online journals at the moment. I'm seduced by the fact that they tend to respond quickly and that the work, if accepted, appears soon. This is in contradistinction to many print journals which often take a year to respond and even longer to publish. I like the idea of participating in a relatively new medium for poetry, also. As for who reads these online magazines, I've been told by a poet friend that more people read these than the print journals we've been publishing in for decades. But, so far, I read the ones I submit to and the ones I get published in, as was the case and still is with print magazines so I still don't really know. I've been in several or rather quite a few of these online magazines, at least one or two supposedly prestigious, so at the moment I'm content to concentrate mostly on online publications. I'm sure this will change. Some of them are both online and print. Is this the best of both possible worlds?

Bob Marcacci <[REDACTED]> wrote: Curious about which are the most respected venues for online and print poetry publication. Personally, I'm more interested in online venues. Where do you return regularly? What can't you live without?

I have my own ideas and, of course, there are different schools or what-not, but, additionally, is there a pre-existing resource for this type of information?

--

Bob Marcacci

The belly is the reason why man does not  
mistake himself for a god.

- Friedrich Wilhelm Nietzsche

-----

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261. **Stephen Vincent**

***Re: On the subject of online/print journals...***

*Mon 14 Nov 2005*

---

Did anybody mention Shampoo, Big Bridge, Masthead, Fascicles? I find them all variously ambitious and wonderful. As to audience - I understand an "audio skull implant chip" is being developed that will go "bing" every time your name and a work of yours is being read, and no matter where on the globe! The chip comes with a visor that illuminates the name of the publication and poem (or

whatever). You can then either use your cell phone - voice or email - to dialog with the reader when the reader says he wants to hear from you. And, excitedly enough, I hear a team of MBAs are working on a business model to figure out ways in which the author and publisher can get paid! This will be much to the pleasure of online publishers and authors - particularly since nobody, at this point, is getting paid. By the way, the conversations with the author will also be paid for by the reader. \$1 a minute.

Bing. Bing. Skull-on!

Stephen V

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

Where the ghost remains on the couch

*I find myself submitting to a lot of online journals at the moment. I'm seduced by the fact that they tend to respond quickly and that the work, if accepted, appears soon. This is in contradistinction to many print journals which often take a year to respond and even longer to publish. I like the idea of participating in a relatively new medium for poetry, also. As for who reads these online magazines, I've been told by a poet friend that more people read these than the print journals we've been publishing in for decades. But, so far, I read the ones I submit to and the ones I get published in, as was the case and still is with print magazines so I still don't really know. I've been in several or rather quite a few of these online magazines, at least one or two supposedly prestigious, so at the moment I'm content to concentrate mostly on online publications. I'm sure this will change. Some of them are both online and print. Is this the best of both possible worlds?*

*Bob Marcacci <[REDACTED]> wrote: Curious about which are the most respected venues for online and print poetry publication. Personally, I'm more interested in online venues. Where do you return regularly? What can't you live without?*

*I have my own ideas and, of course, there are different schools or what-not, but, additionally, is there a pre-existing resource for this type of information?*

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## 262. **Small Press Traffic**

### **Brown & Cunningham at SPT this Fri 11/18**

Mon 14 Nov 2005

---

Small Press Traffic is pleased to present  
Brandon Brown & Brent Cunningham  
Friday, November 18, 2005 at 7:30 p.m.

Brandon Brown read brilliantly at the War & Peace party last spring and we are very pleased to have him back for a full reading now. Brown is the author of the unpublished books *Aphorisms Ghosts*, *Gnomic Utterances*, *Metaxia*, *Four Pre-Socratic Philosophers*, *The Bridge Book*, *Pool*, *The Laws*, *My Life As A Lover*, *Kidnapped*, *1616*, and *Odes*, in addition to unpublished translations of Catullus, Horace, Diogenes Laertius, and Euripides' *Hippolytus*. His work has appeared in *Mirage / Period(ical)*, *Small Town*, *Bombay Gin*, *Shampoo*, and *Crumpets*. He co-curates *Performance Writing* at New Langton Arts.

Brent Cunningham joins us in celebration of his debut collection, *Bird & Forest*, out this year from Ugly Duckling Presse in Brooklyn. Peter Gizzi writes "the repeated 'awakenings' of *Bird & Forest* suggest the wonder of conversion narrative without the ideological baggage. Engaging myriad rhetorical 'types,' he exhausts their function to disclose the backstory of creation, romantic love, and the curious permanence of warfare while gorgeously demonstrating the resilience of the imagination." Since 1999 Cunningham has worked for Small Press Distribution in Berkeley.

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

Unless otherwise noted, our events are presented in

Timken Lecture Hall

California College of the Arts

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

<http://www.sptraffic.org>

Elizabeth Treadwell Jackson, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

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263. **Steve Dalachinsky**

***Re: Genocide is the Human Condition***

*Mon 14 Nov 2005*

---

good for you

so stop doin all those fkin things

already

go live on a hill top  
and just kill fruits and veggies  
you kill becayuse you are white  
is this killing exclusivew to color and religion only?

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264. **Steve Dalachinsky**  
***Re: Genocide is the Human Condition***  
*Mon 14 Nov 2005*

---

bullshit

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265. **Nick Piombino**  
***what's in a name***  
*Mon 14 Nov 2005*

---

Frequent  
misspellings  
and mispronunciations  
of Piombino

Pimbo  
Pambo  
Piombo  
Pimbono  
Pimobino  
Pimobimo  
Pamobino  
Pimbinino  
Pambiono  
Piombomo  
Pombionio  
Poimbinino  
Pimpombino  
Poimboniono  
Pampombono  
Poempombono  
Poembinobiono  
Poimboninoniono

-Nick

*this morning i received an email addressed to komnions.*

*i replied:*

*komninos is spelt komninos, this is the preferred spelling of komninos.*

*komnions always make me cry  
komnions is multilayered like a post-modernist post-structuralist text  
komnions will fight to overthrow fascions  
komnions makes good methane  
komnions with chilli beenions is an explosive mixture  
komnions is a mis-smelling of komninos*

*komninos smells like roses*

*komninos*

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266. **furniture\_press**

***Re: what's in a name***

*Mon 14 Nov 2005*

---

Piombino, wanna go at Casamassima?

Pastamassima

Cas

Max House

Casamassamassamassamassa[etc.]

Casamassina

Casmanakis

Casamakias

Cassamasima

Cosa Nostra

Circus Maximus

Kostelanetz

Circular Ruins

Piombinossimo

the list goes on...

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

From: "Nick Piombino" <[REDACTED]>

To: [REDACTED]

Subject: what's in a name

Date: Mon, 14 Nov 2005 12:46:58 -0500

*Frequent  
misspellings  
and mispronunciations  
of Piombino*

*Pimbo  
Pambo  
Piombo  
Pimbono  
Pimobino  
Pimobimo  
Pamobino  
Pimbinino  
Pambiono  
Piombomo  
Pombionio  
Poimbinino  
Pimpombino  
Poimboniono  
Pampombono  
Poempombono  
Poembinobiono  
Poimboninoniono  
Poempombinobiono  
Poempombonoboniono  
Pampombononinononiono  
Pimpombinopombonononino  
Pompombanananonanonononiono  
Pampombonopimbinononinonononiono*

*-Nick*

*this morning i received an email addressed to komnions.*

*i replied:*

*komninos is spelt komninos, this is the preferred spelling of komninos.*

*komnions always make me cry  
komnions is multilayered like a post-modernist post-structuralist text  
komnions will fight to overthrow fascions  
komnions makes good methane  
komnions with chilli beenions is an explosive mixture*

*komnions is a mis-smelling of komninos*

*komninos smells like roses*

*komninos*

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

baltimorereads.blogspot.com

zillionpoems.blogspot.com

--

---

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

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267. **Elizabeth Treadwell**

***reading in Chicago***

*Mon 14 Nov 2005*

---

POWELL'S NORTH READING SERIES

THURSDAY, NOVEMBER 17, 2005, 7:00 p.m.

POWELL'S BOOKSTORE

2850 N. LINCOLN [REDACTED]

Powell's North reading series will continue on Thursday, November 17 at 7:00 p.m. at 2850 N. Lincoln. Each reading pairs an established poet, fiction, or non-fiction writer from around the nation with one or two emerging writers in an event that exposes the community to a dynamic variety of work from writers at different stages in their career.

The November 17th reading includes poetry from Shannon Mullally and features the poets Philip Jenks and Elizabeth Treadwell.

Philip Jenks is the author of two books of poetry, *On the Cave You Live In* (Flood Editions, 2002) and *My First Painting Will Be "The Accuser"* (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*.



Elizabeth Treadwell's most recent books include LILYFOIL + 3 (O Books, 2004), Chantry (Chax, 2003), and Populace (Avec, 1999). She is the director of Small Press Traffic Literary Arts Center in San Francisco. Her poetry and prose have appeared in Aufgabe, Barrow Street, Chain, Generator, The Germ, How2, jubilat, Kenning, LUNGFULL!, mem, Mirage, Primary Writing, Tinfish, two girls review, The World.

Powell's North is sponsored by the Writing Program at the School of the Art Institute of Chicago and Powell's Bookstore.

Website: [www.powellsnorth.blogspot.com](http://www.powellsnorth.blogspot.com)

Elizabeth Treadwell

<http://elizabethtreadwell.com>

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268. **Kevin Hehir**  
*reading in St. John's*

*Mon 14 Nov 2005*

---

Join Adrian Michael Kelly as  
he launches his novel  
Down Sterling Road  
with special guests  
Don Austin and  
Andreae Prozesky

Tuesday, November 15  
8:00p.m.  
The Ship Pub  
Free.

"The father-son dynamic here is the most complex and moving I've seen in a novel in years". The Globe and Mail.  
read the full review of Down Sterling Road here:  
<http://www.theglobeandmail.com/servlet/ArticleNews/TPStory/LAC/20051105/BKBART05/TPEntertainment/Email>

Don Austin is the author of two books of poetry and the hypertext [www.nedaftersnowlides.com](http://www.nedaftersnowlides.com) he lives in St. Johns.

Andreae Prozesky has just returned to St. John's after ten years of time divided between Montreal, Yellowknife and Halifax. Her work has been published in Montage Creative Journal and the Journal of Miscellaneous Reviews. As a member of the Echophilia Artists' Collective, she was part of the intertextual installation Compositions 1. In 2000 she won the Lionel Shapiro Award for creative

writing through McGill University. In recent years she has written poetry and op-ed pieces for CBC North. Her miniature chapbook, *The Parenthetical Poetics of Leaving*, is packed in a box somewhere.

Adrian Michael Kelly was born in Timmins, Ontario, but grew up in Campbellford. After taking a BA at Trent University and an MA from Queens, he lived in South Korea, Switzerland and Italy. He now lives in Calgary.

Sponsored by the Canada Council for the Arts and Coach House Books. Presented by Poetry Tourism Newfoundland.

For information please contact Kevin Hehir at [REDACTED] or [REDACTED]

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269. **Stephen Vincent**

***Alito rejected abortion as a right***

*Mon 14 Nov 2005*

---

In case you had been made to feel that Alito was coming into the Supreme Court arena as open minded - or were made to feel 'liberally hopeful', here, so it appears, is the flesh made word. I suspect its quick time to put full force pressure on the Senate:

Alito rejected abortion as a right By Bill Sammon THE WASHINGTON TIMES November 14, 2005 Judge Samuel A. Alito Jr., President Bush's Supreme Court nominee, wrote that "the Constitution does not protect a right to an abortion" in a 1985 document obtained by The Washington Times. "I personally believe very strongly" in this legal position, Mr. Alito wrote on his application to become deputy assistant to Attorney General Edwin I. Meese III. The document, which is likely to inflame liberals who oppose Judge Alito's nomination to the Supreme Court, is among many that the White House will release today from the Ronald Reagan Presidential Library. In direct, unambiguous language, the young career lawyer who served as assistant to Solicitor General Rex E. Lee, demonstrated his conservative bona fides as he sought to become a political appointee in the Reagan administration. "I am and always have been a conservative," he wrote in an attachment to the noncareer appointment form that he sent to the Presidential Personnel Office. "I am a lifelong registered Republican." But his statements against abortion and affirmative action might cause him headaches from Democrats and liberals as he prepares for confirmation hearings before the Senate Judiciary Committee, scheduled for January.

"It has been an honor and source of personal satisfaction for me to serve in the office of the Solicitor General during President Reagan's administration and to help to advance legal positions in which I personally believe very strongly," he wrote. "I am particularly proud of my contributions in recent cases in

which the government has argued in the Supreme Court that racial and ethnic quotas should not be allowed and that the Constitution does not protect a right to an abortion." A leading Republican involved in the nomination process insisted that this does not prove Judge Alito, if confirmed to the Supreme Court, will overturn *Roe v. Wade*, the landmark 1973 Supreme Court ruling that made abortion a constitutional right. "No, it proves no such thing," said the Republican, who spoke on the condition of anonymity. "In fact, if you look at some of the quotes of his former law clerks, they don't believe that he'll overturn *Roe v. Wade*." Judge Alito sided with abortion proponents in three of four rulings during his 15 years as a judge on the 3rd U.S. Circuit Court of Appeals in Philadelphia, usually based on existing law and technical legal issues rather than the right to abortion itself. "The issue is not Judge Alito's political views during the Reagan administration 20 years ago," the Republican official said. "It's his 15 years of jurisprudence, which can be evaluated in hundreds of opinions. And in none of those opinions is it evident what his political philosophy is."

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## 270. **Adam Fieled**

### ***Andrew Duncan on PFS Post***

*Mon 14 Nov 2005*

---

The British poet Andrew Duncan was born, in 1956, and brought up in the Midlands, in an atmosphere of technological optimism and class leveling which the South (UK) succeeded in reversing thereafter. He worked as a laborer (in England and Germany) after leaving school, subsequently as a project planner with a telecomms manufacturer (1978-87), and as a programmer for the Stock Exchange (1988-91). He spent much of the nineties with no money at all, simply talking a lot. A shift from (academic) linguist to computer engineer exposed a deep attachment to complex virtual arrays.

On PFS Post ([www.artrecess.blogspot.com](http://www.artrecess.blogspot.com))

-- a brief write up on Duncan

-- a generous smattering of Duncan poems from "Anxiety Before Entering a Room"

-- a long interview with Duncan on the "Adam Fieled" page

Also

--new poems from John Siddique

-----

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271. **PR Primeau**

***Re: Genocide is the Human Condition***

Mon 14 Nov 2005

---

"Genocide is the Human Condition"

damn, and just when i finally decided that making groundless, pseudo-intellectual blanket statements about "THE HUMAN CONDITION" is the human condition...

pr

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272. **Robert Corbett**

***Re: The Left's (non)Response to the French Riots***

Mon 14 Nov 2005

---

there was an interesting article in the NY Times about how the French concept of all being "citoyen" actually impedes their acknowledging ethnic difference and the resulting class conflicts it helps create. one immigrant from Algeria came to France as a citizen, because Algeria was a colony. Once it was free, he and his family lost their citizenship, because they didn't realize they would have to apply for it. but the thrust of the article is that since ethnic difference is not tracked, the French only know by anecdote what it is like to be of African or Carribean descent, but yet still French.

article is here:

"What Makes Someone French?"

<http://www.nytimes.com/2005/11/11/international/europe/11france.html>

Murat Nemet-Nejat <[REDACTED]> wrote: It seems to me in America the "natives" are mostly annihilated. In north America even the slaves were "imported. That's a difference. The natives are mostly invisible, not non existent. If one wants to see the fossils of north America's unofficial history, one needs to look at the origins of place names -Dakota, Oklahoma, etc.

If one wants to make a comparison, on should compare "immigrant" labor in Europe with "illegals" from Mexico. Both are integral parts of the economy as sources of cheap labor; officially, neither wants to give them the legitimacy of full citizenship (basically by calling them names). In retrospect, maybe the Mexicans have done better, many of them through amnesty, etc, becoming citizens in the next generation. Of course, that doesn't quite mean equality.

Murat

In a message dated 11/11/05 5:01:37 PM, [REDACTED] writes:

*n Europe today those who are new immigrants even those from say 40 years ago do not share the history of the 'native'*

*People. This is VERY different from american racism (US, Latin America) where everyone is in someway an immigrant and we share this tradition together in the end Nativism in the US or Brazil is stupid but in France and in Europe there are a set of values that are organic and come from that culture, for example French Republicanism.*

*But, it seems that the "natives" in Europe do not accept these immigrants who are unlike them as equals, and please do not mention the fact that there are many Greek, Italian and Portuguese immigrants in Germany, France and Britain, those immigrants are European they share parts of the same history and they are Christians even secular ones.*

*The reason that the Left in Europe does not respond is because the Left in Europe is Conservative. No one on the Left in Europe is willing to question the value of secularism, Welfarestateism, and traditional food and norms, these are the values of the mass of the 'native' population in Europe and accomodating Muslims means changing these things.*

*Imagine Affirmative action in France? How would that work?*

*-----Original Message-----*

*From: UB Poetics discussion group [mailto:████████] On Behalf Of ALDON L NIELSEN*

*Sent: Friday, November 11, 2005 1:15 PM*

*To: ██████████*

*Subject: Re: The Left's (non)Response to the French Riots*

*If I you have half an ear to the ground, where is the other half?*

*I like the way Steve's example brings us back to our own -- In the wake of Katrina there was a national debate about whether or not we should have a national conversation about race and poverty -- No actual debate about race and poverty, just about whether or not we should talk about it -- I guess the answer was no -- we still have half an ear under water --*

*Like Detroit in 1966 I suspect what is happening ought be no big surprise to anyone with half an ear to the ground.*

*Stephen V*

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

[illegible]

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

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



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273. **George Bowering**  
*Re: Genocide is the Human Condition*

Mon 14 Nov 2005

I don't know whether I can handle the high intellectual level of this group.

On 14-Nov-05, at 9:15 AM, Steve Dalachinsky wrote:

*bullshit*

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274. **PR Primeau**  
*Re: Genocide is the Human Condition*

Mon 14 Nov 2005

what did you expect from a buncha poetz?

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275. **Anthony Miller**  
*Re: Genocide is the Human Condition*

Mon 14 Nov 2005

It's they who can't handle it...

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276. **Matt Henriksen**

***Needed: a projector that will take either S-Video or (preferably) DVI connection.***

*Mon 14 Nov 2005*

---

One of our poets for The Burning Chair Series will be giving a multi-media project on Friday night in Carroll Gardens, Brooklyn. His plans for the borrowing of a projector fell through, so now we are scrabbling? If anyone out there has a projector that takes S-Video or DVI connection and would be willing to let us borrow it for the good cause of multi-media poetry, please drop me a line at

██████████.

Thankie,  
Matt

---

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

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277. **j. kuszai**

***intro to literature anthologies***

*Mon 14 Nov 2005*

---

Hello Poetics Listers:

I realize that this is one of the conversations that is recycled every so often, but I'm wondering if anyone has any inspiration for a basic literature anthology for an introduction to literature class. I know all the mainstream ones, from Norton, on down the feed line, but I wonder if there are any that I'm missing, especially ones by smaller, indy presses, or especially presses that take into account certain factors, such as the cost of the book, students as people as potential readers, etc.. I'm partly looking for something that will be of use immediately, as well as scouting for a potential book to develop for future courses, published through Factory School or some other like-minded publisher. Factors used to consider such a book serving as an "introduction to literature" anthology would not make any swipe at being comprehensive but instead be organized around other principles, including but not limited to:

1. I'll sacrifice Eliot, Pound, etc., and all the other expensive authors for ones that don't cost a lot. These authors drive up the cost of books, so a good intro to lit anthology need not introduce young readers to books that graduate students

have to account for. Keeping the big "guns" of the canon out of it might help keep costs down.

2. Community-based, perhaps organized around themes of "work" or social or ethnic identity, etc. (and I have only my several personalities to guide me on possible organizational principles, this list is only suggestive of the kind of approach I'm working with. Since this approach might allow for a purpose-oriented introduction to literature and not one rooted in myths of coverage, it's possible that students might actually enjoy reading the texts in such a course, not feel that they're being told "what it is" --

I'm going to take a look at the SPD website, since it would be ideal if this book would be available through SPD and not the corporate distribution network.

Any thoughts? Anyone interested in such a question and want to meet somewhere (online) to talk about this? Please let me know

Thanks...

kuszai at factoryschool org

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278. **Rebecca Wolff**

***Fence email list***

*Mon 14 Nov 2005*

---

Why does this keep happening!? I'm going to go crazy.

Rebecca Wolff

Fence

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279. **Bob Marcacci**

***Re: On the subject of online/print journals...***

*Mon 14 Nov 2005*

---

well, aside from your and a few initial responses, Catherine, the discussion has not grown much... bragging 1200 subscribers worldwide and then some, and well-matched target audience, i would have expected more...

my relative obscurity could have something to do with the lack of responses... it is also possible that my questions were perceived as uninformed... one might even assume that no one (or, at least, not very many) reads any of the rags, on-line or otherwise, that are going around in those circles...

regarding your message below... i've often looked at a publication, particularly in my younger days, thought, perhaps zealously, my work a fit, and then



followed the instructions for making someone aware of it, receiving similar remarks about my lack of research in response... personally, I don't have the income to purchase every magazine to which i'm interested in submitting... is it enough to leaf through at it in a bookstore or to simply respond based on reputation? aside from that, i live abroad, have moved around often, and find it tedious to deal with such things as subscriptions at this time... i can accept my failures to meet expectation...

i do rely on the computer for this information and almost all of my publications in the past four years have been solely electronic... if a publication doesn't have even a small sample of work online, it's relatively useless to me... if the publication doesn't take e-mail submissions, it's simply behind the times and the old boys can keep chugging it... the opportunity for me to read something online only increases the possibility that i will actually purchase something when i have the chance...

and you ask a good question, Catherine... if the editor is unfamiliar with me, and hasn't solicited me \*sigh\*, is my work automatically round-file material? do they google for something? possibly, but unlikely...

and, finally, though nigh impossible one might argue, i try to write in a way that DOES NOT sound like something that has been written before... so then what?

--

Bob Marcacci

Spring is a natural resurrection, an experience  
in immortality.

- Henry David Thoreau

*From: C Daly <[REDACTED]>*

*Reply-To: UB Poetics discussion group <[REDACTED]>*

*Date: Tue, 22 Nov 2005 16:31:32 -0800*

*To: [REDACTED]*

*Subject: Re: On the subject of online/print journals...*

*on the other list I'm on, this discussion is grown into one which would also be interesting here, which is about mechanics and economics*

*there, one thing list members found frustrating was the editorial assumption that submitters had not read or purchased a copy, and solicitation to subscribe during the period of time that a submission was being read -- when in fact, copies were borrowed, or from the library, or from a group subscription (several did this -- each subscribing to several journals and then swapping them with friends), or purchased at bookstores -- I think the editorial position is likely to be different here -- i.e., if your journal isn't consigned anywhere, and no libraries subscribe, then how likely is it that a copy has been perused without your knowledge? still -- I'd like to*

hear

*the other thing is the assumption that the editors have no knowledge of the poet other than the poems enclosed and any other bio material in the letter; how true is this here, for editors? what do you want in a cover letter -- from someone you know (of), from someone you don't?*

*is there a way to show one's read a journal without, oh, I don't know, accidentally sending exactly the right thing you're looking for, sending something exactly like something you've already published, or writing a cover letter that really sucks up?*

*all best,  
Catherine*

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280. **Chris Stroffolino**

***Re: Fence email list (backchannel)***

*Mon 14 Nov 2005*

Rebecca---Maybe it's for the same reason that we can't write back to your email anymore. It always bounces back. Anyway, I hope you're well....Chris

-----

>From: Rebecca Wolff <[REDACTED]>  
>To: [REDACTED]  
>Subject: Fence email list  
>Date: Mon, Nov 14, 2005, 6:06 PM  
>

*Why does this keep happening!? I'm going to go crazy.*

*Rebecca Wolff  
Fence*

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281. **Steve Dalachinsky**

***Re: Genocide is the Human Condition***

*Tue 15 Nov 2005*

that's alot higher than what i've been reading

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282. **Jesse Glass**

***Way To Go Karl and Anne!***

*Tue 15 Nov 2005*

---

Woodland Pattern Book Center was my home away from home for 12 miserable Milwaukee years. I called it "church" and it truly was the place to see the greats and the near-greats. Helen Adam came through there as well as Robert Duncan, Ric Caddel, Jean-Paul Curtay, and the list goes on and on and on. If Karl ever decides to sell that archive of his, including the tapes of the Woodland Pattern readings and performances, he and Anne will have a cushy retirement fund and whatever university comes up with the cash will have its own ready-made center for the study of 20th and 21st century poetry, fiction, alternative music, performance, and visual art. Good to see them and the operation flourishing! Jess

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283. **Barrett Watten**

***Authorship and the Turn to Language***

*Tue 15 Nov 2005*

---

Authorship and the Turn to Language

An international conference on language-centered authorship and postmodern culture

1-4 December 2005, Universität Tübingen, Baden-Württemberg, Germany

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

<http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/conferencede.pdf>

<http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/readingsde.pdf>

\*\*\*\*\*

Friday, 2 December–Sunday, 4 December

Conference site: Fürstenzimmer, Schloß Hohentübingen

Invited speakers: Steve Benson, Michael Davidson, Rachel Blau DuPlessis, Carla Harryman, Tony Lopez, Lytle Shaw, Lisa Robertson, Gail Scott, Rodrigo Toscano, Barrett Watten, and Marjorie Welish

\*\*\*\*\*

Poetry Readings: Hölderlinturm/Schloß

Thursday, 1 December, 19.00–20.30, Hölderlinturm

Carla Harryman, Mirror Play, and Barrett Watten

Friday, 2 December, 19.00–21.30, Fürstenzimmer, Schloß

Steve Benson, Marjorie Welish, Lytle Shaw, Tony Lopez

Saturday, 3 December, 19.00–21.30, Hölderlinturm  
Rachel Blau DuPlessis, Michael Davidson, Gail Scott, Lisa Robertson

Sunday, 4 December, 12.00–13.00, Fürstenzimmer, Schloß  
Rodrigo Toscano, Truax Inimical

\*\*\*\*\*

Free and open to the public.  
For more information, contact:  
Abteilung für Amerikanistik  
Universität Tübingen  
Wilhelmstraße 50  
72074 Tübingen, Germany  
(001-) 49-7071-29-72910 (Germany)

\*\*\*\*\*

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284. **Nick Piombino**  
***Stacy Doris read online in French***

Tue 15 Nov 2005

---

a reading  
of the work of  
Stacy Doris  
on  
French Radio  
is available at  
<http://www.radiofrance.fr/chaines/france-culture2/emissions/acr/index.php>

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285. **jorispierre**  
***Re: Stacy Doris read online in French***

Tue 15 Nov 2005

---

On Nov 15, 2005, at 9:54 AM, Nick Piombino wrote:

*a reading  
of the work of  
Stacy Doris  
on  
French Radio  
is available at  
[http://www.radiofrance.fr/chaines/france-culture2/emissions/acr/  
index.php](http://www.radiofrance.fr/chaines/france-culture2/emissions/acr/index.php)*

& an excellent "Atelier de Crétaion" it is — listened to it last night.

Pierre

---

The poet: always in partibus infidelium — Paul Celan

---

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

<http://www.albany.edu/~joris/>

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

---

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286. **Mary Jo Malo**

***Vine Deloria, Jr.***

*Tue 15 Nov 2005*

---

CNN ticker says that Vine Deloria, Jr., author, lawyer, writer, Indian activist, is dead at the age of 72.

Mary Jo Malo

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287. **Mary Jo Malo**

***and***

*Tue 15 Nov 2005*

---

I forgot to mention that he was a professor.

Here's the link to the Colorado Daily (Boulder) newspaper article:

[http://www.coloradodaily.com/articles/2005/11/14/news/c\\_u\\_and\\_boulder/news2.txt](http://www.coloradodaily.com/articles/2005/11/14/news/c_u_and_boulder/news2.txt)

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289. **Dan Waber**  
**12 by Karl-Erik Tallmo**  
 Tue 15 Nov 2005

Enjoy,  
Dan

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290. **Joel Weishaus**  
**"Moving Toward Haiga"**

*Tue 15 Nov 2005*

---

"Moving Toward Haiga" is now available in the Winter 2005 issue of Simply Haiku, under the category Modern Haiga: [www.simplyhaiku.com](http://www.simplyhaiku.com)

-Joel

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291. **Gary Sullivan**  
**DAVID SHAPIRO & RON SILLIMAN | SEGUE @ BPC | SATURDAY**

*Tue 15 Nov 2005*

---

DAVID SHAPIRO & RON SILLIMAN  
Segue Reading Series @ Bowery Poetry CLub  
Saturday, November 19: 4:00 p.m. - 6:00 p.m.  
308 Bowery, just north of Houston, NYC  
\$6 admission goes to support the readers

NOTE: WE'RE REALLY GOING TO TRY AND START THIS ONE ON TIME!  
PLEASE COME EARLY!

David Shapiro has written many books of poems and many volumes of translations, anthologies, the first book on John Ashbery, the first book on Jasper Johns' drawing, and the first book on Mondrian's flowers. He studied at Cambridge University and Columbia and has taught at Bard, Cooper Union, William Paterson, Columbia, and Princeton, among others. His most recent books have come out from Overlook: Lateness, To an Idea, House(Blown Apart), After a Lost Original. He is currently working on a selected poems.

Ron Silliman has written and edited 26 books to date, most recently Under Albany. Between 1979 & 2004, Silliman wrote a single poem, entitled The Alphabet. In addition to Woundwood, a part of VOG, volumes published thus far from that project have included ABC, Demo to Ink, Jones, Lit, Manifest, N/O, Paradise, (R), Toner, What and Xing. He has now begun writing a new poem entitled Universe.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit [www.segue.org/calendar](http://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.

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292. **Mark Prejsnar**  
*Language Harm November*  
Tue 15 Nov 2005

---

Mark and the other memebbers of the Atlanta Poets Group remind you:

tomorrow night

Nov.16

Language Harm

the APG's bimonthly performance event

this month:

Seventh Annual APG Night

Annual APG night happens every November and requires the group to dispense with themes and see what happens.. (The APG has been performing all over northern Georgia, and the South, since its first public event, which took place on Nov. 17, 1999)

Two brand new poetry chapbooks will be released, Dana Lisa Petersen's ESSENTIAL CORE

and the late Michelle Reeve's SIT OWN DERN. STEE A HWHYLE.

These two books, from 3rdness Press, and other recent publications, will be available for a modest donation.

This evening also marks the premiere of a new APG collaborative work titled; "The Work of Poetry in the Age of Mechanical Reproduction, parts I-IV" which will involve multiple voices and turntable manipulations of poetry LPs by Shakespeare, Donne, etc.

\$4.00 admission

8:00 pm

at: Eyedrum

290 Martin Luther King, Jr. Drive

for more details:

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

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293. **Michael Tod Edgerton**

***Fwd: More Winnowed Fragments is hereby announced (spread the word!)***

*Tue 15 Nov 2005*

---

Spreading the word...

Simon Pettet <[REDACTED]> wrote: Date: Mon, 14 Nov 2005 17:40:17 -0500

To: [REDACTED]

From: Simon Pettet <[REDACTED]>

Subject: More Winnowed Fragments is hereby announced (spread the word!)

Hi Todd!

my new book just came out  
here's all the skinny

<http://www.spdbooks.org/Details.asp?BookID=1584980427>

(SPD) URL (complete with interesting on-site typo! - Lower Eat Side? furthermore, ignore their January 1 date there - it's out now )

my thoughts been with you of course and with all NOLA friends  
Providence still sustaining ? how are you keeping?  
hopefully I'll get down there before too long  
and you get up to this sin hole (NYC)?

meantime  
love and best wishes

fondly

Cheers!

Simon

Michael Tod Edgerton  
Graduate Fellow, Program in Literary Arts  
Box 1923  
Brown University  
Providence, RI 02912

Rebuild New Orleans / Bulldozer Bush

-----  
Yahoo! FareChase - Search multiple travel sites in one click.

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294. **Charlotte Mandel**  
**Re: "Moving Toward Haiga"**  
*Tue 15 Nov 2005*

---

Joel -  
the work is beautiful!  
thanks for the experience - and for introduction to Simply Haiku.  
Charlotte

On Nov 15, 2005, at 12:30 PM, Joel Weishaus wrote:

"Moving Toward Haiga" is now available in the Winter 2005 issue of  
Simply Haiku, under the category Modern Haiga:  
[www.simplyhaiku.com](http://www.simplyhaiku.com)

-Joel

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295. **paolo javier**  
**Teachers & Writers present Nick Carbo and Paolo Javier, Thursday,  
December 8, 2005**  
*Tue 15 Nov 2005*

---

\*POETRY CITY\*

Teachers & Writers Collaborative cordially invites you to a reading featuring

\*NICK CARBO <<http://www.cherry-grove.com/carbo.html>> \*, author of \*An-  
dalusian Dawn\* <<http://www.cherry-grove.com/carbo.html>>(Cherry Grove Col-  
lections)

and

\*PAOLO JAVIER <<http://www.obooks.com/books/60lvboembs.htm>>\*, author of  
\*60 lv bo(e)mbs\* <<http://www.obooks.com/books/60lvboembs.htm>>(O Books)

With a special presentation and New York premiere of Nick Carbo's visual  
poem/film,

\*Can You Lower Your Trope, Please?\*

\*\*

Curated and hosted by Sarah Gambito.

\*Thursday, December 8, 2005, 7:00 PM\*

At Teachers & Writers Collaborative

5 Union Square West, 7th Floor

(between 14th and 15th Streets, right next to Staples Store) take the N, Q, R,  
W or 4,5,6 to Union Square Station Queries: XXXXXXXXXX or [www.twc.org](http://www.twc.org)

<<http://www.twc.org/>> map here<<http://www.mapquest.com/maps/map.adp?searchtype=address&country=US&addtohistory=&searchtab=home&address=5+Union+Square+West&city=New+York&state=NY&zipcode>>

\*Nick Carbo\* is the author of \*El Grupo McDonald's\* and \*Secret Asian Man\*, which won the Asian American Literary Award. His awards include grants in poetry from the National Endowment for the Arts and the New York Foundation for the Arts.

\*Paolo Javier\* is the author of \*60 lv bo(e)mbs\* and \*the time at the end of this writing\*, which received a Small Press Traffic Book of the Year Award. He lives in New York.

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296. **Michael Kelleher**

**JUST BUFFALO E-NEWSLETTER 11-14-05**

*Tue 15 Nov 2005*

---

#### ORBITAL SERIES

Robert Fitterman and Eric Gelsinger

Poetry Reading

Thursday, November 17, 7 p.m.

Big Orbit Gallery, 30 d Essex St.

Free

Robert Fitterman, born in St. Louis, 1959, is the author of 8 books of poetry, including 3 installments of his ongoing poem Metropolis : Metropolis 1-15 (Sun & Moon Press, 2000, Metropolis 16-29 ( Coach House Books , 2002), and his latest collection Metropolis XXX: The Decline and Fall of the Roman Empire ( Edge Books, 2004 ). Earlier titles include Leases (Periphery Press), among the cynics (Singing Horse Press) and Ameresque (Buck Downs Books). With novelist Rodrigo Rey Rosa, he co- wrote the feature film What Sebastian Dreamt, which was selected, in 2004, for the Sundance Film Festival and the Lincoln Center Film Festival-LatinBeat. He teaches at New York University.

Eric Gelsinger was born in North Buffalo when the Braves moved out of town. He attended Windermere Elementary, Amherst Middle, and Amherst High Schools. He went to U.B. on a Presidential Scholarship, studied under the guidance of Robert Creeley, and graduated with a degree in American History. In the past year, he traveled throughout South America, worked for U.N. Headquarters, in New York, and recently joined a visionary technology and investment firm in Times Square. He's been published in many magazines and is celebrating his first full-length collection of poems, Nevertheless.

#### OPEN READINGS

### The Book Corner

1801 Main St., Niagara Falls (Meets monthly on the third Thursday)

Featured: Claudia Torres

Thursday, November 17, 7 P.M.

10 slots for open readers

### Rust Belt Books

202 Allen Street, Buffalo (Meets the monthly on the third Sunday)

Featured: Kristi Meal

Sunday, November 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.

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.

### 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: Dec. 27-8 Lagomarsino

### WORLD OF VOICES RESIDENCIES

December 5-9, Nancy Lagomarsino

### 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

Torn Space Presents:  
Madame Edwarda Performs Tricks

At The Adam Mickiewicz 612 Fillmore Avenue, Buffalo NY November 4th-27th.  
Friday-Sunday all shows at 8:00pm. For more info:  
<http://www.tornspacetheater.com>

----- Synopsis: Inside of room 603 in an unnamed hotel, a man dwells inside a parallel universe where he attempts to avoid his quickly approaching destruction caused by the murder of his wife. This fractured crime of love weaves George Bataille's "Madame Edwarda" with Barry Gifford's "Tricks". Both stories spiral around a woman who has been created by the dangerously obsessive desires of their male companion. The opposing forces of man and woman play out inside the landscape of deception, while all the characters attempt to hide within the confines of fantasy. "Tricks" winds around it's story with an evocative sparse dialogue and claustrophobic mood that places it in the tradition of film noir. "Tricks" contains within it a porthole transporting the performance into a vaudeville presentation of "Madame Edwarda", where on her ropes and swing the female character continually transforms herself inside The Mirrors, a seedy brothel where the male character hopes to find evidence of God in the grotesque. The stories, in their attempt to deceive, must contend with a soothsayer who takes the form of a ballroom singer. In the end, a knock on the door is the last evidence of an outside world.

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](http://www.justbuffalo.org)  
██████████

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For immediate release

Long Island City, New York

November 15, 2005 The Third Queens International Poetry Festival, organized by the New York-based arts non-profit organization Movement One: Creative Coalition, will be held Saturday December 10 beginning at 7pm at LaGuardia Community College's Little Theatre in Long Island City, New York. The program is free and open to the public.

The festival will include readings from poets such as American Book Award Winner Daniela Gioseffi, Mario Susko, the Croatian-American author of 23 books, who was a witness and survivor of the Bosnian War, and Harlym 125, who has won many competitions as a spoken word artist. As well, there will be readings from 11 other poets, many of whom write in a language other than English (translations will be provided).

The program will also feature live music from Gambian griot/kora player Papa Susso and Afro-Cuban Bata drumming with David Gomez and Friends.

The program is funded in part by a grant from The New York State Council on The Arts' Decentralization Program as administered by The Queens Community Arts Fund and by Poets and Writers Inc.

The festival is seen as a celebration of both poetry and New York's diversity. Past participants include Huang Xiang, a writer who was imprisoned in his native China twelve years because of his advocacy of human freedom and self-expression. Huang Xiang is currently a resident in The North American Cities of Asylum Program in Pittsburgh, Pa.

For its first two years, the festival was held in the auditorium of The Flushing Library, America's busiest library. This is the first year it will be held on a college campus.

LaGuardia Community College's Little Theatre is on Van Dam Street between 47th Avenue and Queens Blvd. By public transportation, take the 7 train to 33 Street Rawson and walk two blocks to Van Dam. Buses: Q60, Q32, Q39.

Movement One: Creative Coalition is a New York based 501 c (3) non-profit organization that creates arts projects designed to bring people from different cultures together. For more information on Movement One and this program, go to <http://www.movementone.org/2005poetryfestival.html>

Contact:

Paul Catafago



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299. **Robert Corbett**

***Re: Fence email list (backchannel)***

*Tue 15 Nov 2005*

I just thought that Fence was, you know, on the fence about Poetics. It does have a certain time marking quality about it--every so often Fence subscribes and unsubscribes to the list. There is something performative about it.

I trust that those who know about the electronic gremlins can make the appropriate sacrifices to them so that mail from Fence stops bouncing.

Chris Stroffolino <[REDACTED]> wrote: Rebecca---Maybe it's for the same reason that we can't write back to your email anymore. It always bounces back. Anyway, I hope you're well....Chris

-----

>From: Rebecca Wolff  
>To: [REDACTED]  
>Subject: Fence email list  
>Date: Mon, Nov 14, 2005, 6:06 PM  
>

*Why does this keep happening!? I'm going to go crazy.*

*Rebecca Wolff  
Fence*

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300. **Richard Jeffrey Newman**

***Rescheduled Reading - Persian Literature in Translation***

*Tue 15 Nov 2005*

Richard Jeffrey Newman will be reading from his translation of Saadi's Gulistan on Tuesday November 29 at Alwan for the Arts, [www.alwan.org](http://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](http://www.richardjnewman.com). He is an Associate Professor in the English Department at Nassau Community College.

#### DIRECTIONS

Alwan For the Arts  
16 Beaver St, 4th Fl  
(Between Broad & Broadway)  
New York, NY 10004

Trains:  
4,5 Bowling Green  
N,R Whitehall  
1,2 Wall Street  
J,M Broad Street  
A,C Broadway

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301. **David Baratier**

***Re: fence***

*Tue 15 Nov 2005*

---

go under blacklist on your weblistserv

type in [REDACTED]

and we will never need to see another annoying subscribe / unsubscribe message

like we have for well over a year

I thought fence was supposed to be so NY cutting edge

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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302. **Michael Magee**

***The new Combo Arts website!***

*Tue 15 Nov 2005*

---

Hi Everyone,

I wanted to let you know that Combo Arts has a new website and blog:

<http://www.comboarts.org>

Combo Arts is the non-profit organization that supports Combo Magazine, the Combo Book Series, the Duncity Poetry Series and other poetry related projects.

The site (which still has a few kinks to be worked out) will include info on it all and more, including poems, special features and the blog itself, which I'll try to keep up with personally.

Have a look!

Yrs,

Michael Magee

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303. **Fence and Fence Books**  
***Fence and Fence Books Unsubscription***

Wed 16 Nov 2005

---

Unsubscription from list:

Fence and Fence Books

is successful.

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

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

- [REDACTED]

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304. **Philip Metres**  
***trying to get in touch w/Brian Kim Steffans***

Wed 16 Nov 2005

---

Does anybody have a functional email for Brian Kim Steffans (the arras email  
appears to be spitting back my message).

Thanks,

Philip Metres  
Assistant Professor  
Department of English  
John Carroll University  
20700 N. Park Blvd  
University Heights, OH 44118  
[REDACTED] (work)  
<http://www.philipmetres.com>

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305. **Haas Bianchi**  
***Re: fence***

Wed 16 Nov 2005

---

The hell with NY and Fence  
Viva Columbus, OHIO!!!!!!!!!!!! And the whole midwest

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

From: UB Poetics discussion group [mailto:[REDACTED]] On  
Behalf Of David Baratier

Sent: Tuesday, November 15, 2005 10:13 PM

To: [REDACTED]

Subject: Re: fence

go under blacklist on your weblistserv type in  
[REDACTED] and we will never need to see another annoying  
subscribe / unsubscribe message like we have for well over a year

I thought fence was supposed to be so NY cutting edge

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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306. **Lori Emerson**

**P - Q U E U E / CALL FOR WORK**

*Wed 16 Nov 2005*

---

P - Q U E U E CALL FOR WORK

For P-Queue's 2006 yearbook, a call for:

- hybrid pieces on all topics (poetry---prose, works working in between; NOT restricted to literary or scholarly discussions)
- poetic, innovative approaches to literary or other scholarship
- extra-literary talks
- unwieldy work (formally difficult, unclassifiable, rebellious, etc)
- "process" notes (about or toward another piece of writing or art by the same author) and potentially alongside the work being discussed, or a version of it
- pieces on poetry's relationship to other disciplines and artforms
- performance pieces

DEADLINE: NOVEMBER 30, 2005

Mail hardcopy to:

Sarah Campbell

P-Queue

306 Clemens, Eng Dept

SUNY Buffalo  
Buffalo, NY 14260  
SASE for reply

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307. **Maria Damon**

***Fwd: Conference on the Arts in Society, Edinburgh, Scotland, 15-18 August 2006***

*Wed 16 Nov 2005*

---

X-From\_: [REDACTED] Tue Oct 25 19:08:20 2005  
X-Umn-Remote-Mta: [N] mtain-c.tc.umn.edu [160.94.128.20] #+LO+NM+TR  
X-Umn-Remote-Mta: [N] mx.mail.com.au [203.17.36.233] #+NR+OF (I,-)  
X-Umn-Report-As-Spam:  
<<http://umn.edu/mc/s?>[REDACTED]>  
To: [REDACTED]  
Subject: Conference on the Arts in Society, Edinburgh, Scotland,  
15-18 August 2006  
From: Tressa Berman <[REDACTED]>  
Date: Mon, 24 Oct 2005 16:49:20 +1000  
Reply-To: Tressa Berman <[REDACTED]>

*Dear Colleague,*

*I am writing to you on behalf of the Conference Organising Committee  
to announce the:*

*THE INTERNATIONAL CONFERENCE ON THE ARTS IN SOCIETY  
The University of Edinburgh, Scotland, 15-18 August 2006  
<http://www.Arts-Conference.com>*

*To be held in conjunction with the Edinburgh International Arts  
Festivals, the conference will include leading artists, arts  
practitioners and theorists through paper presentations, workshops  
and colloquia. The conference venue, the University of Edinburgh, is  
located near the heart of the various Edinburgh Festival activities.*

*I would particularly like to invite you to respond to the conference  
call for papers and presentations. Presenters may choose to submit  
written papers for publication before or after the conference in the  
refereed International Journal of the Arts in Society, a new journal  
commencing publication in 2006. If you are unable to attend the  
conference in person, virtual registrations are also available which  
allow you to submit a paper for review and possible publication in  
the journal, and provide you with access to the electronic version  
of the conference proceedings.*

*Full details of the conference, including an online call for presentations form, are to be found at the conference website. We encourage innovative presentation formats as well as academic papers. The first call for proposals (a title and short abstract) closes on 30 November 2005.*

*We look forward to receiving your proposals and hope you will be able to join us in Edinburgh in 2006.*

*Yours Sincerely,*

*Dr Tressa Berman  
BorderZone Arts, USA  
Director, International Conference on the Arts in Society*

[↑ Contents](#)

### 308. **Craig Allen Conrad**

#### ***Creel(e)y misspelled***

*Wed 16 Nov 2005*

Face-out on the shelf in the bookstore this morning was ORPHEUS EMERGED by Jack Kerouac. Discovered by the Kerouac estate not long ago, it has been in print for a couple of years, but was released last month in paper by ibooks incorporated, complete with an amazing R. Crumb drawing of Kerouac on the cover.

Below the drawing it says,  
"INTRODUCTION BY ROBERT CREEELY"

Creeley's name has been part of my generation's lives on bookshelves across the globe for as long as we've been pouring over poetry sections whatever city we find ourselves in, and the missing "e" made me think it was someone else named Robert Creeley. It was instantly odd, wrong, so it must be someone else.

Then on the back of the book is THIS! "'There will never be a moment like this one,' says poet and fellow Beat writer Robert Creeley, in his introduction to this literary event: the first full-length work to be published since Kerouac's death in 1969."

How much fucking pot must an editor at ibooks incorporated smoke to make such an idiotic mistake!? This is really a disgrace this misspelling of Creeley's name!

At first I was angry when I realized it WAS Creeley, and not Creely, then I was amused, then I was angry, then amused, but now I'm stuck on angry again. What a bunch of stupid fucking people they must have working over there! I'm sending hate mail today! Good way to start off the morning!

For the memory of CREELEY,  
CAConrad

[\\_http://CAConrad.blogspot.com\\_](http://CAConrad.blogspot.com) (<http://caconrad.blogspot.com/>) "Those who restrain desire, do so because theirs is weak enough to be restrained...." -- William Blake  
CAConrad's tarot services: [\\_http://LightOfLakshmi.blogspot.com\\_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

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### 309. **Thomas savage**

#### ***Carnelian blogspot***

*Wed 16 Nov 2005*

---

A friend of mine has asked me to pass on this information. I am merely a conduit in this transaction. Check out 11/11/05 on [carnelian.blogspot.com](http://carnelian.blogspot.com)

-----

Yahoo! FareChase - Search multiple travel sites in one click.

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### 310. **Sarah Trott**

#### ***Khaled Mattawa Reading--11/17***

*Wed 16 Nov 2005*

---

Khaled Mattawa reads tomorrow, 11/17.

THE CONTEMPORARY WRITERS SERIES at Mills College is proud to welcome poet and translator, Khaled Mattawa. Khaled will be the first reader in Mills' new Chana Bloch Reading of Writers in Translation, an annual reading celebrating the art of translation.

Khaled Mattawa was born in 1964 in Benghazi, Libya and emigrated to the US when he was 15. The translator of three volumes of contemporary Arabic poetry, in 2003 he won the PEN Award for Poetry in Translation for Saadi Yousef's *\*Without an Alphabet, Without a Face\** (Graywolf Press, 2002). Marilyn Hacker writes about the book, "These poems are urban and lyrical, engaged in the signal struggles of our era (including the long one of the Palestinian people for self-determination), but radiating at the same time a humanist universalism attained through intense attention to the particular." The first ever Arab-

American poet to win a Guggenheim Fellowship, his most recent collection of poems is *\*Zodiac of Echoes\** (Ausable Press, 2003). Mattawa currently teaches creative writing at the University of Michigan.

Come hear Khaled Mattawa read on Thursday, November 17, 2005!

5:30-7 pm

Mills Hall Living Room

Refreshments will be served.

Mills College

5000 MacArthur Blvd.

Oakland, CA

Directions available at <http://www.mills.edu/maps/index.php>

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311. **Daniel Godston**  
***Gertrude Stein performances***

*Wed 16 Nov 2005*

---

On Valentine's Day "Loving Repeating: A Musical of Gertrude Stein" begins its run at the Museum of Contemporary Art here in Chicago (see <http://www.mcachicago.org/mca/performance/pe-upcoming-txt2.html>). I'm wondering if people on this listserv have been to any good readings of works by or about Stein, or seen "Four Saints in Three Acts," or know about any good upcoming events like this.

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312. **Thomas savage**  
***Re: Carnelian blogspot***

*Wed 16 Nov 2005*

---

Correction: carnealian.blogspot.com is the correct address for the entry I just posted.

Thomas savage <[REDACTED]> wrote: A friend of mine has asked me to pass on this information. I am merely a conduit in this transaction. Check out 11/11/05 on carnelian.blogspot.com

-----

Yahoo! FareChase - Search multiple travel sites in one click.

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Yahoo! FareChase - Search multiple travel sites in one click.

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313. **Maria Damon**

***phrase from a French/Wolof speaking student's paper proposal***

Wed 16 Nov 2005

"... his wow of silence, his will of anonymity..."

[↑ Contents](#)

314. **{ brad brace }**

***8000th image just posted!***

Wed 16 Nov 2005

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

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You begin to sense the byshadows that stretch from the awe of global dominance. How the intersecting systems help pull us apart, leaving us vague, drained, docile, soft in our inner discourse, willing to be shaped, to be overwhelmed -- easy retreats, half beliefs. Works of art are complex formal interventions within discursive traditions and their myriad filiations. These interventions are defined precisely by their incomparable capacity to trace the dynamics of historical process in paradoxical gestures of simultaneously prognostic and mnemonic temporalities.

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> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery from { brad brace }. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding

the ground on which it could find support. It is trying to operate a decentering that leaves no privilege to any center.

### The 12-hour ISBN JPEG Project

-----  
began December 30, 1994

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

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

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

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

### KEYWORDS:

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

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

Here`s how:

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

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

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

[illegible]

Average size of images is only 45K.

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

alt.binaries.pictures.fine-art.misc

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

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

--

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

--

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

--

(c) Credit appreciated. Copyleft

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

<[REDACTED]>

[↑ Contents](#)

315. **Steve Dalachinsky**  
**Re: The new Combo Arts website!**  
*Wed 16 Nov 2005*

---

what's the combo book series about?

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316. **Michael Magee**  
**Re: The new Combo Arts website!**  
*Wed 16 Nov 2005*

---

*From: Steve Dalachinsky <[REDACTED]>  
Date: 2005/11/16 Wed PM 12:20:01 EST  
To: [REDACTED]  
Subject: Re: The new Combo Arts website!*

*what's the combo book series about?*

Well, it's about publishing kick ass books of poetry that blow the top off people's heads one perfect-binding at a time. It's a series only in the sense that the books come out one book at a time. We've published two thus far.

In April we'll publish the first full-length collection by American poetry's unorthodox daughter, Katie Degentesh. The book is THE ANGER SCALE. Not surprisingly, it kicks ass. Look for more about it on the website soon.

We are not accepting unsolicited book manuscripts at this time.

Yrs,

Mike

<http://www.comboarts.org>

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317. **David A. Kirschenbaum**

***Sean Cole Book Party, 12.12.05, Please Hold the Date***

*Wed 16 Nov 2005*

---

please forward

-----

Boog Literature presents

a publication party for our first single-author, perfect-bound book

Sean Cole's The December Project

Mon. Dec. 12, 6 p.m., free

ACA Galleries

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

NYC

with a reading by

Sean Cole

and music by

Aaron Seven

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

The December Project is a collection of poem postcards written daily each December from 2001 to Boog editor David Kirschenbaum, who will be hosting the event.

-----

#### Praise for The December Project

Time stopped in December when I read this fine book of postcard poems. Written from short bright days and long cold nights, filled with Sean Cole's signature humor, these deeply felt and completely original poems address those of us who also consider December a project. The poems move from the mundane to the serious, from love to war to simple pop songs, all in a voice that captured me at once and wouldn't let go. <Wyn Cooper, author of *Postcards from the Interior*.

Read this book in the middle of the night. Pure clear words as real as any novel. Read this book in the middle of the day, by sunlight or in rain. Send the words to everyone. Everyone needs these words. Who would have thought that poetry could open so gently into the world? Who would have thought the brilliant, tender cadences of Sean Cole's *Itty City* would slow into this cold radiant narrative of awareness? Still brilliant, still tender; slower now, and even deeper. <Joseph Lease, author of *Broken World*, forthcoming on Coffee House Press

-----

Sean Cole is a reporter at WBUR, a National Public Radio affiliate in Boston. His radio stories have aired on several nationally syndicated public radio programs including *This American Life*, *Only a Game*, *All Things Considered*, *Marketplace* and *Weekend America*. He has released two other short collections of poetry, *By the Author* (Boog Literature, 1999) and *Itty City* (Pressed Wafer, 2004). He is also the author of this bio.

Aaron Seven Kiely is a model prisoner of love. He was born in autumn 1970, a few days after the summer after the summer after the Summer of Love. His book, *"The Best of My Love,"* was released this year on Ugly Duckling Presse. His musical influences include *Love, Love and Rockets*, *Freak Daddy Love Cheese*, *The Juan Valdez Love Experience*, and *You Would If You Love Me*.

-----

Directions: C/E to 23rd St., 1/9 to 18th St.  
Venue is bet. 10th and 11th avenues

--

David A. Kirschenbaum, editor and publisher  
Boog City  
330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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318. **William Allegrezza**

***Field Press Changed to Cracked Slab Books and extends the Heartland Poetry Prize Deadline***

*Wed 16 Nov 2005*

---

Field Press Chicago has changed its name to Cracked Slab Books.

After doing so, it extended the Heartland Poetry Prize deadline. We manuscript before December 15th. (The prize includes money, a reading tour, and copies of your book.)

To see the guidelines, go to <http://crackedslabbooks.com>.

Bill Allegrezza

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319. **PR Primeau**

***Re: Creel(e)y misspelled***

*Wed 16 Nov 2005*

---

wah wah wah.

[↑ Contents](#)

320. **Schlesinger Kyle**

***Re: Creel(e)y misspelled***

*Wed 16 Nov 2005*

---

Conrad,

Have you written to the publisher? I suspect the <sup>3</sup>right<sup>2</sup> thing to do is pull the book from the shelves and send it back to the bindery to have a fresh cover put on. Granted, this often destroys the gutter. Of course, that is an expensive burden for any publisher, large or small. The book certainly shouldn't be banned, and an errata slip would be a joke. I haven't seen it, but if it is a conventional paperback, perhaps they could print a dust jacket (corrected), but otherwise similar to the botched cover to have their distributors and retailers slip on the copies that haven't left the shelves yet?

Kyle

Kyle Schlesinger  
Cuneiform Press  
769 Richmond Avenue  
Buffalo, New York 14222  
USA  
tel.: [REDACTED]  
e-mail: [REDACTED]  
<http://www.cuneiformpress.com/>

*Face-out on the shelf in the bookstore this morning was ORPHEUS EMERGED by Jack Kerouac. Discovered by the Kerouac estate not long ago, it has been in print for a couple of years, but was released last month in paper by ibooks incorporated, complete with an amazing R. Crumb drawing of Kerouac on the cover.*

*Below the drawing it says,  
"INTRODUCTION BY ROBERT CREELEY"*

*Creeley's name has been part of my generation's lives on bookshelves across the globe for as long as we've been pouring over poetry sections whatever city we find ourselves in, and the missing "e" made me think it was someone else named Robert Creeley. It was instantly odd, wrong, so it must be someone else.*

*Then on the back of the book is THIS!  
"There will never be a moment like this one," says poet and fellow Beat writer Robert Creeley, in his introduction to this literary event: the first full-length work to be published since Kerouac's death in 1969."*

*How much fucking pot must an editor at ibooks incorporated smoke to make such an idiotic mistake!? This is really a disgrace this misspelling of Creeley's name!*

*At first I was angry when I realized it WAS Creeley, and not Creely, then I was amused, then I was angry, then amused, but now I'm stuck on angry again. What a bunch of stupid fucking people they must have working over there! I'm sending hate mail today! Good way to start off the morning!*

*For the memory of CREELEY,  
CAConrad*

*<http://CAConrad.blogspot.com> (<http://caconrad.blogspot.com/>)  
"Those who restrain desire, do so because theirs is weak enough to be*



*restrained...."*

*--William Blake*

*CAConrad's tarot services: <http://LightOfLakshmi.blogspot.com>  
(<http://lightoflakshmi.blogspot.com/>)*

[↑ Contents](#)

### 321. **furniture\_press**

#### **Re: Creel(e)y misspelled**

*Wed 16 Nov 2005*

*wah wah wah.*

weeeeer wah weeeeer weeer jujm jujm jujm-baba!baba!

wha wha whaaaaweeeer!

bum bumja bubumja!!!!

[verse 2]

--

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

Powered By Outblaze

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### 322. **David-Baptiste Chirot**

#### **Re: Creel(e)y misspelled**

*Wed 16 Nov 2005*

Very often later on in both the book and record/cd etc collecting worlds-- items with a misprint may become collectors' items. I'd by me a copy or two in case-- In the hardbound edition, Creeley's name is consistently spelled correctly. Bob C would probably get a laugh out of it--and also being considered a Beat writer rather than the usual Black Mountain.

*From: Schlesinger Kyle <[REDACTED]>*

*Reply-To: UB Poetics discussion group <[REDACTED]>*

*To: [REDACTED]*

*Subject: Re: Creel(e)y misspelled*

*Date: Wed, 16 Nov 2005 13:40:44 -0500*

*Conrad,*

*Have you written to the publisher? I suspect the <sup>3</sup>right<sup>2</sup> thing to do is pull the book from the shelves and send it back to the bindery to have a fresh cover put on. Granted, this often destroys the gutter. Of course, that is an expensive burden for any publisher, large or small. The book certainly shouldn't be banned, and an errata slip would be a joke. I haven't seen it, but if it is a conventional paperback, perhaps they could print a dust jacket (corrected), but otherwise similar to the botched cover to have their distributors and retailers slip on the copies that haven't left the shelves yet?*

Kyle

Kyle Schlesinger  
Cuneiform Press  
769 Richmond Avenue  
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USA  
tel.: [REDACTED]  
e-mail: [REDACTED]  
<http://www.cuneiformpress.com/>

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*Then on the back of the book is THIS!  
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*How much fucking pot must an editor at ibooks incorporated smoke to make such an idiotic mistake!? This is really a disgrace this misspelling of Creeley's name!*

*At first I was angry when I realized it WAS Creeley, and not Creely, then I was amused, then I was angry, then amused, but now I'm stuck on angry again. What a bunch of stupid fucking people they must have working over there! I'm sending hate mail today! Good way to start off the morning!*

*For the memory of CREELEY,  
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(http://lightoflakshmi.blogspot.com/)*

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

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---

323. **David-Baptiste Chirot**

**Re: Creel(e)y misspelled**

Wed 16 Nov 2005

---

oh yes  
you have described one of the processes by which an edition becomes a collector's item--

*From: Schlesinger Kyle <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: Creel(e)y misspelled  
Date: Wed, 16 Nov 2005 13:40:44 -0500*

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*At first I was angry when I realized it WAS Creeley, and not*

*Creely, then I was amused, then I was angry, then amused,  
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<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

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324. **George Bowering**  
**Re: Creel(e)y misspelled**  
*Wed 16 Nov 2005*

---

I have two copies of the original ibooks paperback of 2000,  
and Creeley's name is spelled correctly on the cover.  
Now, how dumb is it?

On 16-Nov-05, at 10:40 AM, Schlesinger Kyle wrote:

*Conrad,*

*Have you written to the publisher? I suspect the "right" thing to do  
is pull  
the book from the shelves and send it back to the bindery to have a  
fresh  
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expensive burden for any publisher, large or small. The book certainly  
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shelves*

yet?

Kyle

Kyle Schlesinger  
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*How much fucking pot must an editor at ibooks incorporated smoke to make such an idiotic mistake!? This is really a disgrace this misspelling of Creeley's name!*

*At first I was angry when I realized it WAS Creeley, and not Creely, then I was amused, then I was angry, then amused, but now I'm stuck on angry again. What a bunch of stupid fucking people they must have working over there! I'm sending hate mail today! Good way to start off the morning!*

*For the memory of CREELEY,*

CAConrad

[\\_http://CAConrad.blogspot.com\\_](http://CAConrad.blogspot.com_) (<http://caconrad.blogspot.com/>)  
"Those who restrain desire, do so because theirs is weak enough to be restrained...."  
--William Blake  
CAConrad's tarot services: [\\_http://LightOfLakshmi.blogspot.com\\_](http://LightOfLakshmi.blogspot.com_)  
(<http://lightoflakshmi.blogspot.com/>)

George Bowering  
1% milk is okay.

[↑ Contents](#)

325. **Jonathan Penton**  
***but he advertises just like a little girl***

Wed 16 Nov 2005

---

Check out the new multimedia update of [www.UnlikelyStories.org](http://www.UnlikelyStories.org), including:

"The Marriage of Clowns," an 11-minute spoken word piece set to music by Michael Rothenberg and Alex Walsh  
Desmond Swords reviewing "Eight Poets," the spoken word CD produced by Tony Lamb  
"When Red Blood Cells Leak," a complete chapbook by Anne McMillen with cover art by Matt Sesow  
Nine paintings by Australian Stephen Harrison  
"Booked for Safekeeping," a 1960 training film by the New Orleans Police Department on dealing with the mentally ill

Yours,

--

Jonathan Penton  
<http://www.unlikelystories.org>  
Literary Hangovers since 1998

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326. **Lea Graham**  
***Re: The new Combo Arts website!***

Wed 16 Nov 2005

---

Let's get together that last week of classes-- how's that?

L

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

From: "Michael Magee" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 16, 2005 12:48 PM

Subject: Re: The new Combo Arts website!

*From: Steve Dalachinsky <[REDACTED]>*

*Date: 2005/11/16 Wed PM 12:20:01 EST*

*To: [REDACTED]*

*Subject: Re: The new Combo Arts website!*

*what's the combo book series about?*

*Well, it's about publishing kick ass books of poetry that blow the top off people's heads one perfect-binding at a time. It's a series only in the sense that the books come out one book at a time. We've published two thus far.*

*In April we'll publish the first full-length collection by American poetry's unorthodox daughter, Katie Degentesh. The book is THE ANGER SCALE. Not surprisingly, it kicks ass. Look for more about it on the website soon.*

*We are not accepting unsolicited book manuscripts at this time.*

*Yrs,*

*Mike*

*<http://www.comboarts.org>*

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327. **Simon DeDeo**

***rhubarb is susan back online***

*Wed 16 Nov 2005*

Hello all --

After a long, long hiatus -- and a move for me from New Jersey to Chicago -- rhubarb is susan is back online and putting out new reviews. This week, just one, a review of a poem by Laura Sims from her forthcoming book *\_Practice, Restraint\_*.



<http://rhubarbissusan.blogspot.com>

<http://rhubarbissusan.blogspot.com/2005/11/laura-sims-your-second-head.html>

Please swing by, share your thoughts here or there, and join the conversation.

Yours,

Simon

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328. **Robert Corbett**

**Re: fence**

Wed 16 Nov 2005

---

geez, Louise! the \_(w)hole\_ midwest?

Haas Bianchi <[REDACTED]> wrote: The hell with NY and Fence Viva Columbus, OHIO!!!!!!!!!!!!!! And the whole midwest

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

From: UB Poetics discussion group [mailto:[REDACTED]] On  
Behalf Of David Baratier

Sent: Tuesday, November 15, 2005 10:13 PM

To: [REDACTED]

Subject: Re: fence

go under blacklist on your weblistserv type in  
[REDACTED] and we will never need to see another annoying  
subscribe / unsubscribe message like we have for well over a year

I thought fence was supposed to be so NY cutting edge

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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329. **furniture\_press**

**Re: fence**

Wed 16 Nov 2005

---

As far as I'm concerned, these boundaries suck ass. If the midwest and the east coast had a baby, it would be special sauce lickin burger king alla steve

dalachinsky makes the best poets look like fucking assholes because they are so kleen kut and forget about marxism words and meanings make babies out of two ply regions and hurl baby hurl i forget my friend peter said if it's the mid-west you want go to alaska at least there they'll treat you like shit on a stick which is to be recycled thank you.

Apologies to those who suck ass.

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

From: "Robert Corbett" <[REDACTED]>

To: [REDACTED]

Subject: Re: fence

Date: Wed, 16 Nov 2005 13:32:58 -0800

*geez, Louise! the\_(w)hole\_midwest?*

*Haas Bianchi <[REDACTED]> wrote: The hell with NY and Fence  
Viva Columbus, OHIO!!!!!!!!!!!! And the whole midwest*

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

*From: UB Poetics discussion group [mailto:[REDACTED]] On  
Behalf Of David Baratier*

*Sent: Tuesday, November 15, 2005 10:13 PM*

*To: [REDACTED]*

*Subject: Re: fence*

*go under blacklist on your weblistserve type in  
[REDACTED] and we will never need to see another annoying  
subscribe / unsubscribe message like we have for well over a year*

*I thought fence was supposed to be so NY cutting edge*

*Be well*

*David Baratier, Editor*

*Pavement Saw Press  
PO Box 6291  
Columbus, OH 43206  
<http://pavementsaw.org>*

[www.towson.edu/~cacasama/furniture/poae](http://www.towson.edu/~cacasama/furniture/poae)

[baltimorereads.blogspot.com](http://baltimorereads.blogspot.com)

[zillionpoems.blogspot.com](http://zillionpoems.blogspot.com)

--

---

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330. **Haas Bianchi**

**Anne Waldman**

Wed 16 Nov 2005

---

Does anyone have Anne Waldman's email? Also, Gilbert Sorrentino's

R

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of furniture\_press  
Sent: Wednesday, November 16, 2005 3:41 PM  
To: ██████████  
Subject: Re: fence

As far as I'm concerned, these boundaries suck ass. If the midwest and the east coast had a baby, it would be special sauce lickin burger king alla steve dalachinsky makes the best poets look like fucking assholes because they are so kleen kut and forget about marxism words and meanings make babies out of two ply regions and hurl baby hurl i forget my friend peter said if it's the midwest you want go to alaska at least there they'll treat you like shit on a stick which is to be recycled thank you.

Apologies to those who suck ass.

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

From: "Robert Corbett" <████████>  
To: ██████████  
Subject: Re: fence  
Date: Wed, 16 Nov 2005 13:32:58 -0800

*geez, Louise! the\_(w)hole\_midwest?*

*Haas Bianchi <████████> wrote: The hell with NY and Fence  
Viva Columbus, OHIO!!!!!!!!!!!! And the whole midwest*

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

*From: UB Poetics discussion group*

[mailto:████████] On Behalf Of David Baratier  
Sent: Tuesday, November 15, 2005 10:13 PM  
To: ██████████  
Subject: Re: fence

go under blacklist on your weblistserv type in  
████████ and we will never need to see another  
annoying subscribe / unsubscribe message like we have for well over a  
year

I thought fence was supposed to be so NY cutting edge

Be well

David Baratier, Editor

Pavement Saw Press  
PO Box 6291  
Columbus, OH 43206  
<http://pavementsaw.org>

[www.towson.edu/~cacasama/furniture/poae](http://www.towson.edu/~cacasama/furniture/poae)  
[baltimorereads.blogspot.com](http://baltimorereads.blogspot.com)  
[zillionpoems.blogspot.com](http://zillionpoems.blogspot.com)

--

---

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<http://games.graffiti.net/>

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331. **Robert Corbett**

***Fwd: Re: fence***

*Wed 16 Nov 2005*

---

Robert Corbett wrote: Date: Wed, 16 Nov 2005 14:52:27 -0800  
From: Robert Corbett <████████>  
To: ██████████, ██████████  
Subject: Re: fence

ah but in Seattle, we no longer mix recycling, so you would be put in your own  
box, specially designed, for recycling poets. that said, i think when the boxes

are picked up, they are taken to Magnolia park and dumped into the Sound--not even in a current that takes everything to the San Juans.

On 11/16/05, furniture\_press <[REDACTED]> wrote: As far as I'm concerned, these boundaries suck ass. If the midwest and the east coast had a baby, it would be special sauce lickin burger king alla steve dalachinsky makes the best poets look like fucking assholes because they are so kleen kut and forget about marxism words and meanings make babies out of two ply regions and hurl baby hurl i forget my friend peter said if it's the midwest you want go to alaska at least there they'll treat you like shit on a stick which is to be recycled thank you.

Apologies to those who suck ass.

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

From: "Robert Corbett" <[REDACTED]>

To: [REDACTED]

Subject: Re: fence

Date: Wed, 16 Nov 2005 13:32:58 -0800

*geez, Louise! the\_(w)hole\_midwest?*

*Haas Bianchi <[REDACTED]> wrote: The hell with NY and Fence  
Viva Columbus, OHIO!!!!!!!!!!!! And the whole midwest*

*-----Original Message-----*

*From: UB Poetics discussion group [mailto:[REDACTED]] On  
Behalf Of David Baratier*

*Sent: Tuesday, November 15, 2005 10:13 PM*

*To: [REDACTED]*

*Subject: Re: fence*

*go under blacklist on your weblistserv type in  
[REDACTED] and we will never need to see another annoying  
subscribe / unsubscribe message like we have for well over a year*

*I thought fence was supposed to be so NY cutting edge*

*Be well*

*David Baratier, Editor*

*Pavement Saw Press  
PO Box 6291*

Columbus, OH 43206  
<http://pavementsaw.org>

[www.towson.edu/~cacasama/furniture/poae](http://www.towson.edu/~cacasama/furniture/poae)  
[baltimorereads.blogspot.com](http://baltimorereads.blogspot.com)  
[zillionpoems.blogspot.com](http://zillionpoems.blogspot.com)

--

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

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--

"On second thought, let's not go to Camelot. It is a very silly place." - King Arthur

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### 332. **David Baratier**

**Carl Thayler**

*Wed 16 Nov 2005*

---

Carl Thayler, a poet and friend of ours, was found dead of natural causes Sunday November 6th in his small apartment a few blocks off Park Street in Madison, WI. He was 72 and leaves family in California, several books of sometimes polyvocal, sometimes lyrical poetry and an unfulfilled desire to buy a candy-apple red Harley. His poetry was published in several books and small press journals. He taught poetry, survived poverty and poetry critics, race car driving, an acting career in which he was touted as the "next James Dean" (a friend of his), dates with movie and television star, Loretta Young, heart bypass surgery and a liver transplant. Of Carl's poetry, Marcia Wolf, his former wife, said: "He wrote 12 hours a day, short stories, essays, poetry, he wrote the way other people breath. Among a certain set of poets, he was well-known and respected."

A selection of Carl's poems and reviews of some of his books appear on the literary magazine web-site: [jacketmagazine.com](http://jacketmagazine.com).

Howard McCord, who was a very close friend of Carl's, was the one who alerted police that something might be wrong on Sunday when Carl didn't answer his phone after he had been trying to call him for a couple of days. Howard said most of the poetry Carl really wanted out was published in SHAKE HANDS (Pavement Saw Press, 2001) and in the two volumes of NALTSUS BICHIDIN (Skanky Possum Press, 1999, and 2004) Volume 2 runs 331 pages. His novel, WEST, is being published in 2006 by Ron Horning's press.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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333. **JT Chan**

***new issue of zine***

*Wed 16 Nov 2005*

---

hi,

PoetrySz:demystifying mental illness Issue 18 which features work from the US, UK, Australia, Macedonia is now online for viewing at <http://www.poetrysz.net> .

Submissions for subsequent issues are welcome. Please read the guidelines first. Send 4-6 poems, and a short contributor's note to [REDACTED] .

Thanks.

regards

J Chan

editor, PoetrySz

---

Yahoo! Mail - PC Magazine Editors' Choice 2005

<http://mail.yahoo.com>

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334. **K Zervos**

***Re: what's in a name***

*Wed 16 Nov 2005*

---

Some more nick-names nick

Collected from residencies at schools

kompost

kosmos

kosminos

konminos

kon minos

komnios

kommodore  
kommunlst  
kommios  
kommo  
fairy floss  
koknenos  
kondomos  
kondulos  
kondominium  
komatozed  
kabanosi  
kommie snot  
komanche  
kompact disc  
koncord  
furry one

a komninos  
by any other name  
would smell the same

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 Nick Piombino

|||Sent: Tuesday, 15 November 2005 3:47 AM

|||To:

|||Subject: what's in a name

|||

|||Frequent



|||misspellings  
|||and mispronunciations  
|||of Piombino  
|||  
|||Pimbo  
|||Pambo  
|||Piombo  
|||Pimbono  
|||Pimobino  
|||Pimobimo  
|||Pamobino  
|||Pimbinino  
|||Pambiono  
|||Piombomo  
|||Pombionio  
|||Poimbinino  
|||Pimpombino  
|||Poimboniono  
|||Pampombono  
|||Poempombono  
|||Poembinobiono  
|||Poimboninoniono  
|||Poempombinobiono  
|||Poempombonoboniono  
|||Pampombononinononiono  
|||Pimpombinopombonononino  
|||Pompombananananononononiono  
|||Pampombonopimbinononinonononiono  
|||  
|||-Nick  
|||  
|||> this morning i received an email addressed to komnions.  
|||>  
|||> i replied:  
|||>  
|||> komninos is spelt komninos, this is the preferred spelling of komninos.  
|||>  
|||> komnions always make me cry  
|||> komnions is multilayered like a post-modernist post-structuralist text  
|||> komnions will fight to overthrow fascions  
|||> komnions makes good methane  
|||> komnions with chilli beenions is an explosive mixture

|||> komnions is a mis-smelling of komninos  
|||>  
|||> komninos smells like roses  
|||>  
|||>  
|||> komninos  
|||>  
|||>  
|||>  
|||  
|||--  
|||No virus found in this incoming message.  
|||Checked by AVG Free Edition.  
|||Version: 7.1.362 / Virus Database: 267.13.3/173 - Release Date: 16/11/05  
|||  
--  
No virus found in this outgoing message.  
Checked by AVG Free Edition.  
Version: 7.1.362 / Virus Database: 267.13.3/173 - Release Date: 16/11/05

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335. **Pam Brown**  
***contacts needed (again)***

*Wed 16 Nov 2005*

---

Hello Poetics listees,

I'm trying to find anyone from the old altx - Write  
Stuff site.

Anyone out there please ?

And I also need an email address for Barry Alpert.

Please backchannel to [REDACTED]

Thanks very much,  
Pam Brown

---

Web site : Pam Brown - <http://www.geocities.com/p.brown/>  
Associate editor : Jacket - <http://jacketmagazine.com/index.html>

---

---

Do you Yahoo!?

Find a local business fast with Yahoo! Local Search  
<http://au.local.yahoo.com>

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336. **mIEKAL aND**  
***WI state journal obit for Carl Thayler***  
*Wed 16 Nov 2005*

---

(the article includes a photo...)

Madison poet, erstwhile B-actor Carl Thayler dies  
00:00 am 11/16/05  
GEORGE HESSELBERG 

<http://www.madison.com/ws/home/local/index.php?ntid=61018&ntpid=3>

Carl Thayler, a Madison poet, died Sunday. He was 72. One of Madison's most successful unknown poets, Carl Thayler, was found dead of natural causes Sunday in his small apartment a few blocks off Park Street.

He was 72 and leaves family in California, several books of sometimes contrarian, sometimes lyrical poetry and an unfulfilled desire to buy a candy-apple red Harley. His poetry was published in several books and small press journals, including the "Skanky Possum Press." He taught poetry, survived poverty and poetry critics, race car driving, an acting career in which he was touted as the "next James Dean" (a friend of his), dates with movie and television star Loretta Young, heart bypass surgery and a liver transplant. In the 1950s in his native California, Thayler was a movie actor, rugged, curly haired, handsome, but destined for smaller, supporting roles in B-movies. He played Robert Ford, the coward who shot Jesse James in the B-movie classic, "The True Story of Jesse James." He also appeared in "The Abductors," "The Man from Del Rio," "High School Confidential," and others. "He was very gentle, passionate about his beliefs," said Deborah Katz Hunt of Oregon, a former sister-in-law of Thayler. Thayler, an admirer of country-western music and iconic poet Ezra Pound, moved to Madison in 1968 with his then-wife, Marcia, to attend graduate school in philosophy. Their daughter, Emily, was born in Madison. In 1969, he also had his first book of poetry published, a limited edition "The Drivers" by Perishable Press in Mount Horeb. "He didn't finish his Ph.D. because he just wanted to write poetry," said Katz Hunt.

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337. **Matt Henriksen**

***New York City: Four Poets, Two Boroughs, One Weekend***

*Wed 16 Nov 2005*

---

Andrea Baker & Charles Valle  
Friday, November 18th, 7:30 PM  
The Fall Café  
307 Smith Street  
Between President & Union  
F/G to Carroll Street  
Carroll Gardens, Brooklyn

Jeff Encke & Aaron McCollough  
Sunday, November 20th, 8 PM  
The Cloister Café  
238 East 9th Street  
Between 2nd & 3rd Avenues  
New York City

Both readings are free.

Also note:

Thursday, November 17. Awards Ceremony, Reading and Reception: Grace Cavalieri – this year’s winner for her manuscript: *Water On The Sun* and Carolyn Guinzio – last year’s winner. 7pm Poet’s House, 72 Spring St., 2nd Fl., between B’way and Lafayette, Manhattan. Free admission.

Jeff Encke was born in Pittsburgh in 1971 and is currently at work on several books, including two full-length collections of verse, *Most Wanted*, from which he excerpted this deck of poetry playing cards, and *Hydrography*, a volume of water-related poems; two chapbooks, *Sinking* and *Eunuch Shower Song*, the second of which C.D. Wright selected as runner-up in the Poetry Society of America’s inaugural National Chapbook Fellowship competition; a revision of his doctoral dissertation, *Manifestos: A Social History of Proclamation*; a study of the influence of technological innovation on the production and reception of art, *Rogue Magic*; an anthology of manifestos; and a translation from the Italian of Paolo Baglione, an unfinished play by Futurist poet F.T. Marinetti. His poetry has appeared in various

national journals, including American Writing, Barrow Street, Black Warrior Review, Colorado Review, Cream City Review, Octopus, Salt Hill, 3rd Bed, Quarterly West and Typo.

Encke also writes literary criticism, either appearing in or forthcoming from Post-War Literatures in English, The Journal of American Studies, A Companion to 20th Century American Poetry, and The Encyclopedia of New York School Poets, respectively. He has taught creative writing and criticism at both Columbia and Richard Hugo House in Seattle, where he currently resides.

Aaron McCollough was raised in Tennessee. His third book of poems, *Little Ease*, is forthcoming from Ahsahta Press in 2006. His previous books include *Double Venus* (Salt, 2003) and *Welkin* (Ahsahta, 2002). McCollough's poems have been published in or are forthcoming from various journals including FENCE, The New Review, The Canary, Verse, Conduit, The Tiny, Colorado Review, Bird Dog, and Typo and edits the online poetry journal GutCult. He holds degrees from the University of the South, North Carolina State University, and the University of Iowa Writers' Workshop. He is currently doing doctoral work at the University of Michigan. McCollough is Suzanne Chapman's husband. Together they inhabit rooms in Ann Arbor, Michigan.

Andrea Baker was born in 1976 in Madison, Wisconsin, and was raised in Jacksonville, Florida, but has made her home in Brooklyn, NY. *Like Wind Loves a Window*, her first full-length collection, was selected by Donald Revell for the 2004 Slope Editions Prize. She is also the author of the chapbook *Gilda*, which was selected by Claudia Rankine for a Poetry Society of America Fellowship. Her poems have appeared in journals such as Denver Quarterly, Drunken Boat, Fence, How2, Lit, Octopus, Slope, St. Elizabeth Street, Vert and Volt. She is keenly interested in fusions of drawing and writing and has hand written work forthcoming in the new journal Freehand. Some of her most recent poems have been transformed into song

lyrics by her husband, Walter Baker, and are forthcoming as a Sybarite track in a compilation from Ghostly international and in a new Sybarite CD from 4AD. Although poetry is her first love, she has recently been busy playing cello in a still-forming pop band. She is the mother of a Lego-obsessed son, Sidney, and, with her husband, co-owner of an on-line mid-century modern furniture store.

Charles Valle works in educational publishing by day--at night, he is the Managing Editor of FENCE. His work has been published in: Denver Quarterly, KIOSK, eye-rhyme, GoodFoot, and others.

---

Yahoo! FareChase: Search multiple travel sites in one click.  
<http://farechase.yahoo.com>

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338. **charles alexander**

***Re: Carl Thayler***

*Wed 16 Nov 2005*

---

Carl was, in the late 1970's when I was in Madison and knew him, one of the few lights providing openings to younger poets there. He informed us not only by his work but by his intensity, and the intensity of his commitment. Rob Fitterman and I, among others, took sessions with Carl, and sometimes he came to classes I began to offer. He almost seemed so intense, at times, that it hurt. Yet he also had a warm heart and a gentle sense of humor about language, and about people. Very sad to hear he is now gone.

charles alexander

At 05:34 PM 11/16/2005, you wrote:

>

> Carl Thayler, a poet and friend of ours, was found dead of natural  
> causes Sunday November 6th in his small apartment a few blocks off Park  
> Street in Madison, WI.

> He was 72 and leaves family in California, several books of  
> sometimes polyvocal, sometimes lyrical poetry and an unfulfilled desire  
> to buy a candy-apple red Harley.

> His poetry was published in several books and small press  
> journals. He taught poetry, survived poverty and poetry critics, race  
> car driving, an acting career in which he was touted as the "next James  
> Dean" (a friend of his), dates with movie and television star, Loretta

> Young, heart bypass surgery and a liver transplant.  
> Of Carl's poetry, Marcia Wolf, his former wife, said: "He wrote 12  
> hours a day, short stories, essays, poetry, he wrote the way other people  
> breath. Among a certain set of poets, he was well-known and respected."  
>  
>  
>A selection of Carl's poems and reviews of some of his books appear on the  
>literary magazine web-site: jacketmagazine.com.  
>  
>  
>Howard McCord, who was a very close friend of Carl's, was the one who  
>alerted police that something might be wrong on Sunday when Carl didn't  
>answer his phone after he had been trying to call him for a couple of  
>days. Howard said most of the poetry Carl really wanted out was published  
>in SHAKE HANDS (Pavement Saw Press, 2001) and in the two volumes of  
>NALTSUS BICHIDIN (Skanky Possum Press,1999,and 2004) Volume 2 runs  
331  
>pages. His novel, WEST, is being published in 2006 by Ron Horning's press.  
>  
>  
>  
>  
>  
>Be well  
>  
>David Baratier, Editor  
>  
>Pavement Saw Press  
>PO Box 6291  
>Columbus, OH 43206  
><http://pavementsaw.org>

charles alexander / chax press

|                               |                     |                   |
|-------------------------------|---------------------|-------------------|
| fold the book inside the book | keep it open always | read from the in- |
| side out                      | speak then          |                   |

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339. **Stephen Vincent**  
***Carl Rakosi - Oral History***

*Wed 16 Nov 2005*

---

<http://bancroft.berkeley.edu/ROHO/>

Kimberly Bird has done a very nice, and intriguing interview with Carl R that has just been published - online - at Bancroft's Regional Oral History Office. I was going to pull a quote, but PDF's do not like that, or here it seems. Anyway, from youth to almost death, it's here - shamelessly honest and direct, whether it's talking about Zukofsky, or Z's son, or the relationship between the O's and the LP's.

Compliments to K Bird for doing her homework and making this possible.

Scout around and enjoy. & Let's ROHO can keep interviewing folks on this level.

Stephen V

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

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### 340. **Tenney Nathanson**

**Re: Carl Thayler**

Wed 16 Nov 2005

---

(I'm sure the lining is wrong but):

"dolphins their blow-holes  
fish their gills  
water the medium  
through which the sweet odors rise."

I remember that after, what, more than thirty years.

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

From: UB Poetics discussion group

[mailto: ] On Behalf Of charles alexander

Sent: Wednesday, November 16, 2005 8:34 PM

To:

Subject: Re: Carl Thayler

Carl was, in the late 1970's when I was in Madison and knew him, one of the few lights providing openings to younger poets there. He informed us not only by his work but by his intensity, and the intensity of his commitment. Rob Fitterman and I, among others, took sessions with Carl, and sometimes he came to classes I began to offer. He almost seemed so intense, at times, that it hurt. Yet he also had a warm heart and a gentle sense of humor about language, and about people. Very sad to hear he is now gone.

charles alexander



At 05:34 PM 11/16/2005, you wrote:

*Carl Thayler, a poet and friend of ours, was found dead of natural causes Sunday November 6th in his small apartment a few blocks off Park Street in Madison, WI.*

*He was 72 and leaves family in California, several books of sometimes polyvocal, sometimes lyrical poetry and an unfulfilled desire to buy a candy-apple red Harley.*

*His poetry was published in several books and small press journals. He taught poetry, survived poverty and poetry critics, race car driving, an acting career in which he was touted as the "next James Dean" (a friend of his), dates with movie and television star, Loretta Young, heart bypass surgery and a liver transplant.*

*Of Carl's poetry, Marcia Wolf, his former wife, said: "He wrote 12 hours a day, short stories, essays, poetry, he wrote the way other people breath. Among a certain set of poets, he was well-known and respected."*

*A selection of Carl's poems and reviews of some of his books appear on the literary magazine web-site: [jacketmagazine.com](http://jacketmagazine.com).*

*Howard McCord, who was a very close friend of Carl's, was the one who alerted police that something might be wrong on Sunday when Carl didn't answer his phone after he had been trying to call him for a couple of days. Howard said most of the poetry Carl really wanted out was published in SHAKE HANDS (Pavement Saw Press, 2001) and in the two volumes of NALTSUS BICHIDIN (Skanky Possum Press, 1999, and 2004) Volume 2 runs 331 pages. His novel, WEST, is being published in 2006 by Ron Horning's press.*

*Be well*

*David Baratier, Editor*

*Pavement Saw Press  
PO Box 6291  
Columbus, OH 43206  
<http://pavementsaw.org>*

*charles alexander / chax press*

*fold the book inside the book      keep it open always  
read from the inside out          speak then*

[↑ Contents](#)

341. **Joel Weishaus**

***Fw: [asle] Vine Deloria dies at 72***

*Wed 16 Nov 2005*

---

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

From: "C. L. Rawlins" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 16, 2005 7:45 PM

Subject: [asle] Vine Deloria dies at 72

dear all,

One of the grand elders of the human tribe has died.

VINE DELORIA JR., RENOWNED AUTHOR AND  
AMERICAN INDIAN LEADER, DIES AT 72

Vine Deloria, Jr., University of Colorado, Boulder professor emeritus Vine Deloria, Jr., author of "Custer Died for Your Sins" leader, died Sunday, aged 72.

"Vine Deloria was the most important American Indian intellectual, writer, speaker and man of action," said historian Patricia Nelson Limerick. "If they gave a Nobel Prize for advocacy of indigenous people's rights, he would get it first."

Deloria earned a law degree at CU-Boulder in 1970 and taught at CU- Boulder from 1990 until 2000 in history, ethnic studies, religious studies, political science and the law.

A provocative and original scholar, he was deeply involved in the campaign to reclaim native rights. He wrote more than 20 books, including "God is Red," "We Talk, You Listen," "American Indian Policy in the Twentieth Century" and "Singing for a Spirit."

Born into a distinguished Yankton Sioux family, Deloria served in the Marines and then graduated from Iowa State University and earned a master's degree in theology from the Lutheran School of Theology in Chicago and a law degree from CU-Boulder. In 1964 he became executive director of the National Congress of American Indians, the largest intertribal organization, where built coalitions, fought confiscatory laws and outright theft, and proposed genuine reforms.

He taught at the University of Arizona from 1978 to 1990 before joining the CU faculty.

Memorial arrangements are pending. Contributions, in lieu of flowers, are suggested to the Vine Deloria Scholarship Fund, c/o The American Indian Scholarship Fund, Attn: Rick Williams, 8333 Greenwood Blvd., Denver, CO 80221.

-----  
Archives->

<http://interiversity.org/lists/asle/archives.html>

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342. **Gerald Schwartz**

**Re: Carl Thayler**

Wed 16 Nov 2005

---

David:

Thank you (and the others) for bringing out his work. SHAKE HANDS and NALTSUS BICHIDIN (1 & 2) are this century's Americana.

Good Wishes,  
G. E.

*Carl Thayler, a poet and friend of ours, was found dead of natural causes Sunday November 6th in his small apartment a few blocks off Park Street in Madison, WI.*

*He was 72 and leaves family in California, several books of sometimes polyvocal, sometimes lyrical poetry and an unfulfilled desire to buy a candy-apple red Harley.*

*His poetry was published in several books and small press journals. He taught poetry, survived poverty and poetry critics, race car driving, an acting career in which he was touted as the "next James Dean" (a friend of his), dates with movie and television star, Loretta Young, heart bypass surgery and a liver transplant.*

*Of Carl's poetry, Marcia Wolf, his former wife, said: "He wrote 12 hours a day, short stories, essays, poetry, he wrote the way other people breath. Among a certain set of poets, he was well-known and respected."*

*A selection of Carl's poems and reviews of some of his books appear on the literary magazine web-site: [jacketmagazine.com](http://jacketmagazine.com).*

*Howard McCord, who was a very close friend of Carl's, was the one who alerted police that something might be wrong on Sunday when Carl didn't answer his phone after he had been trying to call him for a couple of days. Howard said most of the poetry Carl really wanted out was published in *SHAKE HANDS* (Pavement Saw Press, 2001) and in the two volumes of *NALTSUS BICHIDIN* (Skanky Possum Press, 1999, and 2004) Volume 2 runs 331 pages. His novel, *WEST*, is being published in 2006 by Ron Horning's press.*

*Be well*

*David Baratier, Editor*

*Pavement Saw Press  
PO Box 6291  
Columbus, OH 43206  
<http://pavementsaw.org>*

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343. **Harriet zinnes**

***Re: French Poetry Focus on Chicagopostmodernpoetry.com***

*Thu 17 Nov 2005*

---

Dear Haas

Thought you may want to list my book of translations from the French of Jacques Prevert. Here is the listing:

BLOOD AND FEATHERS: Selected Poems of Jacques Prevert, translated by Harriet Zinnes. Asphodel Press, Wakefield, R.I., and London: Moyer Bell, 1993.

From: "Haas Bianchi" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 09, 2005 12:54 PM

Subject: French Poetry Focus on Chicagopostmodernpoetry.com

> Dear Friends of Chicagopostmodernpoetry.com:

>

> I am sending this note out to you all to express a deep thanks to Jennifer

K

- > Dick who this month has assembled for us
- > a Global Profile on the nation France and its poetry.
- >
- > Jennifer approached CPMP early this year to do the section and she has done
- > a fabulous job. The section which will be up early next week includes
- > poetry, interviews and translations by some of France's best and most
- > interesting poets translated by some great translators including Laura
- > Mullen, Cole Swensen, Donna Stonecipher, Michelle Noteboom And many others.
- >
- >
- > The main reason for this note was to inform our mailing list and to also
- > invite from our readers comments and also to invite our readers to use our
- > site with your students if you have any that are interested in French
- > poetry. I also want to invite any of our readers to submit to our site any
- > other links to articles or French translations that you would want to
- > publicize via the section and also to links to buy books as well.
- >
- > I hope that Autumn/Spring is going well for all and I would also urge all of
- > you to give to the Red Cross at [www.americanredcross.org](http://www.americanredcross.org) for hurricane
- > relief.
- >
- > Regards
- >
- > Raymond L Bianchi
- > Waltraud Haas
- > Editors
- >
- > [chicagopostmodernpoetry.com/](http://chicagopostmodernpoetry.com/)
- > [collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

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344. **Steve Dalachinsky**

***Re: Creel(e)y misspelled***

*Thu 17 Nov 2005*

---

on the first edition hard cover i have it's spelled correctly

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345. **Steve Dalachinsky**  
**Re: The new Combo Arts website!**  
Thu 17 Nov 2005

---

oh shit and here i was gonna send you about 10 unsolicited ms's

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346. **Alex Jorgensen**  
**Re: Creel(e)y misspelled**  
Thu 17 Nov 2005

---

The problem is, and I knew Bob as a dear friend, and I haven't read the preceding messages, but how? For fuck sake how? Seems pretty elementary to me -- and I apologize if I'm late (and no disrespect to anyone).

Alex J.

--- Steve Dalachinsky <[REDACTED]> wrote:

*on the first edition hard cover i have it's spelled correctly*

---

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

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347. **kevin thurston**  
**[canadian [concrete [poet]]] Gustave Morin interviewed**  
Thu 17 Nov 2005

---

Gustave Morin's book, A Penny Dreadful, and his views on concrete are discussed at

<http://www.angelfire.com/poetry/thepixelplus/nhdoublewide5.html>

A trailer of/for his book is available at the gigantic ubuweb

[http://www.ubu.com/ubu/morin\\_spaghetti.html](http://www.ubu.com/ubu/morin_spaghetti.html)

His book is available for sale at

<http://www.insomniacpress.com/title.php?id=1-894663-41-1>

Narrow House Recordings, based in Baltimore, is a record label dedicated to the literary avant-garde. Recent releases include: Rod Smith's 'Fear the Sky',

The Women in the Avant-Garde double-disc and Anselm Berrigan's 'Pictures for Private Devotion' and others.

Double-Wide is an addition to Narrow House and has featured interviews and reviews of: Amy King, David Baptist-Chirot, Buck Downs and Rupert Wondolowski.

Excuse the cross-post.

--

It cannot be denied that Rubens had a taste for the extra-large treat.

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348. **Aldon Nielsen**

*viral lyrics*

Thu 17 Nov 2005

The Washington Post story this morning about the continuing saga of SONY/BMG's attempts to destroy our computers in the name of copyright protection had a sidebar listing the offending CDs -- I checked it out, thinking maybe it would explain problems I've been having with my own computer. None of the CDs I'd purchased was on the list -- but I couldn't help noticing that THE BEST OF SHEL SILVERSTEIN was on the list -- I always thought there was something infectious about Uncle Shel's poems.

```
<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>>
>>>>>>>>>>>
```

"and now it's winter in America"

--Gil Scott-Heron

Aldon Lynn Nielsen

George and Barbara Kelly Professor of American Literature

Department of English

The Pennsylvania State University

112 Burrowes

University Park, PA 16802-6200

[REDACTED] [office]

[Redacted] [Fax]

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349. **Michael Magee**

**Re: The new Combo Arts website!**

Thu 17 Nov 2005

---

Steve, Don't get me wrong, in an ideal world I'd be looking at everything sent my way and no doubt finding manuscripts I really want to publish -- but at the present time I've got to be realistic about how many books I can afford to publish and how many manuscripts I have time to earnestly read. Yrs, Mike

>

> From: Steve Dalachinsky <[REDACTED]>

> Date: 2005/11/17 Thu AM 02:00:48 EST

> To: [REDACTED]

> Subject: Re: The new Combo Arts website!

>

> oh shit and here i was gonna send you about 10 unsolicited ms's

>

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350. **UbuWeb**

**Fwd: Symposium on the Sound(s) and Image(s) of Contemporary Poetry**

Thu 17 Nov 2005

---

*It is our pleasure to invite you to the contact forum*

*ON THE SOUND(S) AND IMAGE(S) OF CONTEMPORARY POETRY*

*Programme*

*13.30 - 14.00*

*Mr. Jelle Dierickx (IPEM UGent)*

*On the Sound(s) and Image(s) of Contemporary Poetry. An American Connection*

*14.00 - 14.30*

*Prof. Emeritus Jerome Rothenberg*

*How we came into Performance: A Personal Accounting*

*14.30 - 15.00*

*Prof. Bart Eeckhout (UIA)*

*Disinheriting the Future? Nonsense and Pure Music after Wallace Stevens*

*15.00 - 15.30*



*Prof. Dr. Michel Delville (CIPA-ULG)*

*From Stein's "Gurgle" to Zappa's "Curious Breeze": Absorption, Sound and Orality*

*15.30 - 16.00*

*Break*

*16.00 - 16.30*

*Prof. Dr. Linda Reinfeld (RIT-Rochester)*

*Language Poetry and Beyond: the Music of the Fears*

*16.30 - 17.00*

*Mr. Kenneth Goldsmith*

*Paragraphs on Conceptual Writing*

*17.00 - 17.30*

*Discussion*

*\*\*\**

*Practical information*

*Friday 25 November 2005*

*13.30 - 17.30*

*Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, Her-  
togstraat 1,*

*1000 Brussels*

*www.kvab.be*

*Organisation*

*IPEM-Department of Musicology*

*Faculty of Art, Music and Theatre Studies*

*Ghent University.*

*Info and reservations*

*Jelle Dierickx,*

*IPEM-Department of Musicology*

*Faculty of Art, Music and Theatre Studies*

*Ghent University,*

*Blandijnberg 2, B-9000 Ghent,*

*Tel.: + 32 (0)9 264 41 26*

*Fax: + 32 (0)9 264 41 43*



*www.ipem.ugent.be/activities*

*Admission free  
Reservation necessary*

*With support from the Koninklijke Vlaamse Academie van België voor Wetenschappen en  
Kunsten, IPEM-UGent and the Rochester Institute for Technology*

\*\*\*

*This symposium is linked to artistic practice by the*

*4th international krikri polypoetry festival*

*What?*

*Our fourth sparkling polypoetry festival.  
This year with poets and musicians from Syria, the USA, France, Soundland, Belgium,  
Italy and Germany*

*When?*

*Saturday 26th November 2005 (18:30 prompt - 23:00, interval at 20:30)*

*Where?*

*Gravensteen Castle ~ Joan Vandenhoustezaal ~ St.-Veerleplein ~ Ghent*

*Programme of the Krikri Festival 2005*

18:30-20:30

*Jerome Rothenberg ~ Maram Al Massri ~ Kenneth Goldsmith ~ Inanna's Dream I  
(Duo XXI &  
Maja Jantar) ~ Hanne Deneire ~ Michele Marelli*

21:00-23:00

*Joachim Montessuis ~ Jelle Meander ~ The Wrong Object ~ Dirk Veulemans, Jeff &  
Diederick Nuytens, Elke Gordts (ism Kag vzw) ~ Inanna's Dream II*

&

*Installation by Charlie Morrow & Jerome Rothenberg. This installation has been  
made*

*possible thanks to the Logos Foundation, see  
[www.logosfoundation.org/concerts/concerts.html](http://www.logosfoundation.org/concerts/concerts.html)*

*With support from:*

*The City of Ghent, the Flemish Fund for Literature, the Ministry of the Flemish  
Community*

*and the Province of East Flanders.*

*Info*

*[www.krikri.be](http://www.krikri.be) or e-mail: [REDACTED]*

*Reservations*

*0476616568*

[REDACTED]

*Tickets*

*10 ? for the evening (CD included) ~ free for unemployed people*

UbuWeb

<http://ubu.com>

---

Yahoo! FareChase: Search multiple travel sites in one click.  
<http://farechase.yahoo.com>

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351. **Joel Weishaus**

***Fw: [asle] Vine Deloria dies at 72***

*Thu 17 Nov 2005*

---

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

From: "Mary Scriver" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 16, 2005 8:15 PM

Subject: Re: [asle] Vine Deloria dies at 72

Vine Deloria Jr. was more than a little bit a trickster. He spoke to the Portland, OR, Chamber of Commerce at their monthly luncheon about 1996. All the women came in their black nylons and little patent shoes and all the men were wearing as close to bespoke suits as they could manage. The food was elegant -- the lunch was at the Benson Hotel. The policy of the CofC is to allow anyone to attend the speeches after the lunch and sit in rows of chairs to the side. On this occasion the chairs were ALL occupied by a pretty rough assortment of Indians and the CofC folks kept sending nervous glances over. I was sitting with the Indians.

Vine had been to Powells and bought himself a book on the Spanish Inquisition. "I want to tell you about your religion, which came and shut mine down because mine was cruel." Then he went through the book, showing the torture instruments and giving us the stats about how many were killed, etc. The ladies in their patent leather shoes began to leave, looking green. The Indians were laughing hard.

A few years later we were on the same Nat Lit bulletin board and I challenged him over his resistance to the theory that ice dams closed off the Flathead Valley after the big ice ages, but broke through in the warm times and let the water come rushing through, carving the Snake river and the Columbia. It was an audacious idea at the time. He thought it was pretty far-fetched. I sent him references. He saw that there was a good case and stopped pushing.

What I'm saying is that he often worked in the method of the students at Reed College who were rumored to have written in the lav: "God is dead," signed Nietzsche. And then "Nietzsche is dead," signed God. Deloria was very sharp about the crazy contradictions that turn up in our civilization when you use the same standards they apply to others. He was a terrific consciousness-raiser and on a far more solid footing that many challengers realized until it was too late.

72 is not old. He died too young.

Prairie Mary

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352. **David A. Kirschenbaum**

***\*Reviews Needed ASAP for Boog City\****

Thu 17 Nov 2005

---

hi all,

apologies for the quick notice, but boog city is looking for short--up to 200 words--printed matter reviews for our december issue's holiday shopping round-up. reviews don't have to be of poetry books or journals. anything from comic books to sports, fiction to gender studies, and everything in between, welcome.

if you've already have something written, send it along. if you haven't written something, or if you have something longer already written, please query first.

deadline is wed. nov. 23.

THANKS,

david

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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353. **Chris Stroffolino**

***Re: \*Reviews Needed ASAP for Boog City\****

Thu 17 Nov 2005

---

reviews don't have to be of poetry books or journals.

For instance, people could write about the NEW CONTINUOUS PEASANT album.... I gave David a copy for that purpose. So please QUERY (YES, QUERY) him... Chris

-----  
>From: "David A. Kirschenbaum" <[REDACTED]>  
>To: [REDACTED]  
>Subject: \*Reviews Needed ASAP for Boog City\*  
>Date: Thu, Nov 17, 2005, 8:31 AM  
>

*hi all,*

*apologies for the quick notice, but boog city is looking for short--up to 200 words--printed matter reviews for our december issue's holiday shopping round-up. reviews don't have to be of poetry books or journals. anything from comic books to sports, fiction to gender studies, and everything in between, welcome.*

*if you've already have something written, send it along. if you haven't written something, or if you have something longer already written, please query first.*

*deadline is wed. nov. 23.*

*THANKS,  
david*

--

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

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354. **Dan Waber**

***Event--Friday Nov. 18th--Mischelle Anthony***

*Thu 17 Nov 2005*

---

Paper Kite Press presents:

nothing but poetry. be there.

Third Friday

Open Mic at the Mansion

Nov.18th

6:30 p.m.

Featuring Mischelle Anthony  
from Wilkes University.

Limited OPEN MIC to follow Mischelle's reading.  
Arrive early to sign up - 8 slots available.

156 S. Franklin Street -- Wilkes-Barre, PA 18701  
For more information call: [REDACTED]

Mischelle Anthony received her Ph.D. in Early American Literature and Eighteenth-Century British Literature from Oklahoma State University in December 2000, specializing in scholarly editing. During that process, she wrote many tortured poems and even published a few in *Calyx*, *A Room of One's Own*, and *Midland Review*, among others. Since moving to NEPA, she infiltrates open mike readings shamelessly with her dirges about being a woman in the world. She facilitates impromptu poetry workshops in coffee shops, buses, and Kirby Hall, where she also is Assistant Professor of English. In addition to sponsoring *The Vagina Monologues* and Wilkes' creative writing magazine *Manuscript*, Mischelle also feels compelled to correct misconceptions about American history through essay offerings to encyclopedias, scholarly journals and local newspapers. (The founding fathers, for example, were neither Christian nor for a completely representative government, and the Puritans were, actually, way into sex.)

81 South, October

Sun beams riot  
with clouds  
as fiery autumn  
complicates  
the cool green.

Dark birds and golden oak  
leaves wheel across the blue,  
startle my highway gaze.

Please take care  
of my heart.

- Mischelle Anthony

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355. **richard owens**

***Damn the Caesars Iss III***

Thu 17 Nov 2005

---

print copies of Damn the Caesars issue III are complete. the Issue contains work by Andrew Schelling, Jerome Rothenberg, Kristin Prevallet, Dale Smith, Roger Snell, Emma Featherwaite, Jonathan Greene, Micah Ballard, Joel Bettridge, Clayton Eshleman, Tony Tost, Duncan McNaughton, John Moritz, TV Smith, Ruth Lepson, Linh Dinh, Richard Stremme, Yasuhiro Esaki, RJ Oehler & Mark Kuniya.

for those who may wish to submit work for Issue IV, please do. tentative deadline for submissions is February 15.

for further information please check out our new website:

<http://damnthecaesars.org/>

the website contains, among other things, a chapter from MTC Cronin's *Catastrophe of Meaning*, a dissertation on love, desire, law & poetry. other web features to come will include Emma Featherwaite's essay "John Ashbery & the American Closet" & Cynthia Kimball's & Taylor Brady's "A History of Poetics at Buffalo: 1960-1990" (previously published in *Chloroform*, 1997). with time, we hope to update this history of poetics at Buffalo. if anyone is interested in participating in this project, please contact us.

w/ hope & sincerity... richard owens...

-----

Yahoo! FareChase - Search multiple travel sites in one click.

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356. **Fence and Fence Books**

***Some Fence/Fence Books Events in Boston and NYC***

Thu 17 Nov 2005

---

Some events this weekend, in Brooklyn, Boston, and Manhattan:

Martin Corless-Smith

Friday, November 18, 5:00 P.M.

Crane Room of Paige Hall

12 Upper Campus Road

main campus of Tufts University

Geraldine Kim with Chuck Stebleton

Monday, November 21, 8:00 pm

St. Mark's Poetry Project



131 E. 10th St.

New York

\$8, \$7 for students and seniors, \$5 for members.

Call [REDACTED] or visit <http://www.poetryproject.com> for more information

Legion of Lit Mags Weekend at Galapagos Art Space

(Williamsburg, Brooklyn)

Saturday, November 19

Hosted by Felicia C. Sullivan, Small Spiral Notebook and Suzanne Pettypiece/  
Joshua Mandelbaum, Ballyhoo Stories. For more information contact Felicia C.  
Sullivan: [REDACTED] or Joshua Mandelbaum: [REDACTED]

Literary magazine editors collaborate and unite in an all-star literary magazine fair. Eight prominent literary magazines team up to showcase the latest issues of their magazines, raffle off incredible prizes, and offer an opportunity to meet and talk with influential small press and literary journal editors in a celebratory weekend filled with readings and networking. The Legion of Lit Mags includes: Ballyhoo Stories, BOMB, Fence, One Story, Pindeldyboz, Small Spiral Notebook, Swink, and Tin House.

The Legion of Lit Mags hosts author readings and a meet and greet with editors at Galapagos from 5 to 10 pm. Snag free and discounted magazine subscriptions; enter to win fabulous raffle prizes, which include theater tickets, spa giveaways, and dining in a variety of New York City's exclusive eateries.

Readers include:

Lynne Tillman

David Gates

Sam Lipsyte

Andy Friedman (performance)

Darin Strauss

Natasha Radojcic

Amy Brill

and more

In addition to the Legion of Lit Mags, other select small press and literary magazine publishers will converge with books and magazines on hand, many with editors present. Discounted copies will be offered to encourage readers to sample a wide variety of today's emerging literature.

Hosts Small Spiral Notebook and Ballyhoo Stories seek to bring attention to exceptional publishers, and provide readers with access to new literary voices, ensuring that America's literary heritage remains diverse and vibrant. These publications are an enduring record of cultural activity, providing an essential alternative to the voices heard through large-scale commercial publishing.

Nearly a thousand primarily nonprofit literary magazines, presses, and online publishers can be found across the country, in every state, serving hundreds of unique audiences. Ultimately, they serve to connect diverse communities of readers who would remain otherwise isolated from their living literary heritage.

For directions, visit [www.galapagosartspace.com](http://www.galapagosartspace.com)

Hosted by Felicia C. Sullivan, Small Spiral Notebook and Suzanne Pettypiece/Joshua Mandelbaum, Ballyhoo Stories.

For more information contact Felicia C. Sullivan: [REDACTED] or Joshua Mandelbaum: [REDACTED]

--

To unsubscribe from: Fence and Fence Books, just follow this link:

[http://www.constantcritic.com/mojo/mojo.cgi?  
f=u&l=fence&e=\[REDACTED\]&p=10876](http://www.constantcritic.com/mojo/mojo.cgi?f=u&l=fence&e=[REDACTED]&p=10876)

Click this link, or copy and paste the address into your browser.

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### 357. **Poetry Project**

#### ***Events at the Poetry Project 11/18 - 11/30***

*Thu 17 Nov 2005*

---

Hello All,

Before the long weekend, please join us for two great readings to top off a remarkable week, highlighted by last night's celebration of The Collected Poems of Ted Berrigan. (Thank you to everyone who came out, read, and volunteered!) Upon return from said week-end, please stop in for more and more talks, readings and Project-flavored fun. Scroll down for info on two more large scale events planned for December OlsonNow and a celebration of the collected works of Kenneth Koch. Also, keep an eye on the mailbox for the newest issue of the newsletter, no doubt en route today.

Love in Abundance,

The Poetry Project

Friday, November 18, 10:30pm

Gamal Chasten

Gamal Chasten is a founding member of the acclaimed poetry/theater ensemble Universes. As a playwright Chasten has presented Slanguage, The Last Word and God Took Away His Poem. As an actor he has been seen in Slanguage, Reg E. Gaines<sup>1</sup> TIERS, In Case You Forget, You Can Clap Now, God Took Away

His Poem and in the film *Jails, Hospitals and HipHop*. Chastan presents his latest work this evening.

Monday, November 21, 8:00pm

Geraldine Kim & Chuck Stebelton

Geraldine Kim was born in 1983 in West Boylston, Massachusetts, and attended New York University. She lives in San Francisco, where she is pursuing an MFA in Fiction and Poetry at San Francisco State University. She has been published in *Dacey Brown* and the *Washington Square News Arts* section, and has work forthcoming in *Fourteen Hills*. Her first book, *Povel*, is the winner of the 2005 Modern Poets Series and was published this May by Fence Books. Chuck Stebelton is the author of *Circulation Flowers*, published by *Tougher Disguises* this year. He co-curates the *Myopic Poetry Series* at *Myopic Books* in Chicago, and works as Literary Program Manager at *Woodland Pattern Book Center*, a non-profit arts organization in Milwaukee.

Monday, November 28, 8:00pm

Talk Series: Jill Magi: *The Look of Truth: The Sociological Imagination, Visual Art, and Poetry*

Discussion of an interdisciplinary poetics: from anthropology to poetry to history and archeology to visual art. Micro and macro level approaches to theme-based poetry, art, and creative prose. Use of historical documents, primary and secondary sources. Productive tension between the scientific text and the lyrical, between visuals and words. Questions of subjectivity and authorial presence. I-witnessing, textual layering, the physical page, the poet in the library. Some examples from poet Susan Howe, photographer Lorna Simpson, and others, as well as Jill's projects including the *Seneca Village Series*, *The March of America Facsimile Series*, and text and images from *Threads*. Jill Magi's book, *Threads*, a hybrid work of poetry, prose, and collage, is forthcoming in spring 2006 from *Futurepoem* and her chapbook, *Cadastral Map*, was published in July 2005 by *Portable Press* at *Yo-Yo Labs*. Her poems, prose, and art have appeared in *Aufgabe*, *Chain*, *Boog City*, *Pierogi Press*, *The Brooklyn Rail*, *Global City Review*, and *murmur*. Some visual work is forthcoming in *Freehand* and has been exhibited at the *International Meeting of Visual Poetry*, *The City College Graduate Student Art Show*, and the *BWAC (Brooklyn Working Artists' Coalition) 2005 group shows*.

Wednesday, November 30, 8:00pm

Kim Lyons & Brian Kim Stefans

Kimberly Lyons' *Saline* (Instance Press, 2005) has garnered praise from Kevin Killian, John Latta, Ange Mlinko and Eileen Tabios. New poems are in the most recent *Hat*. Selections of *Restorative Analects* were published in the *Envelope* series (2004). Along with Marcella Durand, Kristin Prevallet, Rich O<sup>1</sup>Russa and

Chuck Stebleton, she read her work and gave a talk at the Adler Planetarium in Chicago in June, 2004. Brian Kim Stefans is the author of the books of poems *Free Space Comix* (1998), *Gulf* (1998) and *Angry Penguins* (2000). *Fashionable Noise: On Digital Poetics*, a mixed-genre collection of poems, experimental essays and an interview, appeared in 2003 from Atelos. He edits *arras.net*, devoted to new media poetry and poetics, and is a frequent critic for the *Boston Review* and other publications. A book of his critical writing, *Before Starting Over*, is slated to appear in late 2005 from Salt Publishing. He also edited the *ubu* series of pdfs at *ubu.com* before the site's closing, and is now a student of Electronic Writing at Brown University.

Saturday, December 3, 1:00 pm  
OlsonNow

Who, where, and what is Charles Olson now? Come as you are for an open forum on Olson organized by Ammiel Alcalay and Mike Kelleher, and co-sponsored by Beyond Baroque. See the New York premiere of Henry Ferrini's *Poet and the City: Charles Olson and the Persistence of Place*; listen to David Amram, Jack Hirschman, Ed Sanders, and Anne Waldman perform Olson. To join the discussion already taking place, go to <http://www.olsonnow.blogspot.com>, or e-mail [REDACTED].

Wednesday, December 7, 8:00 pm

Celebration of *The Collected Poems* and *The Collected Fiction* of Kenneth Koch

A book party for and readings from two new and substantial collections from Kenneth Koch, who passed away in 2002: *The Collected Poems of Kenneth Koch* (Knopf) and *The Collected Fiction of Kenneth Koch* (Coffee House). *Collected Fiction* includes Koch's rambunctious novel *The Red Robins*, as well as his semi-autobiographical stories from *Hotel Lambosa* and much uncollected short fiction. *Collected Poems*, meanwhile, contains ten books<sup>1</sup> worth of Koch's dazzling poetry celebrating the pleasures of friendship, art, and love. Readers will include Ron Padgett, Charles North, Paul Violi, Mark Halliday, David Shapiro, Jordan Davis, Katherine Koch, and Mark Statman. Both collections will be offered for sale at a substantially discounted price.

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](http://www.poetryproject.com)

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

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### 358. **mIEKAL aND** *textmessaging the classics*

Thu 17 Nov 2005

---

(ok, you Olson fanatics, what would be the SMS version of Maximus Poems?)

'Literary' texts no more?

Project reduces classic works to text messages

Thursday, November 17, 2005; Posted: 2:32 p.m. EST (19:32 GMT)

LONDON, England (AP) -- "Romeo, Romeo -- wher4 Rt thou Romeo?"

It could be the future of Shakespeare.

Dot mobile, a British mobile phone service aimed at students, says it plans to condense classic works of literature into SMS text messages. The company claims the service will be a valuable resource for studying for exams.

Academic purists will be horrified. Hamlet's famous query, "To be or not to be, that is the question," becomes "2b? Nt2b? ???"

John Milton's epic poem "Paradise Lost" begins "devl kikk outa hev'n coz jesus of jesus&strts war." ("The devil is kicked out of heaven because he is jealous of Jesus and starts a war.")

Some may dismiss the summaries as cheat notes for the attention-deficit generation, but John Sutherland, a University College London English professor who consulted on the project, said they could act as a useful memory aid.

"The educational opportunities it offers are immense," said Sutherland, who chaired the judging panel for this year's Booker Prize for fiction. Sutherland said the compressed nature of text messages allowed them to "fillet out the important elements in a plot."

"Take for example the ending to Jane Eyre --

'MadwyfSetsFyr2Haus.' (Mad wife sets fire to house.) Was ever a climax better compressed?"

But political commentator and author Oliver Kamm said the terse texts were "more than a travesty."

"What you lose with text messaging in literature is what makes literature what it is -- the imagery, the irony, the nuance," he told British Broadcasting Corp. radio.

"What I fear will happen with text versions of Shakespeare is that students will be encouraged not to read the books but to settle for something else, and people don't need excuses not to read books. They don't read enough as it is."

Books planned for the service include Charles Dickens' "Bleak House," whose tale of the interminable legal suit of Jarndyce and Jarndyce is reduced to a few snappy lines, and Jane Austen's "Pride and Prejudice," which describes hunky Mr. Darcy as "fit&loadd" (handsome and wealthy).

Dot mobile said it planned to launch the service in January, with Shakespeare's complete works available by April. The texts will be free to subscribers to the company's phone service.

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359. **Adam Fieled**

***Re: \*Reviews Needed ASAP for Boog City\****

Thu 17 Nov 2005

---

David,

I have a slightly longer than 200-word review of Jennifer Moxley's "Often Capital". Interested?

Best,

Adam Fieled       [www.artrecess.blogspot.com](http://www.artrecess.blogspot.com)

"David A. Kirschenbaum" < > wrote:

hi all,

apologies for the quick notice, but boog city is looking for short--up to 200 words--printed matter reviews for our december issue's holiday shopping round-up. reviews don't have to be of poetry books or journals. anything from comic books to sports, fiction to gender studies, and everything in between, welcome.

if you've already have something written, send it along. if you haven't written something, or if you have something longer already written, please query first.

deadline is wed. nov. 23.

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]

---

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

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360. **derekrogeron**  
***Assistant Prof in Creative Writing/Poetry Specialist***  
*Thu 17 Nov 2005*

---

University of Wisconsin-Stevens Point

August 2006 tenure-track faculty position (contingent upon final budgetary approval) for Assistant Professor (Instructor if Ph.D. not completed):

- Completed Ph.D. in English with appropriate area of specialization preferred - Graduate training and/or experience in teaching a variety of writing courses, including creative writing (particularly poetry), preferred - Outstanding teaching, a strong commitment to undergraduate teaching, and awareness of the importance of diversity in education.

Teaching load is 12 credits/semester. Courses to be assigned from Introduction to Creative Writing, Advanced Creative Writing (Poetry), Expository Writing, and Freshman Composition depending on need.

Salary dependent upon qualifications and experience.

Evidence of continued scholarly achievement and university service is necessary for retention, tenure, and promotion.

To obtain more information or to submit your resume contact:

Dr. Michael Williams, Chair  
Department Of English  
University of Wisconsin-Stevens Point  
Stevens Point , WI 54481  
mailto:[REDACTED]

Open until filled

---

The English Department is one of the largest academic units at UW-SP. Some 30 faculty offer a full range of classes from freshman composition and humanities GDRs to upper-division literature, writing, and teacher education classes fulfilling the requirements of our Major/Minors. Our commitment to teaching is of primary importance, but department members also manage to engage productively in a variety of scholarly and creative projects. We have almost an even mix of experienced and relatively recent faculty members and, as we continue to grow, we are dedicated to increasing the diversity of our department and of the institution as a whole.

UW-SP is located in Stevens Point on the Wisconsin River, almost precisely in the center of the state. It is the only degree-granting institution in north-central Wisconsin, offering 54 undergraduate majors and masters degrees in 12 disciplines, including the M.S.T. (English). Enrollment is 8000-8500 students, served by over 400 faculty, over 200 academic staff, and about 350 support staff members. The campus contains both historic and contemporary buildings in an attractively landscaped setting, bounded on one side by a 200-acre nature preserve with its man-made lake.

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361. **mIEKAL aND**  
**XAM by Ann Bogle**

*Thu 17 Nov 2005*

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New from Xexoxial Editions—

[http://xexoxial.org/new\\_releases/xam.html](http://xexoxial.org/new_releases/xam.html)

XAM by Ann Bogle

with Lithokons by mIEKAL aND

2005, 28 pages, 8.5x11, b&w \$6, color \$20. Postage included.

Free pdf ebook.

ISBN 0-9770094-1-0 | ISBN 978-0-9770049-1-1

=====

When I wrote XAM: Paragraph Series in 1998, I was in those cities and locations cited in these passages. I see the pieces as related prose poems. A prose poem, as I have practiced it, is two pages or fewer in length and uses language, rather than temporal events, as the first given. Glimpses of action, person (not as in fiction, “character”), and scene may also appear in them. Prose poems are less calculating than fiction and less tightly crafted than a short story or short poem; they are less pre-meditated. Perhaps they are more rhythmic.

—Ann Bogle



from XAM:

The "letter for today" are 26 with unmarked umlauts and accents, the Minnesota diphthongs we mock while mocking ourselves for talking Texas. Fringe. The letter for today was "f." Freezing, friggin' frigid temperatures. Mittens, hat. Long "a," sideways: "a"-squat. The letter for yesterday was "s," often mistaken for "f" on the telephone, out of context: "f" as in "Frank" because one would not say "srank"; "s" as in "Sam" because there is no such thing as "fam." We took the fam to the zoo. We forgot to eat this morning, so we were all fam. Frank Sinatra was the most fam of all the lounge singers (in a big way). One would not say, "We took the Sam to the zoo," or, "We forgot to eat this morning, so we were all Sam." One would not say, "Frank Sinatra was the most Sam of all the lounge singers (in a big way)."

=====

Xexoxial Editions  
10375 Cty Hway A  
LaFarge, WI 54639

██████████=

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362. **cheryl burket**

***Looking for Publisher for "book-length prose poem"***

*Fri 18 Nov 2005*

Dear List:

I recently finished a novel and am looking for names of presses/publishers/agents. The work has been termed a "book-length prose poem" which agents in NY have (one after another since May) turned down for being too poetic and "not commercial enough."

Most of it is nonfiction with a fictional story as a backdrop, or skeleton to hold it up. Themes are people who go missing and Elvis Presley... a girl is abducted in a forest fire in suburban LA in 1976 by a someone dressed as Elvis (dead 10 months hence) and it's now 30 years later (2005 and after) and each person who lived in town at the time: the girl's best friend, a police officer, a psychic, a swami, an astronomer, an AM radio paranormal talk show host, and finally the girl herself- all offer explanation about who or what abducted her. It took 3 years to write and research. 134,000 words. The narrative is straight and at other times is a long list of accounts of the missing or details of Elvis' life/music or it veers off in a nonlinear way. It's lyrical fiction yet has an almost trash-fiction quality that mixes with the intense, thick language.

If anyone has any referrals, names of small presses (web or not) open to offbeat work, or ideas besides a recycle bin at this point please b/c burketATmail2southamericaDOTcom (yes, the numeral ?"). Attachments won't make it to my inbox at all. Thank you and I love you.

Cheryl Burket  
san francisco

(Recent poems have appeared in 580Split, dotlit, Xantippe, San Francisco Bay Guardian, Transfer, Fourteen Hills, Five Fingers Review, A.bacus, Tinfish, In-definite Space, First Intensity, Juxta. A first book of prose poems- Passing Through Ninety Degrees- was published by San Francisco State University and won the Michael Rubin award. I was a 2001 NEA recipient.)

<span id=m2wTl><p><font face="Arial, Helvetica, sans-serif" size="2" style="font-size:13.5px">\_\_\_\_\_<BR>  
>Get the FREE email that has everyone talking at <a href=http://www.mail2world.com target=new>http://www.mail2world.com</a><br> <font color=#999999>Unlimited Email Storage &#150; POP3 &#150; Calendar &#150; SMS &#150; Translator &#150; Much More!</font></font></span>

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363. **Dan Waber**  
***altered books project***

*Fri 18 Nov 2005*

---

The altered books project at:

<http://www.logolalia.com/alteredbooks/>

has been updated with new work by: Meghan Scott, John M. Bennett, Donna Kuhn, Mike Magazinnik, Nico Vassilakis, Kevin Thurston, Holly Crawford, Sheila E. Murphy, Michelle Taransky, and Ross Priddle.

Regards,  
Dan

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364. **Lea Graham**  
***chapbook presses***

*Fri 18 Nov 2005*

---

Folks,

I'm doing a chapbook project with students next semester and am looking for chapbooks as models. What I'm interested in is not only good writing, but also an overall high-quality of production. Jason Dewinetz and Aaron Peck's green-boathouse press is one example of a press that is concerned with the fine art of book-making. Can anyone recommend other presses that they have been "impressed" by?

Best,

Lea

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365. **Ken Rumble**

***Re: chapbook presses***

*Fri 18 Nov 2005*

---

Lea,

Scott Pierce's effing press down in Austin, TX, does terrific stuff. Good productions and excellent writing:

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

his blog:

<http://osnapper.typepad.com/snappersjunk/>

he's also on the UB list somewhere if you want to contact him.

best,

Ken

Lea Graham wrote:

> Folks,

>

> I'm doing a chapbook project with students next semester and am looking for chapbooks as models. What I'm interested in is not only good writing, but also an overall high-quality of production. Jason Dewinetz and Aaron Peck's green-boathouse press is one example of a press that is concerned with the fine art of book-making. Can anyone recommend other presses that they have been "impressed" by?

>

> Best,

>

> Lea

>

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366. **charles alexander**

***Re: chapbook presses***

*Fri 18 Nov 2005*

---

Cuneiform

Atticus Finch

Quarry

these are just three I turn around and see on my shelf. i think there are several more. i look forward to hearing what people have to add to this thread.

charles

At 07:16 AM 11/18/2005, you wrote:

>Folks,

>

>I'm doing a chapbook project with students next semester and am looking  
>for chapbooks as models. What I'm interested in is not only good writing,  
>but also an overall high-quality of production. Jason Dewinetz and Aaron  
>Peck's greenboathouse press is one example of a press that is concerned  
>with the fine art of book-making. Can anyone recommend other presses that  
>they have been "impressed" by?

>

>Best,

>

>Lea

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367. **Charles Bernstein**

***new on w e b l o g***

*Fri 18 Nov 2005*

---

new on w e b l o g

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

PEPC Digital Editions:

Rough Trades (1989)

Red, Green, and Black, by Olivier Cadiot, tr. Bernstein (1990)

"McGann Agonist" 1986 essay on Jerome McGann

Raymond Federman & Charles Bernstein, "Dada 2," 1996 (0:45): MP3

Shadowtime recent reviews:

Jacket, Oct. 2005 (Colin Browne)

Paris Transatlantic, Sept. 2005 (Nicholas Rice)

Douglas Messerli interview in Jacket

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

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

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368. **Stephen Vincent**

***Blog de new***

*Fri 18 Nov 2005*

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

Victorian Lady (architecture) "...This is not eternity. If you will, however, please care for the memory: voices carefully joined, a resonance - dark varnished woods, the imagination, the slow carpentry that defines us."

The War God

The Ghost Chest

Heart

Fresh goods from local zones - images & text off the Valencia Street (San Francisco) corridor (mostly).

Raising the question, though not necessarily:

How does the image protect itself against the onslaught of text?

When do they cooperate?

When do they betray each other?

How does an object - found or otherwise - give birth to language?

Do objects (closely witnessed) reconfigure the lost (destroyed?) art of metaphor?

Enjoy,

Stephen Vincent

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

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369. **mIEKAL aND**

***Re: Carl Thayer***

*Fri 18 Nov 2005*

---

Is Naltsus Bichidin 2 in print yet? What does anyone know about this long poem? The Skanky Possum website only mentions vol 1, or so it seems.

~mIEKAL

On Nov 16, 2005, at 10:22 PM, Gerald Schwartz wrote:

David:

Thank you (and the others) for bringing out his work. *SHAKE HANDS* and *NALTSUS BICHIDIN* (1 & 2) are this century's Americana.

Good Wishes,  
G. E.

*Carl Thayler, a poet and friend of ours, was found dead of natural causes Sunday November 6th in his small apartment a few blocks off Park Street in Madison, WI.*

*He was 72 and leaves family in California, several books of sometimes polyvocal, sometimes lyrical poetry and an unfulfilled desire to buy a candy-apple red Harley.*

*His poetry was published in several books and small press journals. He taught poetry, survived poverty and poetry critics, race car driving, an acting career in which he was touted as the "next James Dean" (a friend of his), dates with movie and television star, Loretta Young, heart bypass surgery and a liver transplant.*

*Of Carl's poetry, Marcia Wolf, his former wife, said: "He wrote 12 hours a day, short stories, essays, poetry, he wrote the way other people breath. Among a certain set of poets, he was well-known and respected."*

*A selection of Carl's poems and reviews of some of his books appear on the literary magazine web-site: [jacketmagazine.com](http://jacketmagazine.com).*

*Howard McCord, who was a very close friend of Carl's, was the one who alerted police that something might be wrong on Sunday when Carl didn't answer his phone after he had been trying to call him for a couple of days. Howard said most of the poetry Carl really wanted out was published in *SHAKE HANDS* (Pavement Saw Press, 2001) and in the two volumes of *NALTSUS BICHIDIN* (Skanky Possum Press, 1999, and 2004) Volume 2 runs 331 pages. His novel, *WEST*, is being published in 2006 by Ron Horning's press.*

*Be well*

*David Baratier, Editor*

*Pavement Saw Press  
PO Box 6291  
Columbus, OH 43206  
<http://pavementsaw.org>*

A society grows great when old men plant trees in whose shade they  
will never sit  
—Greek proverb

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370. **Ishaq**

**[MumiaNYC] CALL TO ACTION MEETING: SAVE TOOKIE WILLIAMS**

*Fri 18 Nov 2005*

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Topics in this digest:

1. CALL TO ACTION MEETING: SAVE TOOKIE WILLIAMS  
From: "mumianyc" <[REDACTED]>

---

Message: 1

Date: Fri, 18 Nov 2005 05:48:26 -0000

From: "mumianyc" <[REDACTED]>

Subject: CALL TO ACTION MEETING: SAVE TOOKIE WILLIAMS

CALL TO ACTION MEETING: SAVE TOOKIE WILLIAMS

Date: Saturday, November 19th

Where: St. Mary's Church of Harlem

Time: 3-5 PM

The Campaign to End the Death Penalty, New York Chapter, and the NYC Free Mumia Abu Jamal Coalition is putting out a call for all NY area anti-prison and anti-death penalty organizations and individuals to come together and strategize avenues for action to save Tookie Williams (see description below). All are welcome.

The aim for this gathering is to collectively facilitate a strategic action agenda for the upcoming weeks before Tookie's clemency ruling and date of execution (Dec. 13, 2005). We must act NOW!

Come to this meeting to: \* organize for the national day of action for Tookie and other events \* discuss how our organizations can support each other in our

organizing \* strategize petition drive \* build a strong network of anti-death penalty and anti-prison organizations in NY

Tookie Williams was one of the founders of the Crips street gang. In 1981, he was convicted of four murders, sentenced to death, and incarcerated on San Quentin's death row. While Tookie has maintained innocence with respect to the crimes he was convicted of, he has openly apologized for his role in forming the Crips gang and has become a prominent anti-gang spokesman. In addition to writing an anti-gang book series for children, Tookie has initiated gang truces and inspired many through his talks to at-risk youth. Stanley has been nominated for the Nobel Peace Prize and for the Nobel Prize in Literature in recognition for his work. In addition, he has recently received the President's Call to Service Award. Tookie is set to be executed on December 13, 2005.

<http://www.tookie.org>, [www.savetookie.org](http://www.savetookie.org)

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371. **Ishaq**

***INFO: toronto--international dub poetry festival***

*Fri 18 Nov 2005*

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INFO: toronto--international dub poetry festival

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Dub Poets Collective . 805 St. Clair Ave. W, 2nd Floor . Toronto, Ont. . M6C 1B9

2005 International Dub Poetry Festival Part II: Dubbing the Elements November 24-27, Toronto (various locations)

Wind and rain, earth and fire; as the season changes, the Dub Poets Collective shouts November to a close with "Dubbing the Elements;" the second half of the 2005 International Dub Poetry Festival.

From November 24 - 27, some of the most provocative poets, performers and thinkers in the Americas converge upon Toronto. Words and rhythms their only weapons, they come to challenge the mind, excite the spirit and chant down the status quo. Join us for: Ã~ four nights of performance, including a youth poetry slam & competition with prizes; Ã~ three days of panel discussions, including a youth discussion on poetics and performance, the history of dub poetry, and the challenges of translating the voice to the page; Ã~ a rediscovery of the works of Phillis Wheatley, America's first published black poet; Ã~ the triumphant launch of collective member Klyde Broox's book of poetry, "My Best Friend is White."

Festival guests include: Kateri Akiwenzie-Damm (Cape Croker Reserve, Ontario); Michael Bennett (Jamaica); George Elliott Clarke (Toronto); Melville



Cooke (Jamaica); Shauntay Grant (Halifax); Oni the Haitian Sensation (Ottawa); Peculiar I (Toronto); Ras Mykkal (Bermuda); Eintou Springer (Trinidad & Tobago); Samuel Fure Davis (Cuba).

Formed in 2003, the Dub Poets Collective is a creative organization totally dedicated to promoting dub poetry as a vital cultural practice. The DPC is also committed to the enhancement of other spoken word genres. Since our first main festival in June of 2004, we have been working hard to engage Toronto and the greater world in the rhythms and reasoning of dub and dubbing towards enlightenment and overstanding. DPC members include Klyde Broox, Afua Cooper, Clifton Joseph, Sankofa Juba, Chet Singh, and dâ€™™ bi.young.

Evening performances: Thursday Nov. 24      Opening night: "Dubbing the Elements" Friday, Nov. 25      Youth Poetry Slam & Competition Saturday, Nov. 26      Each Man Version (Men Reasoning) Sunday, Nov. 27      Book Launch ("My Best Friend is White," by Klyde Broox)

Panels/presentations:

Friday, Nov. 25      The History of Dub Poetry  
Rediscovering Phillis Wheatley,

Mother of Black Literature

Saturday, Nov. 26      Youth Poetics/Performance Discussion  
Publishing: The Word Made Text

Sunday, Nov. 27      Tribute, or Theft? (Using the cultural stylings of others)

For information, locations & updated festival information, contact the Dub Poets Collective:

Phone: [REDACTED] . Email: [REDACTED]  
<mailto:[REDACTED]> . Website: [www.dubpoetscollective.com](http://www.dubpoetscollective.com)

The 2005 International Dub Poetry Festival Part II is generously supported by the Toronto Arts Council, the Ontario Arts Council, and the Department of Canadian Heritage.

#####

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Stay Strong

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

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

\

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

\

<http://radio.indymedia.org/news/2005/10/7255.php>

en fins (clichy sous bois): zone d'™injustices ?" dbl the giver dub

[http://radio.indymedia.org/uploads/en\\_fins\\_\\_clichy-sous\\_bois\\_dbl\\_da\\_giver\\_\\_\\_\\_.mp3](http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_dbl_da_giver____.mp3)

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372. **Rob McLennan**

***Re: chapbook presses***

*Fri 18 Nov 2005*

for "book-making" theres

Jay MillAr's BookThug (toronto)

Mona Fertig's mother tongue press (near victoria)

Frog Hollow (Victoria)

No Press (Calgary)

geez, what else? i know im missing something.

& for crappy production but lots of love love love & distribution theres always  
above/ground press (Ottawa)

rob

*Folks,*

*I'm doing a chapbook project with students next semester and am looking =  
for chapbooks as models. What I'm interested in is not only good =  
writing, but also an overall high-quality of production. Jason Dewinetz =  
and Aaron Peck's greenboathouse press is one example of a press that is =  
concerned with the fine art of book-making. Can anyone recommend other =  
presses that they have been "impressed" by? =20*

*Best,*

*Lea*

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics  
(Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press  
fair ...10th coll'n - stone, book one (Palimpsest Press) .... c/o 858 Somerset St  
W, Ottawa ON K1R 6R7 \* <http://robmcclennan.blogspot.com/>

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373. **Schlesinger Kyle**

**Re: chapbook presses**

Fri 18 Nov 2005

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Hi Lea:

Some presses that continue to impress include:

Burning Deck Press <http://www.burningdeck.com/>

Chax Press <http://chax.org/>

Coracle <http://www.coracle.ie/>

Ugly Duckling Presse <http://www.uglyducklingpresse.org/>

Phylum Press <http://www.phylumpress.com/>

Poltroon Press <http://www.poltroonpress.com/>

Tougher Disguises <http://www.tougherdisguises.com/>

Verdant Press <http://www.verdantpress.com/>

As Charles said, I'm sure there are more<many more. If you have a library with a fair special collection in the neighborhood, it might be interesting to looking back 50 years or so. In the Bay Area, for example, there was Zephyrus Image, White Rabbit, Tuumba, Auerhahn and Dave Haselwood Books, Semina, Cranium, Oyez, Four Zoas, etc. etc. All examples of fine printing, great poetry and some works pre-date what came to be known as the <sup>3</sup>artists<sup>1</sup> book.<sup>2</sup>

Cheers,

Kyle

Kyle Schlesinger

Cuneiform Press

769 Richmond Avenue

Buffalo, New York 14222

USA

tel.: [REDACTED]

e-mail: [REDACTED]

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

*Folks,*

*I'm doing a chapbook project with students next semester and am looking for chapbooks as models. What I'm interested in is not only good writing, but also an overall high-quality of production. Jason Dewinetz and Aaron Peck's greenboathouse press is one example of a press that is concerned with the fine art of book-making. Can anyone recommend other presses that they have been "impressed" by?*

*Best,*

Lea

[↑ Contents](#)

374. **Mairead Byrne**

***chapbook presses***

*Fri 18 Nov 2005*

---

Palm Press in California does a wonderful job, [www.palmpress.org](http://www.palmpress.org)

The book design is very responsive to the individual project; also -- and I speak from experience -- Jane Sprague gives intense and loving attention to detail, e.g., difficult formatting, and to all elements material and otherwise of the enterprise.

Mairead

[www.maireadbyrne.blogspot.com](http://www.maireadbyrne.blogspot.com)

[↑ Contents](#)

375. **C Daly**

***Re: chapbook presses***

*Fri 18 Nov 2005*

---

furniture

sardines

wild honey

belladonna -- tho not fine press, cool as a series

seeing eye, Guy Bennett's design is great

west house publishes garlgoyles -- not really chaps

[↑ Contents](#)

376. **tb2h**

***Pinter and out-roving the roviants***

*Fri 18 Nov 2005*

---

Out-Roving the Rovians

As far as I can determine Harold Pinter will be delivering his speech accepting the

Nobel Peace Prize for literature on December 10. In light of recent events here I would

guess that this might lead to some adverse press and "dirty tricks" by some.

As a disabled veteran, retired psychologist and poet I feel that this is unfortunate.

One of the criticisms might be that he is mixing politics and art. My only answer to that

would to use some lines from one of his plays (Ashes to Ashes) that critics should read

and understand before they criticize him:

Rebecca

"It was when I was writing a note, a few notes for the laundry. Well...to put it

bluntly...a laundry list. Well, I put my pen on that little coffee table and it rolled off.

Devlin

No?

Rebecca

It rolled right off, onto the carpet. In front of my eyes.

Devlin

Good God.

Rebecca

This pen, this perfectly innocent pen.

Devlin

You can't know it was innocent.

Rebecca

Why not?

Devlin

Because you don't know where it had been. You don't know how many other

hands have held it, how many other hands have written with it, what other people have

been doing with it. You know nothing of it's history. You know nothing of its parents'

history.

Rebecca

A pen has no parents.

Pause

Devlin

You can't sit there and say things like that.

Rebecca

I can sit here.

Devlin

You can't sit there and say things like that.

Rebecca

You don't believe I'm entitled to sit here? You don't think I'm entitled to sit in

this chair, in the place where I live?

Devlin

I'm saying that you're not entitled to sit in that chair or in any other chair and say

things like that and it doesn't matter whether you live here or not.

Rebecca

I'm not entitled to say things like what?

Devlin

That that pen was innocent."

tom bell

[↑ Contents](#)

377. **Mairead Byrne**

***Re: chapbook presses***

*Fri 18 Nov 2005*

---

I absolutely second this. Bill Mazza who designs the Belladonna\* series does impeccable work. The Wild Honey chapbooks and list are non pareil.

Chapbooks have saved me from despair.

A funny thing: people outside the poetry business will say "What's a chapbook"? I say "I think it's a chapter book."

So glad to be a chap with a few chapbooks,

Mairead

>>> [REDACTED] 11/18/05 1:24 PM >>>

furniture

sardines

wild honey

belladonna -- tho not fine press, cool as a series

seeing eye, Guy Bennett's design is great

west house publishes garlgoyles -- not really chaps

[↑ Contents](#)

378. **richard owens**

***Damn the Caesars Iss III***

*Fri 18 Nov 2005*

---

richard owens <[REDACTED]> wrote: print copies of Damn the Caesars issue III are complete. the Issue contains work by Andrew Schelling, Jerome Rothenberg, Kristin Prevallet, Dale Smith, Roger Snell, Emma Featherwaite, Jonathan Greene, Micah Ballard, Joel Bettridge, Clayton Eshleman, Tony Tost, Duncan McNaughton, John Moritz, TV Smith, Ruth Lepson, Linh Dinh, Richard Stremme, Yasuhiro Esaki, RJ Oehler & Mark Kuniya.

for those who may wish to submit work for Issue IV, please do. tentative deadline for submissions is February 15.

for further information please check out our new website:

<http://damnthecaesars.org/>

the website contains, among other things, a chapter from MTC Cronin's *Catastrophe of Meaning*, a dissertation on love, desire, law & poetry. other web features to come will include Emma Featherwaite's essay "John Ashbery & the American Closet" & Cynthia Kimball's & Taylor Brady's "A History of Poetics at Buffalo: 1960-1990" (previously published in *Chloroform*, 1997). with time, we hope to update this history of poetics at Buffalo. if anyone is interested in participating in this project, please contact us.

w/ hope & sincerity... richard owens...

-----  
Yahoo! FareChase - Search multiple travel sites in one click.

-----  
Yahoo! FareChase - Search multiple travel sites in one click.

[↑ Contents](#)

379. **Lea Graham**  
**Re: chapbook presses**  
*Fri 18 Nov 2005*

---

Many thanks to all of you for your suggestions! It will be fun to work through this list.

Cheers,

Lea

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

From: "C Daly" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 18, 2005 1:24 PM

Subject: Re: chapbook presses

*furniture  
sardines  
wild honey  
belladonna -- tho not fine press, cool as a series  
seeing eye, Guy Bennett's design is great  
  
west house publishes garlgoyles -- not really chaps*

[↑ Contents](#)

380. **Michael Cross**  
**Re: chapbook presses**  
*Fri 18 Nov 2005*

---

I might add Patrick Masterson and Ryan Murphy's *\_A Rest Press\_* and Noah Gordon's *\_Braincase\_*.

And yes, Cuneiform, Chax, Ugly Duckling...

Michael

Quoting Lea Graham <[REDACTED]>:

*Many thanks to all of you for your suggestions! It will be fun to work through this list.*

*Cheers,*

*Lea*

*----- Original Message -----*

*From: "C Daly" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Friday, November 18, 2005 1:24 PM*



*Subject: Re: chapbook presses*

*furniture  
sardines  
wild honey  
belladonna -- tho not fine press, cool as a series  
seeing eye, Guy Bennett's design is great  
  
west house publishes garlgoyles -- not really chaps*

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381. **Bill Berkson**  
***THE INVENTED CAMERA***

*Fri 18 Nov 2005*

---

AVAILABLE NOW!

Jo Babcock  
THE INVENTED CAMERA  
Introduction by Bill Berkson  
Essay by Douglas R. Nickel

"Repurposing a (usually) manufactured object aligns Babcock on the one hand, with Warhol and his Brillo boxes Š but, in contrast to the Pop master, Babcock reintroduces his creations to the world as a new kind of functional object - a representation that now makes representations." (from the essay by Douglas R. Nickel, director for the Center for Creative Photography)

"Resolutely low-tech but conceptually adroit, the images he produces have a raw, antique sometime "terrible" beauty." (from the introduction by Bill Berkson, poet, art critic, teacher, curator)

Published by Freedom Voices, San Francisco  
96 pages, color and b/w hardbound  
\$19.95 (plus sales tax \$1.70 and \$5.00 shipping and handling)  
TOTAL: \$26.65.

CAMERAS & PHOTOGRAPHS

Recycled objects transformed into working cameras, each paired with its symbiotic photograph. A battered suitcase photographs an old motel. A gas can peers up at abandoned filling station pumps. A Shinola tin observes its polished boot. A VW van snares roadside attractions. This collection documents 25 years of pinhole and simple-lens tinkering and innovation by Jo Babcock.

FOR FURTHER INFORMATION, CONTACT:



Or visit: [jobabcock.com](http://jobabcock.com)

MAIL ORDER with check to:

Jo Babcock

374 San Jose Avenue

San Francisco CA 94110

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382. **Adam Fieled**

***UK Poet Derek Adams on PFS Post***

*Fri 18 Nov 2005*

---

Derek Adams was born in East London in 1957. His chapbook, Postcards to Olympus won the Poetry Monthly Booklet Award 2004 and was named "Best Individual Collection Of Poetry For 2005" in Purple Patch Magazine's Best of the Small Press list. A collection, Everyday Objects, Chance Remarks, has just been published by the Littoral Press. Adams also organizes the Essex International Poetry Festival.

Two poems of his can be found at PFS Post ([www.artrecess.blogspot.com](http://www.artrecess.blogspot.com)).....along with poems of Andrew Duncan, Chris McCabe, Jeffrey Side, David Prater, and John Siddique, all UK poets or Aussie, and Becky Hilliler, a proud American!

-----

Yahoo! FareChase - Search multiple travel sites in one click.

[↑ Contents](#)

383. **Harry Nudel**

***onwards....***

*Fri 18 Nov 2005*

---

i missed  
the collected  
Ted Berrigan

i'll miss  
the collected  
Ken Koch

they shoulda  
hung on longer

onwards!

drn....

[↑ Contents](#)

384. **Harry Nudel**

***zizek....***

*Sat 19 Nov 2005*

---

zi

zek?

'o

yeah

u

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nounce

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sick....'

d

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n

[↑ Contents](#)

385. **Steve Dalachinsky**

***Re: altered books project***

*Sat 19 Nov 2005*

---

dan wht is the altered book project

i just altered a book about tropical fish

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386. **Steve Dalachinsky**

***Re: chapbook presses***

*Sat 19 Nov 2005*

---

sisyphus press

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387. **Dan Waber**

***Re: altered books project***

*Sat 19 Nov 2005*

---

Steve Dalachinsky <[REDACTED]> wrote:

> dan wht is the altered book project

> i just altered a book about tropical fish

The altered books project is a series of ongoing collaborations being done by me and the other artists listed at the site; the site is a chronicle of this specific set of collaborations. It isn't accepting outside submissions of pages--though I'm happy to make a link in the sidebar to other things by other people if they're altered books related.

The way the project works is this:

I bought two copies of a book (usually a western or a romance)

I cut the binding off of one copy

I took a grease pencil to the odd numbered side of the first page of the unbound copy and found "my" poem.

I mailed each participant a) the bound copy of the book for their reference (planning ahead, or, if their chosen methods of alteration bleed through from "their" side to "my" side, they can cut a page out, or, I suppose someone could cut it up to use for collaging if they wanted--the point being it's a purely optional object that I send along for them to use or not use as they see fit), b) a grease pencil just to get them started, obviously many people have moved away from using that as their sole means of altering, and c) the single loose page on which I'd altered the odd numbered page.

Then each participant took the single, one-side-done page and altered the other side, their side, the even numbered side.

That single, now altered on both sides, page gets mailed back to me and when I receive it, I alter and send along the next page in that book. And so on.

So, each person is going to end up doing all the even numbered pages in one single title. And I'm going to end up doing all of the odd numbered pages in every title.

But thanks for your interest, if I hear of a site that is open to submissions of altered pages, I'll let you know.

Regards,

Dan

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388. **Murat Nemet-Nejat**

***Turkish Poetry Dinner and rescheduled Schedule***

Sat 19 Nov 2005

---

>

> Tomorrow! 6PM! Be there or beware! Those who made last week's Rumi  
> rumination are still spinning. Murat Nemet-Najat will present his work and  
brief

> survey of work by a range of Turkish poets at Maia Meyhane at 98 Ave. B (be-  
tween

> 6th & 7th Streets).

>

>

Bob Holman

Bob

[↑ Contents](#)

389. **Kass Fleisher**

***props***

Sat 19 Nov 2005

---

friends,

the good guys don't often win this big, so i wanted to share with you some news  
i heard through the grapevine (from a little birdie): charles alexander is the  
2006 arizona arts award recipient. it's a huge deal. apparently a ceremony was  
involved, as was champagne (and an excellent vintage, at that -- piper-heid-  
sieck, i believe -- not 1995, regretablely, but '98 was not a bad year).

no one deserves a fete-ing more. many congrats, charles.

kass fleisher



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390. **Halvard Johnson**

***Hamilton Stone Review, Issue 7, Fall 2005, Now Online!***

Sat 19 Nov 2005

---

\*\*\*\*\*

Hamilton Stone Review, Issue 7, Fall 2005, Now Online!

Featuring fiction by Sheila Kohler, Eva Kollisch, Kathrin Perutz, and Karen Satran; and poetry by Ioan Flora, Kenneth Wolman, L. N. Allen, Lynn Levin, Rodney Nelson, Maurice Oliver, Sarah Birl, Mark Young, and Maxianne Berger.

<http://www.hamiltonstone.org/hsr.html>

---

### Submissions to the Hamilton Stone Review

For the first time, the Hamilton Stone Review is open to unsolicited fiction submissions. It will also be taking unsolicited poetry submissions until Jan. 15, 2006, for Issue #8, which will be out in February 2006. Poetry submissions should go directly to Halvard Johnson at [REDACTED]. Send fiction submissions to Lynda Schor at [REDACTED].

PLEASE SEND THIS ALONG TO OTHERS

\*\*\*\*\*

[↑ Contents](#)

391. **Tom Beckett**

***Re: props***

*Sat 19 Nov 2005*

---

I

Way to go Charles!

n a message dated 11/19/2005 12:46:34 PM Eastern Standard Time,

[REDACTED] writes:

friends,

the good guys don't often win this big, so i wanted to share with you some news i heard through the grapevine (from a little birdie): charles alexander is the 2006 arizona arts award recipient. it's a huge deal. apparently a ceremony was involved, as was champagne (and an excellent vintage, at that -- piper-heidsieck, i believe -- not 1995, regretablely, but '98 was not a bad year).

no one deserves a fete-ing more. many congrats, charles.

kass fleisher

[REDACTED]

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392. **Simon DeDeo**  
***rhubarb is susan avalanche***  
*Sat 19 Nov 2005*

---

Making up for a lost four months, two more reviews up on rhubarb. I won't post another update for at least a week; apologies if I trip your spam detectors.

Up this Saturday we have two reviews, one of Heather Christle from Octopus, and one of Karol Wojtyla translated by Jerzy Peterkiewicz:

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

<http://rhubarbissusan.blogspot.com/2005/11/karol-wojtyla-girl-disappointed-in.html>

<http://rhubarbissusan.blogspot.com/2005/11/heather-christle-handsome-man.html>

Thanks for tuning in, and please join the conversation there or here.

Yours,

Simon

--

Feynman i ptitza -- bol'shie druz'ia

[↑ Contents](#)

393. **Mairead Byrne**  
***Re: props***  
*Sat 19 Nov 2005*

---

Yes -- that's great news. GO Chax!!!! Let the good times ROLL!!!! Mairead

>>> [REDACTED] 11/19/05 1:21 PM >>>

I

Way to go Charles!

n a message dated 11/19/2005 12:46:34 PM Eastern Standard Time,

[REDACTED] writes:

friends,

the good guys don't often win this big, so i wanted to share with you some news i heard through the grapevine (from a little birdie): charles alexander is the 2006 arizona arts award recipient. it's a huge deal. apparently a ceremony was involved, as was champagne (and an excellent vintage, at that -- piper-heidsieck, i believe -- not 1995, regretablely, but '98 was not a bad year).

no one deserves a fete-ing more. many congrats, charles.

kass fleisher  
[REDACTED]

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394. **charles alexander**

***Re: props***

*Sat 19 Nov 2005*

---

Thank you very much Kass, Tom, Mairead, & other friends who have sent congratulations back-channel.

love to all of you,

Charles

At 04:05 PM 11/19/2005, you wrote:

>Yes -- that's great news. GO Chax!!!! Let the good times ROLL!!!!

>Mairead

>

> >>> [REDACTED] 11/19/05 1:21 PM >>>

>I

>

>Way to go Charles!

>

>n a message dated 11/19/2005 12:46:34 PM Eastern Standard Time,

>[REDACTED] writes:

>friends,

>

>the good guys don't often win this big, so i wanted to share with you

>some news i heard through the grapevine (from a little birdie):

>charles alexander is the 2006 arizona arts award recipient. it's a

>huge deal. apparently a ceremony was involved, as was champagne (and

>an excellent vintage, at that -- piper-heidsieck, i believe -- not

>1995, regretablely, but '98 was not a bad year).

>

>no one deserves a fete-ing more. many congrats, charles.

>

>kass fleisher

>[REDACTED]

charles alexander / chax press

fold the book inside the book  
side out                      speak then

keep it open always

read from the in-

[↑ Contents](#)



395. **Maria Damon**

***Re: props***

*Sat 19 Nov 2005*

---

yessirreebob, go chax.

At 6:05 PM -0500 11/19/05, Mairead Byrne wrote:

>Yes -- that's great news. GO Chax!!!! Let the good times ROLL!!!!

>Mairead

>

>>>> [REDACTED] 11/19/05 1:21 PM >>>

>I

>

>Way to go Charles!

>

>n a message dated 11/19/2005 12:46:34 PM Eastern Standard Time,

>[REDACTED] writes:

>friends,

>

>the good guys don't often win this big, so i wanted to share with you

>some news i heard through the grapevine (from a little birdie):

>charles alexander is the 2006 arizona arts award recipient. it's a

>huge deal. apparently a ceremony was involved, as was champagne (and

>an excellent vintage, at that -- piper-heidsieck, i believe -- not

>1995, regretablely, but '98 was not a bad year).

>

>no one deserves a fete-ing more. many congrats, charles.

>

>kass fleisher

>[REDACTED]

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396. **laura oliver**

***Re: Looking for Publisher for "book-length prose poem"***

*Sun 20 Nov 2005*

---

Maybe try Algonquian Books of Chapel Hill?

Laura

[↑ Contents](#)

397. **Steve Dalachinsky**

***last minute gig***

Sun 20 Nov 2005

---

at stone 2nd and ave c 10 pm  
w/ darin gray jim orourke and tim barnes i'll read a coupla pomes

[↑ Contents](#)

398. **Ishaq**

***INFO: london--british-arab literary festival***

Sun 20 Nov 2005

---

>>INFO: london--british-arab literary festival

=====

BRITISH-ARAB LITERARY FESTIVAL

Reply to: [REDACTED]

---

I recently organised the Marrakech International Literary and Arts Festival which helped strengthen British-Moroccan cultural relations.

Next April,

the UK-Indian festival of literature called the Kitab Festival will be held in

Kolkata. Clare Short MP, William Dalrymple, Liz Calder of Bloomsbury, Katharine

Viner of the Guardian Newspaper, Boyd Tonkin, Literary Editor of the Independent,

Hari Kunzru to name but a few participants will be coming to the festival.

I am now planning the first ever UK-Arab Literary Festival to be held in London, UK next year. Grateful if you would kindly recommend Arab and British authors/literary figures who you think should definitely participate. Perhaps you could suggest a name for the festival? This proposed festival will also celebrate the festival of muslim cultures that is going to take place all over Britain in 2006.

Finally, could you please pass this message on to all those contacts who in your view would be interested in hearing more about the festival's development.

With many thanks,

Pablo Ganguli

Director, Connect UK-Marrakech

Director, Kitab : UK-Indian Literary Festival 2006

Head of Communications (Britain)  
Marrakech Fashion Week MMVI

Freelance Arts, Public Relations and Events Director  
Creator, British-Arab Literary Festival, London 2006  
Director of Public Relations and Events, Arts in Marrakech Festival

Mobile: [REDACTED]  
E-mail: [REDACTED]

--

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 bela-  
fonte

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<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/>

}

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### 399. **ONE LESS** ***Reviewers Needed...***

*Sun 20 Nov 2005*

---

One Less Magazine is looking for a few good people who  
might be interested in reviewing issue #1: Home.

We'll spice the deal by offering the second issue:  
Collections free of charge.

So, anyone who is interested, please backchannel us:  
[REDACTED].

Thanks.

-eds.

Nikki Widner & David Gardner, Editors  
One Less  
6 Village Hill Road  
Williamsburg, MA 01096  
Check out our New Blog: [onelessmag.blogspot.com](http://onelessmag.blogspot.com)

---

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

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400. **wild honey press**

***Re: props***

*Sun 20 Nov 2005*

---

Wonderful news!  
Congrats Charles, well deserved,  
best

Randolph

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

From: "Kass Fleisher" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 19, 2005 5:46 PM

Subject: props

*friends,*

*the good guys don't often win this big, so i wanted to share with you  
some news i heard through the grapevine (from a little birdie):  
charles alexander is the 2006 arizona arts award recipient. it's a  
huge deal. apparently a ceremony was involved, as was champagne (and  
an excellent vintage, at that -- piper-heidsieck, i believe -- not  
1995, regretablely, but '98 was not a bad year).*

*no one deserves a fete-ing more. many congrats, charles.*

*kass fleisher*  
[REDACTED]

---

\_\_\_\_\_ NOD32 1.1292 (20051119) Information \_\_\_\_\_

*This message was checked by NOD32 antivirus system.  
<http://www.eset.com>*

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401. **Derek White**

***Calamari Press Winter Whiteout : Land of the Snow Men gets one degree hotter***

Sun 20 Nov 2005

---

Whether you are escaping the encroaching darkness of winter or the impending visits to your in-laws, winter is the best season to escape into a book. And forget about who's wearing the red robe at the North Pole when the South Pole is where all the epic action is at. Take it from George Belden, who claimed to be on Robert Falcon Scott's tragic expedition to reach the South Pole almost 100 years ago. Now, thanks to Norman Lock's brilliant "discovery" of Belden's journals, which otherwise might have been forever lost to the elements of post-modern literature, Calamari Press is offering George Belden's Land of the Snow Men, along with one other Calamari Press title of your choice for \$12. Go here for details: <http://calamaripress.com/2005WWO.htm>

Other Calamari Press news:

\* Congratulations are in order for Peter Markus, who was chosen to participate in the PEN/Faulkner's Writers in Schools program in Washington, DC. in January 2006. If you are in the NYC area, Peter Markus will read at a mud/song/art event with poet William Corbett, musician Langhorne Slim and artist Josh Dorman at the Pierogi Gallery in Brooklyn

(<http://www.pierogi2000.com/wburg.html>) on Dec. 19th at 7 PM. \* James Wagner's Trilce will be forthcoming from Calamari Press within the next few months. Here are some images created for the book to tie you over:

[http://sleepingfish.net/5cense/trilce\\_visuals.htm](http://sleepingfish.net/5cense/trilce_visuals.htm)

\* ma(I)ze Tassel Retrazos, the second image/text collaboration by Carlos M. Luis and Derek White, is also forthcoming from Calamari Press. Here are some of Carlos' images from the book to tie you over:

[http://www.sleepingfish.net/075/Retrazos/Retrazo\\_01.htm](http://www.sleepingfish.net/075/Retrazos/Retrazo_01.htm)

here's to winter,

Derek White

[www.calamaripress.com](http://www.calamaripress.com)

[www.sleepingfish.net](http://www.sleepingfish.net)

[www.5cense.com](http://www.5cense.com)

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402. **Steve Clay**

***Granary Books at Smith College Museum of Art***

*Sun 20 Nov 2005*

---

Too Much Bliss: Twenty Years of Granary Books  
40 Artists' Books on View at Smith College Museum of Art  
November 12, 2005 - February 19, 2006

SEE WEBSITE:

<http://www.smith.edu/artmuseum/exhibitions/granarybooks/index.htm>

Northampton, MA November 1, 2005 - Too Much Bliss celebrates the work of Granary Books, publisher and catalyst for the creation of some of the country's most innovative artists' books, and a key entity in the fields of poetry and scholarship on the history of the book arts. The exhibition focuses on 40 limited-edition artists' books, including collaborations between a diverse selection of important artists, writers, poets, printers, and binders such as Susan Bee, Charles Bernstein, Ted Berrigan, John Cage, Henrik Drescher, Johanna Drucker, Larry Fagin, Phillip Gallo, Barbara Fahrner, Yvonne Jacquette, Daniel Kelm, Jerome Rothenberg, Carolee Schneeman, Anne Waldman, and Jonathan Williams.

[Please read through end of press release for related program information.]

Serving the vital function of bringing together writers, artists, and bookmakers to investigate verbal/visual relations through the making of artists' books, Granary's mission is to produce, promote, document, and theorize new works exploring the intersection of word, image, and page. Since 1985, Granary Press has produced over 100 outstanding publications, including artists' books, books on poetry and music, and scholarly writing about the history of books. This exhibition celebrates Granary Books's twentieth year of operation, featuring 40 examples of artists' books, and displaying what has earned them the reputation as one of the most unique and significant small publishers operating today.

Initially, founder and director Steve Clay regarded Granary Books as a vehicle for the distribution of small press books, particularly poetry, with a lot of attention paid to

the crafts of bookmaking—printing, papermaking, and binding. Granary Books occasionally produced small broadsides and ephemeral pamphlets until the early 1990s, when a conversation between Clay and artist Barbara Farhner sparked the production of *Nods*, a book that combined the talents of Farhner, letterpress printer Philip Gallo, binder Daniel Kelm (who operates The Wide Awake Garage in Easthampton), and an existing text by the avantgarde composer/writer/artist John Cage. This spontaneous collaborative effort brought to life Clay's view of the book as an interactive process involving writer, visual artist, typographer, binder, and reader, and reaffirmed his sense of the creative role of the publisher.

Since that time, Granary Books has branched out, producing important scholarly texts on the history of writing, poetry, and the book arts, which are printed in trade editions and are widely available, alongside limited edition books that display the cross-media creativity for which Granary has become known.

While the exhibition primarily focuses on the limited-edition artists' books produced by Granary, a reading room within the gallery allows viewers to peruse the trade editions, representing the full scope of Granary Books's unique creations. Some works in the exhibition indicate a local collection where that item can be seen in its entirety, as only selected pages are shown in the exhibition. We encourage everyone who sees the exhibition to visit these local collections and experience the books fully themselves.

Presentation of *Too Much Bliss: Twenty Years of Granary Books* at the Smith College Museum of Art has been made possible in part by a gift from the estate of Selma P. Seltzer. Exhibitions and programs at the museum are also supported by the Tyron Associates, Friends of the Museum, and the Museum Shop. Media sponsorship for this exhibition has been provided by The Valley Advocate.

Special Programs in Conjunction with *Too Much Bliss*:  
Friday, November 11  
5:00 – 8:00 p.m.

Smith College Museum of Art  
Fee to attend.

Opening celebration for Too Much Bliss: Twenty Years of Granary Books.  
This event – part of the  
monthly Northampton Arts Night Out! series – will also feature the  
opening of Now It Has Stopped  
Raining (Ya dejó de llover), a show of paintings by local Puerto  
Rican-born artist Rosa Ibarra.  
Admission to the Ibarra/Granary/Northampton Arts Night Out at the  
Museum event is \$5 per person plus  
Museum Admission (visit [www.smith.edu/artmuseum](http://www.smith.edu/artmuseum) or call 413/[REDACTED]  
for more information). Sam's  
Café at the Museum will provide refreshments; wine and beer will be  
available for purchase.

Tuesday, November 15  
5:00 pm, Graham Auditorium, Hillyer Hall, Smith College  
Free and open to all.

In conjunction with the Museum's exhibition celebrating Granary Books's  
twentieth year of operation,  
founder and director Steve Clay will discuss the history and highlights  
of the country's most important  
and influential artists' book publishing house. Since 1985, Granary  
Books has produced over 100  
outstanding publications, including artist's books, books on poetry and  
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in the Book Arts Gallery on the  
third floor of Nielson Library.

Tuesday, February 14  
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Free and open to all.

In conjunction with the special exhibition, Too Much Bliss: Twenty  
Years of Granary Books, The Poetry  
Center at Smith College will sponsor a reading of poems with Jerome  
Rothenberg and Charles Bernstein,  
whose work is featured in the Granary Books exhibition. Free and open  
to all. Museum Members may  
reserve two seats in the front of the auditorium:  
[REDACTED] by February 10. Reception  
with the poets immediately following the reading.



### Smith College Museum of Art - General Information

Widely regarded as one of the most distinguished college museums in the country, the Smith College Museum of Art is best known for its 19th- and 20th-century European and American collection. In addition, it is developing holdings in Asian, African, and Latin American art. The permanent collection features works by Manet, Monet, Picasso, Copley, Eakins, Stella, Motherwell, O'Keeffe, and many other famous painters, along with noteworthy sculpture and classical antiquities, prints, drawings, and photographs.

The museum reopened in the spring of 2003, following a two-year renovation and expansion. The new building is fully accessible and encompasses four floors of galleries for the permanent collection as well as an active program of 12 to 15 special exhibitions each year. Visitor amenities include two artist-designed, fully functional restrooms, 11 hand-crafted gallery benches, the Museum Shop and Café at the Museum.

Museum hours are 10-4 Tuesday through Saturday and noon-4 on Sunday. The museum is closed on Mondays and major holidays. Admission is \$5 for adults, \$4 for seniors, \$3 for students with ID, and \$2 for youth ages 6-12. Admission is free for museum members and for the Smith community, as well as for Five College students and faculty and all children five and under. Free passes are available at Forbes Library with a Forbes library card (20 West St., next to the Smith campus), and no admission fees are charged on the first Saturday of the month, 10 a.m.-4 p.m..

The Smith College Museum of Art is located on Elm Street at Bedford Terrace in Northampton, Massachusetts, a short walk from the downtown shopping, dining, and gallery district and less than a five minute drive from I-91. For additional information about museum programs, parking, directions, and amenities, please call [REDACTED] or visit [www.smith.edu/artmuseum](http://www.smith.edu/artmuseum).

For Immediate Release

Media Contact: Margi Caplan,

[REDACTED]

[REDACTED]

Images: Upon request.

Web: smith.edu/artmuseum

Steve Clay

Granary Books

168 Mercer St. #2

New York, NY 10012

[REDACTED]

[REDACTED] (fax)

www.granarybooks.com

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403. **charles alexander**

***Re: Granary Books at Smith College Museum of Art***

*Sun 20 Nov 2005*

---

absolutely terrific! congratulations to Steve Clay & Granary!

charles

At 11:45 AM 11/20/2005, you wrote:

>Too Much Bliss: Twenty Years of Granary Books

>40 Artists' Books on View at Smith College Museum of Art

>November 12, 2005 February 19, 2006

>

>SEE WEBSITE:

http://www.smith.edu/artmuseum/exhibitions/granarybooks/index.htm

>

>Northampton, MA November 1, 2005 Too Much Bliss celebrates the work of

>Granary Books,

>publisher and catalyst for the creation of some of the country's most

>innovative artists' books, and a key

>entity in the fields of poetry and scholarship on the history of the book

>arts. The exhibition focuses on 40

>limited-edition artists' books, including collaborations between a diverse

>selection of important artists,

>writers, poets, printers, and binders such as Susan Bee, Charles

>Bernstein, Ted Berrigan, John Cage,

>Henrik Drescher, Johanna Drucker, Larry Fagin, Phillip Gallo, Barbara

>Fahrner, Yvonne Jacquette,

>Daniel Kelm, Jerome Rothenberg, Carolee Schneeman, Anne Waldman, and  
>Jonathan Williams.  
>[Please read through end of press release for related program information.]  
>  
>Serving the vital function of bringing together writers, artists, and  
>bookmakers to investigate verbal/visual  
>relations through the making of artists' books, Granary's mission is to  
>produce, promote, document, and  
>theorize new works exploring the intersection of word, image, and page.  
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>Presentation of Too Much Bliss: Twenty Years of Granary Books at the Smith  
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>has been made possible in part by a gift from the estate of Selma P.  
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>Media sponsorship for this exhibition has been provided by The Valley  
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>Raining (Ya dejó de llover), a show of paintings by local Puerto  
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>In conjunction with the special exhibition, Too Much Bliss: Twenty Years

>of Granary Books, The Poetry

>Center at Smith College will sponsor a reading of poems with Jerome

>Rothenberg and Charles Bernstein,

>whose work is featured in the Granary Books exhibition. Free and open to

>all. Museum Members may

>reserve two seats in the front of the auditorium: [REDACTED]

>by February 10. Reception

>with the poets immediately following the reading.

>

>

>Smith College Museum of Art General Information

>Widely regarded as one of the most distinguished college museums in the

>country, the Smith College

>Museum of Art is best known for its 19th- and 20th-century European and

>American collection. In

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>art. The permanent collection

>features works by Manet, Monet, Picasso, Copley, Eakins, Stella,

>Motherwell, O'Keeffe, and many other

>famous painters, along with noteworthy sculpture and classical

>antiquities, prints, drawings, and

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>

>Museum hours are 10-4 Tuesday through Saturday and noon-4 on Sunday.  
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>museum is closed on  
>Mondays and major holidays. Admission is \$5 for adults, \$4 for seniors, \$3  
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>for youth ages 6-12. Admission is free for museum members and for the  
>Smith community, as well as for  
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>charged on the first Saturday of the month, 10 a.m.-4 p.m..

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>The Smith College Museum of Art is located on Elm Street at Bedford  
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>amenities, please call [REDACTED] or visit [www.smith.edu/artmuseum](http://www.smith.edu/artmuseum).

>

>For Immediate Release  
>Media Contact: Margi Caplan,

> [REDACTED]

> [REDACTED]

>Images: Upon request.  
>Web: [smith.edu/artmuseum](http://smith.edu/artmuseum)

>

>Steve Clay  
>Granary Books  
>168 Mercer St. #2

>New York, NY 10012

>

>

> (fax)

>www.granarybooks.com

>

charles alexander / chax press

fold the book inside the book  
side out

keep it open always

read from the in-

side out speak then

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404. **Ron Silliman**

***Silliman's Blog (of Ashbery & the New Yorker)***

*Mon 21 Nov 2005*

---

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

RECENT POSTS

Portraying John Ashbery  
in the New Yorker

A day in New York City:  
a podcast for MiPORadio,  
reading with David Shapiro

Carl Thayer:  
an elegy

Involuntary Lyrics  
by Aaron Shurin:  
reinventing the sonnet

Standing on their own:  
Film Poems by Mark Lamoureux

New Western poetry in El Paso:  
The transmigration of Bobby Byrd

Elizabeth Bishop:  
Form, position & politics

Some recent visitors “  
Where this blog reaches

Gender disparity  
in poetry blogs?

Multi-voiced poetries:  
Rodrigo Toscano & Divya Victor  
The Anthony Braxton Sextet:  
Tri-Centric jazz  
The meaning of linebreaks  
& especially of soft ones  
The death of Nadia Anjuman  
Soft enjambment:  
the role of linebreaks in the poetry of  
Alan Dugan & Jimmy Schuyler  
<http://ronsilliman.blogspot.com/>

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405. **Lewis LaCook**  
***Xanax Pop, November: I stopped reading poetry because poets are assholes...***

Mon 21 Nov 2005

---

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

He'll pretend to speak French

\*\*\*\*\* No  
More Movements...

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

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406. **amy king**  
***Amy King Interviews Ron Silliman***

Mon 21 Nov 2005

---

November 19, 2005

from the Bowery Club, New York

Amy King interviews Ron Silliman for MiPo Radio ~

Listen in here: <http://www.odeo.com/audio/430859/>

-----

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407. **Kristine Leja**

***Reading Tonight: NEW STANDARDS: The First Decade of Fiction at 14 Hills***

*Mon 21 Nov 2005*

---

14 Hills Literary Journal Presents: NEW STANDARDS: The First Decade of Fiction at Fourteen Hills     Monday, November 21, 2005 @ 7:30pm     Modern Times Bookstore 888 Valencia Street, between 19th and 20th (Mission)  
NEW STANDARDS: The First Decade of Fiction at Fourteen Hills

Issue Release Reading

Commemorating Fourteen Hills' ongoing dedication to innovative writing, New Standards brings together the best fiction published during the journal's first decade, including these issue release readers:

Peter Orner is the author of *Esther Stories*, a Pen/Hemingway Award Finalist and winner of the Rome Prize from the American Academy of Arts and Letters. *Stories* have appeared in the *Atlantic*, the *Paris Review*, and *McSweeney's*. His novel, *The Second Coming of Mavala Shikongo*, will be published in March. He lives in San Francisco and is on the faculty at SF State.

Stephen Elliott is the author of the novels *Jones Inn*, *A Life Without Consequences*, *What It Means To Love You*, and *Happy Baby*. If you live in Norway the answer is yes, the Norwegian rights to *Happy Baby* have been purchased, so keep your eyes peeled. Same for Italy. He is also the author of *Looking Forward To It Or How I Learned To Stop Worrying And Love The American Political Process* and the editor of the *Politically Inspired* anthologies, of which there are currently two.

Nona Caspers' short fiction has received an Iowa Fiction Award from the *Iowa Review*, a Barbara Deming Memorial Grant and Award, and a Joseph Henry Jackson Literary Grant and Award. Her work has appeared recently in *The Iowa Review*, *Cimarron Review*, and *Blithe House Quarterly*. She is the author of *The Blessed* and is currently at work on *A Book of One Hundred Days*.

Eireene Nealand won the Ivan Klima Fiction Fellowship in 2004, and topped off her European tour by appearing as an extra in a rap video in London. She has work published or forthcoming in *Thin Air*, *Five Books*, *Fourteen Hills*, *Transfer*, and *Tight Magazine* among other places.

John Cleary lives and writes in San Francisco.

For further information on the venue visit: [www.moderntimesbookstore.com](http://www.moderntimesbookstore.com)  
For further information on 14 Hills visit: [www.14hills.net](http://www.14hills.net)

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408. **Kevin Hehir**  
***Re: chapbook presses***  
*Mon 21 Nov 2005*

---

also, Running the Goat Books and BroadSides  
<http://www.runningthegoat.com/main.html>

st. john's  
nl

--

The monthly Open Mics now have a home on the interweb:  
<http://www.freewebs.com/allagesopenmic/>

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409. **Fulcrum Annual**  
***Fulcrum reading @ Boston University Mon Nov 28***  
*Mon 21 Nov 2005*

---

Poetry Reading  
at Boston University's Editorial Institute  
to celebrate the publication the 4th issue of  
Fulcrum: an annual of poetry and aesthetics

Joe Green  
John Hennessy  
Katia Kapovich  
Ben Mazer  
Philip Nikolayev  
Stephen Sturgeon  
Alexei Tsvetkov

Open to the public, reception to follow  
Monday, November 28, at 5 p.m.  
143 Bay State Road, Boston  
(5 minute walk from the Kenmore T Stop)

~~~~~  
Philip Nikolayev & Katia Kapovich, eds.
FULCRUM: AN ANNUAL OF
POETRY AND AESTHETICS
334 Harvard Street, Suite D-2
Cambridge, MA 02139, USA

phone [REDACTED]
e-mail [REDACTED]

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410. **Rob McLennan**

[REDACTED]: Call & Response (beaulieu & Ball)]

Mon 21 Nov 2005

The Martian Press is pleased to announce the publication of its fifth chapbook: Call & Response. The book began as a selection of 10 concrete poems by derek beaulieu. Each poem was altered during the editing process by Jonathan Ball to create 10 new works. Each work and its resulting corruption is presented, back-to-back, on a piece of 8 1/2 x 11 card stock. The cards are contained in an envelope along with an 11th "title page" -- each of which is signed by both authors. The chapbook is published in a limited run of 100.

If you would like a copy of Call & Response then contact me at jonathan at jonathanball dot com. Books are \$5 each. If they need to be mailed out, that's an extra whatever, probably \$2. I am also very willing to make trades -- I actually prefer this.

- Jonathan Ball

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...10th coll'n - stone, book one (Palimpsest Press) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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411. **furniture_press**

Send me a copy of Ulysses!

Mon 21 Nov 2005

If anyone has a copy of Ulysses by James Joyce sitting around the house/apartment/clubhouse please send it to me. I'll gladly be happy!

Christophe Casamassima
304 A7 Stevenson Lane
Baltimore MD 21204

--

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

Powered By Outblaze

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412. **wild honey press**

Re: Send me a copy of Ulysses!

Mon 21 Nov 2005

Dunno if this is any use to you but a complete e-text can be downloaded from project gutenberg at
<http://www.gutenberg.org/etext/4300>

best

Randolph

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

From: "furniture_press" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, November 21, 2005 10:09 PM

Subject: Send me a copy of Ulysses!

If anyone has a copy of Ulysses by James Joyce sitting around the house/apartment/clubhouse please send it to me. I'll gladly be happy!

*Christophe Casamassima
304 A7 Stevenson Lane
Baltimore MD 21204*

--

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

Powered By Outblaze

_____ NOD32 1.1296 (20051121) Information _____

*This message was checked by NOD32 antivirus system.
<http://www.eset.com>*

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413. **Steve Dalachinsky**

Fw:

Mon 21 Nov 2005

the Bowery Poetry Club
308 Bowery (between houston and bleeker)
presents

2 great and free events

nov 23, 2005 1-3 pm

short notice(s) ,a reading of short stories by:

wayne conti

john farris

jim feast

bonny finberg

merry fortune

jill rappaport

carl watson

yuko and steve

and

Dec 3, 2005 @ 2 pm

a Celebration of steve and yuko's sisyphus press
w/

john farris

bonny finberg

james hoff

anna moschovakis

tom obrzut

julien poirier

thaddeus rutkowski

tom savage

hershel silverman

jeff wright

and yuko and steve

for info call 1212 - [REDACTED] / 1212 925 -5256

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414. **Craig Allen Conrad**

Ted Berrigan COLLECTED event at Poetry Project...

Mon 21 Nov 2005

Sometimes poetry readings are a big yawn.
But then sometimes...

Wish I had taken notes at the Berrigan COLLECTED event the other day, it was such a fantastic time!

Most memorable moment for me was Eileen Myles getting up to the microphone and saying, "TED BERRIGAN WAS A GREAT BIG LESBIAN!" That was wonderful! HEHEHEHE! With that she shifted the atmosphere for the rest of the event, no doubt about it!

SO MANY people in the room, hundreds and hundreds! That number of bodies together to share the Love, well, the current jumps around, you feel it, feel us, in there, with it. Exciting hearing poems you've read and always WANTED to hear aloud, other than your own voice that is.

Poems you wanted to hear read aloud with many others there to soak it in with you. That was a beautiful thing.

A little like the time VALLEY OF THE DOLLS was showing on the big screen in Philadelphia, and you always wanted to see it on the big screen, but weren't even alive when it first came out. Of course you GO see it! It's a great big fucking joyful night! And Ted Berrigan's poems! Yeah!

The donuts and Pepsi were also nice.

If you were there, what did you think?

Otherwise, sorry you didn't make it, if you didn't make it.

Wish you could have come over there with us,
you would have enjoyed yourself,

CAConrad

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://PhillySound.blogspot.com>)

"Those who restrain desire, do so because theirs is weak enough to be restrained...."

--William Blake

[_http://CAConrad.blogspot.com_](http://CAConrad.blogspot.com) (<http://CAConrad.blogspot.com>)

CAConrad's tarot services: [_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com)
(<http://lightoflakshmi.blogspot.com/>)

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415. **Adam Fieled**

George Bowering on PFS Post

Mon 21 Nov 2005

New on PFS Post (www.artrecess.blogspot.com):

"George Bowering, as he appears in "Blonds on Bikes", is a serious poet— too serious, in fact, to take poetry all that seriously. Not that he's formally deficient — he is, in fact, a master of form. Not that he's glib— there's pith in his every utterance. It's just that Bowering has reached a point of such complete and utter comfort with poetry and linguistic nuance that it comes as naturally and effortlessly to him as breathing."

- a short write-up on Canadian master George Bowering
 - a selection of poems from "Blonds on Bikes"
 - an interview with Bowering on the "Adam Fieled" page
- please join us!!

Yahoo! FareChase - Search multiple travel sites in one click.

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416. **Craig Allen Conrad**

Re: Creel(e)y misspelled

Mon 21 Nov 2005

The thing I agree with the most is that it's ridiculous considering that there was a previous hardcover and paperback edition with different covers, FROM ibooks, and Creeley was Creeley then, both times.

I just think they're fucking stoned or something at ibooks. Which is fine, I'm not saying don't get stoned, I'm just saying type Creeley in, THEN take a hit, okay Jacko? Oh, too late, you already fucked up. Shit!

It's such a damned shame because the R.Crumb drawing is good. It's good even though it's sad, because it's Kerouac after he's gotten too much drink in him, and soon to die. You almost see him tipping into the grave with Crumb's ink, a sweat of 90 proof juicing the sluice.

Kyle, your idea of contacting the publisher is a good one. Maybe I'll do that, now that I'm somewhat calm(ish).

But anyway, Creeley, with a shining "e"
Shiny shiny shiny shiny "e"
CAConrad

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>)

"Those who restrain desire, do so because theirs is weak enough to be

restrained...."

--William Blake

[_http://CAConrad.blogspot.com_](http://CAConrad.blogspot.com) (<http://caconrad.blogspot.com/>)

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(<http://LightOfLakshmi.blogspot.com>)

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417. **Anny Ballardini**

Opening & closing numbers

Tue 22 Nov 2005

Dear All,

my e-book is now online, thanks to William Allegrezza. You can find it at
<http://www.moriapoetry.com/ebooks.html>.

The hard copy can be purchased at <http://www.lulu.com/content/187905>, ISBN
1-4116-6055-2.

Thank you, let's uncork that sparkling bottle /of water/___bubbles & rice
-riso,

cheers,

Anny Ballardini

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

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

I Tell You: One must still have chaos in one to give birth to a dancing
star!

Friedrich Nietzsche

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418. **Ishaq**

Statement: Rev. Jesse Jackson Following Visit w/ Stanley "Tookie" Williams

Tue 22 Nov 2005

<http://victoria.indymedia.org/news/2005/11/46154.php>

Statement: Rev. Jesse Jackson Following Visit w/ Stanley "Tookie" Williams

"What is certain is that since 1992, "Tookie" has been a voice reaching out to the voiceless. He has encouraged youth to lift themselves up so as not to end up locked up. His voice has reached impoverished and alienated youth in places police dare not tread. Through his personal transformation in prison, he has brought light to dark places because he knows where to look....

Statement of the Rev. Jesse L. Jackson, Sr. Following His Visit With San Quentin Death Row Inmate Stanley "Tookie" Williams

FOR IMMEDIATE RELEASE

November 21, 2005

Press Contact:

Butch Wing

██████████

Tracy K. Rice, Esq.

██████████

STATEMENT OF THE REV. JESSE L. JACKSON, SR. FOLLOWING HIS
VISIT WITH SAN QUENTIN DEATH ROW INMATE
STANLEY "TOOKIE" WILLIAMS

"Today I met with "Tookie" Williams, a man who is scheduled to be killed 17 days from today. We had prayer. At the conclusion of our one and a half hour visit I told him 'We are going to fight for you and we are going to win.' He told me that his work here is not finished.

The State of California is gearing up its machinery of death based on the assumption of the certainty of this man's guilt. The State has a plan of certainty for his execution. Date certain. Time certain. But there is more uncertainty about his guilt than there is necessity for execution," Jackson stated.

"Tookie" Williams is a changed man. He stands before Governor Swarzenegger requesting clemency. There are those who state that he should not receive clemency because he has not acknowledged guilt and remorse. But this is not a legal requirement for clemency. It cannot be predicated upon a false or coerced confession of guilt or remorse.

"What is certain is that since 1992, "Tookie" has been a voice reaching out to the voiceless. He has encouraged youth to lift themselves up so as not to end up locked up. His voice has reached impoverished and alienated youth in places police dare not tread. Through his personal transformation in prison, he has brought light to dark places because he knows where to look. He speaks truth to power with a sincere knowledge of what lies ahead for these youth and gives them a stark look at what their future could be if they don't renounce gang life and all that it stands for. And they listen, because he was one of them.

"Tookie Williams personifies what "Redemption" is all about. He has used his time in prison to reach others and save lives. We may not be able to quantify the number of children he has saved, but I am certain that there are children in this country and abroad that would not be here had they not received his powerful message.

"In the days to come we will bear witness to our criminal justice system at its lowest point. As California gears up for the taking of a life, the eyes of the world

are upon us. We must kill the idea of killing as a remedy to societal problems and shortcomings. We do not condone "Tookie" Williams past actions, however, the streets of California will be no safer on December 14th should he be executed. In fact, there is reason to believe that they will be even less safe as those he would have reached in his ongoing efforts to stop children from joining gang life will never hear his message." remarked Jackson.

"Today I have requested a meeting with Governor Schwarzenegger. I will urge him to grant clemency and convert Tookie Williams' sentence to life without possibility of parole. By granting clemency in this case he would be setting an example of courage over cowardice, of humanity over brutality. Commutation in this case would follow in the best traditions of Dr. Martin Luther King, Jr., Nelson Mandela, Mahatma Gandhi and Cesar Chavez. Gov. Swarzenegger has the ability to come down on the right side of history and make it clear by this single act of courage that he remains committed to the principles of justice.

I will also urge the Governor to halt all executions while the California Commission on the Fair Administration of Justice conducts a thorough study of the state's criminal justice procedures. This Commission was formed by the state Senate in August 2004, "to study and review the administration of criminal justice in California to determine the extent to which that process has failed in the past, resulting in wrongful executions of innocent persons.' There should be a moratorium on all executions pending the completion of this official governmental body's investigation," Jackson declared.

The legislative findings will be presented to the Governor by December 31, 2007.

###

Jasmyne Cannick | 4038 Mont Clair Street | Los Angeles | CA | 90018

see also:

"I didn't get this from somebody that was on the streets. I got this from Stanley Tookie Williams, a brother that was locked up on death row," he said, wearing a white T-shirt with huge black letters that said savetookie.org. "He inspired me to want to do something positive with my life and to go touch the kids." -- Ron Harris--"Snoop Dogg Rallies for Crips Co-Founder"

and

<http://victoria.indymedia.org/news/2005/11/46131.php>

or

<http://cnews.canoe.ca/CNEWS/World/2005/11/19/1314381-ap.html>

and

Williams, who was a hard-bodied weight lifter as well as a notorious gang member, recounted the brief encounter in a book published last year: Arnold Schwarzenegger was so impressed with Williams' physique, he noted that Williams' biceps were as big as thighs....With the world watching, Gov. Arnold Schwarzenegger must decide in the next few weeks whether Williams will live or die...Williams, 51, the co-founder of the Crips gang and a four-time murderer who has become an anti-gang crusader and Nobel Peace Prize nominee, is scheduled to be executed at San Quentin State Prison on Dec. 13.-- "Governor dreading decision on life or death"

<http://victoria.indymedia.org/news/2005/11/46128.php>

and

"The unwillingness for the government to recognize and encourage the Peace efforts of '92 is one reason why Kam was not surprised to see the reluctance of the government to remove the death sentence from Tookie Williams. Kam who spends most of his days talking about peace with young people in the hoods of South LA trying to get them to turn their lives around...says it appears that many within the system fear Tookie's wisdom and his ability to turn his life around. He says that Tookie's redemption is troublesome to a system that seeks to keep Black people divided, confused and in disarray." -- Davey D -- "A Few Things to Ponder-Rapper Step Up to Save Tookie"

<http://victoria.indymedia.org/news/2005/11/45994.php>

or

<http://p076.ezboard.com/fpoliticalpalacefrm57.showMessage?topicID=634.topic>

and

"One issue highlighted the fact that the prosecutor in Tookie's original case removed all of the Black jurors from the jury, leaving an all-white jury to deliberate his case. During Stan's trial, this prosecutor made racially-coded remarks during his closing argument, comparing Stan during the trial to a Bengal tiger in the zoo and stating that a black community - South Central Los Angeles - was equivalent to the natural "habitat" of a Bengal Tiger." -- "Supreme Court Declines to Consider Saving Stan 'Tookie' Williams"

<http://www.tookie.com/protocol/>

<http://www.indybay.org/news/2005/10/1773885.php>

and

see also:

<http://www.indybay.org/news/2005/10/1773966.php>

and

Stanley Williams co-founded the Los Angeles street organization, the Crips, in 1971 at the age of 17. Eager to get him off the streets, the Los Angeles Police Department charged Stan with four murders. Stan has always maintained his innocence. ... "Henceforth, I chose the path of inflexible resistance, meaning I refused to allow the animalistic prison conditions, anyone or anything to define who I am. That's when I knew I was not a beast...." --- Stanley Tookie Williams

<http://victoria.indymedia.org/news/2005/07/42442.php>

and

http://www.finalcall.com/artman/publish/article_2079.shtml

and

"Anyone who tunes into Redemption, the F/X original film starring Jamie Foxx and based on Williams's life, renunciation of gang violence and his fervent dedication to deterring children away from gang life, will more than likely take it for granted that they're exercising a privilege that Williams lost twenty-three years ago. This reality of prison life and, more specifically, life on death row, doesn't get much play in the hip hop music that has glorified, be it intentional or unintentional, the gangster lifestyle Williams helped create." -- "The Resurrection of Stanley Tookie Williams"

<http://victoria.indymedia.org/news/2004/04/24947.php>

and

<http://africana.com/articles/daily/mtv20040409redemption.asp>

and

"LOS ANGELES (FinalCall.com) - The author of nine children's books promoting peace, a man who ... has dedicated his life to helping youth, and a Nobel Peace Prize nominee whose life has been made into a movie starring Jamie Foxx, is second in line to be executed by the State of California. ... Stanley "Tookie" Williams has been on death row in San Quentin for 23 years. The co-founder of the notorious Crips street gang, Mr. Williams transformed his life during a six-year stint in solitary confinement. Mr. Williams, who admits and apologizes for his part in creating the Crips, maintains his innocence" -- "Gang leader becomes peace broker"

<http://victoria.indymedia.org/news/2004/04/24825.php>

and

http://www.finalcall.com/artman/publish/article_1370.shtml

and

The Tookie Protocol For Peace
A Local Street Peace Initiative
Stanley "Tookie" Williams

<http://www.tookie.com/protocol/>

<http://www.indybay.org/news/2005/10/1773885.php>

<http://victoria.indymedia.org/news/2005/10/44419.php>

and

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

<http://sfgate.com/cgi-bin/article.cgi?file=/c/a/2005/11/21/CLEMENCY.TMP>

<http://savetookie.org/>

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

<http://www.sidebrow.net/2006/lbraithwaite-01.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/>

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419. **Michael Kelleher**

OlsonNow Updates

Tue 22 Nov 2005

New on the blog: David Meltzer on Olson

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

Coming soon to the documents page: from Oregon to Gloucester, Maximus: An Enquiry for Charles Olson, by Douglas Spangle (check the page later today)

<http://epc.buffalo.edu/authors/olson/blog/>

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420. **Ishaq**

INFO: london--rising star - open auditions for writers/poets aged 16-25

Tue 22 Nov 2005

>>INFO: london--rising star - open auditions for writers/poets aged 16-25

=====

RISING STAR

More info: <http://www.spreadtheword.org.uk>

THURSDAY 24th NOVEMBER 9.30am - 1pm

South London Pacific, 340 Kennington Road, SE11 4LD

Are you an aspiring poet aged between 16 and 25?

Fancy sharing a stage with Lemn Sissay, Charlie Dark, John Agard and Malika Booker?

Want to be a part of Spread the Word's 10th Anniversary event on 24th November?

Looking for exposure to three of London's top spoken word event organisers?

On 24th November spread the word is holding a morning of open auditions for writers and poets aged 16 - 25 who want to perform at our 10th anniversary BIRTHDAY PARTY that same evening.

Those auditioned will be judged on the strength of their writing and performance.

Those selected will be coached for one and half hours by a top performer ready to perform that evening alongside Lemn Sissay, Johan Agard, Sophie Woolley, Malika Booker and many others.

Judges: Paul Lyalls (Express Excess), Russell Thompson (Apples & Snakes), Karen McCarthy, Jenneba Jalloh (Spread the Word)

Coaches: Aoife Mannix, Sundra and Jacob Sam La Rose

JUST TURN UP!!

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

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

<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/>

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421. **ALDON L NIELSEN**

Poet of the Frets

Tue 22 Nov 2005

Link Wray has died.

Rumble In Peace.

"Breaking in bright Orthography . . ."

--Emily Dickinson

Aldon L. Nielsen

Kelly Professor of American Literature

The Pennsylvania State University

116 Burrowes

University Park, PA 16802-6200

11/11/2016

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422. **Gerald Schwartz**

Re: Poet of the Frets

Tue 22 Nov 2005

Yes, just read, although he died (I'm told) peacefully on November 5th...

i. m. Link Wray

██████████

2 great and free events

nov 26, 2005 1-3 pm

short notice(s) ,a reading of short stories by:

wayne conti

john farris

jim feast

bonny finberg

merry fortune

jill rappaport

carl watson

yuko and steve

and

Dec 3, 2005 @ 2 pm

a Celebration of steve and yuko's sisyphus press

w/

john farris

bonny finberg

james hoff

anna moschovakis

tom obrzut

julien poirier

thaddeus rutkowski

tom savage

hershel silverman

jeff wright

and yuko and steve

for info call 1212 - [REDACTED] / 1212 925 -5256

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424. **Steve Dalachinsky**

Re: Poet of the Frets

Tue 22 Nov 2005

nice g s

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425. **Jane Sprague**

Mark Nowak: *Workers of the Word, Unite and Fight!*

Tue 22 Nov 2005

::: New from Palm Press :::

.....

WORKERS OF THE WORD, UNITE AND FIGHT!

Mark Nowak

ISBN 0974318159

Paper, 40 pages

\$10.00

Palm Press, 2005

www.palmpress.org

WORKERS OF THE WORD, UNITE AND FIGHT! examines current crises in the literary landscape and book culture of the United States. Nowak's influential essay on not-for-profit literary centers in the era of corporate mergers ("Open Book, Case Closed: The Democratic Paradox of Minnesota's New Literary Center," originally published in Chicago Review) is republished here in conjunction with his previously unavailable essay, "Neoliberalism, Collective Action, and the American MFA Industry"-a challenge to public intellectuals, culture workers, and collectives to impede and revise the American MFA industry and its subsidiary industries through cultural adjustments. This new essay also outlines the interventions of the Union of Radical Workers and Writers in its struggle to organize a Borders bookstore in Minneapolis. WORKERS OF THE WORD, UNITE AND FIGHT! also includes the poem "Better Dead than Bound to Be Read (Bookselling in America at the Millennial Turn)," based on the corporate closure of Bound to Be Read bookstores in Albuquerque, NM and Minneapolis, MN. Mark Nowak is author of *Revenants*, *Shut Up Shut Down* (afterword by Amiri Baraka), and co-editor (with Diane Glancy) of *Visit Teepee Town: Native Writings after the Detours*, all from Coffee House Press. He is the editor of the journal *Xcp: Cross Cultural Poetics* and founder of the Union of Radical Workers and Writers. His verse play "Capitalization" (about Reagan's firing of striking PATCO workers) won a development grant from the Stage Left Theatre in Chicago, where it premiered in 2004; another verse play about a Teamster organizer, "Francine Michalek Drives Bread", premiered at UAW Local 879 in St. Paul, Minnesota, in March 2003. Nowak's essay on gothic-industrial music and deindustrialization in America's rust belt is forthcoming in *Goth: Undead Subculture* (Duke University Press).

Please visit the Palm Press website for more information about this and other Palm titles and subscriptions: <http://www.palmpress.org/chapbooks.html>

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426. **Daniel Kane**
despondent in New Mexico
Tue 22 Nov 2005

Dear List Members - There's a terrific student of mine from Britain currently living in New Mexico doing his 'year abroad' thing (University of New Mexico, Albuquerque). trouble is, he's miserable because he has yet to meet the poets he dreamed of connecting with. he is now writing long emails to various functionaries here in England in which he pleads to be moved to San Francisco.

Do any of you have any knowledge of interesting poetry / art scenes. friendly ones. that he can at least visit and get a sense of. and people he might want to contact? (He's twenty years old). don't mean to come off sounding like I'm hustling a personals ad, but I just hate the idea of a good guy going mad for no good reason.

Please feel free to contact me at [REDACTED]

Best,

--daniel

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427. **Poetry Project**
Events at the Poetry Project 11/28 - 12/7
Tue 22 Nov 2005

Dears,

Before we depart for the long & indulgent weekend, might we leave you with a brief reminder of what awaits you on the other side. Monday means back to work and back to poetic discourse Jill Magi's talk is not to be missed!

Enjoy the holiday, wherever it may take you, and please do travel, cook and eat with safety.

See you soon,

Love,

The Poetry Project

Monday, November 28, 8:00pm

Talk Series: Jill Magi: The Look of Truth: The Sociological Imagination,
Visual Art, and Poetry

Discussion of an interdisciplinary poetics: from anthropology to poetry to history and archeology to visual art. Micro and macro level approaches to theme-based poetry, art, and creative prose. Use of historical documents, primary and

secondary sources. Productive tension between the scientific text and the lyrical, between visuals and words. Questions of subjectivity and authorial presence. I-witnessing, textual layering, the physical page, the poet in the library. Some examples from poet Susan Howe, photographer Lorna Simpson, and others, as well as Jill's projects including the Seneca Village Series, The March of America Facsimile Series, and text and images from Threads. Jill Magi's book, Threads, a hybrid work of poetry, prose, and collage, is forthcoming in spring 2006 from Futurepoem and her chapbook, Cadastral Map, was published in July 2005 by Portable Press at Yo-Yo Labs. Her poems, prose, and art have appeared in Aufgabe, Chain, Boog City, Pierogi Press, The Brooklyn Rail, Global City Review, and murmur. Some visual work is forthcoming in Freehand and has been exhibited at the International Meeting of Visual Poetry, The City College Graduate Student Art Show, and the BWAC (Brooklyn Working Artists' Coalition) 2005 group shows.

Wednesday, November 30, 8:00pm

Kim Lyons & Brian Kim Stefans

Kimberly Lyons' Saline (Instance Press, 2005) has garnered praise from Kevin Killian, John Latta, Ange Mlinko and Eileen Tabios. New poems are in the most recent Hat. Selections of Restorative Analects were published in the Envelope series (2004). Along with Marcella Durand, Kristin Prevallet, Rich O'Russa and Chuck Stebleton, she read her work and gave a talk at the Adler Planetarium in Chicago in June, 2004. Brian Kim Stefans is the author of the books of poems Free Space Comix (1998), Gulf (1998) and Angry Penguins (2000). Fashionable Noise: On Digital Poetics, a mixed-genre collection of poems, experimental essays and an interview, appeared in 2003 from Atelos. He edits arras.net, devoted to new media poetry and poetics, and is a frequent critic for the Boston Review and other publications. A book of his critical writing, Before Starting Over, is slated to appear in late 2005 from Salt Publishing. He also edited the ubu series of pdfs at ubu.com before the site's closing, and is now a student of Electronic Writing at Brown University.

Saturday, December 3, 1:00 pm

OlsonNow

Who, where, and what is Charles Olson now? Come as you are for an open forum on Olson organized by Ammiel Alcalay and Mike Kelleher, and co-sponsored by Beyond Baroque. See the New York premiere of Henry Ferrini's Poet and the City: Charles Olson and the Persistence of Place; listen to David Amram, Jack Hirschman, Ed Sanders, and Anne Waldman perform Olson. To join the discussion already taking place, go to <http://www.olsonnow.blogspot.com>, or e-mail [REDACTED].

Monday, December 5, 8:00 pm

Corey Frost & Filip Marinovich

Corey Frost has performed his prose-poetry monologues at festivals and cabaret venues in cities across North America, Europe, and Australasia. His writing has been published in *The Walrus*, *Matrix*, *Geist*, *Narrativity*, *Biting the Error: Writers Explore Narrative* (Coach House 2004), and other journals and anthologies. His book of anti-travel stories, *My Own Devices*, and his most recent book, *The Worthwhile Flux* (Conundrum Press, 2004), were both short-listed for various awards, but won none. Frost lived in Montreal for 10 years, where he was named ³Best Spoken Word Performer² by the city's alternative weekly, and he is now a PhD student at the Graduate Center, CUNY. Filip Marinovich is a poet living in New York, a member of Ugly Duckling Presse Collective, and co-editor at New York Nights newspaper. Work in theater includes writing and directing "Skin Around The Earth" at NYC Fringe 2002, "Throne Room Snow" at Present Company, 2002, and "Salient Mourners" at Medicine Show, 2005. Poems have been published in: *Hanging Loose*, 6x6, *New York Nights*, and *Brooklyn Stoop*.

Wednesday, December 7, 8:00 pm

Celebration of *The Collected Poems* and *The Collected Fiction* of Kenneth Koch

A book party for and readings from two new and substantial collections from Kenneth Koch, who passed away in 2002: *The Collected Poems of Kenneth Koch* (Knopf) and *The Collected Fiction of Kenneth Koch* (Coffee House). *Collected Fiction* includes Koch's rambunctious novel *The Red Robins*, as well as his semi-autobiographical stories from *Hotel Lambosa* and much uncollected short fiction. *Collected Poems*, meanwhile, contains ten books¹ worth of Koch's dazzling poetry celebrating the pleasures of friendship, art, and love. Readers will include Ron Padgett, Charles North, Paul Violi, Mark Halliday, David Shapiro, Jordan Davis, Katherine Koch, and Mark Statman. Both collections will be offered for sale at a substantially discounted price.

Black Renaissance/Renaissance Noire Journal Launch

with Meena Alexandr, Jeffrey Renard Allen, Patricia Spears Jones & John Edgar Wideman

Friday, December 2, 7:00 pm

New York University

Institute of African American Affairs

41 E. 11th Street

New York, NY



Winter Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call

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428. **Fulcrum Annual**
Fulcrum 4 out and available

Tue 22 Nov 2005

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429. **Fulcrum Annual**
Fulcrum 4 out and available

Tue 22 Nov 2005

—

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430. **C Daly**
Re: On the subject of online/print journals...

Tue 22 Nov 2005

on the other list I'm on, this discussion is grown into one which would also be interesting here, which is about mechanics and economics

there, one thing list members found frustrating was the editorial assumption that submitters had not read or purchased a copy, and solicitation to subscribe during the period of time that a submission was being read -- when in fact, copies were borrowed, or from the library, or from a group subscription (several did this -- each subscribing to several journals and then swapping them with friends), or purchased at bookstores -- I think the editorial position is likely to be different here -- i.e., if your journal isn't consigned anywhere, and no libraries subscribe, then how likely is it that a copy has been perused without your knowledge? still -- I'd like to hear

the other thing is the assumption that the editors have no knowledge of the poet other than the poems enclosed and any other bio material in the letter; how true is this here, for editors? what do you want in a cover letter -- from someone you know (of), from someone you don't?

is there a way to show one's read a journal without, oh, I don't know, accidentally sending exactly the right thing you're looking for, sending something exactly like something you've already published, or writing a cover letter that really sucks up?

all best,
Catherine

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431. **C Daly**

FW: Natural Bridge -- oops!

Tue 22 Nov 2005

I'm forwarding this because it would be neat if some of the modernist women's texts at HOW2 led to further poems, and knowing what they were -- I have no idea if Natural Bridge would accept them, but...

All best,
Catherine

Here's the link:

<http://www.umsl.edu/~natural/guidelines/guidelines.html>

Natural Bridge no. 16: Writing Responding to Women Writers Alongside its usual miscellany of fiction, essays, poetry, and translations, the 16th issue of Natural Bridge invites submissions for a Special Section of writing that reflects the presence, influence, or tradition of women writers (stories, poems, personal essays/memoirs). The more women writers appear in the work of other writers, the longer they will endure. These writers may appear explicitly in submissions, in epigraphs, as characters, etc. They may appear implicitly, in formal, verbal, stylistic echoes: a hint in a cover letter identifying the writer will be appreciated. Respectful salutes, contentious engagements, and parodies and caricatures (gentle ones, please!) are all welcome. Examples would include Alice Walker interrupting a story to interview Ida B. Wells, Carolyn Kizer caricaturing Sara Teasdale for another generation to wonder about, and Lucia Perillo quoting Vassar Miller in her 2005 *Luck Is Luck*. All forms and schools of writing welcome. Guest editor, Nanora Sweet. Submission period for this issue is November 1--December 31, 2005.

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432. **jUStin!katKO**

last Saturday night @ the Hy-Art Gallery - Oxford Ohio

Tue 22 Nov 2005

Dear Poetics List:

If you weren't present at the Hy-Art Gallery in Oxford Ohio on Saturday Nov 19th, what you missed was, while perhaps not historical, surely hysterical. Here's my scuffy gloss w/ plenty of memory leakage.

cris cheek read/wrote his reading/writing of a page from his and Sianed Jones' Songs From Navigation (Reality Street, 1998) begging the question WHOSE "house martins" and what could be the sonic corollary to the difficulty of transcribing a square booked page onto a rectangular sheet of butcher paper?; William R. Howe delighted and indulged us with selected poems (namely, "So CRUCIFY Me!" and "sad") by the-eastern-rim-of-the-Midwest's-rising-star Nannah U. Fosster from her newly released chapbook The Emergence of Nannah Fosster (Megaphone Piggy, 2005); Keith Tuma and i blubbed and bloviated a slothy rendition of Holiday in Tikrit (Critical Documents, 2005) with, as a surprise finale, Keith passing me the mic to climax thru the last of the "fuck you's" as he threw himself to the floor and brushed his teeth with his finger; there was wine dripping from our fangs as one Abby Trenaman, one Peter Drummond and myself read the night's markers smeared across the bare torso of one Pete Castaldo; and this against the backdrop of a pre-flood Lake Pontchartrain glittering and spiking to the beat of a slowed radio oscillating b/t channels (as filmed by cheek and Howe during their now-epic 3 Little Heretics cross-country romp); agent 405-12-3415 cut Richard Simmons against Cold War instructions for family fallout shelters w/ video of an AC-130's terrorist-cave-bombing mission; Keith left early of course while video loops shined and a man in chain-mail god-blessed the English bondage scene for financing the links on his Hummer; one Aaren Yandrich dic-tate-id his mock-mock-elegy "A Bird Here" beneath the blue glow of excess simulacra; Abby Trenaman, kind host, showed her film/sound-work "Vanity Insanity" w/ ample dodgy close-ups of walkway buns; shown was a video by one Todd Seabrook concerning authorship and ownership and the brand name (critiquing ad agencies' use of exploitative iconography); and a set of intriguing transformative translations from Anna Akhmatova poems by one Rachel Smith.

There were works of art on the wall, there is video to be edited, there was something going down, there was more than i can mention.

Oxford Ohio

11.19.05

jUStin!katKO

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433. **Brenda Coultas**
Good & Mayer, Dec 4 NYC

Tue 22 Nov 2005

Phil Good and Bernadette Mayer are reading at the Zinc Bar in NYC, Sunday
Dec
4, 7pm.
The bar is at LaGuardia and Houston.

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434. **noah eli gordon**
south FL poetry?

Tue 22 Nov 2005

Anyone know of poetry happenings in late Nov or early Dec. in south Florida?
Or of any good bookstores down there?

thanks...please b/c,
Noah

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435. **Haas Bianchi**
Re: south FL poetry?

Tue 22 Nov 2005

There Is a good bookstore, by florida standards, in Coral Gables but I don't
know the name google it

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of noah eli gordon
Sent: Tuesday, November 22, 2005 7:27 PM
To: ██████████
Subject: south FL poetry?

Anyone know of poetry happenings in late Nov or early Dec. in south Florida?
Or of any good bookstores down there?

thanks...please b/c,
Noah

[↑ Contents](#)

436. **Ishaq**

How fast does light travel?' on the Slam Idol (6)--Lord Patch (Lawrence y braithwaite)

Wed 23 Nov 2005

'How fast does light travel? (for george scott 3rd, james chance and lil g)' on the Slam Idol

--Lord Patch (Lawrence y braithwaite)

'How fast does light travel? (for george scott 3rd, james chance and lil g)' by Lord Patch (Lawrence y braithwaite) on the Slam Idol available for podcast download and vote.

You can listen to the show and hear 'How fast does light travel?' on the Slam Idol --Lord Patch (Lawrence y braithwaite) on the web-site, at <http://slamidol.tripod.com>

...GET ready to start rating the poem sound file when the voting starts...

on

<http://slamidol.tripod.com/>

or download

<http://homepage.mac.com/simon.toon/SlamIdol/slamidol20051122.mp3>

bio:

lawrence ytzhak braithwaite (aka lord patch) is the author of the novels wigger, ratz are nice and more at 7:30: notes to new palestine. Braithwaite likes to Dubs his prose like Lee "Scratch" Perry and King Tubby chopped music & voice. Braithwaite has appeared at Lollapalooza, The National Black Arts Festival, Prose Acts: Alternative Fiction Literary Conference (University of Buffalo, New York) shortly after 911 with Dennis Cooper and Kevin Killian and at the Kootney School of Writing. He has written many short stories, some appearing in Fourteen Hills Literary Journal (San Francisco State University), Role Call: A Generational Anthology of Social & Political Black Literature & Art, Bluesprints: Anthology of Black British Columbian Literature and Orature (ed. Wayde Compton), Redzone: Victoria's Street People Zine, Fernwood's Sleeping Dragon, Velvet Mafia, Of the Flesh: Dangerous Fiction, nocturnes 3 (re) view of the literary arts 2005, biting error: writers explore narrative, Jason Snyder's ,sidebrow and New Standards: The First Decade of Fiction at Fourteen Hills. He lives in the Hood of New Palestine, Fernwood, British Columbia, Canada.

<http://slamidol.tripod.com/>

Stay Strong

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

<http://www.sidebrow.net/2006/lbraithwaite-01.html>

\

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

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<http://radio.indymedia.org/news/2005/10/7255.php>

\

}

[↑ Contents](#)

437. **Catherine Daly**

Re: south FL poetry?

Wed 23 Nov 2005

liberties

Susan Mitchell has a series at FAU; Mark Scroggins is there

Miami is where Campbell MacGrath and Denise Duhamel are

the huge book fair of course is right now and takes everything over

[↑ Contents](#)

438. **George Bowering**

Re: 'How fast does light travel?' on the Slam Idol (6)--Lord Patch (Lawrence y braithwaite)

Wed 23 Nov 2005

299792458 m/s

On 22-Nov-05, at 9:04 PM, Ishaq wrote:

> 'How fast does light travel? (for george scott 3rd, james chance and

> lil g)' on the Slam Idol

> --Lord Patch (Lawrence y braithwaite)

>

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> ...GEt ready to start rating the poem sound file when the voting
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> Political Black Literature & Art, Bluesprints: Anthology
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> Compton), Redzone: Victoria's Street People Zine, Fernwood's
> Sleeping Dragon, Velvet Mafia, Of the Flesh:
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> ,sidebrow and New Standards: The First Decade of Fiction at Fourteen
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> Columbia, Canada.
>
>
> <http://slamidol.tripod.com/>
>
>
>
>
>
> ____

> Stay Strong
>
>
> "...we have the responsibility to make no deal with the oppressor"
> --harry belafonte
>
> http://www.sidebrow.net/2006/lbraithwaite-01.html
> \
> http://www.sleepybrain.net/vanilla.html
> \
> http://radio.indymedia.org/news/2005/10/7255.php
> \
> }
>
>

George Bowering
The Red Sox stole my irony.

[↑ Contents](#)

439. **Vernon Frazer**
Re: south FL poetry?
Wed 23 Nov 2005

It's:

Books & Books
265 Aragon Avenue
Coral Gables, FL

And a smaller branch store

Books & Books
Lincoln Road
Miami Beach

For good used books, go to

Kendall Bookshelf
Dixie Highway
Miami

Kendall Bookshelf has one of the better poetry
racks in the area.

Vernon
<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Haas Bianchi
Sent: Tuesday, November 22, 2005 9:58 PM
To: ██████████
Subject: Re: south FL poetry?

There Is a good bookstore, by florida standards, in Coral Gables but I don't know the name google it

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of noah eli gordon
Sent: Tuesday, November 22, 2005 7:27 PM
To: ██████████
Subject: south FL poetry?

Anyone know of poetry happenings in late Nov or early Dec. in south Florida?
Or of any good bookstores down there?

thanks...please b/c,
Noah

[↑ Contents](#)

440. **Ishaq**

***Re: How fast does light travel?' on the Slam Idol (6)--Lord Patch
(Lawrence y braithwaite)***

Wed 23 Nov 2005

Speed of Light

The speed of light is 299,792,458 metres per second. Or approximately 300 million metres per second, or 186 thousand miles per second, or 1 foot per nanosecond. The speed of light, sometimes known as "C" (as in $E=MC^2$), is a constant of the Universe. However you measure it, it really is 299,792,458 metres per second precisely, or about 186,282.4 miles per second.

Sometimes the speed of light is approximated as 300 million and is written as 3×10^8 . To find out about this way of writing big numbers, see exponential notation <<http://www.zyra.org.uk/expno.htm>>

This item also crosslinks with Xyroth's "Speed of Light" page <<http://www.xyroth-enterprises.co.uk/c-light.htm>> which has the context of other constants of the Universe, such as the number of dimensions and the bonding energy etc.

What use is the speed of light in everyday applications? One of its many uses is in working out radio frequencies and wavelengths

[<http://www.zyra.org.uk/freqwav.htm>](http://www.zyra.org.uk/freqwav.htm)

Plus, what is exactly is a LIGHT YEAR

[<http://www.zyra.org.uk/light-yr.htm>](http://www.zyra.org.uk/light-yr.htm) ? See it worked out precisely.

Discussion on any of this? e-mail [<http://www.zyra.org.uk/email.htm>](http://www.zyra.org.uk/email.htm)

<http://www.aerospaceweb.org/question/atmosphere/q0126.shtml>

<http://radio.indymedia.org/news/2005/10/7255.php>

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://victoria.indymedia.org/news/2003/08/16187.php>

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

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>

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.irmsm.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>

<http://victoria.indymedia.org/news/2005/09/43489.php>

<>

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://www.yeeguy.com/freefall/>

George Bowering wrote:

299792458 m/s

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Stay Strong

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

<http://www.sidebrow.net/2006/lbraithwaite-01.html>
**
<http://www.sleepybrain.net/vanilla.html>
**
<http://radio.indymedia.org/news/2005/10/7255.php>
**
}

George Bowering
The Red Sox stole my irony.

--

{\rtf1\mac\ansicpg10000\cocoartf102
{\fonttbl{\f0\fswiss\fcharset77 Helvetica;}
{\colortbl;\red255\green255\blue255;}
\margl1440\margr1440\vieww9000\viewh9000\viewkind0
\pard\tx560\tx1120\tx1680\tx2240\tx2800\tx3360\tx3920\tx4480\tx5040\tx5600\tx6160\tx6720\ql\qnatural

\f0\fs24 \cf0 \

___\

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\

\

[\](http://www.sidebrow.net/2006/lbraithwaite-01.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/
\
}

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441. **Mary Jo Malo**

dead indians

Wed 23 Nov 2005

dead indians

november drizzles a soggy leafed carpet
little burial mounds in the park
memorialize extinct tribes
under civil war canons
tiny twigs snap beneath rubber soles
their sound stays at my feet
in muffled foggy silence
but for a blue jay piercing echo
or a woodpecker shaman drum

clouds break loose
so i sit down
take off my gloves and press my palms
against the warm black polyvinyl bench
i take off my hat and let my hair blow free
faced up towards the sun
when the hollow hat blows off the bench
rolls down to the pond and stops
on the edge

there are times
i miss picking up your empties
cleaning your ashtray
you know
the plastic turquoise colored one i bought for you
when you come to visit
after all we have between us now

is history
it's where everything is headed
mary jo malo

[↑ Contents](#)

442. **Steve Dalachinsky**
Fw: Re: date correction & day correction
Wed 23 Nov 2005

the Bowery Poetry Club
308 Bowery (between houston and bleeker)
presents
2 great and free events
saturday nov 26, 2005 1-3 pm
short notice(s) ,a reading of short stories by:
wayne conti
john farris
jim feast
bonny finberg
merry fortune
jill rappaport
carl watson
yuko and steve
and Saturday
Dec 3, 2005 @ 2 pm
a Celebration of steve and yuko's sisyphus press
w/
john farris
bonny finberg
james hoff
anna moschovakis
tom obrzut
julien poirier
thaddeus rutkowski
tom savage
hershel silverman
jeff wright
and yuko and steve

for info call 1212 - [REDACTED] / 1212 925 -5256

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443. **Jim Andrews**

Re: How fast does light travel?

Wed 23 Nov 2005

| *The speed of light is 299,792,458 metres per second.*

The moon is roughly 380,000 km away. So it takes a bit longer than a second for light to travel from the moon to the earth.

And that's with a very fast connection.

ja

<http://vispo.com>

[↑ Contents](#)

444. **Stephen Vincent**

Re: How fast does light travel?

Wed 23 Nov 2005

The speed of light is 299,792,458 metres per second.

The moon is roughly 380,000 km away. So it takes a bit longer than a second for light to travel from the moon to the earth.

And that's with a very fast connection.

ja

<http://vispo.com>

Does the moon's light still travel to the earth when there is no moon?

Is it very slow, like a dial-up connection?

Who gets it? Where does it land?

Goodnight moon. Happy Thanksgiving all.

In a country seemingly gone - or led - more than looney.

All Bang with more than a few dark holes.

Dance on 'em.

Stephen V

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

Currently featuring Wittgenstein and reflections on the art of ghosts.

[↑ Contents](#)

445. **Gabrielle Welford**

Re: How fast does light travel?

Wed 23 Nov 2005

great greetings from king and gabrielle in ukiah. i go look at your wittgenstein, whose fan club i am in. blessings and hope for only the right kind of loonies, gabrielle w.

On Wed, 23 Nov 2005, Stephen Vincent wrote:

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Currently featuring Wittgenstein and reflections on the art of ghosts.

gabrielle welford

instructor, hawaii pacific university



Checked by AVG anti-virus system (<http://www.grisoft.com>). Version: 6.0.595 /
Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich

anarcho-syndicalism

gut/heart/head/earth

[↑ Contents](#)

446. **tlrelf**

Re: How fast does light travel?

Wed 23 Nov 2005

How far from Alpha Centauri to Earth?

Ter

The speed of light is 299,792,458 metres per second.

The moon is roughly 380,000 km away. So it takes a bit longer than a second for light to travel from the moon to the earth.

And that's with a very fast connection.

ja
<http://vispo.com>

[↑ Contents](#)

447. **Eric Dickey**

Re: How fast does light travel?

Wed 23 Nov 2005

270,000 times the distance of the sun to the earth

4.35 light years= travelling 299,792,458 metres per second for 4.35 years. Or 9.5 quintrillion miles.

Travelling at 55 mph, it would take us roughly 19,650,000,000 years to get there, depending on the bathroom stops.

How many McDonalds would there be? That's what I want to know.

tlrelf <[REDACTED]> wrote:

How far from Alpha Centauri to Earth?

Ter

The speed of light is 299,792,458 metres per second.

The moon is roughly 380,000 km away. So it takes a bit longer than a second for light to travel from the moon to the earth.

And that's with a very fast connection.

ja
<http://vispo.com>

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

[↑ Contents](#)

448. **Benjamin Basan**

Take action against racial profiling and police brutality

Wed 23 Nov 2005

On November 11, 2005, eight people were arrested at an anti-war demonstration during an event featuring Colin Powell at De Anza Community College Campus in Cupertino, California. One person was arrested inside the hall disrupting Powell's speech. Seven students were racially and religiously profiled and brutally arrested by Sheriffs outside the hall.

Please visit the A.N.S.W.E.R. Coalition web site and use a simple mechanism to send District Attorney of Santa Clara County George Kennedy a message demanding that the charges against students arrested be dropped and that the Santa Clara County Sheriffs Department be investigated and punished for their racial and religious profiling and brutality.

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

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449. **Geoffrey Gatza**

Thanksgiving 2005 | a feast for friends

Wed 23 Nov 2005

Thanksgiving 2005 | a feast for friends

Guest of Honor : Robert Creeley

*Adobe Ebook [PDF] <http://www.geoffreygatza.com/Thanks2005.pdf>

*Online Webpage [html] <http://www.geoffreygatza.com/Th2005.htm>

Nec laudas nisi mortuos poetas: tanti non est, ut placeam, perire [i]

Hello and welcome to the table. This is the fourth year of our Thanksgiving day poems. This series is designed around a dinner menu and acts as a communal poetry gathering. This menu dinner was planned and sketched out in December of last year. I asked for and kindly received permission to write this before his death. It was not intended as an ultimate tribute, as it must unfortunately become. Thus, I am committing myself to making this years trivial menu series into something that I may not be able to accomplish. Therefore, I apologize, and it is rightly needed as my poetic acumen is stridently contrasted to what is needed. So I humbly ask you to read this in the spirit it was conceived and not as the crowning achievement it should be.

Thank you, Geoffrey Gatza

Thanksgiving Feast 2005

\\Soup

Velvet Corn & Crab Soup** //with Crab Stick//

\\Appetizer

Angry Dragon Roll //with Eel & Kabayaki Sauce//

\\Salad

Buddha's Harmonized Vegetable Feast for the Minor Gods

\\Intermezzo

*Fuji**** Apple Wonton** //with Vanilla Consommé//

\\Entrée

*Cranberry Capon *Seared on a Hot Stone with Wasabi Dipping Sauce

\\Dessert *Giant Fortune Cookie** //Filled with White Chocolate Mousse//

Mandarin Oranges, Pineapple & Lychee Fruit, Tangerine Sorbet & Ginger Syrup/

Menus of Thanksgivings Past

Semper Ubi Sub Ubi

2004 Kent Johnson

<http://www.geoffreygatza.com/thanksgiving/Kent/Kent%20Johnson%20Thanksgiving%20Dinner.htm>

2003 Forrest Gander

<http://www.geoffreygatza.com/thanksgiving/goose/Index.htm>

2002 Charles Bernstein

<http://www.geoffreygatza.com/thanksgiving/bernstein/enter.htm>

^^[i] If only dead poets are praised, I'd rather go unsung.

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450. **Jim Andrews**

Re: How fast does light travel?

Thu 24 Nov 2005

| How far from Alpha Centauri to Earth?

| Ter

The moonlight is so there, fresh, one second away. Only an emotion away or
erm less.

Sunlight is a blessing. At least here in Victoria. Eight point three minutes in its
journey from the nuclear core one durst not look upon. The time it takes to
smoke a long cigarette.

Alpha Centauri, the nearest star to our home of crumbs and manna, is four
years on a beam of light from here. The length of time it takes a babe to learn
(or grow) to remember, or some dreams to be registered upon wishing on a
star.

On his birthday, Robert Keppler used to say "another trip around the sun."
These cosmic measures of our earthly lives.

ja
<http://vispo.com>

[↑ Contents](#)

451. **Adeena Karasick**

job offer

Thu 24 Nov 2005

Happy Thanksgiving everyone.

This was just sent to me - so i thought i would pass it along They are looking for
2 teachers to teach english in Seoul! pay is \$2000 Can? a month with free
apartment and free transport

Dear Adeena Karasick,

I'm sending you this e-mail because you're a writer and thus might know people
that would be interested in the following job offer. I apologize if this is of no
interest to you or anyone you know. Once you've read it please feel free to
delete this with extreme prejudice :)

My name is Jodie McNamara. Two years ago I moved to Montreal upon having
completed a two year teaching contract at a school in South Korea. My experi-
ence there was tremendously positive due in most part to my having been
placed in a good school. I might have stayed a good deal longer if I hadn't been
so homesick :)

Two of my co-workers that did stay are leaving the school at the end of Decem-
ber and the director has asked me to find her new teachers. I would like for
you to please forward this to anyone you think may be qualified and interested.

The positions are ideal for two friends wishing to travel together or a couple.
The school is located in Kyounggi province, an hour (on the metro) outside of

Seoul. The salary is 1,800,000 Won/mth (approx. \$2000 Cdn.). Also provided is an apartment (I've lived there and have pictures :)) and round trip airfare, paid in advance.

Interested teachers can speak with the director and with other teachers at the school in question if they wish prior to making any commitment.

Qualifications must include a bachelor's degree (minimum) in any field (preferably in English or Education) aswell as an appreciation of and respect for children and youth (ages taught range from kindergarden right up through high school).

Anyone that's interested should send their resume to the below e-mail address. They can also call me if they have any questions.

Thanks,

Jodie McNamara



T: 

[↑ Contents](#)

452. **Kevin Hehir**

Re: How fast does light travel?

Thu 24 Nov 2005

per this discussion

<http://www.coldbacon.com/pics/kliban/bklight.gif>

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453. **Murat Nemet-Nejat**

Re: How fast does light travel?'/a poem by Nazim Hikmet

Thu 24 Nov 2005

Jim,

Here is a poem by Turkish poet Nazim Hikmet about time and politics and jail time. Happy Thanksgiving to you all:

Since I Was Put...

Since I was put in this hole

The earth has gone round ten times.

If you ask the Earth, it'll say,

 "don't mention it,

 such a microscopic amount of time."

If you ask me,
 "Ten years of my life."

The day I was imprisoned
 I had a small pencil
Which I used up in a week.
If you ask the pencil, it'll say,
 "My entire life time."
If you ask me, I'll say,
 "So what, only a week."

Osman, serving a sentence for murder
 when I first came to this hole,
 left after seven years and a half;
 enjoyed life outside a while
 then he came back for smuggling
 and left at the end of six months.
 Someone heard the news yesterday, he's married.
 He'll have a child come spring.

The children conceived
 the day I was put into this hole
are now celebrating their tenth year.
The foals born trembling on their thin,
 long legs that very day
Must now be lazy
 mares shaking their wide rumps.
But the young olive shoots are still young,
 still growing.

They tell me new squares are built
 in my own town since I came here.
And my family in that little house
 is now living
 in a street I don't know
 in a house I can't see.

The bread was white as virgin cotton
the year I was put into this hole
and then it was rationed.
Here, in the cells,
 people killed each other
 for handfuls of black crumbs.
Now things are a bit better
but the bread we eat has no taste.

The year I was put into this hole
 World War II hadn't started.
In the concentration camps of Dachau
the gas ovens hadn't been built.
The atom bomb had not exploded in Hiroshima.
Oh, time has just flown
 like the blood of a butchered baby.
Now that it's over
 the American dollar
 is already talking
 of a third World War...
All the same, the day is brighter now
 than before
 when I was thrown in this hole.
Since then
 my people have raised themselves
 half way up on their elbows.
The earth has gone round the sun
 ten times...
But I repeat with the same yearning
 what I wrote for my people
 ten years ago today:
"You are as plenty
 as the ants in the earth
 as the fish in the sea
 as the birds in the sky...
You may be cowardly or brave
 literate or illiterate,
and since you are the makers
 or destroyers
 of all deeds,
only your adventures
 will be recorded in song."
The rest,
 such as my ten years' ordeal,
 is mere idle talk.

Nazim Hikmet, Human Landscapes from My Country (from Eda: An Anthology of Contemporary Turkish Poetry)

Ciao,
Murat

In a message dated 11/24/05 8:43:39 AM, [REDACTED] writes:

How far from Alpha Centauri to Earth?

Ter

*The moonlight is so there, fresh, one second away. Only an emotion away or
erm less.*

*Sunlight is a blessing. At least here in Victoria. Eight point three minutes
in its journey from the nuclear core one durst not look upon. The time it
takes to smoke a long cigarette.*

*Alpha Centauri, the nearest star to our home of crumbs and manna, is four
years on a beam of light from here. The length of time it takes a babe to
learn (or grow) to remember, or some dreams to be registered upon wishing on*

a star.

*On his birthday, Robert Keppler used to say "another trip around the sun."
These cosmic measures of our earthly lives.*

ja

<http://vispo.com>

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454. **Jim Andrews**

Re: How fast does light travel?'/a poem by Nazim Hikmet

Thu 24 Nov 2005

*Here is a poem by Turkish poet Nazim Hikmet about time and
politics and jail
time. Happy Thanksgiving to you all:*

I see there are some good sites on Hikmet at
http://www.cs.rpi.edu/~sibel/poetry/nazim_hikmet.html
and
<http://www.marxists.org/subject/art/literature/nazim>

ja

<http://vispo.com>

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455. **Harry Nudel**

Li

Thu 24 Nov 2005

ght...

how fast

so fast...

in the land
of the dollar

i spend
my dime...

happy thanksght...drn...

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456. **Steve Dalachinsky**

Re: enlightenment is a redon exhibit

Fri 25 Nov 2005

noirs (the unrated artist - for odilon redon)

blinded by evil glory

a large bird

descends from the eye balloon

hurtling itself against her hair

within the precarious glimmering of
haunted light

in a window

within the precarious glimmering of
haunted light

the ghost of christ

in the shape of a serpent

closes its eyes

avoiding evil glory

the seated woman's fear of battle

is only heightened by the precarious
glimmering

of haunted light

while

the baptist & saint anthony

tempted by the serpent christ

watch their heads roll from platters

toward the

trees on a rocky slope
@ daybreak against the blue sky
near a beach of rocks
touched by the precarious glimmering
of haunted light
thru the window of a fishing boat
where christ the serpent
& a seated woman battling fear
reside among the black winged angels
& a winged horseman &
a centaur who aims his arrows
@ the clouds
while descending toward hell
@ the bottom of a well
where the precarious glimmering
of haunted light lies
trapped
within the degeneration of imaginary figures
where fairy convicts dwell
beside a burning sobbing bodiless orpheus
& a hideous smiling polyped cyclops
whose eye is shattered by the precarious glimmering
of haunted light
as he questions his feet & where they might take him
he planted on the earth
like a tree on a rocky slope
near a beach of rocks where a fishing boat waits
in the murky light which is very much different tho similar to
the precarious glimmering of haunted light
where within the window the serpent christ sits
opening toward terror
onto the backdrop of our nights
& the germination of stars
while tempted by sanity
the heart has its reasons for creating evil glory
from a precarious glimmering of haunted light
where the beautiful woman closes her eyes
& touches her hair while battling fear as the bird
settles down
builds a nest in her hair
making death's head the only real juror now.

steve dalachinsky nyc @ moma 11/20/05 & @ home 11/24/05

[↑ Contents](#)

457. **Steve Dalachinsky**
Re: elizabeth murray exhibit

Fri 25 Nov 2005

the paintings of elizabeth murray

1. shrinking lines

night

mirrors

an empire of shrinking

lines

tangled & trembling

within the true air of this

wonderful world

a beam of light

raises itself like a glass of beer

@ noon

& the alphabet flies by like a long arm

tugging at itself

near the entrance to where the children

meet

think

join

fall

fly

become a mobius

of

heart &

mind

then leap like the heartbeats of

beginners

into the spiraling

waves.

2. do the dance

can you hear me

from where you are?

i've been off the farm a long time

& been defying the laws of arithmetic

more than you'll ever know
searching for things to come
don't be too cruel
my feet are trembling in the
hollow canal
 (ah my kingdom for a shoe)
another you
sketched within my sketch books
what is love? you ask
it is a dog bounding as it unlocks its
tongue
a bed of waxen water
at the bottom of a summer wind
a top poppin offa da lowdown
bare boppin @ the showdown
swoopin the sun @ the moon
from their saucers
& saucerin 'em back to the sky
where they will dance once again
amongst the bowtied
constellations.

steve dalachinsky nyc @ moma 11/20/05 & 2 home 11/25/05

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458. **Jim Andrews**
Conclave Obscurum (Russia)
Fri 25 Nov 2005

Conclave Obscurum (<http://www.conclaveobscurum.ru>) by Oleg Paschenko, Ivan Dembicki, and Alexei Bazunov is an artistic project of considerable beauty and impact. Visual poets will take note of the animated script. You won't have seen this approach before. Designers will note the complex interweaving of the hand and the machine. Programmers will appreciate the approach to interface. The audio is minimal and strongly atmospheric.

Subtle. Russian. The site has been up for years. I visit it from time to time. And note that the project is ongoing.

ja
<http://vispo.com>

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459. **Adam Fieled**

UK Poet Valeria Melchiorretto on PFS Post

Fri 25 Nov 2005

--Valeria Melchiorretto is a visual artist born in Switzerland to Italian parents. She has published work in Poetry Wales, Poetry London, Foolscap, Wolf, Salzburg Review, Ambit, X-Magazine and Unpublished. Her first chapbook was Podding peas (Hearing Eye2004). -- Her website, featuring art & poetry, is www.writtenpicture.co.uk. -- Two of her poems are now up at PFS Post (www.artrecess.blogspot.com)

Upcoming: John Siddique, Rachel Blau Duplessis

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<http://mail.yahoo.com>

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460. **Murat Nemet-Nejat**

Re: How fast does light travel?'/a poem by Nazim Hikmet

Fri 25 Nov 2005

Thank you for the Marxist website of Nazim Hikmet's poems (<http://www.marxists.org/subject/art/literature/nazim/index.htm>) . Who are the translators. Are Blazing and Konuk the translators only of the Gioconda poem or also of all the others?

Murat

In a message dated 11/24/05 4:51:36 PM, [REDACTED] writes:

Here is a poem by Turkish poet Nazim Hikmet about time and politics and jail time. Happy Thanksgiving to you all:

*I see there are some good sites on Hikmet at
http://www.cs.rpi.edu/~sibel/poetry/nazim_hikmet.html
and
<http://www.marxists.org/subject/art/literature/nazim>*

*ja
<http://vispo.com>*

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461. **Megan Burns**
New Orleans Reading
Fri 25 Nov 2005

A critical gathering of poets, artists and friends of the NEW ORLEANS COMMUNITY meet every Thursday evening at The Gold Mine Saloon in the French Quarter during the month of December, with special presentations by featured guests.

"It's events like these that cement New Orleans' position as the literary center - not just of the South - but of the universe. No Matter what Oxford thinks. - Chris Rose, Times-Picayune

THURSDAY, DECEMBER 1, 2005, 8:00PM

Featured guests, Malaika Favorite and Anthony Kellman
at The Gold Mine Saloon

M a l a i k a F A V O R I T E

Malaika Favorite is a self-employed artist and writer residing in Atlanta, Georgia. She received her B.F.A. and M.F.A. from Louisiana State University in Baton Rouge. Favorite has taught at various educational institutions including Grambling State University in Grambling, Louisiana; Episcopal High School in Baton Rouge, where she was artist in residence; Louisiana State University; and Augusta College in Augusta, Georgia. She was also the artist in residence for the Baton Rouge Arts Council. Among her many accomplishments are her published collection of poems and prints. The title of her book is *Illuminated Manuscript* published by New Orleans Poetry Journal Press. Favorite has exhibited throughout the nation. Some of her creative collections are held at the Morris Museum of Art in Augusta, Georgia; the Alexander Museum of Art in Alexandria, Louisiana; the National Ecumenical Museum of Art in St. Louis, Missouri; the River Road African American Museum in Burnside, Louisiana, the Coca Cola Museum in Atlanta, Georgia; and at Absolute Vodka in New York. In 1998, Favorite was commissioned by the Fulton County Arts Council to create 28 paintings for the Harriett G. Darnell Multipurpose Facility.

A n t h o n y K E L L M A N

Anthony Kellman was born in Barbados in 1955, educated at Combermere School, at UWI (Cave Hill) and in the U.S. At eighteen he left for Britain where he worked as a troubadour playing pop and West Indian folk music on the pub and folk club circuit. He recalls that this was ?glamorous and a great deal of fun?, but when the ?harsh realities? of living as a full-time musician set in, he enrolled in a journalism training programme. During the 1980s he returned to Barbados where he worked as a newspaper reporter, then worked part-time to pay his way through UWI (Cave Hill) where he did a BA in English and History.

Afterwards he worked in PR for the Central Bank of Barbados, experiences which he drew on in writing *The Coral Rooms*. As part of this job he was involved in organising art exhibitions and readings. At this time he published two poetry chapbooks, *In Depths of Burning Lights* (1982) and *The Broken Sun* (1984), which drew praise from Kamau Brathwaite, among others. In 1987 he left Barbados for the USA where he studied for a Masters of Fine Arts degree in Creative Writing at Louisiana State University. After completing in 1989 he moved to Augusta State University, Georgia, where he is a professor of English and creative writing. He finds considerable resonances between the Caribbean and the Southern states in the USA, which feed into his poetry, where blue jays, dogwoods and wisteria rub shoulders with angel fish, sugarcane and coral reefs. In 1990 Peepal Tree published his third book of poetry, *Watercourse*, (which appeared with a glowing endorsement from Edouard Glissant), the novel, *The Coral Rooms* (1994), *The Long Gap* (1996) and *Wings of a Stranger* (2000). A second novel, *The Houses of Alphonso* was published in 2004. All his work has a powerful involvement with landscape, both as a living entity shaping peoples' lives and as a source of metaphor for inner processes. The limestone caves of Barbados have provided a particularly fertile source of inspiration. He is currently working on a long narrative poem written in the rhythms of *tuk*, the indigenous musical form of Barbados. In 1992 he edited the first full-length U.S. anthology of English-speaking Caribbean poetry, *Crossing Water*. A recipient of a National Endowment for the Arts fellowship, his poetry, fiction and critical essays have appeared in journals all over the world. An account of his own writing processes can be found in 'The Revisionary Interior Image: A Caribbean Author Explores his Work', in *Studies in the Literary Imagination*, Georgia State University, Vol XXVI, No. 2, 1993.

THURSDAY, DECEMBER 8, 2005, 8:00PM

Featured guest, Amzie Adams & Spiritwalkers
at The Gold Mine Saloon

A m z i e A D A M S

New Orleans eccentric Amzie Adams was born in New Jersey in 1944. He joined the Marines at 17, then studied art and engineering. He graduated from the University of New Mexico in Fine Art, travelled throughout the USA and Canada in a VW bus, dealt in African trade beads, created many posters and contributed artwork for the NOLA Express underground newspaper in the 60s & 70s. Amzie was definitely at Woodstock. Amzie Adams has been a part of New Orleans culture since 1969 and through the years has become one of the most recognizable elders of the French Quarter street scene, as chronicled in *National Geographic*, March 2004. His art work is collectable worldwide, sold only in galleries in New Orleans and San Francisco. Now in his 60s, he

continues to explore, teach and learn, creating new paintings, photography, film and music. His video project Mondo Mardi Gras won the 2005 Pelican d'Or Prize for best short documentary. He has appeared as himself in movies. Amzie's band Spi ritwalker is an ever changing lineup with traditional and original songs and spoken word, playing an eclectic mix of slide guitar, dulcimers, drums and harmonium.

"...you are a Character!" ? Dr. John

THURSDAY, DECEMBER 15, 2005, 8:00PM

MEENA Publication Party! Featured poets, Andy Young and Khaled Hegazzi et al. at The Gold Mine Saloon

M E E N A

Meena is a new bilingual Arabic/English literary journal based between the port cities of New Orleans and Alexandria, Egypt. The title is the Arabic for "port," and is co-edited by Egyptian journalist/poet Khaled Hegazzi and poet/teacher Andrea (Andy) Young. Poems, stories and essays are translated and included in both languages. The magazine has two covers, as it is read right-to-left or left-to-right depending on the language.

K h a l e d H E G A Z Z I

Khaled Hegazzi is the co-editor of Meena. Originally from Egypt, where he was a journalist for the national newspaper Al-Ahram, he is the author of *Deer Do Not Dance in March*, a bilingual poetry book, as well as several books of essays, film reviews and children's stories in Arabic. His articles and poems have been published in literary journals in the United States, as well as in Egypt, Sudan, Jordan, Kuwait and Bahrain. He is the proprietor of the Pharaoh's Cave, an Egyptian import store in New Orleans' French Quarter.

A n d y Y O U N G

Andy Young, along with Khaled Hegazzi, is co-editor of Meena. She has also served as poetry editor for the *New Laurel Review*. Her poems have recently been featured in journals such as *Concrete Wolf*, *The Arts Paper* and *Dublin's The Stinging Fly* as well as in jewelry designs, electronic music, and in her chapbook, *mine*. Her book *All Fire's the Fire* was published by Erato Press. An artist-teacher at the New Orleans Center for the Creative Arts, she has been awarded an Artist Fellowship from the Louisiana Division of the Arts and the Marble Faun Award. She spends most of any time or money she finds visiting places with active volcanoes.

THURSDAY, DECEMBER 22, 2005, 8:00PM

Featured poets, John Sinclair and Valentine Pierce
at The Gold Mine Saloon

John SINCLAIR

John Sinclair has been called "The Last of the Beatnik Warrior Poets," "The Hardest Working Poet in Show Business," an American cultural icon and a founding father of the international counter-culture. Now based in Amsterdam, Sinclair is a globe-trotting performer and bandleader, a leading blues scholar and music journalist, an award-winning radio broadcaster, record producer, educator, and pioneering crusader for marijuana legalization since 1964. A substantial collection of his poetry was recently published by Surreregional Press, Fattening Frogs for Snakes.

NOTE:

The Gold Mine Saloon is located at 701 Dauphine Street (at the corner of Dauphine & St. Peter) in the French Quarter.

For more information please call [REDACTED] or [REDACTED], or go to: www.17Poets.com.

Doors open at 7:00pm with a general reception between 7:00 - 8:00pm featuring new Art installations and hot Red Beans & Rice with French Bread.

All presentations begin at 8:00pm.

Admission is Free.

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462. **Kristine Leja**

Book Release Party for SWELTER by Elise Ficarra

Fri 25 Nov 2005

Please join 14 Hills Press as we celebrate the release of SWELTER by Elise Ficarra.

Friday, December 9, 2005 @ 7pm

The Make-Out Room

3225 22nd St, @ Mission St.

Swelter by Elise Ficarra

Chapbook Release Reading

with guest reader Robin Romm

Join us in celebrating the release of the chapbook Swelter that is:

"Exploratory in form yet ultimately grounded in, and devoted to, everyday experience. Elise Ficarra's Swelter seeks to rescue the lyric during the latest war's assault on our senses." -Brian Henry

"Where words foreshadow and mirror each other in Elise Ficarra's Swelter, where we apprehend their correspondences, our re-reading is always a first reading--startling--as of a poem which can be inhabited in multiple dimensions at once." -Benjamin Hollander

"These brilliant and engaging poems do double time as the world's most innovative and advanced Ouija board." -Stacy Doris

About the Author:

Elise Ficarra's work has appeared in Bird Dog, Commonweal, Fourteen Hills, Small Town, Transfer and other journals. She was awarded the Academy of American Poets Harold Taylor College Prize in 2004. She is a contributor to Hinge a BOAS anthology of eight Bay Area experimental women writers (Crack Press, 2002). Her first chapbook, Onslaught Beings, was made in 2002. She lives in San Francisco where she has worked for a number of years as the business manager of The Poetry Center and American Poetry Archives.

Robin Romm's collection of stories, The Tilt, won last year's Michael Rubin Chapbook Award from San Francisco State University. Her short fiction has appeared (or is forthcoming) in many national magazines including Tin House, One-Story, Threepenny Review, Nimrod, and The Portland Review. She teaches at Laney College, The Writing Salon, and San Francisco State University. She'll be a MacDowell Fellow in spring 2006.

Visit www.14hills.net for further information.

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463. **Charles Bernstein**
Blind Witness News (in New York)

Fri 25 Nov 2005

Blind Witness News

an opera by

Ben Yarmolinsky (music) and Charles Bernstein (words)

December 3, 4, 17, 18 (Saturday and Sunday nights); 8:00pm

Church of St. Paul and St. Andrew

263 West 86th St., 2nd. Fl (New York, NY)

Blind Witness News was originally performed in 1990 in New York at American Opera Projects. It is the first of three Yarmolinsky-Bernstein collaborations. The writers have expanded and revised the piece for this revival performance. The opera follows the structure of a 30-minute evening newscast. Nathan Resika

and Deborah Karpel play anchors Jack James and Jill Johns, Leandra Ramm plays weatherperson Jane Jones, and Aram Tchobanian plays sportscaster John Jacks. Presented by Cantiamo Opera.

Tickets at Theater Mania:

<http://www.theatermania.com/content/show.cfm/show/116289>

More info at web log: <http://epc.buffalo.edu/authors/bernstein/new.html>

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464. **Schlesinger Kyle**

Alastair Johnston Holiday Lecture in the Bay Area: Dec. 1st 2005

Sat 26 Nov 2005

Dear All :

Poet, book artist, bibliographic historian and typographic aficionado Alastair Johnston will be giving a talk entitled ³The Return of the Semi-Peripatetic Tramping Printer of Yore² on Thursday, December 1 in the Latino/Hispanic Community Meeting Room (Main Library, Lower Level) at the San Francisco Public Library from 6:30 to 7:45. All are welcome and encouraged to attend!

Cheers!

Kyle

I'll be giving the annual holiday lecture at the public library next Thursday, see attached.

happy holidays,

Alastair Johnston

<http://www.poltroonpress.com>

<http://www.muzikifan.com>

*****sorry if you got this twice!

When fascism comes to America, it will be wrapped in the flag and carrying a cross. -- Sinclair Lewis

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465. **Jennifer Karmin**

Red Rover Series / Experiment #5

Sat 26 Nov 2005

hi poetics friends.....as some of you know, amina cain and i have started a new reading series in chicago. each RED ROVER event is designed as a reading

experiment with participation by local and national writers.

we're currently looking for proposals for our 2006 season and want to see your ideas for reading instructions, experiments, themes, etc. if any folks are passing through chicago, we'd be happy to have you participate. long distance collaborators are also welcome.

onwards,
jennifer karmin

~~~~~

Red Rover Series  
{readings that play with reading}

Experiment #5:  
Greek Translations

Featuring:  
Asimina Chremos  
John Tipton

7pm Saturday, December 3rd  
at the SpareRoom  
2416 W. North Ave, Chicago  
suggested donation \$3  
<http://www.spareroomchicago.org>

Dancer/choreographer ASIMINA CHREMOS works as Dance Editor for Time Out Chicago magazine. She was an active member of the Philadelphia creative community for over ten years, with occasional forays into New York City via Dixon Place, PS 122, Movement Research and the Gowanus Arts Exchange (now BAX). Currently Asimina resides in Chicago, where she was the Artistic Director of Links Hall from 2000 - 2004. A 2005 grant recipient from the Chicago Dancemakers Forum, she continues to develop and facilitate performance, workshops, classes, discourse, and other dance activities on a freelance basis.  
<http://www.asiminachremosdance.net>

In the reading/performance piece "A NEW GREEK READER," dancer Asimina Chremos uses her skills as a dancer and

performer to interpret the educational text "A New Greek Reader," published by the Harvard University Press. The publication date of the book, 1954, precedes by only a few years her father's emigration to the U.S. from Greece. The Reader contains texts in Ancient Greek by Herodotus, Plato, Thucydides, Aristotle et. al., a language similar to—but not the same as—the language spoken by Chremos's father and spoken by Greeks today. Despite having grown up with intermittent exposure to the sounds and of the Greek language, and the visual impressions of Greek alphabet shapes, Chremos herself (whose entire life has been spent in North America), is not near fluent in Greek of any type. In a very personal approach to the text, Chremos links sounds, meanings, visceral impressions, memories and learning.

JOHN TIPTON is the author of "surfaces" (Flood, 2004) and director of the Chicago Poetry Project.  
<http://www.chicagopoetryproject.org>

With a few guest performers, John Tipton will read from his translation of "The Ajax," perhaps the earliest of Sophocles' surviving plays. It relates the madness and suicide of Ajax, the greatest Greek hero at Troy after Achilles. Following Achilles' death, his arms were awarded to Odysseus under questionable circumstances. Ajax believed they were his by right of strength; he was after all the strongest Greek left alive. He became furious and set out one night to kill Odysseus and other Greek captains. Athena, the patron of Odysseus, drives Ajax mad so that he attacks a herd of cattle, thinking the animals are the Greeks he seeks to murder. The next morning Ajax comes to his senses and realizes what he's done. He reflects on the reversals in his life and then commits suicide in shame. The remaining third of the play is an argument over the fate of his body. His half-brother Teucer arrives too late to save him so he makes plans to bury him. He has to face Menelaus and Agamemnon in turn, each forbidding the burial. Strangely, in the end Odysseus arrives to intervene on Ajax' behalf and convince Agamemnon to allow the burial.

Red Rover Series is curated bi-monthly  
by Amina Cain and Jennifer Karmin

Got ideas for reading instructions & experiments?  
Email us at [REDACTED]

Coming in February  
Experiment #6  
with Nathalie Stephens

---

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466. **tlrelf**

***Re: How fast does light travel?***

*Sat 26 Nov 2005*

---

LOL!

How do you figure this?

After all those articles about the bids made by Starbucks and MCD's for the  
satellite sails...

T

*270,000 times the distance of the sun to the earth*

*4.35 light years= travelling 299,792,458 metres per second for 4.35  
years. Or 9.5 quintrillion miles.*

*Travelling at 55 mph, it would take us roughly 19,650,000,000 years to  
get there, depending on the bathroom stops.*

*How many McDonalds would there be? That's what I want to know.*

*tlrelf <[REDACTED]> wrote:*

*How far from Alpha Centauri to Earth?*

*Ter*

*The speed of light is 299,792,458 metres per second.*

*The moon is roughly 380,000 km away. So it takes a bit longer than a second for light to travel from the moon to the earth.*

*And that's with a very fast connection.*

ja  
<http://vispo.com>

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

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467. **tlrelf**

***Re: How fast does light travel?***

*Sat 26 Nov 2005*

---

It figures a poet would know...the greatest poem ever? The universe as it is...<G>

Ter

*How far from Alpha Centauri to Earth?*

*Ter*

*The moonlight is so there, fresh, one second away. Only an emotion away or erm less.*

*Sunlight is a blessing. At least here in Victoria. Eight point three minutes in its journey from the nuclear core one durst not look upon. The time it takes to smoke a long cigarette.*

*Alpha Centauri, the nearest star to our home of crumbs and manna, is four years on a beam of light from here. The length of time it takes a babe to learn (or grow) to remember, or some dreams to be registered upon wishing on a star.*

*On his birthday, Robert Keppler used to say "another trip around the sun." These cosmic measures of our earthly lives.*

ja  
<http://vispo.com>

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468. **Halvard Johnson**

***Re: How fast does light travel?***

Sat 26 Nov 2005

---

On Nov 26, 2005, at 2:37 AM, tlrelf wrote:

*It figures a poet would know...the greatest poem ever? The universe as it is...<G>*

*Ter*

Folks might disagree on that:

Conservatives-- The universe as it is . . .

Liberals/progressives-- The universe as it might be . . .

Idealists-- The universe as it seems to be . . .

Hal        "There are then quite a number of things  
             one does or does not know."

             --Gertrude Stein

Halvard Johnson

=====

email: [REDACTED]

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

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

<http://imageswithoutwords.blogspot.com>

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469. **Halvard Johnson**

***Re: How fast does light travel?***

Sat 26 Nov 2005

---

On Nov 26, 2005, at 2:37 AM, tlrelf wrote:

*It figures a poet would know...the greatest poem ever? The universe as it is...<G>*

*Ter*

Corrected version::

Folks might disagree on that:

Conservatives-- The universe as it was . . .

Reactionaries-- The universe as it was a long time ago . . .

Liberals/progressives-- The universe as it might be . . .

Idealists-- The universe as it seems to be . . .

Hal "Visions and revisions . . ."

--T.S. Eliot

Halvard Johnson

=====

email:

[REDACTED]

[REDACTED]

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

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

<http://imageswithoutwords.blogspot.com>

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470. **Daniel Sendecki**

***Ahadada @ Beyond Baroque, Dec 17, 2005***

*Sat 26 Nov 2005*

---

Hi folks! A quick announcement for the list. Jerome Rothenberg, Jesse Glass, Cathy Daly, Bruna Mori and I will be reading at Beyond Baroque in Venice, California on December 17, 2005. Readings will kick off at 7:30 to be followed by a tribute to Cid Corman at 9:00; for this portion of the event feel free to bring Corman correspondence, books, or magazines from which to read and share and celebrate. All welcome.

Beyond Baroque, 681 Venice Blvd., Venice, \$7/\$5/members free, 7:30 & 9:00

Some proceeds from this event will be donated to Cid's wife, Shizumi, and be used to defray the cost of a plot and memorial for Cid.

Beyond Baroque has ordered some really cool Corman books and ephemera which will be available.

For more information:

Beyond Baroque Literary Arts Calendar

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

Ahadada Books

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

Contact us:

<http://www.sendeck.com/ahadada/contact/>

17 December, Saturday - 7:30 PM

## AHADADA BOOKS Presents

Join the writers and poets of Ahadada Books from the US, Canada, and Japan. JESSE GLASS has been anthologized most recently in *Visiting Walt* (Iowa); a selected poems is forthcoming from West House. CATHERINE DALY's books include *Locket* (Tupelo) and *DaDaDa* (Salt) and an upcoming Ahadada chapbook. BRUNA MORI's New York cityscape poems, with ink paintings by Matthew Kinney, is forthcoming from Meritage. She's appeared in *Fence*, *ZYZZYVA*, *Trepan*, and has a chapbook forthcoming from Ahadada. DANIEL SENDECKI's *Strange Currencies* came out from Ahadada in 2003. He is working on a long poem inspired by George Oppen's "Of Being Numerous." JEROME ROTHENBERG is author of over seventy books of poetry including *Poems for the Game of Silence*, *Poland/1931*, *A Seneca Journal*, *Vienna Blood*, *That Dada Strain*, *New Selected Poems 1970-1985*, *Khurbn*, and recently, *A Paradise of Poets* and *A Book of Witness* (all New Directions) and a forthcoming chapbook from Ahadada.

17 December, Saturday - 9:00 PM

### CID CORMAN TRIBUTE and MEMORIAL

The legendary poet, translator, and editor CID CORMAN (b. 1924) passed away on March 12, 2004. Join JEROME ROTHENBERG and Ahadada Press in a tribute to this key figure in American poetry of the second half of the 20th century. Corman published more than 100 books and pamphlets and edited the influential literary journal *Origin*, among others. In 1990, his two vol. selected poems *OF* ran to some 1500 poems; Volume 3 appeared in 1998. With Ahadada authors. Bring Corman correspondence, books, or magazines from which to read and share and celebrate. All welcome.

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## 471. **Michael Kelleher**

### ***OlsonNow Updates***

*Sat 26 Nov 2005*

---

on the Blog:

A Note from Ammiel regarding participation in the Dec. 3. event

<http://olsonnow.blogspot.com>

on the documents page:

Alan Gilbert, "Olson and Empire"

Ammiel Alcalay, "Republics of Poetry" and "What to Whom"

<http://epc.buffalo.edu/authors/olson/blog/>



on the epc olson page:

Charles Bernstein, "Introjective Verse" (From Chain)

<http://epc.buffalo.edu/authors/olson/index.html>

and don't forget:

OlsonNow

Saturday, December 3, 1:00 p.m.

Who, where, and what is Charles Olson now? Come as you are for an open forum on Olson organized by Ammiel Alcalay and Mike Kelleher, and co-sponsored by Beyond Baroque. See the New York premiere of Henry Ferrini's *Poet and the City: Charles Olson and the Persistence of Place*; listen to David Amram, Jack Hirschman, Ed Sanders, and Anne Waldman perform Olson.

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472. **C Daly**

***Re: Ahadada @ Beyond Baroque, Dec 17, 2005***

*Sat 26 Nov 2005*

---

Please backchannel me at [REDACTED] if you are interested in reading for Cid Corman.

All best,

Catherine Daly

author of the eBook SECRET KITTY (72 pps, Ahadada, 2005)

[REDACTED]

Hi folks! A quick announcement for the list. Jerome Rothenberg, Jesse Glass, Catherine Daly, Bruna Mori and I will be reading at Beyond Baroque in Venice, California on December 17, 2005. Readings will kick off at 7:30 to be followed by a tribute to Cid Corman at 9:00; for this portion of the event feel free to bring Corman correspondence, books, or magazines from which to read and share and celebrate. All welcome.

Beyond Baroque, 681 Venice Blvd., Venice, \$7/\$5/members free, 7:30 & 9:00

Some proceeds from this event will be donated to Cid's wife, Shizumi, and be used to defray the cost of a plot and memorial for Cid.

Beyond Baroque has ordered some really cool Corman books and ephemera which will be available.

For more information:

Beyond Baroque Literary Arts Calendar

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

Ahadada Books

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

Contact us:

<http://www.sendeki.com/ahadada/contact/>

17 December, Saturday - 7:30 PM

AHADADA BOOKS Presents

Join the writers and poets of Ahadada Books from the US, Canada, and Japan. JESSE GLASS has been anthologized most recently in *Visiting Walt* (Iowa); a selected poems is forthcoming from West House. CATHERINE DALY's books include *Locket* (Tupelo) and *DaDaDa* (Salt) and an upcoming Ahadada ebook. BRUNA MORI's New York cityscape poems, with ink paintings by Matthew Kinney, is forthcoming from Meritage. She's appeared in *Fence*, *ZYZZYVA*, *Trepan*, and has a chapbook forthcoming from Ahadada. DANIEL SENDECKI's *Strange Currencies* came out from Ahadada in 2003. He is working on a long poem inspired by George Oppen's "Of Being Numerous." JEROME ROTHENBERG is author of over seventy books of poetry including *Poems for the Game of Silence*, *Poland/1931*, *A Seneca Journal*, *Vienna Blood*, *That Dada Strain*, *New Selected Poems 1970-1985*, *Khurbn*, and recently, *A Paradise of Poets* and *A Book of Witness* (all New Directions) and a forthcoming chapbook from Ahadada.

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473. **Jim Andrews**

**Joan Brossa**

*Sun 27 Nov 2005*

---

Here is an interesting page concerning the sculptural poetry of Spain's Joan Brossa: <http://www.spaindev.pomona.edu/barcelona/brossa.html>

From the "commentary":

"SSomebody told me one time that the first man who compared a woman to a flower was a poet, but the second was simply an imbecile." For over fifty years Joan Brossa has been investigating the link between metaphor and image, inventing what he calls "object poems" that have the autonomy and power of a poem yet include no words."

ja  
<http://vispo.com>

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---

474. **Haas Bianchi**

***Re: Joan Brossa***

*Sun 27 Nov 2005*

---

I think Brossa is Catalan not Spanish...

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Jim Andrews  
Sent: Sunday, November 27, 2005 1:38 AM  
To: ██████████  
Subject: Joan Brossa

Here is an interesting page concerning the sculptural poetry of Spains's Joan Brossa: <http://www.spaindev.pomona.edu/barcelona/brossa.html>

From the "commentary":

"SSomebody told me one time that the first man who compared a woman to a flower was a poet, but the second was simply an imbecile." For over fifty years Joan Brossa has been investigating the link between metaphor and image, inventing what he calls "object poems" that have the autonomy and power of a poem yet include no words."

ja  
<http://vispo.com>

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---

475. **Camille Martin**

***three concrete poems***

*Sun 27 Nov 2005*

---

hi, please check out my three concrete poems at xStream:

<http://www.xpressed.org/xstream/issue30/concrete.pdf>

"fortuna square"  
"gravel pawn"  
"yoke scrap regatta"

camille

camille martin  
156 brandon avenue, #403  
toronto, on m6h 2e4  
canada  
[REDACTED]

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476. **David-Baptiste Chirot**

**Re: Joan Brossa**

Sun 27 Nov 2005

Thank you so much Jim--  
yes--Brossa is a Catalan--  
i have a friend who has known of him for some time--and translated some  
things of his--from catalan--  
there is a relationship with the object, the actual forms--in many  
Catalans--Picasso, Joan Miro Gaudi--the object itself as a speaking  
form--and a form of writing--  
and form of dance--

*From: Haas Bianchi <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: Joan Brossa  
Date: Sun, 27 Nov 2005 06:27:38 -0600*

*I think Brossa is Catalan not Spanish...*

*-----Original Message-----*

*From: UB Poetics discussion group [mailto:[REDACTED]] On  
Behalf Of Jim Andrews  
Sent: Sunday, November 27, 2005 1:38 AM  
To: [REDACTED]  
Subject: Joan Brossa*

*Here is an interesting page concerning the sculptural poetry of Spains's  
Joan Brossa: <http://www.spaindev.pomona.edu/barcelona/brossa.html>*

*From the "commentary":*

*"SSomebody told me one time that the first man who compared a woman to a*

*flower was a poet, but the second was simply an imbecile." For over fifty years Joan Brossa has been investigating the link between metaphor and image, inventing what he calls "object poems" that have the autonomy and power of a poem yet include no words."*

ja

<http://vispo.com>

---

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

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---

477. **Brian Whitener**  
**hofer email**

Sun 27 Nov 2005

Hi,

If anyone has an email for Jen Hofer, could you back channel me at



thanks,

brian

-----

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

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---

478. **Brian Clements**  
**Sentence 3 Now Available**

Sun 27 Nov 2005

In this issue:

A special feature on The Prose Poem in Great Britain, edited and introduced by N. Santilli, with work by Andy Brown, John Burnside, Vahni Capildeo, B. Catling, Patricia Debney, Roy Fisher, Alan Halsey, Cecil Helman, Rolf Hughes, Norman Joep, Rupert M. Loydell, Rod Mengham, Christopher Middleton, David Miller, Geraldine Monk, Christopher North, Brian Louis Pearce, Peter Reading, Peter Redgrove, Peter Riley, Gavin Selerie, Andrew Shelley, Ken Smith, and Aaron Williamson.

Other S3 contributors: Joe Ahearn, Radu Andriescu, Sally Ashton, Ben Azul, Carol Bardoff, Edward Bartók-Baratta, Reva Blau, Joe Bonomo, Susan Briante, John Briggs, Christopher Buckley, Maxine Chernoff, Paul Colinet, Margarito Cuéllar, Robin Cunningham, Catherine Daly, Robin Dare, Cortney Davis, Sean

Thomas Dougherty, Russell Edson, kari edwards, Elisabeth Frost, Arturo Giovannitti, Dennis Gonzalez, Noah Eli Gordon, Jeff Harrison, Michael Helsem, Bob Heman, Brooke Horvath, Theo Hummer, Tateo Imamura, George Kalamaras, Janet Kaplan, Charles Kesler, Milton Kessler, Gerry LaFemina, Juliana Leslie, Rachel Levitsky, Rebecca Lilly, Gian Lombardo, Marjorie Manwaring, Michael Martone, Jerry McGuire, Derek McKown, Chris Murray, Daniel Nester, John Olson, Papa Osmubal, Shin Yu Pai, Rochelle Ratner, Andrew Michael Roberts, Matthew W. Schmeer, Leonard Schwartz, Dale Smith, Ellen McGrath Smith, Alan Sondheim, Adam J. Sorkin, Rebecca Spears, Hugh Steinberg, Steven J. Stewart, Charles Harper Webb, and Stephanie Woolley-Larrea.

Subscription rates: \$12 for one issue, \$22 for two issues, \$30 for three issues

(domestic shipping included--add \$2 for shipping outside US, Canada, Mexico, and

Carribean; add an additional \$4 for international air mail).

Back issues: (#1 and #2): \$6 with the purchase of a subscription.

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Credit card:

Order from Amazon (pricing varies slightly):

[http://www.amazon.com/exec/obidos/tg/detail/-/B0002CZNBC/qid=1132341731/sr=8-3/ref=sr\\_8\\_xs\\_ap\\_i3\\_xgl153/002-9163787-6394401?v=glance&s=magazines&n=507846](http://www.amazon.com/exec/obidos/tg/detail/-/B0002CZNBC/qid=1132341731/sr=8-3/ref=sr_8_xs_ap_i3_xgl153/002-9163787-6394401?v=glance&s=magazines&n=507846)

PayPal:

Order from the Firewheel Editions website, <http://firewheel-editions.org>

Sentence is also available from Bernhard DeBoer, Inc. and EBSCO.

Dr. Brian Clements, Coordinator

MFA in Professional Writing



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Dept. of English Language, Comparative Literature, and Writing

Western Connecticut State University

181 White St.

Danbury, CT 06810

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<http://www.wcsu.edu/english/mfa>

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Impossible.love ... Mark Stamenkovic

Libertatory Art & Authentic Collaboration...Kai Barrow

Interviews/Conversations Mitchell Morris\_Form or Platform? Beneath the skin of the Vlog-sphere Allan Graubard on Conducting and Collaboration (in conversation with Lillian Fellmann)

Artists' Projects

MariaMaria with interview by Holly Crawford

Editorial Interrogations

Marina Abramovic

AC:Collaborative is a peer reviewed journal

Edited by Holly Crawford, Ph.D. and Lillian Fellmann



ISSN 1558-5387

AC:Collaborative© by AC, 2004-2005

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481. **Simon DeDeo**

***rhubarb is susan***

*Sun 27 Nov 2005*

---

Dear all,

Three reviews coming to you this Sunday night from rhubarb is susan. One of Tom Ward in H\_NGM\_N, one of Soyoung Jung in Conjunctions, and one of Brian Turner who recently had some Iraq poems in the Georgia Review.

<http://rhubarbissusan.blogspot.com>

<http://rhubarbissusan.blogspot.com/2005/11/thom-ward-howhatwhywherewhen-bone.html> <http://rhubarbissusan.blogspot.com/2005/11/soyoung-jung-before-disappearing-act.html> <http://rhubarbissusan.blogspot.com/2005/11/brian-turner-observation-post-71.html>

Also, please take a look at a small fundraiser I'm conducting on the blog. From now until December 31st, buy your books via the links provided on the blog to the Powell's Books website in Oregon.

Fifteen percent of the purchase price (ex. tax and ship) will be donated to the Friends Committee on National Legislation, the Quaker group providing guidance and advocacy for non-violent solutions on the national and international level.

Please see



<http://rhubarbissusan.blogspot.com/2005/11/blog-within-blog-fundraiser.html>  
for more details, and the links you need to use for your purchases to be counted.

Thanks, and I hope everyone had a wonderful Thanksgiving --

Simon

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482. **Richard Tagett**

***Breaking the Silence***

Sun 27 Nov 2005

---

Introducing BREAKING THE SILENCE by Richard Tagett  
Diogenes San Francisco, 2005

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

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483. **Ishaq**

***Interview with Stephen Fry on slam idol***

Sun 27 Nov 2005

---

Interview with Stephen Fonn slam ry

Show Number 58 - October 20th 2005 - Featuring an interview with Stephen Fry about his book 'The Ode Less Travelled: Unlocking the Poet Within'.

<http://slamidol.tripod.com/#stephenFry>

download interview:

<http://homepage.mac.com/simon.toon/SlamIdol/slamidol20051020.mp3>

<http://www.stephenfry.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 bela-fonte

<http://www.sidebrow.net/2006/lbraithwaite-01.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/>

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484. **Steve Dalachinsky**

***Fw: 3 big ones***

*Sun 27 Nov 2005*

---

the Bowery Poetry Club

308 Bowery (between houston and bleecker)

presents

Saturday

Dec 3, 2005 @ 2 pm    free

a Celebration of steve and yuko's sisypus press

w/an exhibit and sale of limited xeroxes of yuko's cover art

a reading by:

john farris

bonny finberg

james hoff

anna moschovakis

tom obrzut

julien poirier

thaddeus rutkowski

tom savage

hershel silverman

jeff wright

and yuko and steve

308 Bowery (Houston & Bleecker - F to 2nd Ave, 6 to Houston,

21 bus to Houston) for info: call club or [REDACTED]

for info call 1212 - [REDACTED] / 1212 925 -5256

and

saturday dec. 10th, 2005 @ 8 P.M.

steve dollar, steve dalachinsky, matt maneri & todd nicholson music and poetry

@

Community Bookstore  
143 7th Avenue @ Carroll St. in Park Slope  
(F train to 4th Avenue)



8 p.m.    donation

and

sunday dec. 11, 2005    6 pm sharp

@ the cornelia street cafe

29 cornelia st

(between bleecker & w. 4th)

Barry Wallenstein (poetry) and John Hicks (piano)  
celebrate their new cd Pandemonium

preceded by

steve dalachinsky (poetry) and Matthew Shipp (piano)  
celebrating their new cd phenomena of interference

\$10 including a drink    \$7 students

for info call  / 

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485. **Jim Andrews**

**Re: Joan Brossa**

Sun 27 Nov 2005

---

I think I see: Catalunya is part of Spain but Spanish is not the language generally spoken. So that they usually wouldn't call themselves Spanish but Catalan. Correct?

I like what I've seen of Brossa's work on the Web. Anyone else have some interesting links to his work? I searched around a bit but couldn't find anything as good as the link I sent before.

ja

<http://vispo.com>

*Thank you so much Jim--  
yes--Brossa is a Catalan--  
i have a friend who has known of him for some time--and translated some  
things of his--from catalan--  
there is a relationship with the object, the actual forms--in many  
Catalans--Picasso, Joan Miro Gaudi--the object itself as a speaking*

| *form--and a form of writing--  
and form of dance--*

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486. **Tim Peterson**

***Susan Landers and Beth Anderson @Segueway, BPC on Dec 3, 4 PM***

*Sun 27 Nov 2005*

---

Please join us:

Poetry Reading:

Susan Landers and Beth Anderson

Saturday, December 3rd

4 p.m.-6:00 p.m.

Bowery Poetry Club

308 Bowery, just north of Houston

[www.segue.org](http://www.segue.org)

[bowerypoetry.com/midsection.htm](http://bowerypoetry.com/midsection.htm)

Susan Landers is the author of 248 mgs, a panic picnic (O BOOKS, 2003) and a co-editor of Pom2. Recent poems have appeared in the Chicago Review, Factorial, and Aufgabe. She lives in Brooklyn.

Beth Anderson is the author of Overboard (BURNING DECK) and The Habitable World (INSTANCE). Poems are forthcoming in NO: A Journal of the Arts. She is one of the editors of Subpress and a contributing editor to The Poker, and she lives in Richmond, Virginia.

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487. **Fence and Fence Books**

***Alberta Prize Reminder***

*Mon 28 Nov 2005*

---

Ladies, don't forget to submit your manuscripts to the Alberta Prize.

Postmark deadline is Wednesday, November 30th.

Visit <http://www.fencebooks.com> for complete guidelines and required entry form.

--

To unsubscribe from: Fence and Fence Books, just follow this link:

[http://www.constantcritic.com/mojo/mojo.cgi?](http://www.constantcritic.com/mojo/mojo.cgi?f=u&l=fence&e=████████&p=10876)

[f=u&l=fence&e=████████&p=10876](http://www.constantcritic.com/mojo/mojo.cgi?f=u&l=fence&e=████████&p=10876)

Click this link, or copy and paste the address into your browser.

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488. **Fence and Fence Books**  
***Fence and Fence Books Unsubscription***

*Mon 28 Nov 2005*

---

Unsubscription from list:

Fence and Fence Books

is successful.

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

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

- 

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489. **Jim Andrews**  
***links to algorithmic art***

*Mon 28 Nov 2005*

---

if you are interested in algorithmic art, you will find  
<http://www.gratin.org> a fine resource. this is antoine schmitt's (paris)  
links page to

algorithmic art

cybernetic art

generative art

genetic art

artificial art

interactive art

software art

=> programmed art

i visit antoine's links page from time to time and check out a few pieces. there is  
work from north america amongst his links, but the majority is perhaps from  
elsewhere. i take great pleasure in such a rich links page to algorithmic art  
from all over the place. honestly i enjoy this links page more than many an on-  
line publication. which isn't to denigrate online publications but, rather, to note  
the value of a good links page. i think such things are undervalued. you know  
we make the web. aol and google yadayada do not do this for us. links pages are  
a very special part of any site. when sites do not have a links page, i wonder if

the authors are self-absorbed. building net art consists not only in building works of net art but the net of art.

concerning antoine's own work, i wrote something about it, if you like, at <http://turbulence.org/curators/Paris/schmittenglish.htm> ; this is from a larger project profiling the net art of six parisian net artists.

ja  
<http://vispo.com>

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490. **Ron Silliman**

***Silliman's Blog***

*Mon 28 Nov 2005*

---

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

RECENT POSTS

An epic in seeming lyrics:

Laura Sims' Practice, Restraint

Poetry & class

Academic schools & schools in poetry

Audio & video

as a means of preserving poetry

A portrait of the author

as an Easter peep

A history of the New York School

by Jordan Davis

Vanitas:

the most ambitious new poetry mag

in decades

Portraying John Ashbery

in the New Yorker

A day in New York City:

a podcast for MiPORadio,

reading with David Shapiro

Carl Thayer:

an elegy

Involuntary Lyrics  
by Aaron Shurin:  
reinventing the sonnet

Standing on their own:  
Film Poems by Mark Lamoureux

New Western poetry in El Paso:  
The transmigration of Bobby Byrd

Elizabeth Bishop:  
Form, position & politics

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

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---

491. **Haas Bianchi**  
***Re: Alberta Prize Reminder***

*Mon 28 Nov 2005*

---

Ladies?

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Fence and Fence Books  
Sent: Sunday, November 27, 2005 11:08 PM  
To: ██████████  
Subject: Alberta Prize Reminder

Ladies, don't forget to submit your manuscripts to the Alberta Prize. Postmark deadline is Wednesday, November 30th. Visit <http://www.fencebooks.com> for complete guidelines and required entry form.

--

To unsubscribe from: Fence and Fence Books, just follow this link:

<http://www.constantcritic.com/mojo/mojo.cgi?f=u&l=fence&e=████████csu.buffalo.edu&p=10876>

Click this link, or copy and paste the address into your browser.

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---

492. **Kevin Hehir**  
***December 1 to 4, 2005: EMBEDDED, an exhibition in Miami***

*Mon 28 Nov 2005*

---

i visited this gallery in london a few years ago to see a fluxus show. those in the area might want to check this out.

bests,  
ekvin

Subject: December 1 to 4, 2005: EMBEDDED, an exhibition in Miami

You are invited to EMBEDDED, an exhibition curated by the Center of Attention as part of frisbee (miami) at the Cavalier Hotel, 1320 Ocean Drive (between 13th and 14th), Miami Beach, December 1-4, 2005, 1 to 7pm

Art fairs are disgusting  
They make us feel sick  
Is this the best way to show art?  
And curate art?  
It is revolting

We are against it  
We are for  
Freeing the Tiananmen 126  
Stopping dictators  
Cleaning the world's water supply  
Stopping child abuse  
And other stuff

'...There's these two curators in bed...'

The curators of the Center of Attention  
take to their hotel bed in a 'bed-in' protest  
for the entire 4 days of the Miami art fairs  
'Down with stuff!' they say.

we imagined the show would cover significant points  
What is the curator to do for an art fair?  
like the impotent protest gesture of the artist  
the curator is to the art fair what the artist is to politics  
expendable

We hope to see you in Miami. For further information on EMBEDDED and other frisbee participants, please visit the website:  
<http://www.thecentreofattention.org/exhibitions/miami.html> or contact Pierre/  
Gary at the Centre of Attention on +(44) 20 8880 5507 or [REDACTED] With thanks to  
Jen DeNike, Anat Ebgi and all at frisbee for their support.

.

--

To update your contact details visit <http://tcoa.phplist.com/lists/?p=preferences&uidÎ31413a274cee25414e283ed5955708>



--

Powered by PHPlist, [www.phplist.com](http://www.phplist.com) --

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493. **Kevin Hehir**

***December 1 to 4, 2005: EMBEDDED, an exhibition in Miami***

*Mon 28 Nov 2005*

---

this might be on interest.

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the curator is to the art fair what the artist is to politics

expendable

We hope to see you in Miami. For further information on EMBEDDED and other frisbee participants, please visit the website:

<http://www.thecentreofattention.org/exhibitions/miami.html> or contact Pierre/

Gary at the Centre of Attention on +(44) 20 8880 5507 or [REDACTED] With thanks to Jen DeNike, Anat Ebgi and all at frisbee for their support.

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To update your contact details visit <http://tcoa.phplist.com/lists/?p=preferences&uidf31413a274cee25414e283ed5955708>

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494. **David A. Kirschenbaum**

***Boog City presents 3rd bed and The New Nice this Thurs.***

*Mon 28 Nov 2005*

---

please forward

-----

Boog City presents

d.a. levy lives: celebrating the renegade press

3rd bed (Lincoln, RI)

Thurs. Dec. 1, 6 p.m., free

ACA Galleries

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

NYC

Event will be hosted by

3rd bed art editor Paul McRandle

Featuring readings from

Bryson Newhart

Matvei Yankelevich

With music from Providence's

The New Nice

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

Curated and with an introduction by Boog City editor David Kirschenbaum

-----

Bryson Newhart's writing has recently appeared in Snow Monkey, Taint Magazine, Word Riot, Muse Apprentice Guild, Reinventing the World, and Eyeshot.

Matvei Yankelevich is currently working with Eugene Ostashevsky on an Anthology of Oberiu Writers for Northwestern Univ. Press. His translations of Daniil Kharm's have appeared in Open City and New American Writing, and are forthcoming in The Germ. Matvei's translation of Alexander Vvedensky's The Grey Notebook was published in the new Eastern European Poets Series from Ugly Duckling Presse, which he edits. He is also a coeditor of 6x6, a poetry periodical. Matvei's own poetry and prose writing has appeared in Lit, Lungfull!, Fulcrum, Raised In A Barn, Dirigible, New York Nights, and online at Can We Have Our Ball Back, Shampoo, 3 AM, and Aught.

The New Nice are a cello and piano duo hailing from Providence, RI who, if they had to describe their music, would say it combines elements of Baroque, Minimalism, and Weimar Republic-era cabaret with a New Wave pop sensibility. Caroline Rodriguez is a classically trained pianist and singer who could read music before she could read words. Matt Everett started his career playing electric mandolin and whored around with many bands, from the Eyesores to Bonny Prince Billy, before mending his ways to become the cellist and principal songwriter and singer of The New Nice.

-----

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

Venue is bet. 10th and 11th avenues

[www.3rdbed.com](http://www.3rdbed.com)

Next event Jan. 5,

Antennae (Chicago) and Kenning Editions (Berkeley, Calif.)

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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495. **Aaron Belz**

***Readings @ The Schlafly Tap Room: K. Curtis Lyle and Marcellus Leonard***

*Mon 28 Nov 2005*

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This Thursday, December 1, 2005 - 8:00 PM

Readings @ The Schlafly Tap Room presents K. Curtis Lyle and Marcellus Leonard, two great African American poets performing their work together for the first time.

Visit <http://belz.net/readings/> for directions or more information.

Hope to see you there.

Aaron

K. CURTIS LYLE

K. Curtis Lyle was born in 1944 and grew up in Watts, in South Central Los Angeles, and was a prominent member of the seminal Watts Writers Workshop. He came to St. Louis in the late '60s to teach at Washington University and became connected with the Black Artists Group (BAG). Curtis's work has been widely anthologized for decades, but the most succinct collection of his poetry is *Electric Church* (Beyond Baroque Press, 2003). Also in 2003, Ikef Records re-released "The Collected Poem for Blind Lemon Jefferson," one of Curtis' collaborations with his dear friend, the late Julius Hemphill, of BAG and the World Saxophone Quartet.

MARCELLUS LEONARD

Marcellus Leonard is a life long poet who writes primarily from maturational, family and travel inspirations. He has taught creative writing for 15 years at the University of Illinois at Springfield. He has published three volumes of poetry: *Nubian Cousins: Adventures in Verse*, *Cardboard Ears: The Early Poems*, and *Shake The Thunder Down*. Of learning to handle difficult people you can't get away from, Marcellus says, "Ain't no point in chopping down the tree if you have no place to ship the wood."

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496. **Thomas savage**

***Re: elizabeth murray exhibit***

*Mon 28 Nov 2005*

---

I like this poem a lot, Steve. Thanks for reminding me of Elizabeth Murray's show also. I keep meaning to see it each Friday since it opened and then something always comes up that I have to do. Will see it soon, however. Also the Redon show at MOMA. His work I've loved my whole life long. Murray's work I've loved as long as I've seen it in galleries. Anyway, I hope you saw the Redon, too. Regards, Tom Savage

Steve Dalachinsky <[REDACTED]> wrote: the paintings of elizabeth murray

1. shrinking lines

night  
mirrors  
an empire of shrinking  
lines  
tangled & trembling  
within the true air of this  
wonderful world  
  
a beam of light  
raises itself like a glass of beer  
@ noon  
& the alphabet flies by like a long arm  
tugging at itself  
near the entrance to where the children  
meet  
think  
join  
fall  
fly  
become a mobius  
of  
heart &  
mind  
then leap like the heartbeats of  
beginners  
into the spiraling  
waves.

2. do the dance

can you hear me  
from where you are?  
i've been off the farm a long time  
& been defying the laws of arithmetic  
more than you'll ever know  
searching for things to come  
  
don't be too cruel  
my feet are trembling in the  
hollow canal  
(ah my kingdom for a shoe)  
another you  
sketched within my sketch books

what is love? you ask  
it is a dog bounding as it unlocks its  
tongue  
a bed of waxen water  
at the bottom of a summer wind  
a top poppin offa da lowdown  
bare boppin @ the showdown  
swoopin the sun @ the moon  
from their saucers  
& saucerin 'em back to the sky  
where they will dance once again  
amongst the bowtied  
constellations.

steve dalachinsky nyc @ moma 11/20/05 & 2 home 11/25/05

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

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497. **Michael Kelleher**

***JUST BUFFALO E-NEWSLETTER 11-28-05***

*Mon 28 Nov 2005*

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## ORBITAL SERIES

Nickel City Poetry Slam, featuring national slam artist, Christian Drake  
Friday, Dec. 2, 8 p.m.  
Albright-Knox Art Gallery  
Sign-ups at 7:30

Come and join us for the first edition of the Nickel City Poetry Slam series, in collaboration with Gabrielle Bouliane (nine-year national poetry slam veteran), the Albright-Knox Art Gallery, and Just Buffalo Literary Center. The evening starts with a feature by nationally recognized slam poet Christian Drake, whose poems are best known for their vicious political satire, juvenile humor and well crafted metaphors. Afterwards, the hottest local spoken word artists will compete for a \$25 cash prize and a chance to be on the first national Buffalo Poetry Slam Team, competing in Austin, TX in 2006! Who will be the best? You be the judge! (Signup: 7:30 p.m.).

## WORKSHOPS

THE WORKING WRITER SEMINAR: LAST FALL WORKSHOP THIS SATURDAY!

In our most popular series of workshops, writers improve their writing for publication, learn the ins and outs of getting published, and find ways to earn a living as writers. Usually taught by Kathryn Radeff, who is taking off from teaching this fall, we have invited a series of visiting writers to participate in these four one-day workshops.

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.

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: TBD FOR DEC.

WORLD OF VOICES RESIDENCIES

December 5-9, Nancy Lagomarsino

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

TALKING LEAVES BOOKS

Bee Lavender

Book signing, Lessons in Taxidermy (Punk Planet Books)

Monday November 28, at 7 pm.

Talking Leavesâ€¦ Elmwood, 951 Elmwood Ave

Tom Waters

Book signing, First Person, Last Straw (Authorhouse).

Wednesday November 30, at 7:00 pm.

Talking Leavesâ€¦ Books, 3158 Main St.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

---

Michael Kelleher  
Artistic Director  
Just Buffalo Literary Center  
Market Arcade  
617 Main St., Ste. 202A  
Buffalo, NY 14203  
[REDACTED]  
[REDACTED] (fax)  
www.justbuffalo.org  
[REDACTED]

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498. **Nick Piombino**  
*new on \*fait accompli\**

*Mon 28 Nov 2005*

---

new on  
fait accompli  
<http://nickpiombino.blogspot.com>

\*The Unbearable Lightness of Berrigan  
\*\*If There Have to be Holidays  
(on shopping for books in Gloucester  
and Davis Mass, and some reflections re:  
Libby Rifkin's \*Career Moves\*)

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499. **Small Press Traffic**  
*Cross & Foust at SPT this Fri 12/2*

*Mon 28 Nov 2005*

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Small Press Traffic is pleased to present  
a reading by  
Del Ray Cross & Graham Foust  
Friday, December 2, 2005 at 7:30 PM

Del Ray Cross joins us in celebration of his first full-length collection, due out next year. He edits and publishes Shampoo, an online poetry magazine found at [www.ShampooPoetry.com](http://www.ShampooPoetry.com), and has done so for over five years, which is also the number of years he's been living in San Francisco. Ron Silliman called Cross's earlier chapbook, *Cinema Yosemite* (Pressed Wafer, 2001), "precisely the kind of book that gives one great hope for the future of poetry."



Graham Foust is the author of the collections *Leave the Room to Itself* (Ahsahta Press, 2003) and *As in Every Deafness* (Flood Editions, 2004). Susan Howe says he "has an unerring sense of the exact contours of a particular thought and is able to express them with mathematical precision and emotional delicacy; yet pushing against lyric constraint is wildness, uneasiness, sometimes terror." Foust recently relocated to the Bay Area, where he is teaching at St. Mary's College of California.

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)

please see our website for a map: <http://www.sptraffic.org>

Our Poets' Theater Jamboree runs January 13-27 and spring season begins February 10 with Gloria Frym & Bernadette Mayer. To receive a spring flyer, please send us your name & address.

Elizabeth Treadwell Jackson, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

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500. **Benjamin Sher**  
***Invitation to New Poetry Review***

*Mon 28 Nov 2005*

---

Dear friends:

I would like to invite you and your students to examine, evaluate and hopefully join The New Poetry Review (NPR), an online poetry workshop, located at:

<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), 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, probationary 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 Poems -- Private. These private forums are NOT visible to any outsider or guest. You will see them only after you become a member. 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 and critics 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 novice 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



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501. **Stephen Vincent**  
*Chris Sullivan in New Orleans*  
Mon 28 Nov 2005

---

If you are interested in a unique probe into New Orleans, the inveterate poet/photo found object realist Chris Sullivan has real work there in demolition! The little audio recordings ("West Lake Demo", among a couple of others) - accounting the immediate terrain - gets as close to residual facts as I've "seen."

Go to:

<http://8letters.blogspot.com/>

& scroll down to:

Wednesday, November 16, 2005

Barcode Noir

.

chorus of

DRILL MOTORS IN REVERSE

hey man you know where I can score some morefema?

how 66 hours a week full-time screws-backer-outer sound?

last 26 at time and half?

22.50 an hour

I was thinking maybe I could hold an orange slow traffic flag -

the devastation goes

to your head - the houses

the houses Stanley lived right down the street

the handwriting, in notebooks

---

Stephen V

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

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502. **Michael Magee**

***Combo Mag, Books, Arts news --check it!***

*Mon 28 Nov 2005*

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Hi all,

I'm writing because people are actually starting to buy stuff off the new Combo Arts website and, to my amazement, it actually works!

Combo Arts, if you haven't heard, is the new non-profit organization which I started after seven years of publishing Combo Magazine. The non-profit supports the magazine and book series as well as the Duncity Poetry Series. We also hope to start awarding writing Fellowships for writers who could use some extra money in order to finish worthwhile projects.

Anyway, this is all detailed on the site:

You can subscribe to the magazine, buy the first two Combo Books (K. Silem Mohammad's A THOUSAND DEVILS and Kent Johnson, ed., ALSO WITH MY THROAT I SHALL SWALLOW TEN THOUSAND SWORDS: ARAKI YASUSADA'S

LETTERS IN ENGLISH) and you can also make a donation (and we'll send you Combo products in thanks).

The "About Combo Arts" button tells you what our mission is. The "Donate" button starts you on your way to donating. The "Purchase" buttons etc...

All transactions are done thru PayPal.

There's also a blog to read.

Have a look!

<http://www.comboarts.org>

Yrs,

Mike Magee

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503. **Litmus Press**  
***Coming Soon: Aufgabe #5***

*Mon 28 Nov 2005*

---

AUFGABE #5

Featuring "19 Moroccan Poets" guest edited by Guy Bennett & Jalal El Hakmaoui, and presenting "Re and Not Re John Cage," a special section based on "John Cage," a lecture by Norman O. Brown. With responses to the 1988 lecture by Joan Retallack, Susan Howe, Clayton Eshleman, Anne Tardos, Rosmarie Waldrop, Craig Watson, Leslie Scalapino, Diane Ward, Elizabeth Willis, Jed Rasula, Andrew Joron, and others. With an introduction by Richard Winslow.

Special subscription offers available online through December at [www.litmuspress.org](http://www.litmuspress.org)

--

Litmus Press/Aufgabe  
PO Box 25526  
Brooklyn, NY 11202-5526  
[www.litmuspress.org](http://www.litmuspress.org)

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504. **Stephen Vincent**  
***New de blog***

*Mon 28 Nov 2005*

---

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

More walks, pix and texts, including:

Restoration Services

"Shut-Ins"

New Orleans & the Blue Eyed Stranger

Wittgenstein Meets Ghosts, Meets Art

<sup>3</sup>Let us remember too, that we don't have to translate pictures into realistic ones in order to understand<sup>1</sup> them, any more than we need translate photographs into colored pictures, as though black-and-white men or plants in reality would strike us as unspeakably strange and frightful. Suppose we are to say at this point <sup>1</sup>something is a picture only in a picture-language.<sup>12</sup> Ludwig Wittgenstein Philosophical Grammar: Part I, The Proposition, and its Sense : Part II, On Logic and Mathematics

By the way, if you are new to this particular series, it's possible to scroll back to about October 10 - the one with the basketball and Creeley homage - to get a fuller picture of where these walks ramble, diverge, converge, etc.

Enjoy,

Stephen Vincent

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

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## 505. **Richard Jeffrey Newman**

### ***Upcoming Readings***

*Mon 28 Nov 2005*

---

Richard Jeffrey Newman will be reading from his translation of Saadi's Gulistan:

Tuesday, November 29, 7 PM

Alwan for the Arts ([www.alwan.org](http://www.alwan.org))

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](http://www.richardjnewman.com). He is an Associate Professor in the English Department at Nassau Community College.

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#### 506. **Haas Bianchi**

#### ***Interview Suggestions- December Issue Chicagopostmodernpoetry.com***

*Mon 28 Nov 2005*

---

DECEMBER 2005 Chicagopostmodernpoetry.com to be up December 1, 2005

Book Reviews for December 2005

My Kafka Century, Arielle Greenberg

Forged, Ted Mathys

Table of contents for Transparencies lifted from noon, Chris Glomski.

Whither Nonstopping, Harriet Zinnes

Plus the December, January and February Calendar of Events for the Midwest

Dear Buffalo Listers and Others:

As many of you know Chicagopostmodernpoetry.com tries to publish two or three Poetic Profiles (r) a month and every six months we do a Global Profile (r) our first was of Brazil and our Second was of France (Edited by Jennifer K Dick). Now as we reach our third year and our 150,000th unique visit I am in

need of your help to recommend poets of interest with whom I can do poetic profiles for 2006. So if any of you have suggestions on poets to be interviewed backchannel me with their names and I will approach them over the next year.

Again I thank all of you for all the great support

Regards

Ray

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507. **David A. Kirschenbaum**

**\*\*Last Call: Advertise in Boog City 30\*\***

*Mon 28 Nov 2005*

---

The December Boog City, issue 30, is going to press shortly, 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, your holiday specials.

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

Email on or by this Wed. Nov. 30 to reserve ad space, and ads need to be in on or by this Fri. Dec. 2.

(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]

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508. **Steve Dalachinsky**

***Re: Upcoming Readings***

*Mon 28 Nov 2005*

---

beaver st where what city ????

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509. **Halvard Johnson**

***(no subject)***

*Mon 28 Nov 2005*

---

Please join us for a selection of readings from *Stirring Up A Storm: Tales of the Sensual, the Sexual, and the Erotic*.

Edited by Marilyn Jaye Lewis. Published by Thunder's Mouth Press

When: Sunday, December 4th @ 7 PM Where: KGB Bar Sunday Night Fiction, 85 E. 4th Street, NYC What & Who: Selected readings from *Stirring up A Storm* with Lauren Henderson, Lynda Schor, M.M. De Voe, and Rachel Kramer Bussel. Evening introduced by Marilyn Jaye Lewis How much: Admission Free!

About the participants:

Marilyn Jaye Lewis is co-editor of the internationally acclaimed *Mammoth Book of Erotic Photography* and founder of the Erotic Authors Association. She is the award-winning author of *Neptune & Surf*, a trio of erotic novellas, called by the UK's Guardian newspaper "a sensational debut...take(s) literate erotica well beyond the boundaries once staked by *Story of O...*" Her popular erotic romance novels include *When Hearts Collide*, *In the Secret Hours*, and *When the Night Stood Still*. She is the editor of the top-selling *Hot Womens' Erotica* collection for Book-of-the-Month Club, and the upcoming *Zowie! It's Yaoi! Western Girls Write Hot Stories of Boys Love!* for Thunder's Mouth Press.

Lauren Henderson was born in London and educated at Cambridge, where she studied English Literature with a special focus on Jane Austen (in her second year) and vampires in 19th century romantic and gothic novels (in her third). She has written seven books in her Sam Jones mystery series, which has been optioned for American TV, many short stories, and three romantic comedies - *My Lurid Past*, *Don't Even Think About It* and *Exes Anonymous*. Her latest book is *Jane Austen's Guide to Dating*, published in the US by Hyperion. *Jane Austen's Guide to Dating* has also been optioned as a feature film by Kiwi Smith, who wrote *"Ten Things I Hate About You"* and *"Legally Blonde"*. Lauren's books have been translated into over 20 languages. Together with Stella Duffy she has edited an anthology of women-behaving-badly crime stories, *Tart Noir*.

Lynda Schor is the author of three books of short fiction, *Appetites*, *True Love & Real Romance*, and, most recently, *The Body Parts Shop*. Her stories, which have been nominated for an O'Henry Award, have been published in *Playboy*, *Ms.*, *The Village Voice*, *Mademoiselle*, and many literary magazines and anthologies. A winner of many grants and awards, including two Maryland State Arts Council Awards, Schor is the fiction editor of the online literary magazine, *Salt River Review*. She teaches fiction writing at The New School.

M.M. De Voe: is a prize-winning author, whose short fiction has been published in *PRISM: International*, *The Spectator*, *SLANT*, and *Bee Museum*. Her translations of contemporary Lithuanian fiction are forthcoming in anthologies in Canada and the European Union. She holds an MFA from Columbia University. Her YA novel, *Burn in our Hearts*, was a finalist for the 2004 Bellwether Prize. This past October, her short piece, "Plague Mice," was published in the Fall issue of *Mississippi Review*. She is a sometimes actress and a New York City resident. Milda's contribution to *Stirring Up A Storm*, "Overheard," is a 2005 Pushcart Prize nominee for short fiction.

Rachel Kramer Bussel: is the editor of *Naughty Spanking Stories from A to Z* Vols. 1 and 2, as well as the forthcoming *Glamour Girls: Femme/Femmer Erotica* and several other erotic anthologies. She is Senior Editor at *Penthouse Variations* and a Contributing Editor and columnist for *Penthouse*. She writes the *Lusty Lady* column in *The Village Voice* and conducts interviews for *Gothamist.com* and *Mediabistro*. Her writing has been published in over 50 anthologies, including *Best American Erotica* 2004 and 2006, as well as *AVN*, *Bust*, *Clean-sheets.com*, *The New York Post*, *On Our Backs*, *Penthouse Forum*, *Playgirl*, *Punk Planet*, *San Francisco Chronicle*, *Time Out New York* and others.

Visit [www.stirringupastorm.com](http://www.stirringupastorm.com)

=====

Hal        Serving the tristate area.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

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510. **Jim Andrews**

**"The Battle Over Books"**

*Tue 29 Nov 2005*

---

"The Battle Over Books": an interesting debate at the New York Public Library on video: <http://www.nypl.org/research/chss/pep/pepdesc.cfm?id=1661>

Allan Adler, Association of American Publishers

Chris Anderson, Wired Magazine

David Drummond, Google

Paul LeClerc & David Ferriero, The New York Public Library

Lawrence Lessig, Stanford Law School

Nick Taylor, The Authors Guild

Here we have a representative from Google debating representatives from the Association of American Publishers and The Authors' Guild, who are suing Google, over their Google Print program.

Nice touch, "The Battle Over Books". Reminds you of 'the battle of the books'.

ja

<http://vispo.com>

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511. **jUStin!katKO**

**Alan Sondheim @ Miami University of Ohio**

*Tue 29 Nov 2005*

---

ALAN SONDSHEIM in performance

Thursday December 1st, 8pm

refreshments to follow

Leonard Theatre

Peabody Hall

Miami University - Oxford, Ohio

<http://www.units.muohio.edu/english/events.html> (2nd event down on the page)

note: Alan's performance will be part of the next installment of performances documented @ Meshworks: the Miami University Archive of Writing in Performance - <http://www.orgs.muohio.edu/oxmag/meshworks/>

= an invitation for all the Ohio xperimentals to admit their common location and come see us. We know you're out there...

jUStin!katKO

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512. **Camille Martin**

***Re: links to algorithmic art***

*Tue 29 Nov 2005*

---

thanks for this address, jim (<http://www.gratin.org>)

i went to the link for camille utterback's work & became fascinated by her dynamic, interactive works in which viewer's movements create corresponding movements in the programmed projection . . . see especially the quicktime documentation of "Untitled Five" & others:

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

can you imagine this kind of work using letters & words? how cool would that be!

& check out "text rain," one that does use letters & words interactively . . . reminiscent of brian kim stefans' "dream life of letters" . . . amazing! has anyone here experienced (that seems the right word) her work?

i guess i am interested in algorithmic art, even though i don't know what it is . . .

camille (martin)

| *Jim Andrews wrote:*

if you are interested in algorithmic art, you will find

<http://www.gratin.org> a fine resource. this is antoine schmitt's (paris)

links page to

algorithmic art

cybernetic art

generative art

genetic art

artificial art

interactive art

software art

=> programmed art

i visit antoine's links page from time to time and check out a few pieces. there is work from north america amongst his links, but the majority is perhaps from elsewhere. i take great pleasure in such a rich links page to algorithmic art from all over the place. honestly i enjoy this links page more than many an on-line publication. which isn't to denigrate online publications but, rather, to note the value of a good links page. i think such things are undervalued. you know we make the web. aol and google yadayada do not do this for us. links pages are a very special part of any site. when sites do not have a links page, i wonder if

the authors are self-absorbed. building net art consists not only in building works of net art but the net of art.

concerning antoine's own work, i wrote something about it, if you like, at <http://turbulence.org/curators/Paris/schmittenglish.htm> ; this is from a larger project profiling the net art of six parisian net artists.

ja

<http://vispo.com>

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---

513. **Fence and Fence Books**

***Welcome to Fence and Fence Books***

*Tue 29 Nov 2005*

---

Hello! Thanks for subscribing.

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

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

Private Policy:

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

You might want to save this email for future reference.

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

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

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



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514. **Alex Jorgensen**

***Re: P - Q U E U E / CALL FOR WORK***

*Tue 29 Nov 2005*

---

Dear Lori Emerson:

This is a late response, and so I won't be too surprised if I've just plain missed it. But I just received your e-mail, or should say retrieved, and notice the submission deadline. I reside in Beijing,

so posting a submission to you is impossible -- in fact might've been if I'd sent it out on the day your e-mail first entered my inbox. Would it be possible, I'm trying to ask, to make my last minute submission via e-mail (understanding the this might not jive well, as they say, with norms of your publication). Your time and consideration will be sincerely appreciated.

Regards,  
Alex Jorgensen

--- Lori Emerson <[REDACTED]> wrote:

*P - Q U E U E CALL FOR WORK*

*For P-Queue's 2006 yearbook, a call for:*

*--hybrid pieces on all topics (poetry---prose, works working in between;  
NOT restricted to literary or scholarly discussions)*

*--poetic, innovative approaches to literary or other scholarship*

*--extra-literary talks*

*--unwieldy work (formally difficult, unclassifiable, rebellious, etc)*

*--"process" notes (about or toward another piece of writing or art by the same author) and potentially alongside the work being discussed, or a version of it*

*--pieces on poetry's relationship to other disciplines and artforms*

*--performance pieces*

*DEADLINE: NOVEMBER 30, 2005*

*Mail hardcopy to:*

*Sarah Campbell  
P-Queue  
306 Clemens, Eng Dept*

SUNY Buffalo  
Buffalo, NY 14260

SASE for reply

---

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515. **Jim Andrews**

***Re: links to algorithmic art***

*Tue 29 Nov 2005*

---

Hi Camille,

Yes, "experience" is clearly an important word concerning such work. I haven't experienced Camille Utterback's work in its particular habitat but I have visited her site a few times. It is an unusually good site concerning documentation of offline digital art. It does not leave one with the feeling 'sheesh take up net art and give me something other than the faintest of echoes'. Instead, you can appreciate the concepts and make a note to see her work if you get the chance. Utterback's work is actually quite famous in digital art circles.

I suspect her background is in visual art, as is often the case with digital artists. You noted the piece "Text Rain". Sometimes visual artists create text works that are smarter about new media than writers often are (if they can't quite escape being dominated by print paradigms). Joseph Kosuth's work is another example of that. Not sure what Jenny Holzer's formal background is, but I love her work with language--and her work suggests to me that she too has a visual art background, though the writing is erm i would say exceptionally strong.

As for what algorithmic art is, there may be subtler definitions, but I think of it as art in which the programming is crucial to the art itself, rather than being merely a technical aspect such as a glorified page turner.

Hey I hope your new life in Toronto is going well!!

ja

<http://vispo.com>

*thanks for this address, jim (<http://www.gratin.org>)*

*i went to the link for camille utterback's work & became fascinated by her dynamic, interactive works in which viewer's movements create corresponding*

*movements in the programmed projection . . . see especially the quicktime documentation of "Untitled Five" & others:*

*<http://www.camilleutterback.com/>*

*can you imagine this kind of work using letters & words? how cool would that be!*

*& check out "text rain," one that does use letters & words interactively . . . reminiscent of brian kim stefans' "dream life of letters" . . . amazing! has anyone here experienced (that seems the right word) her work?*

*i guess i am interested in algorithmic art, even though i don't know what it is . . .*

*camille (martin)*

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516. **Lewis LaCook**  
***Xanax Pop migrates again***

*Tue 29 Nov 2005*

---

Please be advised.

Xanax Pop has moved.

To.

Here.

<http://www.lewislacook.org/xanaxpop/>

That is all.

\*\*\*\*\* No  
More Movements...

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

-----  
Yahoo! Personals

Single? There's someone we'd like you to meet.

Lots of someones, actually. Try Yahoo! Personals

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517. **Richard Jeffrey Newman**  
***Re: Upcoming Readings***

*Tue 29 Nov 2005*

---

Steve: Beaver Street is downtown Manhattan. I guess the directions got accidentally cut out of the email:



## Directions

Alwan for the Arts

16 Beaver Street, 4th Floor (Between Broad & Broadway)

New York, NY 10004

1,2 Wall Street

N,R Whitehall

4,5 Bowling Green

J,M Broad Street

A,C Broadway

Hope you can make it.

Rich Newman

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Steve Dalachinsky

Sent: Monday, November 28, 2005 11:06 PM

To: ██████████

Subject: Re: Upcoming Readings

beaver st where what city ????

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518. **Dan Waber**

***4 by Christophe Casamassima***

*Tue 29 Nov 2005*

---

Poetics List,

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcretepoetry/>

has been updated with four pieces by Christophe Casamassima.

If you have any interest in the subtle, the asemic, the blur at the edge of everything where meaning begins to happen, come see.

Regards,

Dan

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519. **Charlie Rossiter**

***3 Guys from Albany Seek Poetry Venues in Southern Louisiana***

*Tue 29 Nov 2005*

---

Do you know of any poetry venues in Southern Louisiana?

Since 1995 the performance poetry group, 3 Guys from Albany (NY), has been executing a grand plan to perform in all of the 18 Albanys in the U.S. We've just returned from a week-long tour of the Upper Midwest which included performing in Albany, MN, our 11th Albany, and we'd like to make Albany, Louisiana our 12th. We think it would be good to take our poetry down there while they are still going through the aftermath of Katrina, but we don't yet have personal connections in the area or know what venues are currently active. Albany is mostly west and a little north of New Orleans, and a little northeast of Baton Rouge. Typically we line up a long-weekend or a week of gigs which includes performing in the Albany. We'd greatly appreciate hearing from anyone with connections to possible venues in that part of Louisiana--colleges, libraries, schools, bars, cafes, regular open mics, slams etc....thanks.

Yours in Peace & Poetry,

Charlie Rossiter  
for 3 Guys from Albany

--

The truth is such a rare thing  
it is delightful to tell it

Emily Dickinson

[www.poetrypoetry.com](http://www.poetrypoetry.com)

where you hear poems read  
by the poets who wrote them

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520. **Michael Tod Edgerton**

***Re: links to algorithmic art***

*Tue 29 Nov 2005*

---

Hey, Camille! How are you? Where are you now? Still in Lafayette, or have you made your way to Toronto? Hope you're doing well!

As for "Text Rain," I do know it; it was--may still be--installed in the lobby of the CIT here at Brown. She gave a talk about a month ago. I got the chance to interact with the work, but after seeing video of people interacting with what I feel is her far superior installation, "Liquid Time," (which, thankfully, does not involve text), "Text Rain" was a bit of a disappointment. The lines of the poem are almost impossible to constitute and you get, at most, one word here, another there, that don't add up to any kind of even fragmented syntax with the faintest of associational, semantic content. At least, it didn't for me when I experienced it. Maybe other people had a better time with it than I did, but I find a lot of purely visual uses of text, though initially very interesting as ideas, mostly disappointing in the end. It seems to me that many of these might as

well have used any other object besides letters. A bunch of letters flying at your face or falling to the

ground or whatnot just leaves me thinking "so what?" - and sometimes with a headache. If the point is merely to underscore the purely material aspect of the signifier, I think this is better accomplished in more "traditional" ways, in juxtaposition to its signifying aspects (also and equally "material," yes?). Take the work of one of my favorite poets, Michael Palmer, whose gorgeous lyricism fleshes out the material nature of the signifier, its signifi-ance or "signifierness," without throwing out the proverbial baby along with. Some of Susan Howe's work does this for me, as well, in a more visual manner. I guess, for my part, I always need the semantic element to be present and interacting with the non-signifying, purely opaque textual elements to give it significance, if not signification.

I suppose "Text Rain" may be intended to do this--Camille Utterback said in her talk that it IS important to her that the poem is there, it isn't (intended to be) incidental--but I think this is undermined by the logistics of how that text is reconstituted. I don't know if I would have ever realized that there is a full, pre-written poem that is "supposed to be" reconstituted in my interaction with the text had she not told me. My experience of it otherwise was less than exciting. More like, kinda fun for a bit; let's move on. All about the techno trick. She can program. Yay. And technically, it IS quite amazing, but I'm just not swayed by her particular use of text in that piece. Of course, part of this might also come from having been shown the whole poem in her presentation. Not the best.

As a sociological experiment/performance piece, however, it's much more interesting to me. I liked watching others interact with it, with varying levels of self-consciousness, and interacting with others myself as I "played" with it. It is, she said herself, all about play (which would ideally include the semantic play of the signifier, as well, but again, I'm not sure that's working for her). But the text aspect seems purely incidental to me, not like in the best of electronic writing (though not so far from some of it). I'm sure others on the list have a much more nuanced understanding and greater appreciation of these sorts of works than I so far do. I kept meaning to get back and try it out again, actually, and it may be too late now. I'll try to remember when I'm on campus tomorrow. If I have any experience that turns my view around, I'll happily report back.

Take care,

Tod

Camille Martin <[REDACTED]> wrote: thanks for this address, jim  
(<http://www.gratin.org>)

i went to the link for camille utterback's work & became fascinated by her dynamic, interactive works in which viewer's movements create corresponding movements in the programmed projection . . . see especially the quicktime documentation of "Untitled Five" & others:

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

can you imagine this kind of work using letters & words? how cool would that be!

& check out "text rain," one that does use letters & words interactively . . . reminiscent of brian kim stefans' "dream life of letters" . . . amazing! has anyone here experienced (that seems the right word) her work?

i guess i am interested in algorithmic art, even though i don't know what it is . . .

camille (martin)

| *Jim Andrews wrote:*

if you are interested in algorithmic art, you will find

<http://www.gratin.org> a fine resource. this is antoine schmitt's (paris)

links page to

algorithmic art

cybernetic art

generative art

genetic art

artificial art

interactive art

software art

=> programmed art

i visit antoine's links page from time to time and check out a few pieces. there is work from north america amongst his links, but the majority is perhaps from elsewhere. i take great pleasure in such a rich links page to algorithmic art from all over the place. honestly i enjoy this links page more than many an on-line publication. which isn't to denigrate online publications but, rather, to note the value of a good links page. i think such things are undervalued. you know we make the web. aol and google yadayada do not do this for us. links pages are a very special part of any site. when sites do not have a links page, i wonder if the authors are self-absorbed. building net art consists not only in building works of net art but the net of art.

concerning antoine's own work, i wrote something about it, if you like, at <http://turbulence.org/curators/Paris/schmittenglish.htm> ; this is from a larger project profiling the net art of six parisian net artists.

ja

<http://vispo.com>

Michael Tod Edgerton

Graduate Fellow, Program in Literary Arts

Box 1923

Brown University

Providence, RI 02912

Rebuild New Orleans / Bulldozer Bush

---

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<http://mail.yahoo.com>

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521. **Kathleen Ossip**  
***Call for submissions***

*Tue 29 Nov 2005*

---

Hello, women poets of the Buffalo list. I am serving as Poetry Editor for the Women Studies Quarterly, an academic journal published by The Feminist Press. Each issue is organized around a theme and includes a small selection of poems. I'm excited by the idea of introducing some really innovative, imaginative, and complex poetry to WSQ's audience of academics, who are mostly not poetry cognoscenti. I hope some of you will consider submitting poems. I see it as an opportunity to get your poetry out to new readers.

The theme for this issue is "Envy." This of course can be approached strictly or obliquely, as your aesthetics and inclinations lead.

My last call for issue on The Global and the Intimate was a great success, and we're lucky to include Christina Davis, Betsy Fagin, Elizabeth Robinson, and Elizabeth Treadwell in that upcoming issue.

Please do consider sending previously unpublished poems. By December 31, please, and to my personal email address: [REDACTED]. Poems pasted into the email text are preferable to attachments; be sure to include contact info.

Thanks!

Kathleen Ossip

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522. **Dan Waber**

***ruminating on "previously published"***

*Tue 29 Nov 2005*

---

There's been discussion on this list in the past about the problem of "previously published" as it pertains to poetry.

Good arguments have been made for both sides.

The most compelling points for me have been:

Pro: the small publisher is at (ever more) legitimate risk of being destroyed by a copyright litigation, and, the administrative costs of securing permissions is prohibitive. These are serious and valid concerns, in my opinion.

Con: A good poem should have the chance to be widely circulated--in fact, this can even be a metric of one type of quality judgment, and, "no previously published" leads (necessarily) to "no simultaneous submissions" which ends up being untenable when you have writers submitting to publishers who are, after all, human and taking care in their reading of submissions (this is the old: good/fast/inexpensive problem. you can only ever have two of the three), and thus have slow turnaround times. These are also serious and valid concerns.

I'm wondering, this morning--and maybe this is a stupid question that I'm just not seeing the answer to--if the problem isn't really one of "is it previously published?" but one of "who owns the rights?" I think small (read: almost all) poetry publishing might be strangling itself because it adopted some practices and some terminologies from Big Publishing that just don't apply.

There are exceptions all around, but in broad general terms, Big Publishing buys--practically by default--"all rights". Small Publishing, on the other hand, more often than not buys "first time rights," and after publication the remaining rights revert back to the author.

In a world where the rights holder for any given previously published piece is almost certainly Sony or AOL/Time/Warner or Microsoft Press a policy of "no previously published" makes total sense.

But, in a world where the rights holder for any given piece is almost certainly the author themselves, "no previously published" ceases to make the same kind of sense.

These issues be addressed by changing "no previously published submissions" to "previously published submissions are invited if the author specifies that they own and are offering the reprint rights"?

Or am I missing something here?

Regards,  
Dan

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523. **Jeffre Jullic**

***Maggie Nelson on CBS "48 Hours Mystery"?***

*Tue 29 Nov 2005*

---

The Maggie Nelson whom I caught a glimpse of at the end of the CBS television program, "48 Hours Mystery," that ~was~ the same Maggie Nelson as Maggie Nelson the poet, right? I only caught the last minute and at first I thought maybe I was only imagining a likeness because of the same name, but now that I see that our Maggie Nelson's most recent book is in fact a real life murder story, . . .

Did anyone see the program?

-----

Yahoo! Personals

Single? There's someone we'd like you to meet.

Lots of someones, actually. Try Yahoo! Personals

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524. **Steve Dalachinsky**

***Re: Upcoming Readings***

*Tue 29 Nov 2005*

---

got ya that's what i thought just making sure

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525. **furniture\_press**

***ruminating on art as a farce of nature***

*Tue 29 Nov 2005*

---

First I thought: Art is pure voyarism. We, non-artists (in a sense) look at art for inspiration, answers, emotions that we can't quite reach. This is pure bullshit because I know nothing about art.

Then I thought: But then of what worth is the unique vision of the artist?

And then: Why is the artwork looked at as something permanent instead of something temporal, unique?

And then I thought: Why don't we feed our unique vision so that everyone has a say in what art can be?

Then: What's keeping everyone from their unique vision?

O.K., then it became: Is it laziness? Or are we seriously challenged because art is, um, no, has become something totally alien to us (because some think it CAN be taught)?

And now I'm thinking: Like Borges writes, can we become a part of any number of futures?

So: What's next?

--

---

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526. **David A. Kirschenbaum**

***Re: Maggie Nelson on CBS "48 Hours Mystery"?***

*Tue 29 Nov 2005*

---

on 11/29/05 12:00 PM, Jeffrey Jullic at [REDACTED] wrote:

*The Maggie Nelson whom I caught a glimpse of at the end of the CBS television program, "48 Hours Mystery," that ~was~ the same Maggie Nelson as Maggie Nelson the poet, right? I only caught the last minute and at first I thought maybe I was only imagining a likeness because of the same name, but now that I see that our Maggie Nelson's most recent book is in fact a real life murder story, . . .*

*Did anyone see the program?*

same maggie, yep. shanna compton had this on her blog yesterday, complete with the link to 48 hrs text story. here's that link:

<http://www.cbsnews.com/stories/2005/11/22/48hours/main1066064.shtml>

--

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]



527. **David-Baptiste Chirot**

**FW: Open House with Chuck Stebelton & Laura Sims**

Tue 29 Nov 2005

---

*Woodland Pattern Book Center's Annual Open House  
featuring Chuck Stebelton & Laura Sims*

*Woodland Pattern Book Center  
720 East Locust Street, Milwaukee*

*Open House  
Sunday, December 4, 12-5pm  
Poetry Reading - 2pm  
Chuck Stebelton & Laura Sims  
FREE TO THE PUBLIC*

*Woodland Pattern's Annual Open House is an expression of our gratitude for another year of community support. As always, the open house will feature fresh-baked goodies, tasty beverages, a festive atmosphere, and special book displays. This year's open house will also feature a book release poetry reading by Woodland Pattern's own Chuck Stebelton and Madison poet Laura Sims. Please join us.*

*Chuck Stebelton works as Woodland Pattern's Literary Program Manager and co-curates the Myopic Poetry Series at Myopic Books in Chicago. He is the author of Circulation Flowers (Tougher Disguises, 2005) and Precious, an Answer Tag chapbook. Newer work appears in recent issues of Antennae, Jubilat, LVNG, Spoon River Poetry Review, Verse, and Chain 12: Facts. In June, 2005, along with Marcella Durand, Kristin Prevallet, Rich O'Russa and Kimberly Lyons, he read his work as part of the Inspiration of Astronomical Phenomena conference at Adler Planetarium in Chicago; and recently collaborated with Cindy Loehr on Revival, "a cathedral of flame with a pre-recorded oration inside." For more information on his recently released title Circulation Flowers visit <http://www.tougherdisguises.com/books.html>*

*Laura Sims is the winner of the 2005 Fence Books Alberta Prize for her collection, Practice, Restraint. She was recently awarded a JUSFC / NEA Creative Artist*

*Exchange Fellowship to spend six months in Japan next year. She has published two chapbooks: Bank Book (Answer Tag Press) and Paperback Book (3rd Bed), and her poems have appeared in the journals First Intensity, How2, 6X6, and 26, among others. She has written book reviews for Boston Review, Jacket, and Rain Taxi, and an overview essay on the work of Diane Williams for The Review of Contemporary Fiction. She lives in Madison, Wisconsin, where she teaches creative writing and composition at Madison Area Technical College and Edgewood College. For more information on Sims' recently released title Practice, Restraint visit [http://www.fencebooks.com/new\\_titles.html](http://www.fencebooks.com/new_titles.html)*

Woodland Pattern Book Center  
720 E. Locust Street  
Milwaukee, WI 53212  
phone [REDACTED]  
[woodlandpattern.org](http://woodlandpattern.org)

---

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

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528. **paolo javier**

***1nce Again: Teachers & Writers present Nick Carbo and Paolo Javier, Thursday, December 8, 2005***

*Tue 29 Nov 2005*

---

**\*POETRY CITY\***

Teachers & Writers Collaborative cordially invites you to a reading featuring

**\*NICK CARBO** <<http://www.npr.org/templates/story/story.php?storyId=1667164>> \*, author of **\*Andalusian Dawn \*** <<http://www.cherry-grove.com/carbo.html>> (Cherry Grove Collections)

and

**\*PAOLO JAVIER \***, author of **\*60 lv bo(e)mbs\***  
<<http://www.obooks.com/books/60lvboembs.htm>> (O Books)

With a special presentation and New York premiere of Nick Carbo's visual poem/film,

**\*Can You Lower Your Trope, Please? \***

Curated and hosted by Sarah Gambito

<<http://www.alicejamesbooks.org/matadora.html>>.

\*\*

\*\*

\*Thursday, December 8, 2005\*\*, \*\*7:00 PM\*

at Teachers & Writers Collaborative

5 Union Square West, 7th Floor

(between 14th and 15th Streets, right next to Staples Store)

take the N, Q, R, W or 4,5,6 to Union Square Station

Queries: [REDACTED]

map here<<http://www.mapquest.com/maps/map.adp?searchtype=address&country=US&addtohistory=&searchtab=home&address=5+Union+Square+West&city=New+York&state=NY&zipcode>>

\*Nick Carbo\* is the author of \*El Grupo McDonald's\* <<http://nupress.northwestern.edu/title.cfm?ISBN=1-882688-08-2>>\*and \*Secret Asian Man\* <<http://www.raintaxi.com/online/2000winter/carbo.shtml>>\*, which won the Asian American Literary Award. His awards include grants in poetry from the National Endowment for the Arts and the New York Foundation for the Arts.

\*Paolo Javier\* is the author of \*60 lv bo(e)mbs\* and \*the time at the end of this writing\* <<http://www.terminalcity.ca/content/view/362/139/>>\*, which received a Small Press Traffic Book of the Year Award<[http://www.sendeck.com/ahadada/archives/images/2005\\_Books\\_of\\_the\\_Year.pdf](http://www.sendeck.com/ahadada/archives/images/2005_Books_of_the_Year.pdf)>. He lives in New York . \*\*

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529. **Frank Sherlock**

***This Friday- The B. Franklin Basement Tapes***

*Tue 29 Nov 2005*

---

This Friday, Nexus Foundation for Today's Art (137 N. 2nd St. Philly) will be featuring an audio installation by Frank Sherlock & CAConrad, entitled The B. Franklin Basement Tapes. The collaborative piece is part of the gallery's Benjamin Franklin: an American Idol exhibit to commemorate Franklin's 300th birthday. The show runs through January 2006, & will offer website access to many of the works via podcast. The opening reception is December 2, 5-9pm. We welcome you to stop by & listen. You may see our street team on your way to Nexus, handing out fliers & hyping the project, thus participating in the show

beyond the gallery walls. (If you're interested in rousing with the street team, please email me.) Hope to see you there.

Frank Sherlock & CAConrad: The B. Franklin Basement Tapes

\*\*\*\*\*

Be cupid to world government. - "Pops" Lonnie Lynn

The B. Franklin Basement Tapes is a lo-fi response to the institutionalization of the Franklin myth. On the occasion of the 300th birthday of this visionary rebel & sexy nerd, much will be made of Franklin the statesman, the writer, the founder of services, and of course- the inventor. Rather than exalting the larger-than-life creator alongside his voluminous discoveries, we choose to take it back to the beginning. We channel Benjamin Franklin, DIY Idea Man. Mythology has a life of its own, establishing vertical relationships and hierarchical systems. But before mythology, there was/is the seed. Since we've yet to discover the Franklin Sun Recordings or Ben's Woodstock Years, The Basement Tapes document the kinds of beginnings that propelled Franklin to rock star status. Before the marble busts and the institutes, there were moments- as basic & genius as re-imaginings of the present.

The project can alternately be known as The Be Franklin Basement Tapes. In the spirit of the democratic thinker, these dream liberator exercise tapes can be worked out in basements all over the world. The poems are instructions to coronate our private parts. Make new musical instruments. Develop new ways of communicating subversions. Be a douser of flames. Make up lies & stoke revolts. This kind of urban planning & good-natured treason requires no degrees, and no academic pedigree. Franklin stopped schooling at age eleven and started studying margins, where all things are visible/possible. The Basement Tapes are not an homage to The Great Genius, but a recognition of the G-E-N-I-U-S that is not born & does not die. Today is your birthday. Be Franklin.

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

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530. **J Kuszai**

***New from Factory School: Elizabeth Ferm, Freedom in Education***

*Tue 29 Nov 2005*

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From Factory School's NEW Southpaw Culture Series

Elizabeth Byrne Ferm  
Freedom in Education  
167 pages  
\$14.95

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

also available direct from Factory School \$12.00 (includes shipping). Send payment to [REDACTED]

ABOUT FREEDOM IN EDUCATION: Cultural Writing. Education. Anarchism. Elizabeth Byrne Ferm (1857-1944) was principal of the Modern School at Stelton, a utopian-anarchist colony in New Jersey. Stating that "Education, free from outer interference, would flow as normally through human life as the sun, moon and stars move on their way and so fulfill their use and destiny," Ferm proposes an educative practice distinct from pedagogy, one where the task of the educator is to get out of the way of the self-directed child. If at first this book seems addressed only to young teachers or parents, consider the first sentence: "If human life had been left free to reveal itself, there would be no need to consider the question of education."

After years of running the Neighborhood Playhouse and Workshop kindergarten, Elizabeth Byrne Ferm and her husband Alexis became co-principals at the Modern School of Stelton, New Jersey, the pioneer libertarian school. Assembled from Ferm's contributions to Stelton's *The Modern School* magazine, *Freedom in Education* is a classic text in child development and anarchist theory.

The object of Mrs. Ferm's endeavors is to create, not a school in the ordinary sense, but a play-house in which the child can express himself and have his neighborhood experience, "where he is free to act, but also free to get the full reaction, reflection and consequence of his act." Her principal aim is the cultivation of initiative, of self-expression, both of which are destroyed by the ordinary school system. It is Mrs. Ferm's conviction that the best way to teach a child is to follow the line of the child's own interest ... Education, in Mrs. Ferm's view, cannot be reduced to a system. It cannot be standardized. There is no method for demonstrating its efficiency. "Every locality," she says, "must reveal its educational method in a particular, unique manner. Education is a spiritual union of unconscious youth and conscious age. No degree can make an educator. The spiritual development of adult life is the magnet which attracts and holds the developing child." — *The Modern School*, 1920

\*

Southpaw Culture  
poetry to politics, pedagogy to planning

531. **Ken Rumble**

***Lucifer Poetics Group on Tour: Atlanta 12/2; Athens 12/3***

*Tue 29 Nov 2005*

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Two Readings:

Friday, December 2nd, at 8pm!

at the Eyedrum Gallery in Atlanta, Georgia!

members of the Lucifer Poetics Group will present individual and collaborative poetic works!

made entirely of words!

click below!

[http://www.pd.org/~eyedrum/calendar/index.php?](http://www.pd.org/~eyedrum/calendar/index.php?eventTypeId=4&id=598&month=12&year=2005)

[eventTypeId=4&id=598&month=12&year=2005](http://www.pd.org/~eyedrum/calendar/index.php?eventTypeId=4&id=598&month=12&year=2005)

<http://www.eyedrum.org>

Saturday, December 3rd, at 4pm!

at the Flicker Bar in Athens, Georgia!

members of the Lucifer Poetics Group will present individual and collaborative poetic works!

made entirely of words!

click below!

[http://athenspoetry.blogspot.com/2005/11/lucipo-reading-at-flicker-](http://athenspoetry.blogspot.com/2005/11/lucipo-reading-at-flicker-saturday.html)  
[saturday.html](http://athenspoetry.blogspot.com/2005/11/lucipo-reading-at-flicker-saturday.html)

<http://www.flickerbar.com/index.html>

The Cast:

Ken Rumble is the director of the Desert City Poetry Series and the poetry buyer for Internationalist Books in Chapel Hill, North Carolina. His poems have appeared in Gutcult, Parakeet, The Tiny, New College Review, Coconut, Carolina Quarterly, among others. He can say "Czeslaw Milosz" with his mouth full of crackers.

Julian Semilian teaches film editing at North Carolina School of the Arts, after 24 years of editing in Hollywood. He published three books: Transgender Organ Grinder (Spuyten Duyvil Press) Paul Celan's Romanian Poems (translation; Green Integer), A Spy in Amnesia (Spuyten Duyvil). His translation of Mircea Cartarescu's novel, Nostalgia, will be coming out this fall from New Directions, while Spuyten Duyvil will publish his new book, Osiris With The Trombone Across The Seam Of Insubstance.

Tim Earley work has appeared or is forthcoming in Conduit, DIAGRAM, Chicago Review, jubilat, Hotel Amerika, Forklift Ohio, and other journals. A chapbook,

The Spooking of Mavens, will be available from Rank Stranger Press later this year. His first full-length collection, Boondoogle, was recently published by Main Street Rag Press.

Brian Howe is a freelance writer and poet living in Chapel Hill, North Carolina. He is a contributing writer at Pitchforkmedia.com, a contributing editor at Paste Magazine, and a blogger at <http://www.moistworks.com>. His work has been featured in Eratio, Octopus, McSweeney's, GutCult and Volutions.

Randall Williams is a freelance reporter, anti-war activist and poet living in Hillsborough, N.C. His articles, poems and literary reviews have appeared or are forthcoming in McSweeney's, Salon, The Independent, Word /for Word and GutCult. Since 2001, he has taught journalism and creative writing in the Office of Continuing Studies at Duke University. Junk Horse Press published his two chapbooks Empire and 40 Days in 2003 and 2004.

Marcus Slease is a native of Portadown, N. Ireland and a member of the Lucifer Poetics Group. He is the author of three manuscripts: Mouth Harp, Campanology, and Resident Alien. All forthcoming at some point. His poetry has been published in Octopus, Columbia Poetry Review, Forklift Ohio, and Conduit (among others). He lives with his wife Tiffany in Greensboro, NC. You can read his blog at [www.marcusslease.blogspot.com](http://www.marcusslease.blogspot.com).

David Need lives in Durham with wife, sometimes son, and four cats. He's been quietly writing and reading poetry since 1975. David works as an adjunct instructor for Duke University (since 2000) in Asian Religions and Literature. He's been writing and presenting poetry since 1975 with a fifteen year hiatus when practicing Buddhism in his twenties and early thirties. For the most part, David has not attempted to get published, preferring to produce limited handmade editions/tracts and to give readings. He writes reviews for Oyster Boy and the Independent.

Originally from the dustbowl state of Oklahoma, Ted Pope came of age in the foothills of western North Carolina, founding the spoken word band Sister Raven and becoming one of the darlings of the American SLAM scene, and a participant in the early Lollapalooza tours. His work has recently appeared in Nexus, Nantahala Review, and Asheville Poetry Review. A recent chapbook, Jousting From the Back of a Mule, was published in 2004 by Third Lung Press.

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532. **Gabriel Gudding**  
***Now on Conchology Blog***  
*Tue 29 Nov 2005*

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THE Praising of Kass Fleisher's  
ACCIDENTAL SPECIES

Photos from Jennifer "El" Knox &  
Shanna Compton's ROCKIN Reading

The Bald 'n' Greasy Head of Flann O'Brien (Genius)

THE HOPE OF THE COMIC MODE -- TIKKUN

COMMEMORATING the 30TH Anniversary  
of the STRIPPING and BEATING of WS Merwin & Dana Naone

INTERVIEW: RON SILLIMAN ON RON SILLIMAN'S BLOG

ENCOMIA AND WHINGING FOR THE GIANT SQUID (recently photographed)  
[And How Its Being Photographed Will Inevitably Influence  
the Inscape of the Poetic Imaginary]

HER LOVELY VULVA

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

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533. **Brian Stefans**  
***BKS Reading this... this... TOMORROW***  
*Tue 29 Nov 2005*

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I've been negligent in sending out an announcement, but your humble servant  
is doing a reading tomorrow, Wednesday, November 30, at St. Mark's Poetry  
Project at 8 p.m.

<http://poetryproject.com/calendar.html>

Weeping camels will be provided.

If you are not careful, you will be sold the following chapbook.

<http://www.barquepress.com/matter.html>

.for seventy shillings.

OH YEAH, Kim Lyons is also reading.;

Sex,

Brian

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534. **Mairead Byrne**

***Re: BKS Reading this... this... TOMORROW***

*Wed 30 Nov 2005*

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Good luck Brian!

er, sex,

Mairead

| [REDACTED] 11/29/05 11:42 PM >>>

I've been negligent in sending out an announcement, but your humble servant is doing a reading tomorrow, Wednesday, November 30, at St. Mark's Poetry Project at 8 p.m.

<http://poetryproject.com/calendar.html>

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If you are not careful, you will be sold the following chapbook.

<http://www.barquepress.com/matter.html>

.for seventy shillings.

OH YEAH, Kim Lyons is also reading.;)

Sex,

Brian

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535. **Ron Silliman**

***Afghani writer may face death sentence for blasphemy***

*Wed 30 Nov 2005*

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Writer Could Face Death Sentence

Freedom of expression is a dangerous concept in Afghanistan, and could cost one man his life as well as his liberty.

By Wahidullah Amani in Kabul (ARR No. 196, 29-Nov-05)

The well-publicised case of a magazine editor jailed for blasphemy could soon take a more ominous turn, with a state prosecutor threatening to press for the death penalty.

Mohaqeq Nasab, editor of Huquq-e-Zan, Women's Rights, was found guilty of blasphemy on October 22, and sentenced to two years at hard labour.

Nasab's offence included publishing articles that, among other things, questioned the Islamic precept that a woman's testimony in court carries only half as much weight as a man's, and the harsh punishments meted out for adultery, theft and heresy.

His theoretical musings were deemed an insult to Islam, and he was duly arrested, charged and sentenced. Now Zmarai Amiri, the capital's chief prosecutor, is asking a court of appeal to impose a harsher punishment.

"The decision made by the lower court on Muhageq Nasab will in no way satisfy the public prosecutor's office. The court has given him two years imprisonment. Nasab must be punished more severely, up to and including execution," Amiri told IWPR.

Nasab's arrest has been condemned by organisations defending press freedoms inside Afghanistan and also by international media rights groups, such as Reporters Without Borders and the United States-based Committee to Protect Journalists.

But those defending the embattled editor could soon find themselves in legal difficulty, with the prosecutor threatening to arrest and imprison anyone who springs to Nasab's defence, including members of the government's own media commission.

"There are some people who speak irresponsibly through television and newspapers, without knowing anything about Islamic law, the Afghan constitution or Afghan law. We have decided to arrest and interrogate these people, too," said Amiri.

According to the prosecutor, arrest warrants have already been issued. On November 15, political analyst Azizullah Mamnun, who had spoken publicly on Nasab's behalf, was detained, questioned, and later released.

If the prosecutor's office makes good on its threats, it will have to arrest, among others, the deputy minister of information and culture, Sayed Ahmad Fazel Hussein Sancharaki, who serves as head of the media commission in the minister's absence.

"The media commission assessed all the articles published in the magazine, and found nothing to support a charge of blasphemy," Sancharaki told IWPR.

According to the deputy minister, the arrest, trial and imprisonment were all illegal, and Nasab should be released.

"In my opinion, Nasab's arrest and trial, as well as his detention in jail, are against the media law," asserted Sancharaki.

Others threatened with arrest include Rahimullah Samander, head of Afghanistan's Independent Journalists' Association and member of the media commission. While Samander laughs off the threat of arrest and imprisonment, he is deadly serious in his defence of Nasab.

“The media commission is satisfied that Mohaqeq is neither an infidel nor an apostate. He is not trying to promote depravity. It is all a misunderstanding,” said Samander.

“We have asked President [Hamed] Karzai to let Nasab go. If he does not do this, then freedom of the press is being trampled underfoot in Afghanistan.”

One of the main points of contention is Nasab’s statement that human beings have a right to question and interpret individual strictures of Islamic law, or Sharia.

“We believe that the main sources of Sharia are God’s scripture and human wisdom,” he wrote in his magazine.

Just as controversial is his assertion that there is no difference between men and women as court witnesses. According to Islamic law, the testimony of one man is equivalent to that of two women.

“The importance in men’s and women’s testimony is the same in all fields and on all issues,” wrote Nasab.

But according to a fatwa or ruling issued in September by the highest council dealing with legal matters, this statement could be punishable by death. The Dar-ul-Ifta, the council of religious scholars within the Supreme Court responsible for issuing fatwas on Islamic issues, ruled that Nasab had contradicted verses of the Koran, which is not allowed under Islam.

The punishment for apostasy is clear, according to the council, whose fatwa quoted one of the Hadiths, a collection of writings documenting the life and sayings of the Prophet Muhammad, saying, “Whoever changes or denies any verses of the Holy Koran will legitimise their own execution.”

But Muhammad Daud Noori, a lecturer in the department of law and political science at Kabul University, says that Islam is not quite as cut and dried as that on this issue.

“There is no limitation on freedom of expression in Islam. Every Muslim has the right to express his opinion,” Noori told IWPR.

“This kind of intolerance, where no one can give an opinion about religion, is like Christianity in the Middle Ages. We have had a lot of clerics, poets and intellectuals who have commented on Islamic principles. Not only have they not been punished, they were admired for their contributions,” said Noori.

According to Sancharaki, Nasab’s case is evidence of judicial anarchy in Afghanistan, “If this continues, we will see other similar cases, which will not benefit democracy or the media in this country.”

Wahidullah Amani is an IWPR reporter in Kabul.

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536. **Murat Nemet-Nejat**

**Re: Alan Sondheim @ Miami University of Ohio**

Wed 30 Nov 2005

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Good luck.

Murat

In a message dated 11/29/2005 1:23:28 AM Eastern Standard Time, jUstin!  
katKO <[REDACTED]> writes:

*ALAN SONDHEIM in performance*

*Thursday December 1st, 8pm  
refreshments to follow*

*Leonard Theatre  
Peabody Hall  
Miami University - Oxford, Ohio*

*<http://www.units.muohio.edu/english/events.html> (2nd event down on the page)*

*note: Alan's performance will be part of the next installment of  
performances documented @ Meshworks: the Miami University Archive of Writing  
in Performance - <http://www.orgs.muohio.edu/oxmag/meshworks/>*

*= an invitation for all the Ohio xperimentals to admit their common location  
and come see us. We know you're out there...*

*jUstin!katKO*

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537. **Steve Dalachinsky**

**Re: Lucifer Poetics Group on Tour: Atlanta 12/2; Athens 12/3**

Wed 30 Nov 2005

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hey i wanna read at eyedrum again tell roger ruzow i asked

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538. **Steve Dalachinsky**

**Fw: Please send out to your mailing list immediately, THANX!**

Wed 30 Nov 2005

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FRIDAY DECEMBER 2nd, 10PM - 12 MIDNITE

BOWERY POETRY CLUB

308 Bowery [between Bleecker & Houston]

JOHN ZORN & ELLIOTT SHARP Duo!!!

at 10 PM 'sharp'

It's been a long while since the Twin Titans of NY's Downtown Scene have dueted!

and...

THE SCORCH TRIO!!!

[RAOUL BJORKENHEIM/ INGEBRIGT HAKER FLATEN/ PAAL NILSSEN-LOVE]

at 10:45 PM sharp

This is the first U.S. performance of the amazing free-metal-jazz SCORCH TRIO, whose two albums on Rune Gramophone have had a powerful hold on everyone who's heard them. Among many works, Raoul led the the dark fusion group Krakatua in the late '80s/early '90s [two albums on ECM], and Ingebrigt and Paal have been on many great jazz recordings for years, and together are two-thirds of longtime THE THING trio with Mats Gustafsson!

\$20 admission covers both sets

...and did we mention cake for all? It's Manny 'Lunch' Maris's (of Downtown Music Gallery) birthday party as well! [a dinosaur at 49!]

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539. **Nico Vassilakis**

***SUBTEXT seattle = Charles ALEXANDER & Rebecca BROWN & David McALEVEY***

*Wed 30 Nov 2005*

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Subtext continues its monthly series of experimental writing with readings by Rebecca BROWN, David McALEVEY, Charles ALEXANDER at Richard Hugo House on Wednesday, December 7, 2005. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Rebecca Brown's new book *\_The Last Time I Saw You\_* will be published by City Lights in Jan 2006. She is the author of *\_Woman In Ill Fitting Wig\_*, a collaboration with painter Nancy Kiefer, and *\_Excerpts From A Family Medical Dictionary\_* which was recently published by Granta Books. Other books include *\_The End of Youth\_*, *\_The Gifts of the Body\_*, *\_The Dogs: A Modern Bestiary\_*, *\_Annie Oakley's Girl\_* and *\_The Terrible Girls\_*. She has recently written the libretto for *\_The Onion Twins\_*, a dancer opera created in collaboration with Better Biscuit Dance which will have its Seattle premiere in Jan 2006. She teaches at

Goddard College and is Creative Director of Literature at Centrum. She lives in Seattle.

Charles Alexander's books of poetry include *Hopeful Buildings*, *Arc of Light/Dark Matter*, *Etudes: D & D*, *Pushing Water 1-6*, *Pushing Water 7*, *Four Ninety Eight to Seven*, *Near or Random Acts*, and more. *Certain Slants*,

from Junction Press, is forthcoming. He founded Black Mesa Press in 1981, and

founded Chax Press in 1984, where he works as director, editor, publisher, and

book artist. Alexander has taught at the University of Arizona, Pima Community

College, and Naropa University. In the mid-1990's he was the executive director

of Minnesota Center for Book Arts, where he organized the symposium *Art & Language: Re-Reading the Boundless Book*, and edited the book *Talking the Boundless Book*. Very recently, Charles Alexander won the most prestigious award

for artists in AZ, the Arizona Arts Award:

<http://www.azstarnet.com/metro/103231>.

Poet Robert Creeley has written that Alexander's work "hears a complex literacy of literalizing words. By means of a fencing of statements, sense is found rather than determined. The real is as thought."

Ron Silliman writes of Alexander's *Arc of Light/Dark Matter* : "What begins in

the eye as a paragraph becomes in the ear a line, 53 of them in fact, one line

poems rich with news, life, war, sex, parenting, the texts at hand, the spicing

of mulled thought, humor, bright southwestern colors, and an ear to die for."

David McAleavey's fifth book of poems, *Huge Haiku* was recently published by Chax Press. Earlier volumes are *Sterling 403* (1971), *The Forty Days* (1975), *Shrine, Shelter, Cave* (1980), and *Holding Obsidian* (1985), and *David McAleavey's Greatest Hits, 1971-2000* (2001). He was editor and publisher of Ithaca House Press in the 1970s, and has been teaching at George Washington University since 1974, where he has been director of creative writing in the English Department since 1998.

For info on these & other Subtext events, see our website:

<http://www.speakeasy.org/~subtext>

Subtext events are co-sponsored by Richard Hugo House.

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540. **Jim Andrews**

**Re: links to algorithmic art**

Wed 30 Nov 2005

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*I suppose "Text Rain" may be intended to do this--Camille Utterback said in her talk that it IS important to her that the poem is there, it isn't (intended to be) incidental--but I think this is undermined by the logistics of how that text is reconstituted. I don't know if I would have ever realized that there is a full, pre-written poem that is "supposed to be" reconstituted in my interaction with the text had she not told me. My experience of it otherwise was less than exciting. More like, kinda fun for a bit; let's move on. All about the techno trick.*

I haven't seen the piece, as I said. But it has apparently done quite well. It's showing at Brown six years after it was done ("Text Rain" is from 1999), for instance.

Her background is not in literature or poetry or whatever. I think doing the sort of work with semantic content you describe, Tod, takes somebody who is intensely involved in language. To really flesh it out. To flay and flesh, flay, flesh. Personally, I would be interested, rather than seeing the language fall like an easily brushed off light snow, to see it begin to encrust the wreather. So that their flesh was corroded by the text and they themselves were transformed into a text, suffered the fate of poetry, suffered poetry. Though one would also want a way out of such a fate, apart from leaving the space. Perhaps if they danced the mazurka very beautifully, their image would not become crusty with bad poetry but would, instead, be transformed into something rare and beautiful.

In any case, think of the space as a language space, as something radically different from the page where the self-image is present and plastic and text is present and as plastic, transformable. Think of it as literary media. Serious literary media. What would it take? What would it take for it to be serious literary media? What would it take to stir that space up into something deeply unsettling and revelatory? Then steal the techno gear and have at it. Or simply imagine it to the point of reality. What would it take to create serious poetry in that space that radically departs from easy expectations about what poetry is, that's at one with that set of media, yet is intense in its engagement with language? What would it take to create and destroy in that space?

These are open questions, I think. All these techno spaces are still mysterious concerning explosive literary potential. I don't think it's enough to present a

pre-written work of poetry; surely part of the idea is a more dynamic conception of poetry coming into existence.

Meanwhile, in our lives, there's more and more intrusion of technology. Most of it bereft of deep connection. Technology should extend our humanity. Extend our sense of what it is to be human and alive and open to what is beyond us. To take poetry forcefully into these territories with originality and poetical significance is a challenge.

ja

<http://vispo.com>

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541. **aerialedge**

***Darragh/Inman @ Bridge Street 12/4***

*Wed 30 Nov 2005*

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Please join us at Bridge Street Books for a reading by two of DC's most inventive and sustaining writers. This'll be a good one.

Sunday, December 4th @ 7 PM

TINA DARRAGH

&

P. INMAN

Tina Darragh's books include *\_dream rim instructions\_*, *\_Striking Resemblance\_*, *\_a(gain)2 st the odds\_*, and *\_adv. fans - the 1968 series\_*. A section of her play *Opposable Dumbs* was performed at Jubilee, a Festival of Poets Theater held at Small Press Traffic, San Francisco. Her work has been included in numerous anthologies, including *\_In the American Tree\_* and *\_Moving Borders\_*. A reading by Tina is available from PennSound:

<http://www.writing.upenn.edu/pennsound/phillytalks/Philly-Talks-Episode04.html>

P. Inman's books include *\_at. least.\_*, *\_Vel\_*, *\_Criss Cross\_*, *\_Red Shift\_*, *\_Think of One\_*, *\_Ocker\_* and *\_Uneven Development\_*. His work has been included in numerous anthologies including *\_From the Other Side of the Century\_* and *\_In the American Tree\_*. Inman's author page including poems, interviews, and essays can be found at <http://epc.buffalo.edu/authors/inman/>

Bridge Street Books

2814 Pennsylvania Ave NW

Washington DC

ph -- XXXXXXXXXX



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

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542. **cris cheek**

***Coleridge's Rime of the Ancient Mariner***

*Wed 30 Nov 2005*

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I am pleased to announce the release on CD (a high quality triptych card digi-pak package - not jewel case) of Coleridge's Rime of the Ancient Mariner - originally created by TNWK for Taxi Gallery's Radio Taxi FM broadcast.

The recording is extraordinary - a sonic portrait of an entire school, Coleridge Community College, Cambridge - pupils, teachers and support staff including dinner ladies, caretaker etc - each voicing a single line from the poem which reveals itself through this project as speaking to the key issues of today : multiculturalism, the repercussions of violence and humankind's relationship to nature. The voices are underpinned by an atmospheric soundscape composed by cris cheek and Simon Keep using recordings made in the school building ... - it truly is a surprising and moving listening experience.

There's much more to tell you about this work but you can find it all out on the accompanying website [www.coleridgerime.info](http://www.coleridgerime.info) which includes a range of teaching resources to accompany the recording.

AVAILABLE NOW UNTIL END OF 2005 ONLY at a launch price of £7.50 + £1.50 P&P (full price will then be £10) which you can take advantage of by visiting this (secret! & especially for you:-) web page and paying online with your credit/debit card via PayPal

<http://homepage.ntlworld.com/kirstenlavers/mariner/specialoffer.html>

or by sending a cheque for £9 made payable to: Coleridge Community College, to: Rime of the Ancient Mariner c/o 38 Stanesfield Rd, Cambridge CB5 8NH (don't forget to include your delivery address).

love and love

cris

apologies for any cross-posting=

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543. **Michael Kelleher**

***OlsonNow Updates***

*Wed 30 Nov 2005*

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New on the documents page:

Two essays by Don Byrd -- Cybernetics and Form and "an actual earth of value to/construct one"

<http://epc.buffalo.edu/authors/olson/blog/>

On the blog:

Info about the event in New York on Saturday

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

Anyone interested in contributing to either the blog or the documents page can email submissions: [REDACTED]

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544. **Kass Fleisher**

***Book announcement: Fleisher's \_Accidental Species\_***

*Wed 30 Nov 2005*

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Please forgive cross-postings, and forward widely. Thanks.

Now available:

ACCIDENTAL SPECIES: A REPRODUCTION

Kass Fleisher

Literature/Innovative Writing

Chax Press

In Kass Fleisher's wild and wonderful universe, "the traffic was horrible and lots of people were late with their periods," or again, the poet busies herself trying to "express debt on a sly chart meant to show asset retribution." If there is a "question of the day" for her young couples, who "naturally" refuse to share their food, it's "who ate the oreos? who drank the tab?" The reader, turning the brilliant and hilarious pages of *Accidental Species*, hardly has time to come up for air before s/he is taken on yet another verbal space shuttle, engaged in language games at once preposterous and yet deadly in their accuracy. If you want to know what it's like to navigate the shoals of intellectual-life-on-a-shoestring, as it plays out today across mediated America, *Accidental Species* is the book you cannot afford to miss. -Marjorie Perloff, author of *Wittgenstein's Ladder* and *The Vienna Paradox*

Imagine an evolution where each generation sets up an expectation for the next, which in turn satisfies in ways that couldn't be expected, and you'll get some sense Kass Fleisher's *Accidental Species*. At the level of the sentence, it

evokes the prose-poetry of Gertrude Stein; at the level of the story it is a chimera of the personal and the public, past and present—a defamiliarization of the pathways of mind on which men and women, mothers and daughters, tread so leadenly, wondering why the other is such a strange animal. At the level of the book, *Accidental Species* is a stunning achievement, a constantly surprising collection that word-by-word, sentence-by-sentence, story-by-story generates a picture of what we are by exposing the grammars we live and unwittingly reproduce. —Steve Tomasula, author of *VAS: An Opera in Flatland* and *In&Oz*

Exploring (exploding) language to uncover gender's syntax and undo the sentencing of women to specific (and limited) roles in the compelling narratives of marriage and family, *Accidental Species* is tough-minded, brilliant, gorgeously written, completely original, and extraordinarily freeing. "say a poem when you can't breathe," one of its many multilayered, contradictory voices advises -- and this is the poem "[...this is not poetry]" to say: Fleisher's words loosen all false stays against confusion to allow a transformative laughter "[knot poet tree]" which opens the hope chest "[nota bene]"! "N.b.: These words are not chains binding you to any one specific construct of hardwood forests."

With *Accidental Species*, Fleisher's mother wit and creative fury give us a "novelpoem... -- or is it poememoir," undoing knots (and nots) to loosen breathing room in all our lives. —Laura Mullen, author of *Subject and Murmur*

October 2005 / 112 pages

Paperback. ISBN 0-925904-49-x. \$16.00.

Chax site:

<http://www.chax.org/poets/fleisher.htm>

SPD site:

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=Fleisher%2C+Kass>

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545. **Joel Weishaus**

***"Critique on a Digital Scale"***

*Wed 30 Nov 2005*

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I've been working on a new kind of critique of poetry books. The first one, just finished, is of David Budbill's "Moment to Moment," (Copper Canyon Press, 2000), including his new book, "While We've Still Got Feet." (Copper Canyon Press, 2005): <http://web.pdx.edu/~pdx00282/Critique/intro.htm>

Best,

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)

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546. **Barrett Watten**

***Final line-up: Authorship and the Turn to Language***

*Wed 30 Nov 2005*

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"Authorship and the Turn to Language" begins tomorrow night. Links to the final program are below. If you happen to be in southwestern Germany, the conference is open to all.

<http://www.english.wayne.edu/fac%5Fpages/ewatten/programde.html>  
<http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/conferencede.pdf>  
<http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/readingsde.pdf>  
<http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/brochurede.pdf>

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547. **Maria Damon**

***talk announcement TMW!!***

*Wed 30 Nov 2005*

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A Kootenay School of Writing, West Coast LINE, & Counter Culture Series, SFU School of Communication, Co-Presentation

"A Thousand Moons Float in the Yahoo River" or "I Click Therefore I Am?": Yi Won's Korean Buddhist Poetry of Cyber-Transmigration

A Talk by Walter K. Lew on translating and interpreting Yi Won's cyber-writings

Thursday, December 1, 7:30,  
SFU Harbour Centre, Rm. 2270  
Vancouver BC  
Free of Charge

Yi Won is a contemporary Korean woman poet whose ruminations on cyborgian and cyber-existence, -writing, and -thanatos extend a tradition of Korean literary modernism in which external mirroring or articulating devices both project

and doom unfolding subjectivity. At the same time, Yi Won's works resort to the oldest foundations of East Asian thought, including Taoism and Buddhism, to help frame and concretize the bewilderments that are thus encountered.

Walter K. Lew is a scholar and translator of Korean literature whose books include the award-winning *Treadwinds: Poems and Intermedia Texts* (Wesleyan U. Press), *The Ga-guhm Poems* (in press, Palm), and *Excerpts from: DIKTH DIKTE, for DICTEE* (1982). Founder of the small press Kaya in New York, he also edited *Crazy Melon and Chinese Apple: The Poems of Frances Chung* (Wesleyan), *Kôri: The Beacon Anthology of Korean American Fiction* (co-editor, Heinz Insu Fenkl), the acclaimed anthology of Asian American and Canadian poetry *Premonitions*, and *Muae 1*. Lew has also produced TV documentaries and performed multimedia "movietelling" pieces at film festivals in the U. S. and South Korea. He presently teaches in the creative writing MFA program of Mills College (Oakland, California).

--

Michael Barnholden  
Managing Editor, WCL  
www.sfu.ca/west-coast-line



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548. **aerialedge**

***New @ Bridge Street: Berrigan, Koch, Brathwaite, Linh Dinh, Swensen, Smith CD, Notley Essays, O'Hara art book, &&&***

*Wed 30 Nov 2005*

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Hello all. Here's a little list of fine publications because you want the good books from the independent bookseller, yes yes. Discount information & ordering instructions at the end of this post.

THE COLLECTED POEMS OF TED BERRIGAN, Ted Berrigan, ed. Alice Notley with Anselm Berrigan and Edmund Berrigan, U CAL, cloth 750 pgs, \$49.95. "This book seems to have 1,000,000 pages."

JOIN THE PLANETS: NEW AND SELECTED POEMS, Reed Bye, United Artists, 226 pgs, \$14. "I can't remember the politics."

AMERICAN TATTS, Linh Dinh, Chax, 92 pgs, \$16. "Then I got to play with mines, jump out of airplanes. / I got to interact with another country."

CHINESE SUN, Arkadii Dragomoshcheko, trans Evgeny Pavlov, Ugly Duckling, 330 pgs, \$15. Fiction. "It is preferable to write about something that never happened-- childhood-- or something that will never happen-- death."

SWEET DREAMS: CONTEMPORARY ART & COMPLICITY, Johanna Drucker, U Chicago, cloth 291 pgs, \$40. From jacket copy: "Johanna Drucker's "sweet dream" is for anew and more positive approach to contemporary art. Drucker argues that contemporary art is fully engaged with material culture-- yet still struggling to escape the oppositional legacy of the early twentieth-century avant-garde."

THE COLLECTED POEMS OF KENNETH KOCH, Kenneth Koch, Knopf, cloth 760 pgs, \$40. "Where were you when they handed out teeth?"

THE COLLECTED FICTION OF KENNETH KOCH, ed Jordan Davis, Karen Koch, and Ron Padgett, Coffee House, 388 pgs, \$18.00. "Like waving corn."

COMING AFTER: ESSAYS ON POETRY, Alice Notley, U Michigan, 182 pgs, \$19.95. On O'Hara, Kyger, Padgett, Hollo, Elmslie, Myles, Berrigan, Waldman, Thomas, & Carey. Also on "American Poetic Music at the Moment," "Voice," "Thinking and Poetry," "Women and Poetry," and "The 'Feminine' Epic."

IN MEMORY OF MY FEELINGS, Frank O'Hara, Museum of Modern Art, large-format cloth 224 pgs, \$65.00. Originally published in 1967 in memoriam as a loose folio of poems 'illustrated' by various artists including Alex Katz, Alfred Leslie, Robert Motherwell, Marisol, Joe Brainard, Roy Lichtenstein, Jane Wilson, Joan Mitchell, Elaine de Kooning, Niki de Saint Phalle, Barnett Newman, Jasper Johns, Robert Rauschenberg, Willem de Kooning, Philip Guston, Claes Oldenberg, Grace Hartigan, Michael Goldberg, Helen Frankenthaler, & others.

A VOID, Georges Perec, trans Gilbert Adair, Godine, 288 pgs, \$17.95. Back in print.

A POETICS OF IMPASSE IN MODERN AND CONTEMPORARY POETRY, Susan M. Schultz, Alabama, 248 pgs, \$36.00. Authors addressed include Hart Crane, Laura Riding, Gertrude Stein, John Ashbery, Ronald Johnson, Susan Howe, Charles Bernstein, & others.

FEAR THE SKY, Rod Smith, Narrow House Recordings, audio CD, \$12. Includes the poems "Snips," "Identity is the Cause of Warts," "The Spider Poems," "Homage to Hommage to Creeley," "A Grammar Manikin," "Ted's Head," "The Classics," "The Good House," & others. Photographs by Tim Davis.

THE BOOK OF A HUNDRED HANDS, Cole Swensen, Iowa, 125 pgs, \$16. "and the hand is the sky / that opens the wall."

TELLING THE FUTURE OFF, Stephanie Young, Tougher Disguises, \$14.95. "you can smell / with your forehead"

Some Bestsellers:

CHAIN # 12, ed Osman & Spahr, \$12.

SHADOWTIME, Charles Bernstein, Green Integer, 132 pgs, \$11.95.

YESTERDAY'S NEWS, Taylor Brady, Factory School, 262 pgs, \$17.95.  
THE WEATHER, Kenneth Goldsmith, Make Now, 120 pgs, signed copies, \$14.  
KNIGHT'S MOVE, Viktor Shklovsky, Dalkey Archive, \$13.95.  
WAR & PEACE 2, ed Goldman & Scalapino, O Books, 124 pgs, \$14.  
THIS CONNECTION OF EVERYONE WITH LUNGS, Juliana Spahr, U CAL,  
signed copies,  
\$16.95.  
IMPERSONAL PASSION: LANGUAGE AS AFFECT, Denise Riley, Duke, 144 pgs,  
\$19.95.  
BIRD & FOREST, Brent Cunningham, Ugly Duckling, 104 pgs, \$10.00.  
THE POKER NO. 6, ed Daniel Bouchard, 88 pgs, \$10.  
INDIGO BUNTING, Bernadette Mayer, Zasterle, 45 pgs, \$12.  
THIS IS CALLED MOVING: A CRITICAL POETICS OF FILM, Abigail Child, U  
Alabama,  
290 pgs, \$32.95.  
OPEN CLOTHES, Steve Benson, Atelos, 130 pgs, \$12.95.  
AMERICAN WHATEVER, Tim Davis, Edge, \$12.00.  
METROPOLIS XXX: THE DECLINE & FALL OF THE ROMAN EMPIRE, Rob Fit-  
terman, Edge,  
\$12.00.  
FROM THE BEGINNING, Owl Press, 28 pgs, \$10.00.  
LAKE SYSTEMS, Cynthia Sillers, Tougher Disguises, \$14.  
EQUATIONS = equals, Joe Ross, Green Integer, 124 pgs, \$10.95.  
SCARLET TANAGER, Bernadette Mayer, New Directions, 118 pgs, \$14.95.  
WHERE SHALL I WANDER, John Ashbery, Ecco, cloth 81 pgs, \$22.95.  
VERSO, Pattie McCarthy, Apogee, 69 pgs, \$12.95.  
OFTEN CAPITAL, Jennifer Moxley, Flood, signed copies, 64 pgs, \$12.95.  
HUM, Ann Lauterbach, Penguin, signed copies, 112 pgs, \$18.  
THE THORN, David Larsen, Faux, 84 pgs, \$15.  
MEMNOIR, Joan Retallack, Post-Apollo, 38 pgs, \$10.  
A PICTURE-FEELING, Renee Gladman, Roof, 64 pgs, \$10.95.  
COMPANY OF MOTHS, Michael Palmer, New Directions, 70 pgs, \$16.95.  
OPEN CLOTHES, Steve Benson, Atelos, 130 pgs, \$12.95.  
MY LIFE IN CIA, Harry Mathews, Dalkey Archive, 200 pgs, \$13.95.  
THE MATERIAL OF POETRY: SKETCHES FOR A PHILOSOPHICAL POETICS,  
Gerald  
L. Bruns, U Georgia, cloth 144 pgs w/ audio CD, \$24.95.  
DARK BRANDON, Brandon Downing, Faux, 104 pgs, \$15.  
SPECULATIVE PRIMITIVE, Chris Stroffolino, Tougher Disguises, 82 pgs, \$14.  
THIS IS CALLED MOVING: A CRITICAL POETICS OF FILM, Abigail Child, U  
Alabama, 290 pgs, \$32.95.  
SOME MOUNTAINS REMOVED, Daniel Bouchard, Subpo, 96 pgs, \$10.



AREA OF SOUND CALLED THE SUBTONE, Noah Eli Gordon, Ahsahta, 110 pgs, \$16.95.

PANEGYRIC VOLUMES 1 & 2, Guy Debord, Verso, 180 pgs cloth, \$25.

ORIFLAMME., Sandra Miller, Ahsahta, 78 pgs, \$16.

DISTANT READING: PERFORMANCE, READERSHIP, AND CONSUMPTION IN CONTEMPORARY POETRY, Peter Middleton, U Alabama, 242 pgs, \$29.95.

INTEGRAL MUSIC: LANGUAGES OF AFRICAN AMERICAN INNOVATION, Aldon Lynn

Nielsen, U Alabama, 220 pgs, \$26.95.

CHICAGO REVIEW: ZUKOFSY, Winter 04/05 issue, ed Eirik Steinhoff, 388 pgs, \$10.

JUBILANT THICKET: NEW & SELECTED POEMS, Jonathan Williams, Copper Canyon, 304

pgs, \$20.

PARACRITICAL HINGE: ESSAYS, TALKS, NOTES, INTERVIEWS, U Wis, Nathaniel

Mackey, 384 pgs, \$24.95.

UNDER ALBANY, Ron Silliman, 116 pgs, Salt, \$14.95.

GOVERNMENT IN THE FUTURE, Noam Chomsky, Open Media, 74 pgs, \$7.95.

ROGUES: TWO ESSAYS ON REASON, Jacques Derrida, Stanford, 176 pgs, \$19.95.

SYNCOPTIONS: THE STRESS OF INNOVATION IN CONTEMPORARY AMERICAN

POETRY, Jed Rasula, U Alabama, 311 pgs, \$29.95.

SELECTED LETTERS OF JAMES SCHUYLER, ed William Corbett, Turtle Point, 470 pgs, \$21.95.

STATE OF EXCEPTION, Giorgio Agamben, Chicago, 96 pgs, \$12.

OF POEMS & THEIR ANTECEDENTS, Sherry Brennan, Subpress, 624 pgs, \$20.

TRÄMA, Kim Rosenfield, Krupskaya, 64 pgs, \$13.

ITINERANT MEN, Deborah Meadows, Krupskaya, 95 pgs, \$13.

TO LEVELING SWERVE, Rodrigo Toscano, Krupskaya, 77 pgs, \$13..

FURTHERANCE, J.H. Prynne, Figures, 110 pgs, \$14.

WORLD ON FIRE, Charles Bernstein, Nomados, 19 pgs, \$12.

THE REAL SUBJECT: QUERIES AND CONJECTURES OF JACOB DELAFON, Keith Waldrop, 67

pgs, \$14.95.

MACULAR HOLE, Catherine Wagner, Fence, 64 pgs, \$12.

DANCING ON MAIN STREET, Lorenzo Thomas, Coffee House, 144 pgs, \$15.

AND THEN SOMETHING HAPPENED, Susan M. Schultz, Salt, 132 pgs, \$15.95

OCCASIONAL WORK AND SEVEN WALKS FROM THE OFFICE FOR SOFT ARCHITECTURE, Lisa

Robertson, Clear Cut Press, \$12.95.





roycrosse -- Double Exposure  
Leslie Scalapino -- from Delay Rose

<http://www.markszine.com>

december 1, 2005

Please enjoy the new issue and don't forget to check out the extensive archives.

Regards,  
Deb King

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551. **Joel Weishaus**

***Frank Wilson's blog***

*Wed 30 Nov 2005*

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Frank Wilson, Book Review Editor of the Philadelphia Inquirer, has just begun an interactive blog. He hopes that enough activity on it will show the newspaper that book reviews deserve more space. Wilson has always been supportive of poets, and I'm honored that he mentions some of my recent work. He, in turn, has asked me to pass word of the blog around.

<http://booksinq.blogspot.com/2005/11/odds-ends.html#comments>

-Joel

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